

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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ORGAN INDUSTRY STANDS IN FEAR OF SHORTAGES

NO INTERRUPTION THUS FAR

Difficulty May Arise in Obtaining Zinc, Tin and Other Materials Because of Armament Work — Proposed Tax Is Opposed.

A canvass of several of the organ factories of the United States reveals that thus far the armament program has not seriously affected organ construction and contracts are being carried out without any interruption through shortage of materials. There is evident, however, a tightening process and the builders fear a shortage, especially of zinc, and also of brass, copper, tin, lead and imported leather. In the matter of brass and zinc delays are being experienced in deliveries. The organ builders, while expecting restrictions in supplies, are hoping for allotments that will enable them to carry on.

One builder writes: "The material which is causing us most concern is, of course, zinc. We have had several conferences with zinc suppliers, and were it not for the fact that the government is at present taking 22 per cent of the zinc, all would be well. The American Zinc Institute is making an effort to determine what the ultimate demand of the government will be, so that the mills can plan their distribution accordingly."

A well-known firm, in writing on restrictions that might be imposed on the organ industry in case of war, directs attention to the situation in England and Canada. This builder writes:

"Perhaps it would be worth a little thought if we were to look at the attitude of the British Empire, which we are now told is in such dire jeopardy that we must literally give it everything we have to save our own necks. South Africa has been and is right now buying pipe organs and organ materials. Canada not only is actively engaged in the musical instrument manufacturing business, but in addition is selling organs to purchasers in the United States. In other words, there is apparently no shortage of necessary materials for the musical industry of Canada, even though they have been at war for more than eighteen months."

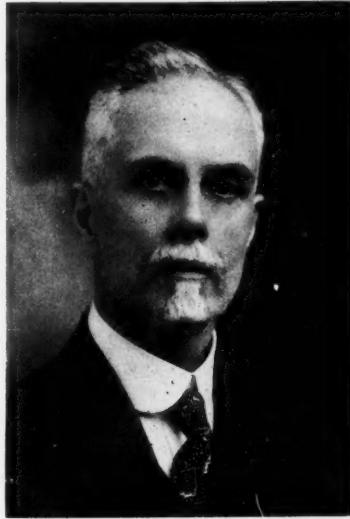
"We have had some difficulty," writes a prominent builder in the East, in securing metals, principally aluminum, but have arranged to substitute other materials for aluminum, of which we used very little. Zinc and brass are slow in delivery, but our supply is ample for orders on hand, with a reasonable margin."

"At the present time zinc, aluminum and brass are practically impossible to get," one organ company reports. "Copper in the form of cable is slow, with the possibility of having it also shut off for commercial purposes in the near future. Up to the present time there has been little difficulty in obtaining tin and lead, but there is the possibility that these two vital metals will be withdrawn from the market soon, particularly if we participate actively in the war. High-grade organ lumber is not difficult to obtain, although deliveries are rather slow."

The majority of organ builders report that they have no government contracts and it appears that organ factories are not well adapted for such lines of manufacture as the preparedness program requires. One concern reports: "We feel that it is difficult—in fact, impossible—to do government work. We have sufficient organ business to take care of our plant. The average organ equipment is not designed and built to manufacture the heavy units needed for war work."

Another says: "While we are quite willing to take on government work and are in touch with the procurement department, we have not yet found anything

R. HUNTINGTON WOODMAN



THE AMERICAN GUILD OF ORGANISTS told R. Huntington Woodman on May 27, at its annual meeting, what it thought of him, the occasion being in connection with his retirement from the First Presbyterian Church of Brooklyn after a continuous service of sixty-one years—a record that will go down in the history of the American organ. Here is the way in which the Guild expressed it in giving recognition to a distinguished member, as told in the Guild news columns:

"After a man has reached his eightieth birthday and has been playing in the same church for sixty-one years, it would almost be the duty of his colleagues to make some recognition of the facts. But our asking Hunt Woodman to be our guest of honor tonight is far more than any such routine performance.

"We are happy to have him with us because he is a symbol of everything one in our profession should be—a real man of God, a man faithful to his ideals throughout a long and honorable career, one who has written music with the grace of a Sullivan, and one who has been helpful and inspiring to thousands of young people. He has set a mark for most of the rest of us to aim at.

"Mr. Woodman, we want to tell you while all of us are still perpendicular that we love you for all you have accomplished, all that you have contributed to our profession, and for all that you mean to your hosts of friends. The council and certain other friends of yours want to give you a tiny token to mark this night. We have learned that your best friend, your boat, needs a new shirt; and we hope that you will use this little gift to buy a new mainsail for her. Now that you won't have to work all day on Sundays, we suppose that you will be following the injunction laid down in 'Two Years before the Mast':

Six days shalt thou labor and do all thou art able,
And on the seventh—holystone the decks
and scrape the cable.

"Mrs. Woodman, if you have ever read the sea story called 'The Nancy,' you may remember the lines:

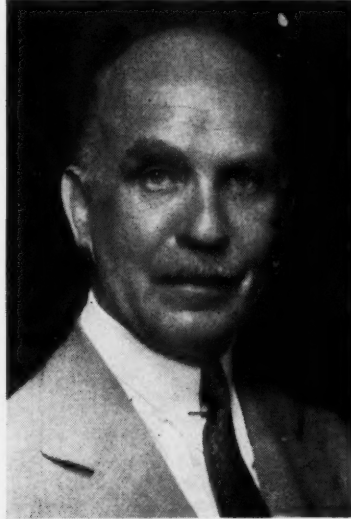
Mayhap you have heard that as dear as their lives,
All true-hearted tars love their ships and their wives.

"We hope that you will take this bouquet home with you with our love and best wishes."

CASPAR KOCH RETIRES FROM CARNEGIE "TECH" FACULTY

Announcement is made of the retirement of Dr. Caspar P. Koch from the faculty of Carnegie Institute of Technology in Pittsburgh on June 30, he having attained the retirement age of 68 years. He will teach during the summer

DR. WARNER M. HAWKINS



DR. WARNER M. HAWKINS has been elected warden to head the American Guild of Organists, succeeding Dr. Channing Lefebvre, who is retiring from office and leaving New York.

Dr. Hawkins for the past fifteen years has been organist and choirmaster at Christ Church, Methodist, Park avenue and Sixtieth street, New York City. This building, with its Italian marbles and mosaics, is one of the finest Byzantine structures in America.

Dr. Hawkins received his education at Columbia and the Institute of Musical Art, where he served on the faculty for ten years. He received the degree of doctor of music from Union College and in the Guild holds the A.A.G.O., F.A.G.O. and C.H.M. certificates. He has published anthems and a plainsong setting of the Methodist communion ritual. Dr. Hawkins has been for many years on the faculty of the College of New Rochelle. A profound admirer of the improvisational art of the late Louis Vierne, his hobby is the use of improvisation in the service.

session, however, by invitation of the trustees of the institute. Dr. Koch will continue at his post at Carnegie Hall, North Side, where he has been city organist since 1904.

Dr. Koch became connected with Carnegie "Tech's" organ department in 1914. Aside from his duties as instructor of organ and piano he has been popular for his courses in musical history and his lectures on the organ. Among his outstanding students have been Charles A. H. Pearson, Matthew Frey, both of whom are now on the "Tech" music staff; John Groth, Alfred H. Johnson, Oscar Helfenbein, Anthony Jawelak, Clyde English, Paul Koch, Homer Wickline, Valentina Woshner, Marjorie Casanova and James C. Hunter.

A surprise dinner in honor of Dr. Koch was arranged by the members of his organ class at Carnegie "Tech" June 9 at the Fairfax and among those invited were former pupils of Dr. Koch. There were twenty-two at the table, including Dr. and Mrs. Koch and Dr. J. Vick O'Brien, head of the department of music at C.I.T. Speaking for the class, Carl M. Huntsberger, who was graduated this year, presented the guest of honor with several volumes of fine literature, to which Dr. Koch responded with words expressing commendation for the work of the class and the happiness which teaching has brought him. Dr. O'Brien paid tribute to the high ideals of Dr. Koch and their pleasant association during the years, and praised the attainments of the organ class, after which students and former students gave expression to their affection for their teacher.

WASHINGTON IS HOST TO ORGANISTS OF U. S.

MEET IN CAPITAL 600 STRONG

In Addition to Recitals at A. G. O. Convention There Are Stirring Choral Offerings and Guild Service at Cathedral.

Men and women to the number of 600 who form a cross-section of the church musicians of America gathered from points from Washington State to Florida and from Maine to California to attend the nineteenth general convention of the American Guild of Organists in the nation's capital the last week of June. They came to hear recitals, some of them by new stars in the firmament of the organ in America; to receive practical suggestions as to their work in all its aspects; to enjoy the fellowship of kindred spirits and to become acquainted with those who are striving to cultivate ideals in the same field. Five days were filled to the brim with all the good things that the program afforded, from the fine organ and string quartet recital at the Library of Congress on Monday evening to the sumptuous banquet Friday night, which, while not the artistic, was the social climax of a great week.

The convention came into a crowded capital, with hotels filled to the last bed. Despite the thorough efforts of the Washington committee to assure every visitor hotel accommodations, some found difficulty in being placed as the result of the fact that a group of government employees who were scheduled to leave before the organists arrived did not depart when expected to do so. Thus some Guild members were brought face to face with inconveniences that come with defense preparations. Aside from this the convention machinery worked faultlessly and every arrangement was carried out to the letter, giving proof of the labor and thought that had been devoted to the preparations in the months before the meeting.

What Warden Channing Lefebvre of the A.G.O. characterized as "the quickly changing moods of the convention" was well illustrated when only the short hours of a night separated a great choral event from a sidesplitting "bathing beauty contest" for men, and this was followed before darkness set in again by a memorable Guild service in the great Washington Cathedral of the Episcopal Church.

Opens with an Immersion

In an apparent effort to immerse the convention, the Washington weather man, who may be suspected of being of Baptist faith, permitted the rains to descend and the floods to come in torrents, while the heavens sounded loud salutes to the Guild just before time for the first event of the convention—the Monday evening concert in the Library of Congress. The performance was one that would have inspired Noah to indulge in reminiscences. Nevertheless, a large audience filled the Coolidge Auditorium and enjoyed the playing of the famous Gordon String Quartet, headed by Jacques Gordon, former concertmaster of the Chicago Symphony Orchestra, and E. Power Biggs at the three-manual instrument in the hall, built by the Skinner Organ Company.

This program was outside the general run of offerings at organists' conventions and illustrated the ensemble possibilities when organ and strings are combined. The performance was one of rare loveliness throughout and a delight to the lover of chamber music at its best. It opened with the allegro movement from each of three sonatas for two violins, violoncello and organ by Mozart—the one in C major, the one in D major and another in C major. In marked contrast was

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SCHOOL OF MUSIC
UNIVERSITY OF MICHIGAN

Organists in Convention at the National Capital

[Continued from first page.]

the second number—a String Quartet in C major by David Van Vactor, composed last year. It is in four movements, distinctly modern. The outstanding movement was a beautiful adagio.

Mr. Biggs, one of America's foremost Bach interpreters on the organ, played a group of compositions of the master, consisting of "Sheep May Safely Graze," from one of the cantatas, the chorale prelude on "Rejoice, Christians" and the Fantasia and Fugue in G minor, which received a skillful and brilliant performance.

The evening closed with Beethoven's String Quartet in A minor, in four movements. All the items on the program with the exception of the organ solo group gave an opportunity to hear music one is not often privileged to hear, in an ideal setting, by artists of the first rank.

For an hour previous to the concert the visitors browsed among the interesting musical exhibits in the Library of Congress and made the acquaintance of manuscripts of the great composers of a past day.

The remainder of the evening, until well after the midnight hour, was devoted to a reception at the Wardman Park Hotel, at which the clouds were dispersed and the humidity was laughed away to a program by members of the District of Columbia Chapter at which they displayed their adeptness at comedy in a mock wedding remarkable for its sallies of humor and even more for the characters and their costumes.

Open Convention with Greetings

Formal opening of the convention took place Tuesday morning in the theater of the Wardman Park Hotel, when Christopher S. Tenley, leader of the forces at the capital who had been working for a year to make the convention arrangements, asked the Rev. Dr. ZeBarney T. Phillips, chaplain of the United States Senate, to offer the invocation and then turned the meeting over to Warden Lefebvre. Mrs. Ruth Farmer Vanderlip, dean of the District of Columbia Chapter, officially greeted the visiting organists and the warden responded gracefully. A committee on resolutions was appointed, consisting of S. E. Gruenstein, chairman; Rowland W. Dunham, Newell G. Robinson, Miss Dora Potet and Claude L. Murphree. A committee of which Dr. Rollo Maitland is chairman made a preliminary report on its deliberations on the proposal for a third certificate to be established by the Guild, below the associateship.

An hour and a half was spent on the Guild examinations, under the leadership of Hugh Porter, chairman of the examination committee. These tests, described as the "backbone of the Guild," were discussed and practical workings of the paper tests were given by T. Frederick H. Candlyn and Norman Coke-Jephcott, presenting a valuable demonstration for the benefit of those who strive to pass the examinations.

Recital by Joseph Bonnet

Joseph Bonnet, the distinguished Frenchman whose tours of America in the last twenty-five years and his many American pupils have made him as well known on this side of the ocean as in Paris, was the first convention recitalist. On the large and excellent four-manual organ, built some fifteen years ago by the Skinner Organ Company, now the Aeolian-Skinner Company, in the National City Christian Church, Mr. Bonnet gave the program published in THE DIAPASON in June. To his large audience he demonstrated, as he has done in many places since his arrival in the United States last fall, that he is still a giant whose "ancient valor," as Caesar put it, has not departed, though he has not to the same degree the fire and force that he displayed a quarter of a century ago. In its place his work now is marked by added dignity and restraint. His program was a standard classical menu, with the addition of two modern American compositions, but otherwise devoid of novelties. The playing of Seth Bingham's Chorale on the Tune "St. Flavian" brought out its qualities as a dreamy gem and the interpretation of Leo Sowerby's "Carillon" had a refinement and

delicacy that was refreshingly different from the average performance of this piece.

Mr. Bonnet's ever-popular "Romance sans Paroles" and "Variations de Concert" were played by request. In addition to the Bach "St. Anne" Fugue, the Cesar Franck Chorale in A minor, the Allegro Cantabile from Widor's Fifth Symphony and the Finale from Vierne's First completed a program in which the warhorses were put through their paces.

While a great host filled the banquet hall at the Wardman Park for luncheon, interspersed with introductions of a score of the better-known celebrities at the tables, Warden Lefebvre and the council of the Guild were hosts to the chapter deans and regents of branch chapters at Mrs. K's Tollhouse Tavern.

The first part of the afternoon was devoted to a meeting at St. Alban's Church, where Donald C. Gilley of Worcester, Mass., presented a paper on "The Administrative and Choral Problems of the Volunteer Choir." To the many who work with such musical resources the paper and the discussion which followed were of distinct value, for Mr. Gilley drew on a fund of experience in his own successful work at the large Wesley Methodist Church in the Massachusetts city.

Miss Crozier and New Organ Heard

The afternoon recital was one of those events which will stand out as a high point in the history of conventions of organists. Miss Catharine Crozier of Rochester, N. Y., was at the console of the great new organ in the Washington Cathedral, built by Ernest M. Skinner & Son. Miss Crozier, the only woman recitalist of the 1941 convention, gave a performance that aroused enthusiasm. Though young in years, she has attained a place in the front rank for her generation—a budding generation that has produced much prodigious talent in the form of virtuoso players. The new organ is an outstanding instrument and ranks as one of the great works of a noted figure in American organ construction and design of this age. The imposing cathedral of the Episcopal Church, though far from finished, has drawn thousands of visitors to the heights of Mount St. Alban every year.

The program was right up to the minute—Sowerby's Symphony in G major, a work of colossal proportions and in all its three movements a fine example of what our moderns are producing today; the Pastorale of Roger-Ducasse, and Karg-Elert's Symphonic Chorale, "Ach bleib mit Deiner Gnade." Miss Crozier played with the authority and punch of a veteran recitalist and with meticulous perfection of detail. In the Sowerby work she overcame all the technical difficulties without a quiver and Karg-Elert's impressive work, based on one of the most beautiful of the German chorales, was tastefully registered. As for the organ, its powerful but smooth ensemble and fine solo effects were equally admirable.

Musical Hemisphere Under Stars

Tuesday evening was spent listening to music of South and Central American composers while seated under the stars in a beautiful and cool setting at the Pan-American Union. What this hemisphere has produced in recent musical composition was impressed on the organists, who were guests of honor at the concert. The program was played by the United States Army Band, under the baton of Captain Thomas F. Darcy. This was supplemented by the singing of the Washington Choral Society, directed by Louis A. Potter, one of the capital city's well-known organists. This chorus, whose fame has reached beyond the District of Columbia, sang a group of two selections by Brazilian composers—Villa-Lobos and Gallet—and as the final offering of the evening gave a rendition of "The Peaceable Kingdom," by Randall Thompson, a setting of a text from the prophecies of Isaiah, in six numbers. The performance was broadcast to South America. The Thompson work made a most favorable impression, as did all the singing of the chorus. In addition to band and chorus there were two groups of solos by Francisco Nayan, noted Cu-

ban tenor. The concert directed the attention of many to a fact probably not realized by them—that there are men in Mexico, Costa Rica, Colombia, Cuba and other countries to the south of the United States who are writing music of real merit today.

Brackett and Ross in Recitals

Wednesday forenoon was devoted to two recitals, in close succession, the first played by E. William Brackett on the new Aeolian-Skinner three-manual in Calvary Methodist Church and the second by Richard Ross on the three-manual Austin of seventy-two stops in the Washington Chapel of the Church of Jesus Christ of Latter-Day Saints.

Mr. Brackett, organist and choirmaster of St. John's Episcopal Church, Georgetown, and a seasoned musician who is a graduate of the Peabody Conservatory and a disciple of such men as T. Tertius Noble, presented a program that paid tribute to the American composer, for all of his offerings, with the exception of Bach's Prelude and Fugue in C, were by five men now living in the United States. After the Bach number came Seth Bingham's "Adoration," beautiful music which lends itself especially to church use; the Toccata in C, by Sowerby; "Three Eclogues," written by Conrad Bernier; a Chorale by Roger Sessions, and two compositions of Dr. Noble—his "Summer Idyl" and an Introduction and Passacaglia. The Bernier compositions, which are still in manuscript, deserve more than passing mention. Two of them—"When the Dew on the Tender Grass Is Sweetest to the Cattle" and "May Your Reed and My Voice Be Joined in a Song"—are what might be designated as pastoral tone poems. The third, "Behold, All Rejoice in the Age to Come," is a jolly little fugue. All are based on readings from Virgil. The Noble compositions are in an idiom that seems best suited to the organ—may it never become obsolete!—and the Passacaglia is a work of large proportions.

At the beautiful Mormon Chapel, housed in an architecturally imposing edifice, Mr. Ross, another Peabody alumnus and later a student under Courboin, Noble and Bonnet, and organist and choirmaster of the Church of the Holy Nativity in Baltimore, played a strictly orthodox program in a way to elicit a spontaneous ovation of prolonged applause at its close. His performance was ample evidence of the fact that he has established himself as one of the recitalists of the first rank. He displayed faultless technique, a magnetic style and taste in registration, without resort to sentimentality. His program, as published in THE DIAPASON last month, consisting of the Pachelbel "Vom Himmel hoch," a Bach chorale prelude and the first movement of the Pastorale, followed by the Fugue in D minor, Handel's Fifth Concerto, the Franck Fantasy in A major, the Widor Intermezzo from the Sixth Symphony, Reger's "Ave Maria" and the Finale from Vierne's Fifth Symphony was marked by distinguished playing, all from memory, especially in the Bach and Handel works.

A gay scene was presented at the luncheon in the famous Mayflower Hotel, where a party of some 500 sat down and after the gastronomic details took part in the singing of a "seven-part secular motet on 'Tippy-Tippy-Tip,'" as "concocted" by Warden Lefebvre and conducted in all its seven parts, assigned to as many different choruses, by Seth Bingham. This was supplemented by a highly humorous interpretation by George Mead of a cantor's supposed version of "It Ain't Goin' to Rain No More."

From the Mayflower the entire party was bundled into buses and taken on a tour of Washington and Arlington Cemetery and then delivered at the door of St. Matthew's Catholic Cathedral. Under the able direction of Malton Boyce, organist and choirmaster of this noteworthy church, a program of liturgical music was sung by the cathedral choir of ten men. After a Gregorian group, polyphonic music was heard. Then followed Benediction of the Blessed Sacrament. At the close Mr. Boyce played Bach's "St. Anne" Fugue. The beauty of a service of Georgian chant and works of Hassler, Palestrina and Vito-

IN THIS MONTH'S ISSUE

Full account of the general convention of the American Guild of Organists, held in Washington, D. C., is presented.

List of new fellows and associates of the A.G.O. is given out. Examination questions for the 1942 tests are published.

Annual meeting of American Guild of Organists in New York is marked by election of Dr. Warner M. Hawkins as warden and honors to Dr. R. Huntington Woodman.

Organ builders confront danger of curtailment of necessary supplies because of armament program. Proposed 10 per cent tax on musical instruments is declared unfair to churches.

Analysis of French organ composers and their works is continued.

Paul Ambrose, organist and composer, who had a noteworthy career in New York, New Jersey and his native Canada, died suddenly at his home in Hamilton, Ont.

THE DIAPASON

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ria made a deep impression on a congregation that filled the cathedral.

Mr. Boyce, English-born and trained, has been in charge at St. Matthew's for thirty-one years.

"Pilgrim's Progress" Affords Thrill

The musical forces of the Brown Memorial Presbyterian Church in Baltimore came down Wednesday evening to provide one of the thrills of the convention when they presented "The Pilgrim's Progress," a new oratorio by the English composer Robin Milford. W. Richard Weagly, director at the Brown Memorial Church, and Virgil Fox, its organist, form a rare combination, as might easily be guessed. With them were four distinguished soloists, one of them the famous tenor Harold Haugh, who took the principal part in the solo work as "Christian." The chorus was composed of the church choir, united with the Hanover Choral Club.

The National City Christian Church was filled with a congregation which was carried away with the beauty of the music and which lingered a long time to congratulate those who took part and to express admiration for the way in which a most meritorious and inspired work was presented. The tone of the chorus was beautiful and Mr. Haugh and the other soloists—Katharine Harris, soprano; Harrison Chalmers, baritone, and John Ademy, bass, contributed much to the performance.

But Mr. Fox was a tower of strength at the organ. He had arranged the orchestral parts for the instrument and the organ amply filled the place of the orchestra. Already known throughout the land as an organ recitalist, Mr. Fox proved himself to those who had never heard him in church as an artistic accompanist. He overlooked no opportunity to add to the effectiveness of the singing. There were numerous organ leads to the choruses and solos. Those who heard the solo of Mr. Haugh, "Soul of Jesus, Make Me Whole," with its organ introduction, and followed by the chorus "Miserere, Let Me Be," were awed by its impressiveness. Another high point was reached in the solo "The Night Is Come Like to the Day," followed by the chorus "So May I Then, My Rest Being Wrought," with the climactic final words of Mr. Haugh, "Come the hour

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Program of High Merit Marks Biennial Session of A.G.O.

ORGANISTS FROM ALL CORNERS OF AMERICA AT CONVENTION IN WASHINGTON



[Continued from second page.]

when I shall never sleep again, but wake forever." There were many other dramatic moments, among which may be mentioned the organ interlude before the death of "Faithful" and the scene as "Christian" and "Hopeful" cross the deep river where the waves were pictured by the organ and the chorus interspersed the solos with the hymn "O God, Our Help in Ages Past."

The appearance of the Baltimore forces was the contribution of the Chesapeake Chapter of the Guild to the convention, and the pride of that chapter in the success of the evening was indeed justified.

Bathing Beauties in Array

With only a short night intervening, the Wednesday evening performance was followed early Thursday morning by an *al fresco* breakfast at the Lido swimming pool of the Wardman Park Hotel. The big feature was a "bathing beauty contest for men." The contestants were "Miss Tracker Action," "Aching Molar (Möller) with Chimes" and "Miss Hammondeggs with Permanent Tremolo." The last-named was awarded the prize in a close race, after a hilarious demonstration which included a Sally Rand imitation. The winner was none other than the dignified convention chairman, for the moment off his dignity—Christopher S. Tenley.

Church Music Problems Discussed

Various problems directly concerning the work of the choir-master and organist occupied Thursday forenoon at the Foundry Methodist Church. Rowland W. Dunham, F.A.G.O., dean of the college of music of the University of Colorado, read a paper on "Church Music Ideals" which contained much sage advice to the men and women who would make a success of the direction of church music.

[Mr. Dunham's paper is published in another part of this issue.]

"The Value of Junior Chords in the Program of the Church" was the subject of Miss Grace Leeds Darnell of New York City, one of America's ablest experts in choir work with children. She touched on a number of intimate points in her work and dwelt on the value of participation in the music of the church to the children, to their parents, to the parish and to the community. She told of many ways in which a better knowledge of religious matters is inculcated in youth by means of choral training.

The third speaker of the morning was Carl F. Mueller of East Orange, N. J., known nationally as a composer, teacher of choral work and organist. Mr. Mueller's subject was "The Renaissance in Choral Music" and he called attention to the change from the day of the quartet, when the man who had to work with a volunteer choir was pitied, to the present time, when the training of chorus choirs is an important part of the task of nearly every organist. He asserted that of the organist-choir-master today is required that he be a musician, a Christian and a man of culture, and that church music, unlike other music, is not an end in itself, but a means in the service. He believed the church musician soon would be known as the "choir-master and organist," rather than the "organist and choir-master." The result of the renaissance, as he pointed out, was choirs that are bigger and better, and that present a better grade of music. He also pleaded for a *cappella* singing, which, he said, should constitute at least half of the service music.

Glenn Dillard Gunn, Mus.D., pianist and music critic of the *Washington Times-Herald*, who talked to the organists and had Edouard Nies-Berger as his aid at the console of the large Möller organ of the Foundry Church, paid a compliment to the organist and to the organ as an instrument in its own right, and not an imitation of the orchestra. His plea was for more color and expression in recital playing. To illustrate Dr. Gunn's points, Mr. Nies-Berger played the *Fantasia in G minor* and the *Fantasia and Fugue in C minor* of Bach, Bossi's "Prayer" and two compositions written only last year—a "Chromatic Study on the Name of Bach," by Walter Piston, and an "Eclogue" by Bernard Waagenar—the last two described as "studies in restrained dissonance."

Recital by Leslie P. Spelman

Leslie P. Spelman, F.A.G.O., came from California to give the Thursday recital and brought to the convention the fruit of the talents of several California composers. After a group of compositions of the pre-Bach period and a very artistic rendition of Karg-Elert's "How Brightly Beams the Morning Star" Mr. Spelman launched out to acquaint his audience with six American composers, five of them Californians, and proved that he is not one of those who despise the American composer, proving at the same time that the American composer is not to be despised. All the

compositions were new—some of them in manuscript. There was a dreamy prelude written in 1941 by Frederick Jacobi, followed by "Oh God and Lord," not yet published, written in 1937 by Paul Pisk.

Those who had not previously heard Dr. Horace Alden Miller's "Suite Amerindian" pronounced it a work of great originality and beautifully interpreted on the fine Möller organ in the large Covenant-First Presbyterian Church. Then came the delightfully dainty "Fountain" of Eric De Lamarter, followed by a "Carillon" composed last year by Richard Keys Biggs of Hollywood, who is known from coast to coast. This should take its place with the "Carillons" of Vierne, Sowerby and De Lamarter as a fine concert piece. Rowland Leach's "Casual Brevities," in four movements, is a fascinating descriptive suite, accepted for publication by H. W. Gray and most useful recital material. The Dutch composer Andriessen's "Sonata da Chiesa" completed Mr. Spelman's program.

Lay Wreath on Washington's Tomb

Boarding the steamer for Mount Vernon, the convention gathered at the tomb of George Washington and laid on it a wreath, after which the home of the first President was visited.

Service at Washington Cathedral

The religious background of the American Guild of Organists is emphasized at every general convention. No more appropriate setting could have been provided for the evening service held on Thursday in the partly-completed Washington Cathedral of the Episcopal Church, whose new organ, previously used for a convention recital, led the choral forces of men and boys from the cathedral, supplemented by the choirs of St. John's, Georgetown, E. William Brackett, organist and choir-master, and the Church of St. Stephen and the Incarnation and the Church of the Holy Comforter, directed by Sherman J. Kreuzburg. Paul Callaway, organist and choir-master of the cathedral, directed the united choirs and was assisted by Mr. Brackett, who played the service. The prelude was a Tryptique from Book 26 of Tournemire's "L'Orgue Mystique." For the postlude Mr. Callaway played Liszt's "Ad Nos, ad Salutarem Undam" in a stunning manner, bringing out all of the rich resources of the new instrument.

Special interest was shown in the 1941 prize anthem, which won the H. W. Gray award of \$100—Harold W. Friedell's

"King of Glory, King of Peace." This anthem is an addition of real value to the anthem literature of today. Serenity of spirit and a devotional character pervade the work and there is a simple beauty too often lacking in more pretentious writing. It may be said that there could hardly be a choir-master who would not find Mr. Friedell's composition useful and musically effective.

Leo Sowerby's *Magnificat* and Nunc Dimittis were works of art as sung by the choir. Then followed Gabrieli's "In Ecclesiis," Weelkes' "Hosanna to the Son of David," and "Ave Verum" by Byrd and "I Will Exalt Thee," by Tye.

Bishop Freeman in a short word of welcome paid a tribute to the organists and pointed out that they have a special obligation in these days of chaos to make church music an art.

Three beautiful "Mystical Songs" were sung by Edwin C. Steffe, baritone, followed by the choir in an antiphon by the same composer.

The great throng which filled the cathedral and the procession of Guild members in their gowns added to the impressiveness of the service.

For a Third Certificate

At the business session Friday morning Chairman Rollo F. Maitland of the committee appointed two years ago to consider suggestions for the creation of a third Guild certificate, below the grade of associate, made a report. The proposal is one for the encouragement of young organists not yet prepared to take the present examinations. On motion of Mr. Maitland a new committee of five was appointed by Warden Lefebvre, consisting of members living in close proximity to one another, who could confer with less inconvenience. The new committee is headed by Morris W. Watkins of New York and the other members are Dr. Maitland, Seth Bingham, Roberta Bitgood and Newell Robinson.

Among other topics that came up were three resolutions framed by Lewis C. Atwater of Washington, D. C. The first provided for a recommendation to the council of the Guild that at least two candidates for each general office be placed in nomination. After some discussion this was defeated, as was a resolution that A.G.O. examiners be only men who do not prepare candidates for the tests. A third resolution, that a complete financial report of headquarters be presented to the membership through the

[Continued on next page.]

WASHINGTON IS HOST TO ORGANISTS OF U. S.

MEET IN CAPITAL 600 STRONG

In Addition to Recitals at A. G. O. Convention There Are Stirring Choral Offerings and Guild Service at Cathedral.

[Continued from third page.]

columns of THE DIAPASON was adopted. Invitations for the 1943 general convention were received from the University of Colorado, at Boulder, from Chicago, from Detroit and from Cleveland.

The committee on resolutions presented resolutions which were adopted unanimously, by a rising vote, extending to the District of Columbia Chapter, its convention committee, headed by Christopher S. Tenley; the dean, Mrs. Ruth Farmer Vanderlip; all the subcommittees which made arrangements for the convention; the recitalists, speakers, choral organizations which took part in the program, and churches and departments of government which opened their buildings to the Guild, a cordial expression of gratitude for their part in making the convention a success.

The next item on the program was a visit in a body to the White House, where the organists were escorted through some of the rooms of the executive mansion.

Walter Blodgett at Old St. John's

Old St. John's, the "Church of the Presidents," was the setting for the last organ recital of the week and Walter Blodgett, prominent Cleveland organist, whose reputation has been growing from year to year, was the player. The organ is a newly-rebuilt three-manual with distinct baroque leanings, as designed by Walter Howe, the church's organist.

Mr. Blodgett divided an hour and a quarter between a list of classical compositions and a group of works of the Romantic period. There were such interesting items as "A Fancy," by John Stanley; "A Maggot," by Thomas Arne, and a Gigue by the same composer, as well as a "Duetto for the Reed Stops" by William Russell in the classical menu. The "Maggot," which, incidentally, is not something that gets into the cheese, but, according to its old English meaning, a peculiar fellow, was very pleasing and interesting. As a starter Mr. Blodgett played a Bach group consisting of the Concerto in G major, two chorale preludes and the Sinfonia from the cantata "We Thank Thee, God." The chorale "If Thou but Suffer God to Guide Thee" was played in a choppy manner that took away its beauty.

On the list of works of the Romantic period the Sketch in C major and the Canon in B major of Schumann stood out. After playing the remainder of the numbers as published in the June issue, Mr. Blodgett brought his program to a close with a snappy performance of Carl K. McKinley's Fantasia on "Amsterdam," giving the recital a fitting climax which the heat of the day and humidity could not suppress.

Hymns Discussed; Madrigals Sung

The last afternoon of the convention was devoted to hymns on one side of Capitol avenue and to madrigals on the other, and both programs were repeated in order to accommodate all the organists in the two places.

Reginald L. McAll, organist and director at the Church of the Covenant, New York City, chairman of the hymn festival committee of the Hymn Society of America, held forth in the Church of the Reformation. His dissertation on hymn singing and hymn festivals, of which he is the apostle, sowed good seed on what should be fertile ground. He dwelt on the value of the study of hymns and on the benefits derived from programs of hymns, new and old, sung by combined choirs and congregations. He also spoke on other phases of a subject to which he is thoroughly devoted—how a worshiper can be made of a child through hymns, of the strategy necessary to bring about the acceptance of new hymn material, of proper ways of playing, and similar matters. He pointed out the necessity for a nonlegato touch and of rests between verses, and warned against "tubby" playing and overplaying

—bulldozing the congregation. His talk was filled with hints for making hymn singing successful. Many people carry away from a service only what they get from the hymns, he asserted. He also declared it to be a reflection on the organist when he says: "We can't get our congregation to accept a new tune."

Speaking of the numerous festivals arranged by the Hymn Society in various parts of the country, Mr. McAll made known that at three-quarters of these festivals audiences of more than 1,000 people were present. He also reported that twenty chapters of the American Guild of Organists have followed the Hymn Society's suggestions in the last three years by holding hymn festivals.

In the beautiful theater of the great Folger Shakespeare Library the Madrigal Singers made the final musical event of the convention a performance quite out of the ordinary. Nine singers, all of them Washington organists, directed by Mrs. John Milton Sylvester, likewise an organist and for many years the registrar of the District of Columbia Chapter, sat around the table in the manner of the English Singers and gave a lovely program of madrigals. Among the composers represented were John Benet, Weelkes, Palestrina and Morley, and the arrangers included Vaughan Williams, Bairstow and Holst.

Preceding the singing comments on the program, set down cleverly in verse by George Mead, Jr., were read by Dr. Channing Lefebvre.

Banquet Scene Is Gay

It was a scene of color and gaiety that was presented in the large banquet hall of the Wardman Park Hotel Friday evening when the climax of the social side of the convention was reached at the closing dinner, at which some 400 sat down to the feast. Warden Lefebvre, presiding over the postprandial ceremonies, took occasion to pay a graceful tribute to all the Washington organists who had so ably managed the arrangements for the meeting and the gratitude of the visitors was shown in a rising vote. M. Gaston Henry-Haye, the French ambassador, was a guest and voiced his high regard for organists. He told of an incident in the last world war when he was an officer in charge of a regiment of French infantry that had just been engaged in the battle of Verdun. He had entered a half-demolished church with a captain of artillery who in civil life was an organist. This captain went to the organ, which had escaped damage, and started to play. The Germans, who had been firing on the French, became interested in the playing and ceased firing in order to listen.

"In this sad period in the world's history," said M. Haye, "let us pray that some organist will arise who will be able to cause the combatants to cease firing."

Joseph Bonnet, the noted French organist now living in New York, who gave the first of the convention recitals, was called upon and told of his pleasure in spending the week in Washington. He related several interesting stories in organ lore that brought in Couperin the Great and William T. Best and closed by declaring that since his return to America he had found that organ playing had improved greatly in the twenty-five years since his first American trip.

Mrs. Ruth Farmer Vanderlip, dean of the District of Columbia Chapter, presented to Warden Lefebvre a fountain pen as a token of the appreciation of the Washington people.

This brought to an end the dignified part of the evening and the proceedings were turned over to Sherman J. Kreuzburg. After a tribute to Chairman Christopher S. Tenley, Rollo Maitland was escorted to the electronic instrument in the banquet hall and singing concluded the program, interspersed with sidesplitting solos by Roberta Bitgood. Cash prizes in a contest conducted by the Wicks Organ Company caused several organists to leave the banquet richer than they had entered.

Farewells that caused the large group to linger for nearly another hour were said with a feeling of regret that so pleasant and so worthwhile a week had to come to a close.

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ROBERT B. MILLER



R. B. MILLER SUCCEEDS PURVIS
AT ST. JAMES', PHILADELPHIA

The appointment of Robert B. Miller as organist and choirmaster of St. James' Church, Philadelphia, is announced, following the resignation of Richard Purvis. Mr. Miller is a graduate in arts and music of Oxford University and of the Royal College of Music, London. He is a native of England and came to this country three years ago to become organist and choirmaster at the Church of the Good Shepherd, Rosemont, Pa. In addition to graduate study at Yale University, he has made a special study in the field of church music at the School of English Church Music, Chislehurst, under Sir Sydney Nicholson, and is an associate of the Royal College of Organists. In September, 1940, he was appointed assistant director of the Philadelphia Bach Festival Society, which holds its annual Bach festivals in St. James' Church.

Mr. Miller is the successor to a line of distinguished organists who have held positions at St. James', including S. Wesley Sears, Ernest White, Alexander McCurdy and Mr. Purvis.

CHARLES A. H. PEARSON TAKES CHAIR AT CARNEGIE "TECH"

Announcement is made of the appointment of Charles A. H. Pearson as successor to Dr. Caspar P. Koch as professor of organ at Carnegie Institute of Technology in Pittsburgh. Dr. Koch's retirement is announced in this issue. Mr. Pearson has been ranked as one of the ablest organists of Pittsburgh. He was the first to graduate in organ at Carnegie "Tech," receiving his diploma in 1921, and then had two years of postgraduate work under Dr. Koch, followed by study abroad with Widor, Libert and then in America with Lynnwood Farnam.

DUPRE UNABLE TO COME TO CHICAGO; CLASS CANCELED

The University of Chicago has been notified that Marcel Dupré is unable to fulfill his commitment to conduct a master organ class and recital series at the university this summer. The class and series therefore have been canceled.

Still in occupied France, M. Dupré was to have been given permission to come to the United States to conduct the class in Rockefeller Memorial Chapel in conjunction with the university's fiftieth

anniversary celebration. The university had good reason to believe that M. Dupré could come to Chicago and preliminary plans were carried out by the university. Organists throughout the United States enrolled to fill the class to capacity. The arrangements were under the direction of Frederick L. Marriott, carillonneur and organist of the university and a protege of Dupré.

"The university regrets deeply that circumstances beyond its control deprive the nation's master organists and organ music lovers in this area of the opportunities promised by Mr. Dupré's visit," said President Robert M. Hutchins. "However difficult to understand and condone, it is a deprivation to which we must bow at the moment."

M. Dupré left the United States after a recital tour early in 1940, to return for war duty in France before the nation's surrender. He is organist at St. Sulpice and a professor at the Paris Conservatory.

CHARLES RAYMOND BERRY GOES TO WILMINGTON POST

Charles Raymond Berry has resigned from Christ Church, Rochester, N. Y., to accept the post of organist and choirmaster at Immanuel Church, Wilmington, Del., starting the first of October.

The fourth annual choir festival service under Mr. Berry's direction took place at Christ Church Sunday afternoon, June 8. Works of Cesar Franck, Everett Titcomb and Philip James were sung and Mr. Berry played these organ selections: Fanfare, Whitlock; Air with Variations, Sowerby; "Regina Coeli," Titcomb; "Credo in Unum Deum," Titcomb.

EMILY S. PERKINS, FOUNDER OF HYMN SOCIETY, IS DEAD

Miss Emily S. Perkins, founder of the Hymn Society of America and corresponding secretary of the organization for nearly twenty years, died June 27 at Manhasset, N. Y., after a long illness. Funeral services were held June 30, at the Riverdale Presbyterian Church, Riverdale avenue, New York City.

SETH CLARK, WHO WAS A GUILD FOUNDER, DIES IN BUFFALO

Word comes from Buffalo, N. Y., as this issue goes to press of the death of Seth Clark, a veteran organist of prominence in that city and one of the founders of the American Guild of Organists. Mr. Clark passed away June 20 at an advanced age.

"Creation" at St. Lawrence University.

A commendable performance of Haydn's "The Creation" was given in Gunnison Memorial Chapel on the St. Lawrence University campus at Canton, N. Y., May 4. H. Wellington Stewart, professor of music at the university, was organist and director of the performance. Sixty-five members of the chapel choir sang the choral parts with verve and clarity.

The Women's International League Refugee Committee sponsored a concert by the choir of St. John's Church, Buffalo, Robert Noehren, choirmaster, and Squire Haskin, pianist, at the Buffalo Seminary April 28.

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Organist of Adelphi College
Conductor of the Long Island Choral Society

Flat Choral Singing and Means Offered of Correcting Fault

By RICHARD T. GORE, F.A.G.O.
[Organist of Cornell University.]

Despite the space given to the problem of flat choral singing and its correction in numerous manuals on choral conducting, the difficulty remains a vexing one for many choirmasters. I have heard the finest choirs in the country flatten almost as soon as they began an unaccompanied piece, sometimes dropping as much as a minor third during its course. Such flattening is seldom apparent to the congregation or audience, since it occurs gradually and, apparently, in all parts at the same time. Some conductors consider it unnecessary to correct this type of out-of-tuneness, deeming it relatively inoffensive. In that case let them beware an anthem where an unaccompanied passage is followed by an accompanied one! For it is a rare organist who can transpose an accompanied passage down a semi-tone or two at a moment's notice.

The causes of flat singing are really very simple and the means of correcting it are equally so. Only once in the ten years I have worked with choral groups have I had to cope with a single voice that actually dragged the whole choir down. In that case it was a 75-year-old tenor who, being also treasurer of the church, never missed a Sunday until his (for the choir) merciful demise. The theory that one or two voices are responsible for flattening in a choir belongs to the realm of legend. In by far the majority of cases the cause of flattening is found in certain vocal faults common to the whole group.

First, most choruses in churches, schools and colleges are made up of people who have never studied the essential of voice production, breath support. But surely all choirmasters have! In a few minutes at the beginning of each rehearsal an enterprising choirmaster can teach his group how to breathe for singing.

The second cause of flattening is improper intonation of the intervals in the major scale. (I say major scale, since it is the most widely known and used. In what follows, the pure and melodic forms of the minor may also be used; but since the harmonic minor, with its augmented second, does not occur linearly in good choral music, it need not be practiced.) To correct this, have the choir sing up the scale slowly, without accompaniment, taking care that each interval be large enough, especially the interval from the sixth degree to the seventh. I have found that basses and altos frequently have difficulty in this respect; the only way to correct it is to make them conscious of the problem. Sing down the scale also, being sure that the choir thinks each interval small enough. Then apply this approach to a piece involving slow scale-lines.

The third cause of flattening is improper support for soft tones and for tones in low register. The choir must be made to realize that it takes more diaphragm control to sing softly than it does to sing loudly and that low tones require just as much support as high ones. To give them practice in acquiring this skill it is useful to sing high passages a fifth or more lower, and forte passages piano.

A fourth, sometimes the only, cause of flattening may be laid at the door of the director. It is his duty to see to it that, in rehearsal, the choir always sits straight, with legs uncrossed. Once or twice during rehearsal it is a good idea to have the group stand for a few minutes while singing; then one can hardly avoid supporting the tone. In his conducting, too, the choirmaster can influence the pitch; a sluggish, heavy beat will inevitably cause the chorus to flatten its tone; the conductor's beat should at all times be extremely buoyant. Furthermore, he must tell them by his gestures, and *via voce* also, that they must never strain up to a note, but always think of coming down on it.

Another essential for in-tune choral singing is the cultivation of a cheerful, smiling attitude among the singers. Such an admonition may sound superfluous; yet I venture that the faces of many choristers the world over are sternly fur-

GEORGE MEAD, JR.



rowed by the care they are giving their work instead of being relaxed and smiling. The important thing is that smiling helps keep the tone on pitch, since it relaxes the face muscles.

A good deal depends on the personality of the conductor; it will contribute immensely to the ease and success of his task if he will evoke one or two hearty laughs during a rehearsal; all the time, however, especially in soft passages, he should smile at the choir and get them to smile back at him as they sing.

Lastly, to assure that an unaccompanied piece stay in tune the director should have the choir, even at the dress rehearsal, practice it a semi-tone lower than the tonality of the performance. This well-known, but by no means universally adopted, device will never fail, other things being equal, to keep the choir in tune.

GEORGE MEAD, JR., APPOINTED TO TRINITY CHURCH, NEW YORK

George Mead, Jr., organist and choirmaster of the Church of the Saviour, Brooklyn, will succeed Dr. Channing Lefebvre as organist and choirmaster of Trinity Church, Broadway and Wall street, New York City, Sept. 15. Dr. Lefebvre will become master of music at St. Paul's School, Concord, N. Y., as announced in THE DIAPASON last month.

Mr. Mead was born in New York in 1902 and was graduated from the Trinity Choir School in 1919. He served as assistant organist and choirmaster at Trinity Church from 1925 to 1937. He received a master of arts degree from Columbia University and was the first holder of the Victor Baier fellowship in church music at Columbia. He studied organ under Dr. Lefebvre and Charles H. Doersam. His "Fantasy" won the prize offered by THE DIAPASON under the auspices of the A.G.O. in 1936.

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The following letter from Mr. Daniel R. Philippi, organist and choirmaster of Christ Church Cathedral, St. Louis, was sent us by him unsolicited:

CHRIST CHURCH CATHEDRAL
Saint Louis

June 2, 1941

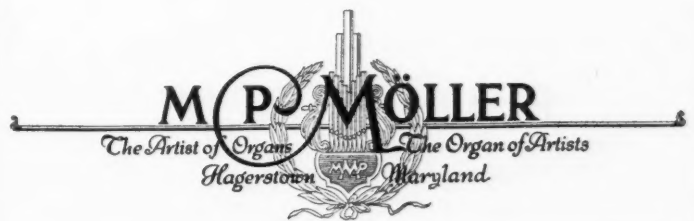
DANIEL R. PHILIPPI
Organist and Choirmaster

It was my pleasure to play on your organ at the Second Baptist Church. It was long my intention to write you about my impressions of the instrument, but Thursday was the first time I had a chance to visit the church.

The voicing is exquisite in every direction and I heartily congratulate you on the difficult achievement in rebuilding that organ. Together with its perfect action it is altogether a joy to hear and play it.

Sincerely yours

[Signed] DANIEL PHILIPPI



PAUL AMBROSE DEAD; PRESIDENT OF C. C. O.

END COMES IN HAMILTON

Had Noteworthy Career as Organist in New York City, New Jersey and in His Native Canada—Com- poser of Many Anthems.

Paul Ambrose, president of the Canadian College of Organists, composer of anthems and an active organist in Canada and the United States during most of his life, died suddenly June 1 at his home in Hamilton, Ont., in his seventy-third year. On the Monday preceding his passing Mr. Ambrose attended the C.C.O. Hamilton Center annual meeting and on Wednesday conducted the annual meeting of the Elgar Choir, of which he was also president. At the meeting of the Hamilton Center he was elected honorary chairman.

Mr. Ambrose was born in Hamilton, the son of R. S. Ambrose, known the world over as the composer of "One Sweetly Solemn Thought." He studied with his father until 1886 and, when 18 years of age, went to New York, where within a week he was appointed organist of the Madison Avenue Methodist Church. He continued his studies, taking piano with Albert Ross Parsons, orchestration with Dudley Buck, counterpoint with Bruno Oscar Klein and organ with S. P. Warren. He specialized in the art of accompaniment and it was in the role of accompanist that he became associated with many noted figures in the musical world, including Albani, Anna Case and Victor Herbert. He toured from New York to the Pacific coast, both as soloist and accompanist.

After four years at the Madison Avenue Church, Mr. Ambrose went to St. James' Church and it was here that Evan Williams came into his choir—the first position Mr. Williams held in New York. Mr. Ambrose became associated with Xaver Scharwenka and at his famous music school in New York acted as musical illustrator for the various lectures given there. He was also lecturer

on history at the American Institute of Applied Music and for a time taught at the Westminster school, first located at Dobbs Ferry, N. Y., and later at Simsbury, Conn.

In 1903 Mr. Ambrose was appointed professor of music at the New Jersey State Model and Normal schools, Trenton, and in 1917, after serving St. James' Church for twenty-seven years, he went to the First Presbyterian Church in Trenton.

After returning to Hamilton in 1934 Mr. Ambrose was guest organist at Christ's Church Cathedral. He had been president of the Canadian College of Organists since 1939.

As a composer Mr. Ambrose was best known through his anthems. While they were his better known works there were also many numbers for piano which made fascinating teaching material. Over half a million copies of his anthems have been sold and the list of his works numbers over 200.

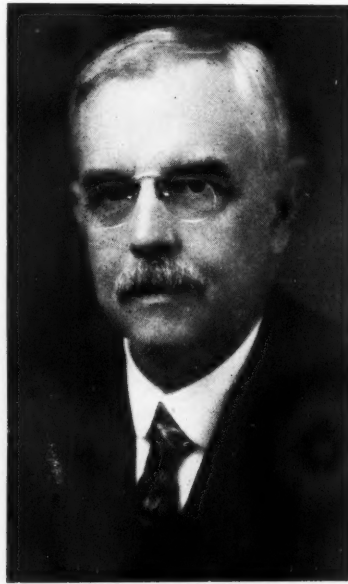
Surviving Mr. Ambrose are his widow, the former Miss Naomi Lambe; two sons, Robert Steele Ambrose, Detroit, and Paul Hamilton Ambrose, Toronto; one daughter, Mrs. Benjamin Lewis, Norristown, Pa.; two brothers and two sisters.

Funeral services were held at Christ's Church Cathedral June 3.

Doctor's Degree for Robinson.

The degree of doctor of music was conferred on Raymond C. Robinson, F.A. G.O., organist of King's Chapel, Boston, by the New York College of Music in June. Mr. Robinson also holds the degree of bachelor of music from Toronto University. Mr. Robinson has finished his Monday noon recitals at King's Chapel for the season and they will be resumed in October. At the service June 15 Princess Juliana of the Netherlands and her husband, Prince Bernhard, were in the congregation and Mr. Robinson arranged a musical service which included Dutch music, as follows: Prelude in C minor, Bach, and Theme and Variations, Sweelinck; National Hymn of the Netherlands; "Lament," ancient folksong of the Netherlands; "Ave Verum," Mozart; postlude, Fugue in E flat ("St. Anne"), Bach.

PAUL AMBROSE



CORNERSTONE OF LUTKIN MEMORIAL HALL IS LAID

Cornerstone-laying ceremonies for Lutkin Memorial Hall, the new auditorium of the Northwestern University School of Music, were held on the afternoon of June 12 in Evanston. The hall commemorates the work of Peter Christian Lutkin, who for twenty-one years was dean of the school and one of America's best-known organists and musical educators.

President Franklyn B. Snyder of Northwestern presided and Dean John W. Beattie of the school of music and Frederick Stock, conductor of the Chicago Symphony Orchestra, spoke at the ceremony. H. Carman Lutkin, son of Dr. Lutkin, laid the cornerstone. Concluding the program the Northwestern University A Cappella Choir sang Dr. Lutkin's Choral Blessing inside the build-

ing, thus being the first musical group to perform in it.

The campaign to erect the memorial was begun eleven years ago, when Dean Lutkin announced that he was retiring. The new building is at Orrington avenue and University place, Evanston. It is 70 by 90 feet and will seat an audience of 400.

Dean Lutkin went to Northwestern in 1879 as an instructor in piano in the college of liberal arts. He left after two years to study in Europe, but returned in 1897 to be the first dean of the newly-established school of music. In 1906 he established at Northwestern University the first *a cappella* choir in the country and directed it until 1931. This choir has served as a model for other choirs throughout the country. For twenty-one years he directed the North Shore Music Festival.

NEW ENGLAND CHOIR GUILD IN NEW HAMPSHIRE FESTIVAL

The New England Choir Directors' Guild, organized in 1899, of which Harris S. Shaw of Boston is president, has been engaged in a number of important activities this spring. On May 16 a meeting was held at Boston University and the speaker was Donald C. Gilley of Worcester, who spoke on junior choir organizations. The fortieth annual choir festival of the Diocese of New Hampshire was held in Grace Church, Manchester, May 14. The guild director was Harry C. Whittemore, organist and choirmaster of Grace Church, and at the organ was Nelson K. Ward, organist of St. John's Church, Portsmouth. A choir of 235 voices sang choral evensong and the anthems were: "Let Thy Merciful Ears," Weelkes; "Angel Voices Ever Singing," Bortniansky, and "Behold, Now Praise the Lord," Titcomb. Everett Titcomb's Magnificat and Nunc Dimittis were used. The participating choirs were those of St. Paul's School, Concord, N. H., Christopher Thomas choirmaster; St. John's, Portsmouth, Ernest Bilbruck, choirmaster; Christ Church, Portsmouth, John Mitchell, choirmaster; Church of the Good Shepherd, Nashua, Charles Pierce, choirmaster, and Grace Church, Manchester, Harry Whittemore, choirmaster.



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Frank Fuller Makes Fine Record; Twenty Years in Youngstown

Ascension Day at St. John's Episcopal Church in Youngstown, Ohio, was marked May 22 by the twentieth anniversary of Frank E. Fuller as organist and choirmaster. The occasion brought many expressions of appreciation for Mr. Fuller and recognition of his devoted service and the fine spirit that has marked all he has done.

Mr. Fuller, a native of New York City, has served with success churches in the East, in Ohio, in Iowa and in the northern peninsula of Michigan. He was born July 31, 1888, and received his early training in the New York schools. When he was 8 years old he began his life as a church musician by entering the choir of St. Michael's Episcopal Church under Robert J. Winterbottom, organist and director. Then from 1896 to 1900 he was soprano soloist. In the latter year he was enrolled in the choir of Trinity Chapel in New York under Felix Lamond and was soprano soloist until 1903. Meanwhile he studied piano for four years, but was in business another four years before taking up the organ, theory and boy choir training under Mr. Lamond.

Mr. Fuller substituted at Christ Church, Suffern, N. Y., in 1909 and then for a year was organist and director in a church at Saugerties, N. Y., followed by a year at St. Stephen's Episcopal Church, Upper Montclair, N. J.

Further study was pursued with Dr. George Edward Stubbs in choir training, supplemented by voice work under prominent teachers and organ study with Edwin Arthur Kraft of Cleveland. Mr. Fuller also took choral conducting under Walter Henry Hall of Columbia University and sang in his choruses. In the summer of 1935 he went to New York to study voice with Frank LaForge, the next year he studied Gregorian chant at Sacred Heart College and in 1937 again studied voice with Vincent Mattina.

From 1912 to 1915 Mr. Fuller was organist and choirmaster of St. John's Episcopal Church in Keokuk, Iowa. Then he substituted for seven months at All Souls' Church in New York. In 1916 he was appointed to Trinity Church in Houghton, Mich., leaving there in 1918 to go to St. Paul's Church, Akron, Ohio. Three years later, in May, 1921, Mr. Fuller went to his present post in Youngstown.

In addition to his work at St. John's Mr. Fuller has trained Catholic choirs in Youngstown and Salem, Ohio, and Greek Orthodox choirs in Youngstown for the last five years.

Mr. Fuller was subdean of the Northern Ohio Chapter, A.G.O., from 1930 to 1932 and in the latter year was instrumental in launching the Youngstown subchapter, of which he was regent from 1932 until 1935 and again in 1936 and 1937.

Mr. Fuller married Gertrude B. Overbaugh of Saugerties, N. Y., in 1912. They have been the parents of three sons, Richard, Sheldon and Frank Emerson, Jr. The last-named died in 1931.

Honor Goes to Miriam Clapp.

The American Conservatory of Music May 27 held its annual organ contest for playing in the commencement concert at Kimball Hall. The winner is Miriam Clapp, a pupil of Edward Eigenschenk. She played the Toccata and Fugue in D minor at the fifty-fifth annual commencement concert of the conservatory, held at Orchestra Hall June 17.

FRANK E. FULLER



FOUR-MANUAL REDEDICATED IN BAY CITY, MICH., CHURCH

The large organ in the First Presbyterian Church of Bay City, Mich., has been rebuilt into a four-manual and was rededicated May 11 with a recital by H. R. Evans, minister of music of the church. The instrument was installed originally by Farand & Votey in 1893 and at that time had thirty sets of pipes. In 1920 it was rebuilt and modernized by M. P. Möller. All of the original pipes were retained in the latest work, done by the Michigan Pipe Organ Company, and additions were made in the form of pipes that were in the organ built by Ernest M. Skinner for Columbia University. The old chests also were retained, but the console and action are new. There are now sixty sets of pipes, besides harp and chimes, and a two-manual chapel organ. The great, choir, swell and solo organs are placed in chambers which fill the space behind the chancel grille work. The echo is ideally located in the ceiling at the rear of the auditorium. The pedal pipes are placed in a chamber directly behind the choir loft. The foundation of the organ tone is provided by a diapason chorus on an open chest, speaking directly into the auditorium.

Mr. Evans was assisted by his choir of fifty-four voices in the dedicatory program, and he displayed the qualities of the organ in these numbers: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude to "Lohengrin," Wagner; "Moment Religieuse," Friml; chorus, "The Lord's Prayer," H. R. Evans (written for this choir and first performed Dec. 1, 1935); "Piece Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; Evensong, Johnston; "Finlandia," Sibelius.

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ORGAN INDUSTRY STANDS IN FEAR OF SHORTAGES

[Continued from first page.]

that we could undertake with our equipment and working force; but we may be called to make some change that will enable us to do so, especially if we are not able to obtain basic materials required in organ building."

Two prominent organ builders in the East write that they have not sought government orders diligently because they have been kept busy with organ contracts and still face bright prospects for future business. The armament program, in other words, has not apparently affected the flow of organ business.

The organ industry appears unanimously opposed to a proposal before the ways and means committee of the House of Representatives in Washington, which is formulating new tax measures, for a tax of 10 per cent on musical instruments. The unfairness of hampering music, which is especially essential at this time to bolster the morale of the American people, is pointed out. One builder writes:

"Answering your question in regard to a proposed 10 per cent tax on all musical instruments, we think this would be a mistake, as music and the instruments necessary to produce it should not be considered luxuries, especially as the higher order of music should promote morale, which is vital in times like these; if such a tax were imposed it would act as a deterrent to purchasers, especially in the case of church organs, for which higher prices have to be asked on account of increased cost of materials and labor."

Another says: "May we suggest that a campaign be started to get all organ builders and their employes to write their representatives on the matter of a 10 per cent tax on musical instruments. Since organs particularly are purchased by churches with funds raised by collecting nickels and dimes, it would seem unfair to impose a tax upon what might be considered charitable institutions. Pressure should be brought to bear to eliminate from the bill pipe organs sold to churches. A tax on sales to residences and funeral homes would not be so bad, but in the case of churches we feel that it would work a hardship upon them and upon the industry."

The reaction of another organ company is expressed in these words: "We do not look with favor upon the proposal to impose a 10 per cent tax on all musical instruments because we believe that it will result in depriving a good many people of an opportunity to make a living. The defense program will not be materially improved by putting thousands of men in such a position that they will have extra difficulty in feeding themselves; besides, it is not necessary to do it that way."

"Regarding the proposal to tax musical instruments 10 per cent," says the head of one company, "we feel that the policy of some states which exclude purchases of churches and educational institutions from the application of such a tax could properly be included in the federal proposal, and as this would cover most of the pipe organ business, the application of a tax on other classifications of purchases—for residences, funeral homes, etc.—would not be a great burden. If the federal tax is universally applied, it would probably have a very adverse effect upon the organ industry."

The reactions of still another manufacturer are voiced in this statement: "The musical industry has been staggering under a handicap since the break in 1929; therefore we feel that a 10 per cent federal tax on musical instruments would most certainly work harmful results on the organ trade. In some states there is already a use tax applicable to organs for churches and an additional tax would mean a discouragement to purchasers unless their earning and contributing power were greatly increased. The fact that there will be a heavy defense tax on practically all other purchases, as well as on income, makes it appear that even with increased personal income there would not be any more money available for the purchase of organs through contributions than there has been in the past. Thus the tax on organs would in our estimation work a hardship."

Summarizing his view of the situation this correspondent writes: "We feel very strongly that the armament program is a vital matter, necessary to the defense of our country; but the building of organs

HARRIET BEECHER FISH



SAN FRANCISCO ORGANISTS as a body, and especially her fellow members of the Northern California Chapter, A.G.O., mourn the death of Miss Harriet Beecher Fish, secretary of the chapter, recorded in THE DIAPASON last month. Miss Fish had the high regard of all who knew her and the affection in which she was held is illustrated by tributes from fellow officers of the Guild, from whose letters may be quoted the following:

"Miss Fish endeared herself to any organization or purpose she undertook to serve by her sterling sincerity and diligence. She was of pioneer stock and lived all her life in one house and served one church for over thirty years as it developed into the Temple Methodist, until it consolidated with another church. She was a fine organist and was particularly successful in choir training and unusually well equipped to attract and hold younger choir members. Although so admirably gifted in so many ways, she had only a quiet confidence and a genuine modesty which we feel are qualities by which every reader of THE DIAPASON would well profit. It is not strange that so fine a character should have been reflected in a cheerful, joyous individuality as well as a surprisingly youthful appearance. She had only two days before her passing celebrated her sixty-third birthday."

On the Sunday after Miss Fish's death the organ in her church remained silent as a tribute to the memory of the organist.

is not an ordinary business, but one that may be classed as an art which requires highly skilled mechanics and leadership; and since it contributes greatly to the cultural background of our nation, it would be disastrous to the industry as a whole to restrict it to the point of a total stoppage of construction. Once the skilled organization is scattered it is unlikely that the industry can be re-established after the war. We believe this fact was recognized in the last war and leniency or priority in the procurement of materials for the construction of church organs was allowed."

HARRISON M. WILD CLUB CLOSES ITS EIGHTH YEAR

The Harrison M. Wild Organ Club closed its eighth year with a well-attended luncheon at the Central Y.W.C.A. in Chicago June 10 and the membership had occasion to find satisfaction in the steady growth of the organization and the success of the movement to keep green the memory of a man who made a deep impress on the musical life of Chicago and on a large class of pupils during a generation. The club now has a membership of forty-five and the average attendance at the monthly luncheons has been twenty-two.

Former presidents of the club were guests at the luncheon and were called upon for remarks. In their chronological order these were S. E. Gruenstein, Miss Tina Mae Haines and Miss Alice R. Deal. Allen W. Bogen, the second president, was out of the city. Plans for next season were discussed. Robert R. Birch was re-elected president for another year and with him were re-elected the other officers—Ernest Melbye, vice-president, and Florine Schlamp, secretary and treasurer.

Miss Charlotte Simons, distinguished operatic soprano, delighted those present with several solos, accompanied by Miss Rhea Shelters.



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Branch Chapter.

Annual Meeting of Guild; Warden Lefebvre Greeted Dr. Hawkins, New Chief

The annual meeting of the American Guild of Organists was held May 27, following a dinner at Stouffer's restaurant, 540 Fifth avenue, New York City. The warden, Dr. Channing Lefebvre, was in the chair. Dr. Lefebvre announced the presence of two men—Charles Taylor Ives and Dr. R. Huntington Woodman—who attended the meeting in Dr. Gerrit Smith's studio forty-five years ago when the Guild was organized. Sumner Salter, the second warden of the Guild; Gottfried H. Federlein, the thirteenth warden, and Charles Henry Doersam, the fifteenth warden, were asked to address the meeting. The warden also introduced Miss Irene Robertson of Los Angeles, Norman Landis, dean of the New Jersey State Council, and Thomas Matthews of the Pennsylvania Chapter.

Reports were presented by the warden, the general treasurer, Harold W. Friedell; the general auditors, Messrs. Comstock and McAmis; the committee on code of ethics, Samuel A. Baldwin, chairman; the examination committee, Hugh Porter, chairman; the public meetings committee, headed by Dr. Warner M. Hawkins; the committee on subscribers, Mrs. Anne V. McKittrick, chairman; the Schlieder scholarship committee, James W. Bleecker, and the publicity committee, Willard I. Nevins, chairman.

The warden expressed appreciation to Ralph A. Harris and his committee for the year-book published recently and to Raymond Fenning, office secretary, for his work in procuring advertisements for the book.

Dr. Lefebvre then introduced our guest of honor, Dr. R. Huntington Woodman, past warden of the Guild, and expressed the views of all by saying that Dr. Woodman represents everything which we all aim to be—a Christian gentleman and sterling musician, whose compositions, fine influence on the young people he has taught, and wide professional relations have been of incalculable value. In recognition of Dr. Woodman's eightieth birthday and his most unusual record of sixty-one years' service as organist and choir-master in one church, the First Presbyterian of Brooklyn, members of the council and other members of the Guild presented him with a new mainsail for his boat, the Winjoy. Dr. Woodman expressed his deep appreciation of the friendly thought which prompted the gift and told of his interest in the work and development of the Guild.

Resolutions in honor of Dr. Woodman, adopted by the New Jersey State Council, were read by the dean, Mr. Landis. The warden introduced Mrs. Woodman and presented her with a bouquet in the name of the Guild.

Results of the election were announced as follows:
Warden—Warner M. Hawkins, Mus.D., F.A.G.O.
Sub-warden—Vernon de Tar, F.A.G.O.
General Secretary—Ralph A. Harris, M.S.M., F.A.G.O.
General Treasurer—Harold W. Friedell, F.T.C.L., F.A.G.O.
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Councillors, term 1941-44 — Becket Gibbs, Mus.D., Harold Heeremans, Channing W. Lefebvre, Mus.D., F.A.G.O.,

Carl F. Mueller, A.A.G.O., T. Tertius Noble, Mus.D., Clinton H. Reed, A.A.G.O., Frank E. Ward, A.A.G.O., and R. Huntington Woodman, Mus.D., F.A.G.O.

Dr. Lefebvre introduced the warden-elect, Dr. Hawkins, and expressed pleasure over his election. Dr. Hawkins responded and expressed his appreciation, telling of his aims for the progress of the Guild. New members of the council who were present were introduced by the warden.

Charles H. Doersam expressed to Dr. Lefebvre admiration and friendship and presented him with a token of appreciation from the Guild in recognition of his splendid work as warden. Dr. Lefebvre spoke gratefully of his happiness in the wardenship and expressed his appreciation of the fine work and support of the officers and committees.

Morris W. Watkins voiced the regret of all that Dr. Lefebvre had chosen to leave New York, but extended best wishes for his happiness in his new post at St. Paul's School, Concord, N. H. Dr. Lefebvre responded appreciatively and told of his desire to live in the country.

The reports presented at this meeting denoted steady progress. Our organization is forward-looking and the spirit of friendliness and good will which prevail give additional evidence of the great value of the Guild in all sections of our country.

S. LEWIS ELMER, General Registrar.

Mrs. Sylvester's Service Recognized.

The monthly business and social meeting of the District of Columbia Chapter was held June 2 in the parish hall of Epiphany Church, Washington, the dean, Ruth Farmer Vanderlip, A.A.G.O., presiding. Following routine reports and matters of chapter business a surprise feature of the evening was the gift of two volumes of madrigal and motet records to the retiring registrar, Mrs. John Milton Sylvester, whose years of service have reached a total of twenty-two in the same office. The presentation was made by the dean in a gracefully worded speech and was followed by a cordial demonstration from the chapter.

The program for the evening was a clever pre-convention exhibit, devised and directed by our versatile general convention chairman, Christopher Tenley. While all the performers merited unstinted applause, special publicity should be given Diamond-Cab-Callaway and his transportation scene, Herr Professor Torovsky in the "Moonlight and Roses" adventure and the fetching Aztec garden scene, with its animated music, conducted by Arthur Howes, and its magnificently romantic strolling senor and senorita.

The usual social hour, under the supervision of Miss Reynolds and her committee, closed the evening.

MRS. JOHN MILTON SYLVESTER,
Registrar.

Dinner and Election in Rochester.

The Rochester Chapter held its tenth event of the 1940-41 season in the form of a dinner at Christ Episcopal Church parish-house May 26. After a business meeting, which included the election of officers, the dean, Donald S. Barrows, led a rehearsal of plainsong and of selected intonations and anthems.

The new officers are as follows: Dean, Donald S. Barrows; sub-dean, Robert J. Berentsen; corresponding secretary, C. Raymond Berry; treasurer, Miss Ruth Sullivan; recording secretary, Miss Catharine Crozier; librarian, Miss Harriette Slack; auditors, Albert Bowerman and S. Wilson Davidson; members of the executive committee, Miss Rena Dumas, Donald Pearson and Goss B. Twichell.
S. W. DAVIDSON, Secretary.

Young Organists Who Won Heard in Philadelphia; Maitland Is Elected Dean

The annual meeting of the Pennsylvania Chapter was held Saturday, May 24, at the Overbrook Presbyterian Church, Philadelphia. Henry K. Beard, organist and choir-master, who was recently called to service and sent to Fort Meade, Md., was present on his first leave from camp.

At 5 o'clock a recital was played by the winners in the recent young organists' contest sponsored by the chapter. The following program was presented: Choral Prelude, "Lord Jesus Christ, Be Present Now," Bach; Fugue, Honegger, and "In dulci Jubilo," Karg-Elert, played by Dorothy M. Breitigan (third place); Fugue in G minor, Bach, and Intermezzo from Sixth Symphony, Widor, played by Ruth Cuerten (second place); Melodie, Reger; Scherzo from Five Short Pieces, P. C. Whitlock, and Improvisation on a given theme by C. Robert Ege (first place).

Dinner was served, following which we listened to a program of secular songs by the "Kelly Street Chorus" under the direction of James Ervine, a member of the chapter. This chorus consists of a group of about twenty men, the majority of whom are connected with other well-known choral organizations and church choirs.

The annual election of officers was held, resulting as follows: Dean, Dr. Rollo F. Maitland; sub-dean, Howard L. Gamble; secretary, William P. Washburn; treasurer, Nathaniel E. Watson. Four members were elected to the executive committee for a term of three years. They are: Harry C. Banks, Jr., Thomas Matthews, Ada R. Paisley and Newell Robinson.

Reports were presented by the chairmen of the various committees of the chapter which voiced a decided note of progress all along the line. The members present were unanimous in their acclaim of Mr. Robinson, the retiring dean, and the work he has done. He has imbued the members with a fine spirit of cooperative activity, which we expect to use to the utmost in the support of our new dean, Dr. Maitland.

ADA R. PAISLEY.

Beymer Is Northern Ohio Dean.

The annual meeting of the Northern Ohio Chapter was held June 2 at Emmanuel Church, Cleveland. The following officers were elected: Dean, Paul Allen Beymer; sub-dean, Walter Blodgett; secretary, Kenneth Schnable; treasurer, Walter Holtkamp; registrar and librarian, Mrs. Jeanne Sittler, A.A.G.O.; auditors, Crandall K. Hendershott, A.A.G.O., and Kingsley Ganson; executive committee, Laura Louise Bender, F.A.G.O., Mrs. Norman Goldsword and Arthur Poister. The membership of this chapter and two sub-chapters was reported as 286.

Melville Smith, who leaves Western Reserve University to take up a position as director of the Longy School of Music, in Boston, next September, gave an illustrated lecture on "Cathedral Organs in England and Europe," assisted by his wife and the lantern. He showed slides of the various placements of organs, both here and abroad—"the jube," "swallow's nest," etc., and also some of the divided organs in this country, telling of the advantages and disadvantages of each method of placement, mentioning the positive and ruckpositiv and its advantages in leading the choir. He also mentioned the advantages of the position of the organist between the great organ and the positiv.
LEWIS SMITH, Registrar.

RUSSELL BROUGHTON
F. A. G. O.
St. Mary's School
Raleigh North Carolina

News of the American Guild of Organists—Continued

Varied Activities of Year
Are Reviewed in Report
from Warden Lefebvre

The work of the Guild has, I believe, gone on very well during the past year. This is just another way of saying that the traditional devotion of the council, the deans and regents, has been continued. Here at headquarters our special thanks are due to our veteran secretary, Ralph Harris, and to our faithful treasurer, Harold Friedell, for their efficient execution of two arduous and exacting assignments. Hugh Porter has, with meticulous care on his part and that of the examination committee, prepared two papers of which we can all be proud, and has administered them ably. And Warner Hawkins, in a jaded and blasé locale, has provided public meetings of varied and useful character. Our gratitude is due the authorities of St. Bartholomew's Church, who, through Dr. Williams, have made available to us the choir room there for our meetings of the council. The attendance at the council meetings has been so faithful and full that our own office would have been inadequate for them.

Two happy anniversaries have fallen since our last annual meeting—the fifteenth of Charles H. Doersam at the Rutgers Presbyterian Church and the eightieth birthday of R. Huntington Woodman, about which we shall hear a little more in a while.

Under the leadership of Ralph A. Harris, a new year-book has been printed and distributed. We think it is an unusually good piece of editing, and we beg indulgence for the—I might say—traditional number of errors. Perfection can hardly be expected in the preparation of such a sizable volume by organists who do not pretend to be other than amateur editors.

During the year the warden has visited the chapters in Atlanta, Ga., New Haven, Conn., Altoona, Pa., and Washington, D. C., and has been impressed with the scope of the activities in each. It is my belief that none here at headquarters can understand the importance of the Guild without realizing what is being done by our chapters throughout the country.

During the year new chapters have been organized at Waterloo, Iowa, and Altoona, Pa. The Waterloo Chapter already has a branch chapter in Dubuque.

The Guild this winter became a member of the National Music Council, an organization made up of all kinds of groups interested in music.

Considerable interest and, I might say, resentment has been stirred up in our organization by the summary dismissal of Herbert Peabody from his church in Pittsburgh after long and efficient service.

The matter brought forth from Mr. Gruenstein a splendid editorial called "A Possible Remedy," and I hope you all read it in the April 1 issue of THE DIAPASON. His suggestion of a method of defending the rights of the organist against unjust treatment seemed so important to us that we have sent a copy of this editorial to practically every church paper in this country; and, judging from the cordial tone in the responses from dozens of editors, we believe that the matter will be given a complete airing. After this has been done, the Guild should earnestly try to find some practical way of guarding against such injustices.

Again I want to thank you for the honor you have paid me in having me as your warden for the last two years. They have been two happy years for me, and it is a great satisfaction to find that the office is to be turned over to Warner Hawkins, a man of deep sincerity and a musician of accomplishments. I feel confident that he will find the same inspiration in his new work that I have found in my own unworthy efforts in behalf of our wonderful organization.

Respectfully submitted,

CHANNING LEFEBVRE.

Atlantic City Annual Picnic.

The Atlantic City Chapter held its annual picnic in the Log Cabin on the shores of Lake Atsion June 7. Miss Mida C. Blake, treasurer of the chapter, was hostess to the members. After a short business session the rest of the day was devoted to frivolity.

EXAMINATION REQUIREMENTS FOR 1942

TESTS AT THE ORGAN.
Thursday, May 28, 1942.

ASSOCIATESHIP.

- To play the whole or any portion of the following pieces:
 - Andante Sostenuto from "Symphonie Gothique," by Widor (edition Schott).
 - "Kyrie! Gott, Heiliger Geist", Bach (editions Novello, volume 16, or Peters, volume 7).
- To play at sight a passage of organ music.
- To play at sight from vocal score, G and F clefs, four staves. A certain amount of voice-crossing will be required.
- To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
- To harmonize at sight, in four parts, a given melody.
- To harmonize an unfigured bass at sight in four parts, without pedal.
- To improvise a four-measure phrase, modulating from one specified key to another. Two tests will be required.

FELLOWSHIP.

- To play the whole or any portion of the following pieces:
 - "Requiescat in Pace," Leo Sowerby (H. W. Gray Company).
 - Prelude and Fugue in G major, Bach (editions Widor-Schweitzer, volume 4, Peters, volume 2, or Bonnet, Historical Series, volume 2).
- To play at sight a passage of organ music.
- To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs). A certain amount of voice-crossing will be required.
- To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.
- To harmonize at sight, in four parts, a given melody.
- To harmonize at sight, in four parts, an unfigured bass.
- To improvise on a given theme.

PAPER WORK TESTS.
Friday, May 29, 1942

ASSOCIATESHIP.

8:30 a. m.—Three and one-half hours allowed for this paper.

- To add to *canti fermi* strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint," by Kitson.
- To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.
- Questions in musical history drawn from "A History of Musical Thought" by Donald N. Ferguson, published by F. S. Crofts & Co., New York; also questions on the organ, choral training, theory and musical form, all based on practical experience.

2:30 p. m.—Three and one-half hours allowed for this paper.

- Ear tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the three and one-half hours allowed for this paper.)
- To add alto, tenor and bass parts to a given melody.
- To add soprano, alto and tenor parts to a figured bass. Occasional passing notes may be used.
- To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.
- To write a hymn-tune introducing specified modulations and cadences. A stanza of verse will be provided.

FELLOWSHIP.

8:30 a. m.—Four hours allowed for this paper.

- To add to *canti fermi* strict counterpoint in three or four parts, in various species and combinations of species. A use of the modes and of imitative part writing will be required according to the rules given in "The Art of Counterpoint," by Kitson.
- To orchestrate a given passage.
- To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ. Also, a two-part stretto must be shown.

2:30 p. m.—Four hours allowed for this paper.

- Ear tests: To write down from dictation two short passages in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times. (Ear tests to precede the four hours allowed for this paper.)

- To add parts to a given melody.
- Questions in musical history drawn from "Evolution of the Art of Music," Parry; also, questions on the orchestra, organ, choral training, theory and musical form, all based on practical experience.
- To harmonize a given ground bass three times, adding a coda. Variety, imitative writing and a continuous flow will be expected.
- To write four-part music (SATB) to given words.

Reports of the Examiners

The examiners in the organ playing tests of 1941 at headquarters report as follows:

Many candidates failed to play the Purcell number with sufficient dignity. There was much untidy, loose playing and the rhythm of the piece was often ignored. The pace set at the start in some cases was almost twice too fast. Consequently, when the counterpoint which decorates the theme was attempted, there was a general scramble. Some candidates failed to repeat notes. Rests were frequently ignored.

The chief fault in the Jongen number was a lack of good phrasing and a calm, placid interpretation, which this piece demands. The lovely melodic lines were played with rigidity and metronomic precision.

As usual, the tests at the keyboard were very unprepared. The example in A minor for transposing was, in a number of cases, attempted in the major key! Reading of the trio was in some cases three times too slow. Score reading was very shaky. The attempts at harmonizing the melody and bass were generally without any sense of harmonic progression and the cadence in the melody often came to grief.

Candidates should spend much more time in preparing these simple tests. Ten minutes a day for nine months would make a vast difference at the examination. The modulation tests, both quite simple, gave tremendous trouble. These tests are given to raise the standard of musicianship. Every church organist should be able to face them with ease, but it cannot be done without diligent practice.

T. TERTIUS NOBLE.

My report for this year must be much like former reports on the same subjects, except that it seemed to me that the organ playing was, on the whole, not so good as formerly. A deplorable lack of rhythm was perhaps the greatest fault. Only one candidate (at headquarters) seemed to have any idea at all of interpretation and there was a general lack of accuracy.

For the tests in transposition, improvisation, modulation, etc., I can find no enthusiasm whatsoever. It seemed to me that candidates could not have spent any study on these subjects during their years in preparation. As I listened, I could not believe that they took the examinations seriously.

This is all very depressing to me. I have tried all my life to believe that organists were becoming better musicians through the years and more deserving of recognition from musicians in other branches of the art. I hope I am not too pessimistic.

HARRY B. JEPSON.

Comments of the paper work examiners were:

Associateship.

- STRICT COUNTERPOINT.
 - This was generally poorly done. While it was not specified that the fourth species should be unbroken, several candidates broke the suspension without cause and so spoiled the effect. Candidates should remember that the only possible retardation is 5 to 6 from the bass.
 - Several candidates showed a bar of two quarter-notes, followed by an untied half-note. It should be remembered that in such a case the half-note must be tied to the first note of the next bar. Some candidates used the same rhythm in the two lower parts and approached or quitted eight-notes by leap. There were many extraordinary cadences. Very few candidates showed any feeling for fifth species style.
 - This was fairly well done, but there were too many incomplete chords, uninteresting inner parts and a few examples of second inversions. Some papers showed that candidates lacked the facility to write in the proper clefs.
- FUGUE. Most candidates answered the subjects incorrectly and the countersubjects for the most part were unmusical. Often they lacked rhythm and were insipid. As a rule a florid subject should have a fairly sedate countersubject.

3. HISTORY QUESTIONS. Done well.

4. HARMONIZATION OF A MELODY. This was done better than last year, even though in a few cases the manual parts

Pass the Examinations
of Guild; New Academic
Members Are Announced

Hugh Porter, chairman of the examination committee, has announced the list of those who have won fellowship and associate certificates, having passed the 1941 tests.

The new fellows are:

- Frederick Freeman, San Francisco, Cal.
- August Maekelberghe, Detroit, Mich.
- Claude Means, Greenwich, Conn.
- Searle Wright, New York.

The new associates are:

- Lawrence Apgar, Providence, R. I.
- Jane Axness, St. Paul, Minn.
- John L. Baldwin, New York.
- R. F. Bower, Cleveland, Ohio.
- Charles Bricant, New York.
- Thomas Brierley, Pawtucket, R. I.
- Elizabeth Browning, Cincinnati, Ohio.
- William A. Burhenn, Columbus, Ohio.
- Charles W. Craig, Jr., Richmond, Va.
- Edgar Danby, Detroit, Mich.
- Robert Y. Evans, Rochester, N. Y.
- Isabel D. Ferris, Philadelphia.
- Frank Hinkel, Alexandria, Va.
- H. Dwight Richardson, Norwichtown, Conn.

- Mary Elizabeth Stewart, New York.
- Melvin Zeidler, Detroit, Mich.

were not too comfortable to play. Several candidates failed to keep the lower parts moving at the half-note, used too many incomplete chords and had difficulty with the last few bars. However, many papers showed good imitative writing.

5. FIGURED BASS. Candidates do not obey the figures.

6. UNFIGURED BASS. For the most part crudely done. Not much variety shown in regard to the chords used. The bass called for the use of suspensions and imitation.

7. HYMN-TUNE. Better than in previous years, but still uninteresting. There were a few examples of wrong accentuation of words and unnecessarily high parts. The vocal parts of a hymn-tune should never be extreme. Candidates are advised to examine the many good models of hymn-tune literature.

EAR TESTS. Well done, although some candidates had the wrong signature for the second example.

Fellowship Paper Work.

- STRICT COUNTERPOINT.
 - Fairly well done. Candidates should aim for a concord on third quarter note in each measure.
 - Better than last year. Imitative entrances were usually achieved and the four-part texture was more interesting.
- ORCHESTRATION. This simple test was generally well done. Contrary to present-day custom, one candidate scored for horns in a key other than F.
- FUGUE. There were some fairly good workings of this test. More attention should be given to the writing of a good workable countersubject.
- EAR TEST. Well done.
- MELODY. This test gave a great deal of trouble. After the first three measures the texture became involved and the harmonies unhappy.

6. QUESTIONS. Well done.

7. GROUND BASS. The candidates showed a lack of knowledge of string writing. Also there was very little imitative writing. A careful study of string quartet literature is suggested.

8. COMPOSITION. There was a great improvement in the compositions this year. Imitation appeared in ever example and most candidates showed that they had some feeling for form. One or two candidates had wrong accentuation of words—"infinite," "defend," etc.

NORMAN COKE-JEPHCOFF.
T. FREDERICK H. CANDLYN.

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News of the American Guild of Organists—Continued

Dinner and Piano Recital Mark Annual Meeting Held in Newark; Grayson Dean

The annual meeting and election of officers of the Metropolitan New Jersey Chapter took place at the Memorial Presbyterian Church of Newark May 12, starting with a dinner. Mrs. Florence Malthy, organist of the Memorial Church, was hostess of the evening. A business meeting was called to order by the dean, Roberta Bitgood.

Robert Van Doren, chairman of the membership committee, announced that ten new members were taken into the chapter during the year. David Adamson, chairman of the committee for the Guild contest sponsored by the chapter, reported on the winners of the second annual contest, held May 10 in the North Reformed Church, Newark. The contestants played on the four-manual Casavant organ, and Carl F. Mueller of Montclair and Marshall Bretz of Paterson were the judges. Miss Viola E. Pierson was winner of the first group and Miss Mary Elizabeth Compton was the winner of the more advanced group. They played the contest numbers at the June meeting of the chapter. Miss Bitgood then gave her annual report as dean.

The nominating committee, composed of Mrs. Florence Malthy, Mrs. William Sieder, Carl Relyea and Clarence Robinson, reported the following nominations: Dean, Norman Grayson; sub-dean, Robert Van Doren; secretary, David R. Adamson; treasurer, Edwin L. Jacobus; registrar, Carl Relyea; auditors, Walter N. Hewitt and Robert A. Pereda; chaplain, the Rev. Robert B. Cunningham; members of executive committee, James Philipson, Roberta Bitgood and Clarence Robinson.

A rising vote of thanks was given Miss Bitgood for her outstanding work as dean the last two years.

The members then assembled in the main auditorium of the church for a piano recital. Thomas Richner, organist of the Fifth Church of Christ, Scientist, New York City, winner of the MacDowell award and of the Walter W. Naumburg award for piano, who made his debut in Town Hall Feb. 22, was the recitalist. He was assisted by Charles Kellner, tenor. As one number Mr. Richner played the Allegro Moderato from the Concerto in G major, No. 4, by Beethoven, with Robert Van Doren playing the orchestral accompaniment on the organ. Mr. Richner is one of the finest of the younger pianists in the metropolitan area. He has a seemingly unlimited technique and in each of his selections he showed musicianship and finish. He made it an outstanding meeting for the chapter this year.

On Sunday afternoon, May 18, the annual junior choir festival was held in the Second Presbyterian Church, Newark. Charles Black is the organist and Dr. Lester H. Clee the pastor. Choirs from thirteen churches, numbering several hundred, participated in the service. One of the features was a litany by Dr. Clee and the choir, singing the choral responses from Mendelssohn's "St. Paul" and "Elijah." The beautiful church and its fine organ combined to make it an impressive service. Mr. Black's artistic playing of the solos and accompaniments enhanced the beauty of the service.

CLARENCE ROBINSON, Registrar.

New Jersey Contest Winners Heard.

The final meeting of the Metropolitan New Jersey Chapter was held in the Westminster Presbyterian Church, Bloomfield, June 2. The meeting was marked by the playing of the two winners in the recent contest for young organists sponsored by the chapter. The program opened with a group of three selections played by Miss Roberta Bitgood—"Grand Choeur," Weitz; "The Chapel of San Miguel," Seder; "Comest Thou Now, Lord Jesus," Bach. The motet choir of the Westminster Church, under the direction of Miss Bitgood, sang four Negro spirituals. Miss Viola Pierson, winner of the first section in the contest, played the required number, Little Prelude and Fugue in D minor, Bach, and the selec-

tion of her own choosing, the Finale from the Fourth Symphony of Widor. Miss Pierson is organist and director at Embury Methodist Church, Paterson, and a student at the Juilliard School under Lillian Carpenter. The choir then sang another group of spirituals and Miss Virginia Blair, soprano soloist of the church, sang "Were You There When They Crucified My Lord?" by Burleigh.

Miss Mary Elizabeth Compton, winner of the second section, played the required number, Toccata in D minor (Dorian), Bach, and the Chorale in A minor by Franck. Miss Compton is organist and director at Wesley Methodist Church, Belleville, a graduate of the Juilliard School, a student at the School of Sacred Music of Union Theological Seminary and a pupil of Roberta Bitgood.

David Adamson, chairman of the contest committee, presented the winners with volumes of organ works and a year's membership in the American Guild of Organists.

Carl F. Mueller of the Central Presbyterian Church, Montclair, and Marshall Bretz of the Church of the Messiah, Paterson, were the judges.

CLARENCE ROBINSON, Registrar.

Vermont-New Hampshire.

The annual meeting of the Vermont-New Hampshire Chapter May 18 at Hanover, N. H., was opened with a fine program played by W. Raymond Kendall of the department of music of Dartmouth College on the four-manual Austin organ in Rollins Chapel. His numbers included: Prelude, Fugue and Chaconne, Buxtehude; "Rondeau," d'Andrieu; "Herr Christ, der Ein'ge Gottes Sohn," "Alle Menschen müssen sterben" and "Christ lag in Todesbanden," Bach; Passacaglia, from Symphony in G, Sowerby; Fugue in C minor, Bach.

It was the opinion of the chapter that August would be preferable to June for the 1942 regional convention, to be held in Hartford. The report of the nominating committee was read and the following officers were elected: Dean, W. Raymond Kendall (Hanover); sub-dean, Professor H. G. Bennett (Burlington); secretary, Elizabeth R. Shufelt (Burlington); treasurer, James Stearns (Bartlettboro).

Mrs. Shufelt spoke of the importance of the examinations and urged that all members study the requirements and the printed solutions, even though not intending to take the examinations. She also recommended the establishment of sectional groups, with leaders, to arrange programs and create interest and enthusiasm. The meeting was turned over to Mr. Kendall, who seconded the sectional plan and spoke of the groups in southern California who meet once a month for social purposes as well as recitals and lectures.

We went to the Hanover Inn for supper and then to the concert by the Handel Society Symphony Orchestra in Webster Hall.

HARLIE E. WILSON,
Publicity Chairman.

Northeastern Pennsylvania.

Helen Bright Bryant was hostess to the Northeastern Pennsylvania Chapter in Scranton May 26 for the annual meeting and election of officers. Dean Ruth A. White, A.A.G.O., presided and reports were offered by Mrs. Grace St. John, treasurer, and Thomas Curtis, registrar. A letter from Dr. R. P. Kreidler of St. Luke's Church thanked the members for their cooperation in the Lenten recital series and revealed a much larger average attendance than at last year's concerts. The treasury is in comfortable condition and justifies the chapter's plans for more activities next year, including the presentation of a guest recitalist.

The nominating committee submitted its report and officers were unanimously elected as follows: Dean, Howard Anthony, A.A.G.O.; sub-dean, Harold Mundy; treasurer, Myrtle Zulauf; registrar and secretary, Thomas Curtis; auditors, Frieda Nordt and Llewellyn Jones, A.A.G.O.; executive committee, besides the officers, Robert Andrews, Helen Bright Bryant, Ruth White and Frieda Nordt; chaplain, the Rev. W. S. LaSor.

Dean-elect Anthony was chosen delegate to the Washington convention, with Thomas Curtis as alternate. A commit-

tee was appointed to investigate the possibility of presenting recitals on the organ in the Chamber of Commerce auditorium. A picnic was planned for Saturday, June 21. Miss White adjourned the meeting and Mrs. Bryant served refreshments.

THOMAS CURTIS, Registrar.

Good Year for Utah Chapter.

The Utah Chapter has had a busy and interesting season. On March 1 the meeting was held at the new home of Mr. and Mrs. Lorin F. Wheelright, where a program of recorded Bach music was presented, most of which was from the Stokowski transcriptions. In April the chapter met for dinner at the Temple Square Hotel, later adjourning to the Mormon Tabernacle, where J. B. Jamison, an organ expert from the west coast, gave an enlightening talk, with suitable demonstrations, on the history and development of organ building, pointing out in particular the different epochs of growth. Dr. Frank W. Asper closed the program with the rendition of the Toccata and Fugue in D minor by Bach.

On May 24 Guild members were guests of Miss Elizabeth Dee Shaw at her beautiful summer home at Eden, in Ogden Canyon. Here the annual election was held, with results as follows: Dean, Alfred M. Durham; sub-dean, Mrs. Virginia Freber; secretary, Miss Gwen Summerhays; treasurer, Blaine Keddington; registrar, Miss Irene Jacobsen; librarian, Mrs. Caroline Eccles; auditors, Selden N. Heaps and Miss Ruth Rees; new executive committee members, Miss Elizabeth Dee Shaw, Mrs. Agnes Duffin and Mrs. Edna Burkhardt.

Expressions of sincere appreciation were extended to the retiring dean, A. A. Selander, and his associates for their leadership during the last season.

ALFRED M. DURHAM, Registrar.

Interesting Events in Harrisburg.

The annual business meeting and election of officers of the Harrisburg Chapter was held May 27 at Stevens Memorial Methodist Church. The results of the election are as follows: Dean, Miss Helen Runkle; sub-dean, Miss Ella Mae Foreman; registrar, Miss Sara K. Spotts; secretary, Mrs. Vivian Eves Steele; treasurer, Miss Doris F. Stuart; assistant treasurer, Mrs. Marshall E. Brown; auditors, Arnold S. Bowman and Mrs. Hazel Keeley; executive committee, Miss Dorothy Peters, Mrs. Charles Swartz and Henry Van Pelt.

One of the most enjoyable events of the year was the annual banquet June 10, at Diff's place, four miles below Middletown. Forty members enjoyed a turkey dinner with "all the fixins." Souvenirs were tiny sprinkling cans and salt and pepper shakers with small roses in each one. A short address was given by the Rev. John Treder, the chaplain, after which the new dean, Miss Runkle, spoke briefly. Miss Doris Stuart sang a song accompanied by Miss Rhoda Desenberger. Mr. and Mrs. John R. Henry spoke entertainingly on humorous episodes of their post-Easter trip to Florida. Miss Laura Zimmerman, dressed in an old-fashioned hat and cape, gave a gossip skit on the members, and the last item was the announcement of the engagement of Miss Helen Hoke to the Rev. Charles Theal of Lisle, N. Y. A gift was presented to the bride-to-be. Miss Sara Spotts and Miss Ella Mae Foreman had charge of the games.

Three members have invited the chapter to their summer homes for picnics.

Eight members of the Harrisburg, Pa., Chapter, including the officers, enjoyed the hospitality of the Altoona Chapter at the combined meeting May 15.

FLORENCE M. BROWN, Secretary.

Delaware Chapter.

The final meeting of the season for the Delaware Chapter was held at a tea-room in Wilmington May 26. The following officers were elected: Dean, Sarah Hudson White, A.A.G.O.; sub-dean, Firmin Swinnen; secretary, Wilmer C. Highfield; treasurer, R. Barrett Johnson. Remarks were made by the chaplain, the Very Rev. Hiram R. Bennett, Firmin Swinnen, T. Leslie Carpenter, Herbert Drew, Samuel J. Blackwell and Mrs. Bennett. Solos were sung by Mrs. Rita Krappf, accompanied by Miss Caroline Heinel.

WILMER C. HIGHFIELD, Secretary.

Branch in Niagara Falls Has as Guests Two Women Prominent in the Guild

Two prominent out-of-town members of the Guild were speakers at the annual dinner meeting of the Niagara Falls branch, held at the Red Coach Inn June 3. The two were Mrs. Mary Chappell Fisher of Rochester, a resident of Niagara Falls for many years and one of the three woman charter members of the Guild, and Miss Edna Springborn, dean of the Buffalo Chapter for three years and organist and director at Grace Lutheran Church, Buffalo.

Presiding was Mrs. F. J. Schweitzer, regent of the local chapter, who introduced Miss Springborn. Miss Alice Babcock Trott, organist at the First Presbyterian Church, introduced Mrs. Fisher.

Miss Springborn's subject was "The Service an Organist Can Render," laying emphasis on the organist's part in church services. She urged especially close cooperation between the organist and the clergyman in arranging the program. Mrs. Fisher spoke at some length on the beginnings of the American Guild of Organists, of which she was a founder. Her own early experiences and recitals provided material for many reminiscences and she told of her studies in Paris under Guilman. Mrs. Fisher declared that in looking back over the years what gave her the greatest pleasure was not her own participation in recitals, but the assistance she had been to many students in their development as organists. A number of her former students were present.

Introduced at the meeting was Walter McDannel, founder of the Niagara Falls branch.

New officers who will assume their posts in the fall are: Mrs. F. J. Schweitzer, regent; Walter McDannel, vice-regent; Miss Alice Barbari, secretary; Mrs. Harry Smith, treasurer, and the Rev. E. R. Burdick, chaplain.

ALICE BARBARI, Secretary.

Activities of Erie Chapter.

Garth Edmundson, organist and composer, was the guest of honor of the Erie Chapter at its annual meeting on May 12 in the First Methodist Church.

The fourth annual choral festival under the direction of Morten J. Luvaas, guest conductor, who is director of the Allegheny Singers at Allegheny College, was presented in the Church of the Covenant May 25, with 150 voices, representing fifteen Erie choirs and organists. Organ numbers were: Prelude and Fugue in D minor, Bach (played by Albert B. Mehnert, F.A.G.O.); Prelude on "Rhosymedre," Vaughan Williams (played by Edward H. Johé); "Benedictus," Edmundson (Theodate Ashley); "Grand Choeur," Faulkes (Goldie Dershimer). Choral numbers included: "To Thee We Sing," Tkach; "The Lord Is a Mighty God," Mendelssohn; "My House Shall Be Called of All Nations," Titcomb; "Then Round about Thy Starry Throne," Handel; "Sabbath Morn," Kjerulf, arranged by Christiansen; "O Darkest Woe," Chorale Tune; "Hymn of Praise" (French chorale), arranged by M. J. Luvaas.

The hymn festival, under H. Augustine Smith of Boston University, enlisted 150 voices from Erie choirs. A forum held in the late afternoon, preceding the dinner for organists and ministers, was one of the most enjoyable parts of the program. One hundred persons attended the dinner.

A picnic at the home of Mr. and Mrs. George Duffy will close the season's activities.

Marguerite House, organist of the First Methodist Church, has been the efficient dean of the Erie Chapter.

MYRTLE DUFFY, Sub-dean.

Gillespie Eastern New York Dean.

The Eastern New York Chapter held its last banquet of the season at the Hotel Wellington, Albany, May 26. Officers elected for the new season are: Duncan Trotter Gillespie, A.A.G.O., dean; Mrs. O. A. Tilton, sub-dean; Mrs. R. G. Winslow, treasurer; Harold Stevens, secretary; Mrs. Weldon J. Vail, publicity chairman.

HAROLD STEVENS.

News of the American Guild of Organists—Continued

Hartford Annual Meeting.

About sixty-five members attended the annual meeting of the Hartford Chapter held at the Hale House in Glastonbury May 26. After dinner reports of board members were read and approved and new officers were elected. Lyman B. Bunnell, minister of music at Immanuel Congregational Church, Hartford, is the dean and the other officers are as follows: Sub-dean, Glenn H. Smith, West Hartford; secretary, Mrs. Florence Case, Hartford; treasurer, Mrs. Irene B. Hamner; program chairman, Frederick Chapman; membership chairman, Miss Josephine Kendrick; publicity chairman, Miss Theresa D'Esopo; librarian, Robert Crane.

After the business meeting members and their friends were entertained by Dr. E. Myles Standish of Hartford, who gave an hour of "movies," the subject being "Guatemala in Color."

The Hartford Chapter now has a membership of 135, forty-two having been added this year. Some work has been done toward forming convention plans for next year and the coming season promises to be an exceedingly busy one.

ALICE C. HANSEN, A.A.G.O.

Miss Jubb Pasadena Dean.

Another successful season closed for the Pasadena and San Gabriel Valley Chapter when a large group of organists gathered on the evening of May 12 for dinner and a recital. Officers for next season were announced as follows: Dean, Miss Florence Jubb; sub-dean, Karl O. Staps; secretary, Mrs. Verdell Thompson; treasurer, Mrs. Elizabeth Farrow; registrar, Miss Kathryn Knapp; librarian, Mrs. Clementine Guenther; new board members, Mrs. Mildred Wickland and Paul Goodman; auditors, Mrs. Inez Flannigan and Ralph Travis.

At the Lake Avenue Congregational Church the choir of the church, directed by Miss Suzanne Gardner, sang numbers by Bach, Praetorius, Vulpius and Rachmaninoff. Robert Snyder sang a baritone solo. Miss Erma Parker, organist of the church, played the "Piece Heroique," Franck, and Cantabile from the Sixth Symphony by Widor. Mr. and Mrs. George Darsie sang "Children, Pray His Love to Cherish," by Spohr. Dr. James H. Hutchins, pastor, gave a brief talk, after which Duncan S. Merwynne played the closing group of organ numbers.

LORA PERRY CHESNUT, Librarian.

Kansas City Chapter.

The Kansas City Chapter held a dinner meeting June 14 at the home of Mr. and Mrs. Edwin Schreiber, Dean Burns presiding. The program feature of the evening was the playing of recordings made and played by Charles McManis on the organ he built in a Kansas City, Kan., church.

The following officers were elected to serve for the ensuing year: Mrs. A. R. Maltby, A.A.G.O., dean; Clarence D. Sears, sub-dean; Mrs. Edward House, secretary; Lambert Dahlsten, treasurer.

A fine recital was presented by three of our members—Mrs. Billings, Mrs. Maltby and Mr. Dahlsten—April 28 in Grace and Holy Trinity Cathedral. Numbers by Handel, Purcell, Jongen and Franck, test pieces for the A.G.O. examinations this year, were interpreted. The cathedral choir sang two selections from Bach's "Passion according to St. Matthew."

ELIZABETH HOUSE, Secretary.

Waterloo Chapter Activities.

Officers of the Waterloo, Iowa, Chapter were unanimously re-elected at a banquet held in Waterloo May 27. The Rev. Gerhard Bunge of Independence, Iowa, pastor of Immanuel Lutheran Church, was made dean for another year. Others elected are: Sub-dean, Mrs. Ellen Law Parrott; secretary, Mrs. Adelaide E. Altland; treasurer, Miss Lucille M. Schmidt; librarian, Miss Loretta M. Maley; auditors, Mrs. M. B. Timm and Mrs. Doris Rowland.

We now have thirty-four associate members and thirty-one subscribers.

One of the guests at the meeting was Edward Eigenschenk of the American Conservatory of Music, Chicago, and Loras College, Dubuque.

Following the banquet four members of the chapter gave a recital at the First Baptist Church. The program was as

follows: "May Night," Palmgren, and "Marche Religieuse," Guilmant (Mrs. Adelaide E. Altland); Allegro Assai, Fourth Sonata, Guilmant; "Romance sans Paroles," Bonnet, and Prelude in G minor, Bach (Dorothy Bondurant); "Peace," R. Deane Shure, and "Sonata Cromatica," Yon (Janet Little); "Cortege et Litanie," Dupre; Adagio from Third Sonata, Bach, and "Caprice Heroique," Bonnet (Homer H. Asquith).

On June 14 the June meeting was held in the form of a picnic supper and recital in Independence at Immanuel Lutheran Church. Appearing on the program after the supper were the following: Adagio from Sixth Symphony, Widor, and Choral in A minor, Franck (Mrs. Ellen Law Parrott); "Hosannah," Dubois and "Vision," Bibl (Lucille M. Schmidt); Hymn Preludes, "Out of the Depths" and "Deck Thyself, My Soul," Karg-Elert (Mr. Bunge).

MRS. ADELAIDE E. ALTLAND, Secretary and Registrar.

Indiana Chapter Election.

The annual election of officers of the Indiana Chapter was held May 26. The Guild members enjoyed a chicken dinner at Catherine's restaurant, Indianapolis. After the dinner Dom Stephen Thuis, O.S.B., of St. Meinrad Abbey, gave a talk on "Liturgical Music" at the Blessed Sacrament Chapel of St. Peter and Paul Catholic Cathedral. The Schola Cantorum, directed by Elmer Steffen, K.S.G., assisted by the boy choristers of the cathedral, gave a program of liturgical music. Miss Helen Shepard presided at the new Wicks organ in the chapel.

Officers were elected as follows: Dean, Cheston L. Heath, M.A.; sub-dean, Paul R. Matthews; secretary, Elsie MacGregor; treasurer, Frederick E. Weber; registrar, Hazel Thompson; librarian, Mrs. John English; auditors, Laura E. Brockman and Mary L. Gangwer; executive committee, Mrs. Virginia Jeffrey, William Jackwitz and Mrs. H. B. McNeely.

ELSIE MACGREGOR, Secretary.

Mrs. Bates Brown Tennessee Chapter.

At a meeting of the Tennessee Chapter at the Second Presbyterian Church, Memphis, May 19, the following officers were elected for the year: Dean, Mrs. Bates Brown; sub-dean, Albert M. Johnson; secretary-treasurer, Miss Kathleen Johnson; registrar, Mrs. M. E. Hinds; auditors, Mrs. B. F. Thomas and Robert Griffin; executive committee, Mrs. W. F. Follin, Mrs. Lois Maer and Harry J. Steuterman. Thomas H. Webber, Jr., was appointed chairman of the program committee.

Mrs. E. A. Angier, the retiring dean, presided at a dinner which preceded the business meeting and reviewed the work of the Guild during the year. Notable among the events were the tri-state convention held in Memphis and the presentation of Joseph Bonnet, who appeared under the sponsorship of the chapter.

After the business meeting a recital was given in the church by Miss Frances McFadden and Ernest F. Hawke, assisted by the quartet of the Second Church, with Mrs. Arthur Bower as accompanist.

Eastern Tennessee Chapter.

The Eastern Tennessee Chapter met May 20 at Tusculum College, Tusculum, Tenn. The college sextet, directed by C. O. Gray, and the glee club, under the direction of Virgil Self, rendered a program. Following this delightful entertainment a short business session was held and the nominating committee was appointed. An invitation was extended to the members to a buffet supper at the home of Mrs. D. G. Stout in Johnson City, with Mrs. Stout and Mrs. Bryan Woodruff as hostesses. This was to be the final meeting of the year.

CHRISTINE WILLIAMS, Secretary.

Miami, Fla., Chapter.

The April meeting of the Miami Chapter was held May 19. Mrs. C. F. Grafflin, the dean, reported on the bridge party recently given at the residence of Dr. and Mrs. D. Ward White, which proved a financial as well as a social success. Plans for the southeastern district convention, to be held in Miami in May, 1942, were discussed, and Mrs. Florence Ames Austin was appointed chairman of the ways and means committee. During the winter

preceding the convention a series of interesting musical events will be sponsored by the chapter.

The report of the nominating committee was presented, and the following officers were elected to serve for the coming year: Dean, Mrs. C. F. Grafflin; sub-dean, Mrs. D. Ward White; secretary, Carroll Ely; treasurer, Mrs. Norman O. Riles.

Expressions of gratitude were extended to Ralph Roth, retiring secretary, for his faithful service to the chapter, and to Earl Billings and the Morgan Piano Company for use of the studio in which chapter meetings have been held during the season.

Meetings for the present season were concluded with a social evening June 9 at the Miami Beach residence of Mrs. Grafflin and will be resumed early in October.

RALPH ROTH, Secretary.

Jacksonville, Fla., Branch.

The final meeting for the season of the Jacksonville branch of the Florida Chapter was held at the home of Mrs. George W. Kennedy June 3. Reports for the year were made by the officers, as well as reports of delegates who attended the state convention in Tampa. Delegates from the Jacksonville branch included the regent, Mrs. Robert Lee Hutchinson; the secretary, Mrs. L. Grady Norton, Mrs. Louisa C. Entenza and Claude L. Murphree.

At the conclusion of the business session a musical program arranged by the sub-regent, Mrs. William Arthur Gatlin, was enjoyed. Mrs. Gatlin presented Eleanor Redlinger, pianist, and Luther Carter, tenor, in several numbers. Mrs. Gatlin is president of the Friday Musicale, and her accompaniments for Mr. Carter's numbers were artistically played. Following the program an *al fresco* luncheon was served in the beautiful gardens of the hostess' home. Members of the local branch were joined by a number of sustaining members and guests.

MARY LOUISE HUTCHINSON.

St. Petersburg, Fla., Branch.

The St. Petersburg, Fla., branch held a business meeting April 28 at the Congregational Church, with Mrs. Charlotte Pratt Weeks, regent, presiding. Election of officers took place. Following is the list of new officers: Regent, Miss Helen McClellan; sub-regent, Louis Hollingsworth; secretary, Edwin A. Leonhard; treasurer, Charles L. Budden.

Several members of the St. Petersburg branch attended the convention of the A. G. O. held in Tampa May 12 and 13.

May 15 the Guild enjoyed a beach luncheon and brief business meeting at the home of Mrs. Hiram Farrand, Passagrille. By way of variety Mrs. Farrand entertained the group with selections on the flute.

A program of music by living composers was given Sunday, May 25, at the Fifth Avenue Baptist Church, with Miss Helen McClellan as hostess.

HELEN McCLELLAN, Secretary.

Oklahoma Chapter News.

The Oklahoma Chapter held its May meeting the night of the 20th at Trinity Episcopal Church, Tulsa. This was the annual meeting. The dean called for reports from officers and department chairmen. The following officers were elected for the year: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Martha Blunk; treasurer, Ethel Kolstad; registrar, Nelle Doering; librarian, Mrs. E. H. Benedict; auditors, Harry Kiskadon and Fanniebelle Perrill; chaplain, the Rev. E. H. Eckel, Jr.; executive committee, Carl Amt, A.A.G.O., and Martha Goodale.

The Nita Akin recital announced for May 20 was postponed because of the illness of Mrs. Akin.

Dean Hine read the A.G.O. code of ethics. Miss Ruth Blaylock was elected delegate to the Washington convention and the meeting concluded with a quiz conducted by Miss Esther Handley. This quiz had been postponed from April. It was the second clever questionnaire devised by Miss Handley for this season and consisted of an "old-fashioned spelling bee," the words being names of composers, musical terms and compositions. The first prize, Deems Taylor's book of

operas and composers, was won by Mrs. E. H. Benedict.

JOHN KNOWLES WEAVER, Publicity Chairman.

Youngstown Sub-Chapter Events.

The final meeting of the Youngstown sub-chapter was held June 3 in Westminster Presbyterian Church. The first part of the evening was devoted to a recital of seventeenth century music by a string quartet from Youngstown College. Then followed a brief summary of the year by the retiring regent, Mrs. Laura-Belle Hornberger, and election of officers. Officers for the coming season are: Frank Fuller, regent; Hazel Buchanan, sub-regent; Mildred Hill, secretary; Clarence Barger, treasurer; executive committee, Lillian Hailstone, Gertrude McCartney and D'Nelle Riley.

The second junior choir festival sponsored by the Youngstown sub-chapter was held June 1 in Westminster Presbyterian Church. Miss Edith Elgar Sackett of Englewood, N. J., directed the group.

D'NELLE RILEY, Secretary.

Mrs. Doris Jones Wisconsin Dean.

A dinner at the Y.W.C.A., Milwaukee, May 20 marked the last social affair of the Wisconsin Chapter. A business meeting followed and election of the following officers ensued: Dean, Mrs. Doris Jones; sub-dean, Arthur Griebing; recording secretary, Leona Whelan; corresponding secretary, Arthur Knudson; treasurer, Mrs. Kitty Foster.

ARTHUR KNUDSON.

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Recitals — Instruction

News of the American Guild of Organists—Continued

Junior Choir Festival in Buffalo Great Success; Van Lier Is Elected Dean

The annual meeting and junior choir festival of the Buffalo Chapter were held following dinner at the Central Presbyterian Church May 20. At the annual meeting the following were elected to office for the coming year: Dean, Wallace A. Van Lier; sub-dean, Edith L. Becker; secretary, Helen M. Nash; treasurer, Harry W. Whitney; registrar, Katherine E. Endres; librarian, Maud Ollis; chaplain, the Rev. Albert Butzer, D.D.; auditors, Harry E. Kitchen and Stephen Palmer; executive committee, Emily Yoder Davis, William J. Gomph and Edna L. Springborn.

The third annual junior choir festival was the most successful and inspiring service of its kind the Buffalo Chapter has ever presented. About 250 choristers from fourteen choirs sang the service under the direction of Stephen Palmer, director at Central Church, with Helen G. Townsend at the organ. The address was delivered by the Very Rev. James Cosbey, rector of the Episcopal Church of the Good Shepherd. The participating choirs and their directors were: Central Church of Christ, Disciples (Mrs. George Bagnall); Central Presbyterian Church (Stephen Palmer); Christ Lutheran (Robert F. Sweet); Church of the Good Shepherd (Abram Butler, Jr.); Emmaus Lutheran (Clara M. Pankow); Christ Evangelical and Reformed (Susa H. Spaulding); First Redeemer Lutheran (Esther M. Elling); Grace Episcopal (Katherine L. Endres); Grace Lutheran (Edna L. Springborn); Ontario Methodist (Helen P. White); Salem Lutheran (Gertrude J. Weyand); St. John's Lutheran (Frederick C. Wunsch); St. Paul's Lutheran (John Beiswanger); University Church of Christ (Edith L. Becker).

The last meeting of the season was held June 14 and, following the chapter's well-established precedent, took the form of a picnic at the home of Miss Rosalie Tucker in West Falls.

SQUIRE HASKIN, Secretary.

Utica Ministers and Organists Meet.

The annual meeting of the Central New York Chapter was held in Grace Church parish-house, Utica, May 19. Clergymen of the churches served by our members were guests. Fifty-six clergymen and organists enjoyed the dinner. The Rev. R. S. Snyder, D.D., pastor of Westminster Presbyterian Church and president of the Utica Council of Churches, was the speaker of the evening, taking as his topic "Our Common Task." George Wald was toastmaster and kept the meeting in a jolly mood with his remarks. The Rev. Harold W. Sawyer responded for the clergy and Dean J. Lawrence Slater for the organists. Miss Margarethe Briesen gave an interesting talk about junior choirs and our annual choir festival. After the speeches several clergy and organists exchanged ideas regarding "Our Common Task."

Mr. Slater conducted a short business meeting and election of officers for 1941-1942. The following were elected: Dean, J. Lawrence Slater; secretary, Mrs. Robert Bothwell; treasurer, Paul Buhl; registrar, Horace Douglas; librarian, Miss Nellie Doodson.

Monday, June 2, we held our annual picnic at Cooperstown, enjoying a dinner on the shores of Otsego Lake. Plans for those who will go to Washington for the convention were made and committees for the season announced.

LUCRETIA BOTHWELL, Secretary.

Rhode Island Chapter.

The annual dinner of the Rhode Island Chapter was held May 19 at the Hearstone House, Seekonk, Mass. A short business meeting followed the dinner and was presided over by Dean Pritchard. Annual reports were presented and election of officers followed. Those elected are: Dean, Lawrence Apgar; sub-dean, Miss Louise Winsor; secretary, Miss Blanche Davis; treasurer, Gordon Lee; registrar, Mary E. Lund; librarian, Ansel Cheek; auditors, Harold F. Mangler and

Frederick W. Hoffman; executive committee for three years, Mrs. George C. Arnold, Mrs. Irving Irons and Frank Pritchard.

Mrs. Alfa Small and George Lomas, two of our old members, are reported ill. They were made honorary members at this meeting.

Everett Titcomb, organist and choir-master of the Church of St. John the Evangelist, Boston, was the guest speaker. A rising vote of thanks was given Mr. Titcomb at the close of his remarks.

On Saturday, June 7, the chapter held an outing at Wellesley College to hear and play the large Aeolian-Skinner organ and to visit the carillon in the tower of Green Hall. Luncheon was served at Blue Hills Reservation, Mass.

MARY E. LUND, Registrar.

Southern Ohio Chapter.

The annual spring banquet of the Southern Ohio forces was held at Roselawn Inn, Cincinnati, May 17. Mrs. Ganzell was chairman of the hospitality committee and of the dinner. Unique musical place cards were prepared by Miss Margaret Taylor.

The business meeting held after dinner was conducted by Dean Wayne Fisher. The report of the registrar was read, followed by the treasurer's report. The following officers were elected: Dean, Robert S. Alter; sub-dean, Carl Kuehner; treasurer, Mrs. Lucile Scharringhaus Meyer; secretary, Mrs. Cleon Dickens; auditors, Harold Frederic and Adolph H. Stadermann.

Howard Hess delivered an address on "Expression in Music." After this interesting and humorous talk the evening's entertainment was brought to a close.

ETHEL HAAG, Registrar.

Festival Service in Altoona.

The Central Pennsylvania Chapter in Altoona concluded its formal activities for this season with a festival service at St. James' Lutheran Church June 16. The historic church was filled to capacity. Virginia W. Strait of the Huntingdon Lutheran Church played the prelude, using the Second Sonata of Mendelssohn and Bach's "Come, Sweet Death." An academic procession of clergymen with Guild members was very impressive. The chorus of seventy-five voices represented many churches in the Altoona area. The Rev. Dr. J. F. Flegler, pastor of St. James', read the service and was assisted by the Rev. Frederick R. Greninger and the Rev. John C. Hare, chaplain of the chapter. Pearl B. Cox, organist of St. James', played the service and Alfred Ashburn, dean, played the accompaniment for the chorus, which sang "On God, Not on Myself," Lundquist; "When Wilt Thou Save the People?," Coke-Jephcott, and "Hymn of Freedom," Thiman. Eugene H. Dayton of the Tyrone Presbyterian Church was conductor of the choir. As the postlude Myrtle Satterfield played the "Dialogue," Clerambault.

After the service Mr. Ashburn conducted a business meeting. Reports were read and plans made for the picnic in July. The officers for the new year are: Dean, Alfred Ashburn; sub-dean, A. M. Cannarsa; secretary, Pearl B. Cox; treasurer, Mary E. Wertz; registrar, Agnes H. Shaffer.

Texarkana Luncheon and Election.

The Texarkana Chapter met for luncheon June 12 at the Hotel McCartney, Texarkana, Tex. After a social hour the following officers were installed: Dean, Mrs. Ivan Dycus; sub-dean, Mrs. Cozia Hynson Case; registrar, Mrs. Ralph Crosnoe; corresponding secretary, Eugene Mullins; treasurer, Mrs. James Watlington; parliamentarian, Mrs. William Hibbits. Nine members and four visitors were present. This was the last meeting until next fall.

FRANCES MCGIBBONEY, Registrar.

Fort Worth Chapter.

The Fort Worth Chapter met May 7 at Virginia Lodge for election of officers. The following were elected: Dean, Mrs. William Henderson; sub-dean, Mrs. George Orum; treasurer, Miss Imogene Eickhoff; registrar, Miss Anna Marie Sicloff; secretary, Mrs. Katherine Cannon; chaplain, the Rev. Perry Gresham. On June 10 a joint picnic of the Fort Worth and Dallas Chapters was held at

TO CHAPTER CORRESPONDENTS

Chapter reports should be sent in ready for publication. Do not send programs or clippings and expect accounts of events to be written at the office of THE DIAPASON. Be sure to tell *when* and *where* an event took place. Use a typewriter if possible, but if it is not possible, be sure to print out proper names. Use one side of the paper. Keep your story short and crisp. Let the reader take it for granted that the entertainment was "delightful" and the refreshments "delicious."

All routine news should reach this office by the 15th of the month. The 20th is the "deadline" for everything except late emergency news. Report your January proceedings in January, not in March or April. Help us to make the contents of THE DIAPASON interesting and newsy. Brevity is the soul of wit; so be as witty as you can.

Envelopes addressed to THE DIAPASON are provided for your convenience and may be had for the asking.

meeting on the third Monday of every month and this is followed by music or discussion of musical subjects. One of the most enjoyable of these events was the meeting in March, with Miss Wimmer as hostess. The program consisted of records of Bach and other works that we do not have the opportunity of hearing often, and each number was discussed.

MRS. D. W. FAW, Secretary.

San Diego Chapter.

The San Diego Chapter held a dinner meeting June 2 at the New Palace Hotel. After dinner the members adjourned to the First Presbyterian Church to hear a student organ recital. Charles Shatto presented two of his pupils, Rosalind Harris and Andrew D. Shaules, and Ethel Widener Kennedy presented Ann Strong. The young artists showed distinct ability and talent and their numbers were well received.

HAZEL S. WALTON.

Michigan Chapter

The Michigan Chapter held its final meeting for the season at St. Joseph's Episcopal Church, Detroit, June 18. About forty-five members and guests sat down to dinner and were present at the business meeting.

Following the meeting Paul W. W. Green, son of William Green, organist and choir-master at St. Joseph's, played the following program on the four-manual Skinner organ: Finale in B flat, Franck; Passacaglia and Fugue, Bach; Prelude, Clerambault; Adagio ("Suite Latine"), Widor; Minuet (Fourth Symphony), Vierne; "Legend of the Mountain," Karg-Elert; Allegro (Second Symphony), Vierne. Mr. Green played from memory. This was a repetition of his graduation recital at Oberlin. His playing was marked by clarity and sense of rhythm and line and a grand flair for color was evident throughout in his choice of registration—this being outstanding in every respect.

ALLEN B. CALLAHAN, Secretary.

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RICHMOND H. SKINNER, vice-president of the Ernest M. Skinner & Son Company, has been associated with his father in building organs since Jan. 1, 1936. Previous to that he had had experience as an organ builder both in California and in the East.

Mr. Skinner's education was originally that of an engineer. He attended the Massachusetts Institute of Technology for three years and then enlisted for service in the first world war and was appointed a second lieutenant. The armistice was declared soon after his enlistment and he did not get into active service abroad. Returning to Boston to resume his work at the Massachusetts Institute of Technology, he decided after a short time that he would like to try the California "Tech." He was graduated from that institution two years later with high honors.

After this he was employed as an engineer with Stone & Webster on the great power project at Conowingo, where he was stationed until the completion of that undertaking. The work at Conowingo

involved plant layout, installation of concrete highways, drainage systems and design and construction of the molds for casting the great concrete penstocks for the 60,000-kilowatt generators. Later he was for eight months engaged on the appraisal of the New York Telephone Company holdings with Stone & Webster and for three years on steam and hydraulic power stations and structural buildings with the same firm. After this he was consulting engineer for Vaughan Engineers and consultant for the Nitrogen Fixation Company in designing high-pressure hydraulic systems in Virginia. Later he was estimator, engineer and purchasing agent for a general contracting company of Boston.

Mr. Skinner's technical education and training are a valuable asset to the business of building organs. Since 1935 he has regulated and tuned most of the organs, large and small, that have been built at Organ Hall.

As a recreation he learned to fly in 1940 and has a pilot's license which he acquired during his stay at Jackson, Miss., where he installed and finished the large organ in the First Baptist Church.

The junior Mr. Skinner shares fully his father's absorbing interest in the art of organ building.

Concert by Wismar's Choir.

A beautiful sacred concert was given at Holy Cross Lutheran Church, St. Louis, Mo., Sunday evening, May 18, under the direction of the organist and choirmaster, Walter Wismar. Edward Rechlin, the distinguished New York organist, assisted. Choral numbers were sung by the children's chorus and the junior girls' choir and the Holy Cross choir sang Bach's cantata "All They from Saba Shall Come." Dr. Rechlin played an improvisation, presided at the organ for the cantata and also played a group of organ solos.

Frank A. McCarrell Gives "Creation."

At the Pine Street Presbyterian Church of Harrisburg, Pa., the evening services in June were marked by the singing of parts of Haydn's "Creation" under the direction of Frank A. McCarrell, organist and director, who has offered music of distinction at this church for many years.

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THE DIAPASON

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CHICAGO, JULY 1, 1941

READERS OF THE DIAPASON

who visit Chicago or pass through this city
in the course of the year are cordially
invited to call at the editorial offices,
which are conveniently situated in the
center of the musical and retail business
district. Mail may be addressed in our
care and will be held for you. The office
in the Kimball Building is open daily from
9 a.m. to 5 p.m. and on Saturday from
9 to 12.

This Tax Should Be Opposed

In the process of finding additional
sources of income for the government
in the present situation, a tax of 10 per
cent on all musical instruments has been
proposed and may be included in the
next revenue law. This tax proposal
shows that the age-old fallacy that music
is a mere luxury has not been killed.
At the same moment that the govern-
ment recognizes the essential nature of
music by awarding a contract for more
than 500 electronic organs for army
chapels, it contemplates an assessment
which may mean inability to purchase
organs for many houses of worship that
are just as necessary to the welfare of
the United States as are the temporary
army chapels.

As one organ builder points out in
writing to the editor, many an organ
is bought by a church literally with
nickels and dimes that eventually grow
into organ funds. That the place of the
churches in every community is recog-
nized is proved by the fact that they
are exempt from taxes on their prop-
erty. Is there any better reason for
taxing the church organ than for plac-
ing an impost on fuel used to heat the
church? A tax on instruments for fun-
eral homes and private residences might
seem to be more reasonable.

It is urged that every organ builder
and every employe of an organ factory
—yes, and every organist, too, for he
should be equally interested—write to
his representative in Congress protesting
against this proposed tax.

Chicago's Auditorium—An Obituary

The announcement made in Chicago
in June that the Auditorium would be
closed permanently at the end of the
month, probably to await the wrecking
crews that would remove from Michi-
gan avenue one of its most famous land-
marks, must cause sorrow to the heart
of every musician who recalls the glory
of this edifice. So many memories cluster
about the Auditorium that one cannot
resist the temptation to indulge in
reminiscences. And to the organists
who have lived in the last half century
in Chicago or vicinity the building has
been of special interest because it con-
tained what was for many years the
largest organ in Chicago or in the entire
central West. The great theater, acousti-
cally one of the most nearly perfect
halls, saw the presentation of all that
is best in music from all corners of the

world. Here opera reigned for many
seasons until the foolish building of a
much less suitable opera house in a less
accessible site by the late Samuel Insull.
Here the Theodore Thomas Orchestra
was heard until the erection of the
smaller Orchestra Hall. Here Adelina
Patti sang. Here Central Church had
its home and great clergymen preached.
Here the writer of this editorial sat for
thirty days in 1900 to report a general
conference of the Methodist Church and
witnessed the proceedings of the supreme
body of a great denomination.

But to go to our subject—the organ.
In 1889 the instrument of 109 sets of
pipes was dedicated, with Clarence Eddy
at the console. It was an achievement
that marked an era in organ design in
that it was the largest and most modern
organ in the country—the last word
in electric actions of that early day. Mr.
Eddy had drawn up the specification,
and the contract to build the organ was
awarded without competition to Hil-
borne L. Roosevelt. Theodore Dubois
composed a "Triumphal Fantasia" for
the occasion and Mr. Eddy played it.
Mr. Eddy also played a concerto by
Rheinberger with the orchestra under the
baton of Theodore Thomas. Adelina
Patti sang "Home, Sweet Home." As
Mr. Eddy wrote in his reminiscences,
published in THE DIAPASON in 1932 and
1933, "it was a memorable occasion of
rare splendor, elegance and enthusiasm—
one of Chicago's great moments." Later
many of the leading organists of Chi-
cago were heard at the new instrument
in series of recitals.

So far as the organ was concerned,
it came to an ignominious end. Pushed
aside by the opera forces and permitted
to get into bad repair, it was gradually
dismantled and for some years has not
been in a playable condition.

Accumulating taxes, which the build-
ing, with its theater, hotel and studios,
was unable to meet, engulfed the Audi-
torium and at last led to the decision
to close it as the only way out of a
hopeless situation. Press and public have
awakened to the impending loss of a
great architectural and cultural asset
and committees have been formed to
launch efforts to save the building. It
is to be hoped that they will succeed
better than did several efforts to save
the organ.

The fate of the great Auditorium em-
phasizes the ephemeral nature of all
things on this earth. "All passes; art
alone endures"—and not always art, alas!

What Audiences Really Relish

The frequent comment that you must
stoop too low if you strive to please your
audiences—a plea used as a justification
by those who care nothing for the tastes
of persons who would like to hear the
organ and to enjoy the process—many
times is contradicted by questionnaires.
That the average listener cannot digest
Hindemith or Copland is no evidence that
he is a lowbrow beyond redemption. We
are indebted to Thomas Wilson, regis-
trar of the Northeastern Pennsylvania
Chapter of the Guild, for an enlighten-
ing report on suggestions that were re-
ceived from the audiences at what was
intended to be a group of popular
recitals.

Three questions were printed on the
programs for the recent Friday noon
Lenten series presented by the North-
eastern Pennsylvania Chapter in St.
Luke's Church, Scranton. The listeners
were asked to tell what selection on the
program appealed most strongly to them,
what type of music they enjoyed, and
what numbers they would suggest for
the future.

A surprisingly large number of an-
swers was received, some of them very
interesting. "Popular" selections included
the Franck A minor and B minor
Chorales, the Finale from the Second
Symphony of Barnes, Kuhnau's chorale
prelude on "O Sacred Head," two move-
ments of Bingham's "Harmonies of
Florence" ("Twilight" and March) and

the Intermezzo by Verrees. Preferences
in music ranged from specific numbers
through rather technical descriptive
terms to very sweeping generalizations,
such as "organ music, not arrangements,"
and "not Christian, but good." Besides the
usual popular requests, such as Schu-
bert's "Ave Maria" and Handel's Largo,
members of the audience wished to hear
Bach preludes and fugues, the de Ma-
leingreau Passion Symphony, the Sonata
on the Ninety-fourth Psalm of Reubke,
and the Fifth Trio-Sonata of Bach.

Willis Works Gone: Spirit Lives

News comes from England of the
destruction of the London works of
Henry Willis & Sons, Limited, in an
air raid. But only the factory has been
destroyed—not the spirit of the organiza-
tion. A new London office has been
opened and the address is "Oakenshaw,
57 Beulah Hill, Upper Norwood." It
is announced that "maintenance, clean-
ing, repairs" will go on as before. The
undaunted spirit of the English people,
and of this prominent firm of organ
builders in particular, is illustrated by
the statement from the Willis offices
that "following the destruction of our
London works the firm, with its staff,
continues, and looks forward with you
to the day of victory."

Letters to the Editor

Handel's "Messiah" in Spanish.

Philadelphia, Pa., June 4, 1941.—Dear
Mr. Gruenstein: Down in Guatemala,
Central America, there are two friends
of mine, the Rev. Harry Peters, Jr., and
Mrs. Peters, who are missionaries. Mrs.
Peters is very musical and last winter
she gave a performance of selections
from "The Messiah," arranged for wom-
en's voices. It looks so queer to see the
old "war-horse" numbers of the oratorio
in a Spanish dress that it occurred to me
that it might be of interest to quote some
of the titles. The title page of the pro-
gram states:

Las Señoritas del Departamento Normal
del Colegio Evangelico "La Patria"
presentan

"EL MESSIAS"

por Jorge Federico Handel, A las cinco y
media de la tarde, el 15 de Diciembre de
1940.

There follows a short description of
the oratorio and then the program of the
service—for there was a short Christmas
service before the concert. Here are the
numbers given:

1. Consolao Mi Pueblo.
2. Y la Gloria de Jehova.
3. Los Ojos de los Ciegos.
4. Y Como Pastor.
5. Levanta tu Voz.
6. Un Nino nos es Nacido.
7. Y Habia Pastores.
8. Gloria a Dios.
9. Por que se Amotinan las Gentes.
10. Aleluya.

Mrs. Peters says it was impossible to
get any music out of the men students, so
she had to use the arrangement for wom-
en's voices. The girls can't read music,
so all the pieces had to be hammered into
their heads by main strength. It went
rather hard at first, but when they "got
the hang of it" they enjoyed it, and the
whole affair seems to have been a great
success. I wish there were space to give
some of the texts of the pieces as they
appear in Spanish; we are so familiar
with the words in the English text that
it is almost a shock to see them in such
a rolling and pompous tongue as the
Spanish. I wonder what old Jorge
Federico would say if he could hear
about it!

Certainly the performance is worthy of
note as an example of pluck; and besides
this, it seems very likely that this was
the first performance in Central America
—and if this is true, it becomes historical.

WALTER LINDSAY.

Couldn't Do Without It.

Kansas State College of Agriculture
and Applied Science, Manhattan, Kan.,
March 8, 1941.—Dear Mr. Gruenstein:
*** May I take this opportunity to ex-
press my gratitude to you for the con-
tinued and unvarying excellence of THE
DIAPASON? It is indeed invaluable for
teaching, program and church service
ideas. I could not possibly get along with-
out it. Cordially yours,

RICHARD R. JESSON.

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO THE
following events in the organ world
were reported in the July, 1916, issue—

R. S. Stoughton, organist and director
at the South Unitarian Memorial Church,
Worcester, Mass., had become a promi-
nent figure through his composition "Per-
sian Suite" and an "Egyptian Suite," the
latter just published.

The great organ in the Mormon Taber-
nacle at Salt Lake City, Utah, rebuilt and
enlarged by the Austin Organ Company,
was formally reopened May 12 with John
J. McClellan, organist of the Tabernacle,
at the console.

A bronze tablet was placed at the Col-
lege of the City of New York May 28 to
commemorate the fact that Professor
Samuel A. Baldwin had played 500 re-
citals in the Great Hall at the college.

TEN YEARS AGO THE FOLLOW-
ing items of news were recorded in the
issue of July 1, 1931—

The general convention of the Ameri-
can Guild of Organists was held at In-
dianapolis, Ind., June 8 to 12. Nine or-
gan recitals were among the events on the
program.

Cornell College, Mount Vernon, Iowa,
placed with the W. W. Kimball Company
the order for a large four-manual organ.

An interesting contract closed in June
was for a four-manual Aeolian organ to
be installed in the new community build-
ing at Hershey, Pa., the chocolate town.

Grove City College, Grove City, Pa.,
awarded the contract for a four-manual
organ to the Kimball Company.

Dr. George W. Andrews, famed organ-
ist and trainer of organists, retired in
June as a member of the faculty of Ober-
lin Conservatory of Music after a dis-
tinguished career at Oberlin that began
in 1882.

GEORGE W. VOLKEL ENTERS TENTH YEAR AT CHAUTAUQUA

George William Volkel enters upon his
tenth year as organist of the Chautauqua
Institution when he resumes his recitals
there in July. Every year Mr. Volkel,
who is organist and director at Emmanuel
Baptist Church, Brooklyn, gives his pro-
grams at the famous summer assembly
for the benefit of thousands who go there
for long or short stays. Here are the
programs he will play in July:

July 6—Sonata in F minor, Mendels-
sohn; "Idillio," Mauro-Cottone; Excerpts
from "Harmonies of Florence" ("Floren-
tine Chimes" and "Twilight at Fiesole"),
Bingham; "Marche Pittoresque," Kroeger;
"The Little Red Lark," Clokey; "Prelude
Solennel," Noble; Allegro, Symphony 6,
Widor.

July 9—Three Pieces (Chorale Prelude,
"To God On High Alone Be Praise," Sin-
fonia, "God's Time Is Best," and Chorale
Prelude, "Christ, Our Lord, Came to Jordan"),
Bach; Minuet in A major, C. P. E.
Bach; "Chant de Mai," Jongen; "The
Tumult in the Praetorium," de Malein-
greau; "The Afternoon of a Faun," De-
bussy; Second Symphony, Viernne.

July 13—Fantasia in A major, Franck;
Chorale Prelude, "Awake, a Voice Is Call-
ing," Prelude and Fugue in E minor (The
"Little"), Pastoral in F, "Badmerie" and
Chorale Prelude, "Rejoice, Beloved Chris-
tians," Bach; Second Meditation, Guil-
lant; "Christmas Chimes," "Drifting
Clouds" and "Sportive Fauns," d'Antalfy;
Lullaby, Stoessel; "Carillon-Sortie,"
Mulet.

July 16—A Purcell Suite, Purcell-
Fricke; Chorale Preludes, "My Jesus,
Thou Who Didst," "Adorn Thyself, Pond
Soul" and "My Inmost Heart Rejoiceth,"
Brahms; Solemn Prelude, Noble; "Eho"
(Double Canon), Yon; Andante Cantabile
(String Quartet), Bakst; "Noël Ecosais"
and "Grand Choeur in the Style of Han-
del," Guilment; Prelude, Fugue and Vari-
ation, Franck; "Old Damascus Chant"
and "Waldenwoods," R. Deane Shure.

July 23—Concerto in G minor, Handel;
"Musette en Rondeau," Tameau; Prelude
in D minor, Clerambault; Evening Song,
Bairstow; "Grande Piece Symphonique,"
Franck.

Mr. Volkel had an excellent year at
Emmanuel Church, where the choir did
three oratorios, besides other special
music. He also conducted the Brooklyn
College choir in a series of concerts and
concluded his tenth year with the Juil-
liard Graduate School, where he teaches
orchestral score reading.

THE FREE LANCE

By **HAMILTON C. MACDOUGALL**,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Constant anxiety in regard to friends in England and Scotland is the lot of very many Americans. I was therefore relieved in June to have a letter from Percy Whitlock, the English composer. "My wife and I," he writes under date of May 7, "are quite safe, and so are the two little evacuee children from Southampton who came to live with us when war started." He gives us a bit of grim, British humor when he goes on: "We have done only a very little more to the three-manual instrument whose erection in my house started prior to the war; but the bellows room, which will also contain the solo organ and the pedal reed, being underground, has made us a very good A.R.P. shelter!" (A.R.P., air raid precaution).

Printed proceedings of the M.T.N.A. for 1940 make a handsome and portly volume of over 600 pages. If you have not been active in the association of late it would pay you to buy a copy (\$2.50, Oscar W. Demmler, 217 Dalzell avenue, Ben Avon, Pa.) and see what is going on in the minds of the music teachers and their advisers. The list of names includes about 1,400 persons; there are valuable reports on literature about music (fourteen pages), community music (sixteen pages), psychological bibliography (thirty pages).

A notable feature of the meetings is that the National Association of Schools of Music and the American Musicological Society are represented on the program. Sixty-eight papers appear in the volume and they cover the whole field of music, with emphasis on research, the music library, musicology in many of its aspects and the performance of music. The private music teacher is not forgotten. There are papers dealing with facts and drawing inferences from them; there are big bow-wow papers hard to read and hard to understand.

Basic English is recommended to people about to write a paper: use simple words, especially when dealing with the private music teacher, our friend and supporter. Do you not remember that a few years ago everybody "evaluated"; now everyone "integrates"? The writer with an unusually large stock of words will usually choose a word that is habitual with him, but he ought to consider his readers. Words like "bi-laterally," "categorical," "ratiocination," "connotation," "analphabeticist" and "autochthonous" confuse, although well enough when addressed to the person who himself uses them.

The Yankee, before answering a question, asks another. One afternoon last summer in New Hampshire we went for a drive down a back road that had often attracted us; it was steep at times, sandy and washboarded. After ten miles or so from Center Ossipee we came to a wide, black road. Spying a pleasant-faced man in a store doorway we asked him: "Where does this road go?" At once he asked: "Where do you want to go?"

Mr. Contemporary-Music Man. Where do you want to go? Or are you just out for a drive?

In connection with the paragraph just above: "Teaching the Atonal Idiom," by Ernest Krenek, pages 306-312, in the M.T.N.A. report for 1940.

That grand man, Edward Everett Hale, advised us to "look forward and not back"—good advice, especially needed by old people; we dwell too much in the past. But after all the past is worth thinking about; how else or where else can we see how to shape our future?

Consider a moment with me the past of what we call musical appreciation. I quote from Edward Bailey Birge's "History of Public School Music in the United States" (Oliver Ditson Company, 1938):

Closely coincident in time with the beginnings of orchestras (1893, Wichita, Kan.) were those of music appreciation as a definite type of study. Near the turn of the century Frances E. Clark organized a music history course for the high school in Ottumwa, Iowa. Peter Dykema introduced the pupils of Fletcher School in Indianapolis to a study of the operas of Richard Wagner. Will Earhart started

critical study courses at Richmond, Ind., and Mary Regal her appreciation courses in the high schools of Springfield, Mass.; in 1899 Frederick E. Chapman added harmony, counterpoint and melody writing to the music curriculum of the high school of Cambridge, Mass.

Am I wrong in saying that for the first few years the professional musician (with or without the B.A. degree) bore the brunt of the work of making the musical curriculum, and of the actual teaching of the courses? A great deal of pioneer work had to be done, and it was natural to draft for this work teachers of conspicuous ability as performers. As the movement looking to the diffusion of music appreciation among high schools and colleges gained impetus and spread, it was evident that teachers with the collegiate distinction and degree of B.A. would have the needed background of academic experience and would have open to them a new, pleasurable and remunerative profession.

Broadly speaking, this change has been going on until now it is within the limits of reasonable statement to say that, by reason of his collegiate training and academic seasoning, the B.A. person has driven out of the profession of music appreciation teaching his old teacher, the professional musician of standing.

In fact, this emphasis on the bachelor of arts degree has gone so far that it might be styled a fad. As an illustration of what I have in mind let me refer to an actual case. A young man of my acquaintance having a music bachelor from a great west-of-the-Mississippi state university conceived the idea of doing study enough to put with his college credits and acquire the B.A. He found that after submitting his credentials to an Eastern college and counting all the Eastern college would allow, he had less than half the points necessary for the B.A. All his organ and piano lessons for four years, with the collateral course, were denied credit.

Marshall Bidwell sends me the programs of the forty-fifth season of the Carnegie Hall organ recitals, including his programs of the 3,240th to the 3,319th of them. The well-printed book of 162 pages is recommended to all recital players for its comprehensive, catholic programs and for the informative program notes; nine programs are contributed by Pittsburgh organists who substituted for Dr. Bidwell during his illness. The book of programs may be purchased; address Dr. Marshall Bidwell, organist and director of music, Carnegie Institute, Pittsburgh; I believe the price is 50 cents.

An English friend, despite the bombs, sends me: "By the way, to amuse you, you know that the Welsh names are very limited—Evans, Jones, Lloyd, Price and so on, repeated over and over. This I find results in a necessity for distinguishing nicknames; many people are spoken of in conversation by their name plus place of residence, and others by their occupations. In this town Jones, the fishmonger, is known by everyone as 'Dick the Fish,' and the sanitary inspector as 'Evans the Dirt.'"

**RECORD OF LINCOLN, NEB.,
CHOIRS TOLD IN BROCHURE**

"Music in Westminster" is the title of a beautifully-printed brochure which is a yearbook of the choirs of Westminster Presbyterian Church, Lincoln, Neb., and which contains a record of the work done during the last season under the direction of Donald D. Ketting, M.S.M.

There are five choirs in this church. The total membership of the choirs is usually about 210. None of Westminster's singers receives remuneration. The members of the three younger choirs, which do not make regular weekly appearances, pay a small fee each season. All choirs are under the direction of the minister of music, who is a full-time member of the church staff. Choir mothers assist with the management of the four younger choirs and are always present at the rehearsals or at the services.

The booklet contains the repertory of the season, which forms a comprehensive list of the best anthems both old and modern. There have been eight music worship services in the course of the year, culminating in "Choir Sunday" on May 18, when the choirs united in a service that illustrated the character of the work done under Mr. Ketting's supervision.

Nearly the entire output of
The Ernest M. Skinner & Son Co.
is outside of commercial or competitive
conditions. Tonal beauty is the founda-
tion of the Skinner art, which has won
us a clientele without a parallel. The
beautiful tones are dependent upon pipes
of *original* Skinner design and voicing.

The Skinner organ in the Cathedral
of St. John the Divine, temporarily lo-
cated in the Nave, we are now remov-
ing to its original position in the choir.

Organ Hall
Methuen Massachusetts

Then And Again Now

IN 1923 the Zion Lutheran Church of Chippewa Falls, Wis., installed a new Reuter Organ. A fire destroyed this church and the organ in 1932. Now again, Reuter has been commissioned to build another and substantially larger organ for the new edifice which was erected after the fire.

No testimony to the real merit of a pipe organ is more significant and convincing than this.

The Reuter Organ Company

LAWRENCE, KANSAS

"Builders of Fine Pipe Organs, Exclusively"

Pittsburgh Organist a Man of Many Sides; Alan Floyd Sketched

By HARVEY B. GAUL

If Pittsburgh has anything at all in the way of competent musicians, it certainly has able organists—loads of 'em—and sometimes I think they're a dime-a-dozen, they're that plentiful in our mountain hamlet.

So we turn the No. 1 spot and flood on H. Alan Floyd, *maitre d'orgue* a *Sainte Chapelle*. All right, all right, I know Pittsburgh isn't Paris, but every time I see the beautiful Bellefield Baptist Church, where M. Floyd plays, I think of *Sainte Chapelle*, because it is a precise and precious replica of the famous basilica—and, anyway, Alan is a master of his organ.

I've known H. Alan Floyd, man an' boy, nigh on to twenty y'ars, and what the "H" stands for I haven't any idea—no more idea, in fact, than I know what the "T" stands for in T. Tertius Noble's name. Could be that the "H" stands for Hernandez, or Horrendous, or Harrisburg (whence came the clan of Floyd), but I do know that the "H" stands for "hospitable" and "happy."

Alan Floyd was born in Harrisburg, Pa., and there he learned to speak a perfect Pennsylvania German. He learned that almost before he learned King-size English, and every once in a while he now goes native and relapses into Plattdeutsch. He was born on Feb. 3, the date of Mendelssohn's birth, and so sometimes he is called Felix Bartholdy. Anyway, the date was Feb. 3, but the century was different, as "Midsummer Night's" Mendelssohn was born in 1809, while "Hebrides" Alan-water Floyd was born—oh, say, a century later. All of which explains why Bellefield avenue has a plethora of Mendelssohn during February. Anyway, it's a short month.

Alan's parents were musical, and so from his earliest days he was exposed to Mennonite choir singing. Always interested in composition, he wrote music when he should have been learning his A-B-C's. At the age of 12 he constructed a pedalboard to a cabinet reed organ, though who did the pumping he didn't say. That same year he won a prize in a manuscript contest, and with the money he redeemed the family manor at Kutztown and bought himself a pack of "Sweet Caporals."

Came the college age, and Alan decided that he would better have a vocation rather than an avocation, and so he entered Lehigh University. For the sake of the organists who live around New York and who don't know many of the facts of life, Lehigh is one of the highest ranking universities in America. So he was graduated from Lehigh Met. E. (which does not mean a seat number at the Metropolitan, but does mean a metallurgical engineer). In this connection he makes the proud boast of graduating with the highest mark and the lowest mark in the course, because he was the only Met. E. who was graduated.

Constant traveling in the engineering profession caused him to consider settling down, and so he entered the insurance field as a broker. This he did ten years ago, selling honesty as the best policy. And now he has time to devote to music and civic activities.

He studied piano with various teachers in Harrisburg, organ with Henry Eyre Browne, harmony and counterpoint with Warren R. Hedden (of blessed memory) and composition with that inspiring and able teacher T. Carl Whitmer—and a guy named Gaul.

When Alan puts on his robes (all-a-God's chillun got robes) he looks like a Sunday circus on account of and because he is a metallurgical engineer, an A.A.G. O. (CHM) and a registered professional engineer, which ought to give him more hoods than a cobra. He is a past dean of the Western Pennsylvania Chapter of the A.G.O., president of the Organ Players' Club of Pittsburgh, vice-president of the Charles N. Boyd Musicological Library Association and organist of the First Baptist Church, which we call the Bellefield Baptist Church, and which is one of the grandest churches in a city of many grand churches. As for his civic duties and enterprises, he is in the thick of most of 'em.

Alan Floyd has won a number of com-

H. ALAN FLOYD



petitions—the Musicians' Club contest in 1933, first place for organ and the Art Society Martin Leisser award for organ in 1935. His published anthems and organ pieces are to be found with J. Fischer & Bro. and the Galaxy Music Corporation. His compositions in manuscript have been given by the Tuesday Musical Club, the Waynesburg Choral Society, the Conneville Choral Club and others. He is now known as "Airplane Al," due to the recent Easter ascension, when he and his choir and his esteemed padre, the Rev. Bernard Claussen, D.D., went up 12,000 feet at 5:30 a. m. and held the first Easter sunrise service on a P.C.A. airliner. This, needless to say, was a highly publicized broadcast.

Now why do we love Alan in Pittsburgh? First, because he is not a pathological case; second, because he is human; third, because he is city-minded and not parochial; fourth, because he is a good workman.

P.S.—Oh, yes, and I forgot to say that his wife, Mary, is president of the Tuesday Musical Club, one of the great women's clubs of America—bar none.

P.P.S.—Oh, yes, and I forgot to mention that he is marvelous at legerdemain, magic to you, Merton m'lad. He can palm anything from a grand piano to a 10-cent piece. His favorite remark is "Brother, can you spare a dime?" and that dime is then taken out of your ear. Outside of that I guess he's normal and healthy.

PILCHER RECEIVES ORDERS FOR THREE ORGANS IN SOUTH

The Pocahontas Baptist Church, Bassett, Va., has signed a contract through Donald McKibben, Virginia-North Carolina representative of Henry Pilcher & Sons, for a two-manual memorial organ to be placed in the new church edifice when it is completed in the fall. The organ and building are being given by the Bassett family.

Holy Trinity Catholic Church, Dallas, Tex., is to build a handsome new edifice in which is to be a three-manual Pilcher organ, the contract having been closed by the north Texas representative of the Pilcher firm, Edward C. Haurly.

The First Methodist Church of Barnesville, Ga., has ordered a Pilcher organ through the Southeastern representative of the Pilcher firm, David Woodall, to be placed in its artistic new building of colonial architecture.

Choir Concert in Yonkers, N. Y.

The fifth annual concert of the Nepperhan Avenue Baptist Church of Yonkers, N. Y., took place on the evening of June 3 under the direction of Gordon W. Paulsen. Harry A. Tondra was the accompanist and Betty Paret, harpist, assisted in the program. Mr. Paulsen presented works of Tchaikowsky, Handel, Bach, Pierre and Wagner, as well as of Cadman, Palmgren, Gaul and other present-day writers. These concerts differ from many in that no admission is charged and they are undertaken as a contribution to the cultural life of the church and the community. A large part of the program consisted of a *cappella* numbers. "Hail, Bright Abode," from "Tannhäuser," was done with both organ and piano, the director at the organ.

New Publications for Organ

By WILLIAM LESTER, D.F.A.

"Modal Trends in Modern Music," by Horace Alden Miller; published by Van-Del Offset Press, Los Angeles, Cal.; for sale by Cornell Publishing Company, Altadena, Cal.

A few years back this erudite musician published, through the Oliver Ditson Company, one of the most authoritative surveys of material and methods used in contemporary composition in the volume "New Harmonic Devices." In the book now under consideration he places the pedagogical and creative field deeply in his debt for another significant and valuable stimulant. Not since Morris' masterly survey of old procedures and principles, "Contrapuntal Technique in the Sixteenth Century," has such a vital and comprehensive book been written and made available. The difficult and esoteric subject of the ancient Greek modes and their development and use in the music of the medieval period are herein made clear and the principles and usages made plain. The practical significance of this too-long misunderstood and undervalued material is presented in detail, not only in the text but in musical examples that reveal the creative possibilities and vital interests capable of wide application in future composition.

From the analytical standpoint the study and digestion of the information expounded by the author will make clear and properly significant the many uses made of modal material by great composers from Bach and Handel through Beethoven, Liszt, Wagner, Puccini, Elgar and Debussy to Vaughan Williams and other contemporaries. The writer's suggestions for the broadening of possible uses of the ancient idioms should be stimulating and provocative to composers interested in the progress of their art.

"Miserere" ("Have Mercy, Lord"), Bach, arranged for organ by Charles Black; "Come, Sweetest Death," Bach, arranged by Virgil Fox; Chorale from the Easter Cantata "Christ Lay in Death's Dark Prison," Bach, arranged for organ by Edwin Arthur Kraft; published in the *St. Cecilia Series*, by the H. W. Gray Company, New York.

The Leipzig cantor serves as creator of raw material for three excellent quarryings for new organ issues. The Bach originals (a vocal solo from the "Passion according to St. Matthew"; a sacred song composed for a "Musikalisches Gesangbuch" published by Schemelli, cantor at Zeitz, and a chorus from a church cantata) are music worthy of the highest respect for inspiration and masterly construction. In the new formats, thanks to the competence of the trio of expert transcribers, we are offered three splendid organ numbers, in no way inferior to the original settings.

Solovox Album, compiled and arranged by John Finke, Jr.; published by Theodore Presser Company, Philadelphia.

As the foreword sets forth, "with the introduction of the Hammond Solovox to the musical public there has arisen a demand for a volume of music especially arranged for this instrument, with registration suggestions which will be of help to the player in utilizing its tonal possibilities to the full. To meet this demand,

the author has prepared this collection of transcriptions of the world's best-loved melodies." This is the first repertory equipment so far presented to this reviewer for attention—a good enough example of the progressive spirit of the publisher.

As might be expected, the numbers offered are all of the familiar type, easy and arranged in expert style. The player is offered a wealth of varied material, including the "Prayer" from "Hänsel and Gretel"; "Autumn," by Chaminade; Berceuse, by Iljinsky; "Last Night," by Kjerulf; "Melody of Love," Engelmann; Pavane, Ravel; "Romance," Rubinstein, and an attractive original work by the compiler himself. In addition to its designated use, the volume has teaching possibilities in the elementary grades of pipe organ instruction.

Mother of W. Arnold Lynch Dies.

W. Arnold Lynch, organist and choir director of the First Presbyterian Church of Topeka, Kan., was called East late in May by the sudden death of his mother, Mrs. Mary L. Lynch, at Collingswood, N. J. Mrs. Lynch passed away on May 28 at her church, Holy Trinity Episcopal, Collingswood, as she was handing in a thank-offering from the women of the church.

The Canton, Ohio, A Cappella Choir gave its annual concert May 27 in the Lincoln High School auditorium to a capacity audience. Director Lawrence A. Cover has had the group under his care for many years and long training and careful application on the part of these singers was shown in the perfection of their work. The program included selections from light opera, oratorio, spirituals and novelties. About half the numbers were sung with two-piano accompaniments played by Lola List Cover and May Ann List.

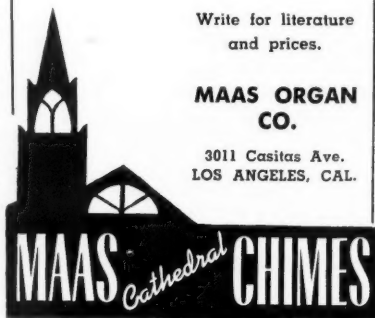
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**Willan's New Anthem
Among Late Issues;
Suggestions Sought**

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

One of Dr. Healy Willan's most popular anthems was born of a special patriotic occasion in the last war. I remember the composer telling me that "In the Name of Our God We Will Set Up Our Banners" (Gray) was composed hastily in sections on a "rush demand" for a big patriotic service in Toronto. His latest work, "The Trumpet Call" (Oxford Press, C. Fischer) had an equally interesting origin. It was first sung at the "Salute to Britain concert" in Massey Hall, Toronto, April 21. This performance was broadcast, recorded, flown to Britain on a bomber and broadcast over the B.B.C. April 23, St. George's Day.

The text is a sonorous one by the English poet who has taught at Princeton, Alfred Noyes; it has the martial vigor and sentiment of his best work. I think that we are all a little hesitant about calling any war a "last crusade" this time. In the first place, there will not be a last crusade, probably, while greed and cruelty live in the heart of man. But Mr. Noyes has better phrases of less dubious import, and I believe that many churches will wish to use this anthem of fourteen pages. An orchestra was intended, but a big organ with plenty of brass should be almost as effective. You need a chorus for somewhat Elgarish music that is hardly in Dr. Willan's usual idiom, but manly and impressive none the less. It will also be of value for choir concerts; indeed, it is more a concert piece than a service anthem.

Older Works in New Editions

There are a number of good new editions of older works. I like "Thy Beauty, O Israel" (Novello), by Michael Wise, who, in the seventeenth century, under James II, was master of the choristers in St. Paul's Cathedral, London. There are additions by Henry Aldrich and considerable editing by Dr. W. H. Harris. There are solos for tenor and bass and there is a section for TTB trio. The work runs to eleven pages of accompanied music, not so florid as most Restoration music and directly appealing.

It seems that new editions of choral works by Bach will never cease. Here are some of the most recent:

"Christ, the Life of All the Living." Edited by Lundquist. Short unaccompanied motet; the sopranos divided. (Summy.)

"Wherefore, O Saviour, So Long in Returning." Edited by Sampson. Strophic chorale. Four parts. (Novello.)

"Open Wide, My Heart, Thy Portals." Edited by Goldsworthy from "Redeemer of Our Race." Two-part, SS or SA. (Gray.)

"God of the Living" ("Ave Maria," Bach-Gounod). Edited by C. O. Banks. Accompanied mixed chorus: humming, part of the time, with a soprano solo. Eighteen pages. (Gray.)

Canon Douglas has edited two more in his "Chorales from the Organ Works of Brahms" (Gray), harmonized for chorus of mixed voices: "Ah, Holy Jesus" and "O World, Thou Dost Forsake Me." Either could be sung by a

quartet, and both are short and fairly easy.

H. R. Ward has a set of ten Kyries by various composers, entitled "Kyriale" (Schubert). They are threefold and ninefold; the composers represented include Praetorius, Byrd, Rosselli, Arkadelt and others of quality. A good set.

New Editions for Women's Voices

There are two new editions for women's voices. One is a four-part arrangement of the Gretchaninoff "Cherubic Hymn, Op. 29" (Gray), which in its original form is one of the best liked of Russian numbers. I feel that any arrangement for women is bound to lack depth if you know the original. In case you like the tune of "Ave Maria" of Bizet, which is certainly popular as a solo, you may enjoy an arrangement by Bornschein for SSA with two texts: "Thy Way, Not Mine" and "Thou Leadest Me" (J. Fischer).

Speaking of women's voices, the "Elmira College Choral Series" (J. Fischer), edited by Professor Bement, is doing well and deserves wide use. The publishers have brought out a booklet of specimen pages. The numbers are for SSA and SSAA, both sacred and secular.

I always enjoy the Fischer Edition News, with its crisp and informing articles by Professor McKinney. If you do not receive that admirable little publication you are missing about the most intelligent advertising to be found, and some memorable articles to boot.

Request for Suggestions

Many people have been good enough to say that this department of THE DIAPASON has been useful. It isn't often that I make a plea for help—it hasn't been often since 1918, when our genial editor put me in charge. I do wish that as many as have had help would be good enough to send me the title, composer and publisher of one choral work for church which was found especially useful and beautiful during the season just past. My own wish is that you give preference to an anthem or motet by a citizen of the United States or Canada, but I do not limit the choice in that manner. You need not be confined to works recently published. I know that one man is bound to go stale, to overlook, to neglect to mention works once reviewed and forgotten.

Please address me at Goldwin Smith Hall, Ithaca, N. Y. A postal card will do, and I shall be very grateful. I shall be working pretty steadily on a book this summer and you can help me to conduct a department which sometimes seems a little beyond my power to keep fresh. A happy holiday to you all!

Robert Rayfield Wins Contest.

The organ contest sponsored by the Society of American Musicians was held at Kimball Hall on the evening of June 3. There was very fine talent represented in this contest, and the programs played on the new Kimball organ proved to be very interesting. The winner of the contest is Robert Rayfield, a pupil of Edward Eigenschenk. Judges were Willard Groom, Whitmer Byrne and Miss Emily Roberts. Mr. Rayfield will be sponsored in a recital in Kimball Hall by the Society of American Musicians under the management of Bertha Ott in the fall.

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French Organ Music of the Twentieth Century

[The following study of the work of composers of French organ music of the present century has been prepared for THE DIAPASON by Miss Evelyn Merrell from material contained in two chapters of a thesis written by her in partial fulfillment of the requirements for the degree of master of arts at Mills College in 1940.]

By EVELYN MERRELL
Second Installment.

Melodic interest in contemporary French organ music may be classified under two principal topics, each of which may be sub-divided:

I. Ecclesiastical—a. Gregorian chant.¹
b. Latin hymn.

II. Secular—a. Chorale tune or folk-song. b. Original theme by composer.

Nearly all the works of Tournemire, de Maleingreau and Peeters are of the first group; the second group, which is by no means dissociated from the solemnity of religious environment, includes principally the works of Mulet and Dupré.

The three outstanding characteristics of medieval plainsong are rhythmic freedom—that is to say, implied prose rhythms instead of metrical ones—modality and absence of accompaniment. One might expect to find particular emphasis on melody in French organ composition of the twentieth century, but this is not the case. In reality it is only with difficulty that the element of melody can be abstracted or isolated from the whole. It seems to be only one part of an integrated whole, which, from the point of view of Gestalt, or configuration, is greater than the sum of its parts.

Melodic material in the ecclesiastical works is of several kinds. A complete statement of a Gregorian tune may be introduced; this is particularly true in the compositions of Tournemire and de Maleingreau. The plainsong themes which are freely paraphrased and which form the basis of "L'Orgue Mystique" of Tournemire are found in the *Graduale Romanum*² under the appropriate festivals of the liturgical year. Medieval plainsong provides a vast amount of thematic material which may be quoted partly or completely. Representative compositions in which only a fragment of Gregorian chant is introduced and developed are the "Four Improvisations" and "Fantaisie Symphonique" of Peeters. Ecclesiastical themes with meter—Latin hymns—are found in the following: "Triple Choral" of Tournemire; "Fifteen Pieces (Vepres du Commun)," Op. 18, Numbers 6-9; "Ave Maris Stella" of Dupré; "Toccata, Fugue et Hymne sur Ave Maris Stella" of Peeters.

The music of "Dix Chorals" of Peeters which I have examined for this study is the Schott Edition, No. 2553. The titles of the chorale tunes are given first in German, then in Dutch and French. In checking the titles with lists³ of Lutheran or Protestant chorales and with the chorales which are included in "371 Vierstimmige Choralgesänge" by J. S. Bach,⁴ I was not able to find these chorale tunes mentioned. Rhythmically and melodically they suggest the simplicity and freshness of folk hymns; furthermore, the limited range⁵ of the melodic contour, the declamatory style suggested by repeated notes and the progression by degree or by small intervals suggest the possibility that these chorale tunes are based on French folk-songs.

In regard to the melody of those themes which are original with the composer, it may be said that this is inseparable from the rhythmic interest. Characteristic of

Dupré is the simplicity of melodic line in which subtle rhythmic deviations and irregularity of accent are made in the process of development.

Another type of theme, the character of which is not complete unless all three elements—melody, rhythm and harmony—are taken into consideration, may be found particularly in the compositions of Dupré and Peeters. An illustration of this is in the following three-measure chordal theme introducing the rhythmic and melodic motives which are treated throughout the composition with an amazing emphasis on detail. It is the interval of a minor third in the first measure which recurs constantly throughout the piece at various levels and often required to be read as an augmented second.

Example 1: Dupré "Le Chemin de la Croix," No. 1, measures 1-3:



Rhythm

Rhythm is one of the most prominent features of contemporary French organ music and makes a distinctive contribution to the inherent diversity of this music. The three elements of rhythm—time, meter and tempo—will be discussed separately in order to determine the extent to which they contribute to this characteristic of diversity.

Consciousness of the element of time in music is made possible by the regular recurrence of accent—with or without pitch. Generally speaking, all rhythms can be reduced to two categories—simple binary and ternary. The variety in time signatures in the course of some pieces of contemporary music is the result of many combinations of these two basic rhythms.

The rhythmic elasticity of Gregorian chant is in all probability largely responsible for the constantly changing time signatures in French organ music of the twentieth century, particularly in the works of Tournemire and de Maleingreau. The following are examples of changes in time signature:

TOURNEMIRE—"L'ORGUE MYSTIQUE," No. 18,⁶

The movement is twenty-four measures long, with thirteen changes in time signature, although the unit of beat division is a quarter-note in each case:

1 2 3
4 4 4

DE MALEINGREAU—"SYMPHONIE DE L'AGNEAU MYSTIQUE,"

I. 4 7 3 5 + 3
4 4 4 4

II. 13 10 7 5 + 3 6 12 9 15 C 3 2 4 + 2
8 8 8 8 8 8 8 8 4 4 8

III. The time signature changes in every measure from measures 1-14, alternating between 12 and 6; other rhythms used in this movement are:

9 12 6 9 2 3 C 5 2
8 8 4 4 2 4 4 1

DE MALEINGREAU—"SYMPHONIE DE LA PASSION,"

II. The movement begins with a time signature of 6 and in this comparatively

short composition there are thirty-five changes of time, which may be reduced to ten different variations of rhythm:

Simple binary—8 2 4 4 and/or C
8 4 2 4

Simple ternary—3 3
4 2

Compound binary—6 12 6
8 8 4

Compound ternary—9
8

III. 6 8 10 2¹ (2 + 1) 1¹ (4 + 1) 7 4
4 4 4 2² (2) 1² (1 + 2) 4 4

IV. C 6 3 4 12 4 3 7 6 4 5 2
4 2 2 8 4 4 2 1 4 4

There are no time signatures whatever in the following works:

DE MALEINGREAU—"Préludes à l'Introit"

I. "Le Temps de la Noël" (twelve brief compositions).

II. "Le Temps de Pâques" (fifteen brief compositions).

The following time signatures in contemporary French organ music are interpreted in several different ways:

5 beats: 3 and 2 or 2 and 3

7 beats: 3 and 4 or 4 and 3

8 beats: 4 and 4 or 5 and 3 or 3 and 5

13 beats: the most frequent use is:
1 + 3 + 3 + 3 + 3

Whether or not these divisions are to be indicated by a subordinate barline in the measure is a matter of preference on the part of the composer and of question on the part of theorists. The music of de Maleingreau seldom makes use of the

EVELYN MERRELL



MISS EVELYN ELIZABETH MERRELL, who has made an extended study of the French school of organ composition of today, is a native of Chicago, who received her education largely on the Pacific coast. She attended the girls' high school in San Francisco for four years, but after graduation was employed for seven years before being able to enroll as a student at Mills College, Oakland, Cal. During 1932 and 1933 she studied organ with Wallace A. Sabin in San Francisco. In 1938 she was graduated from Mills College, receiving the B.A. and B.Mus. degrees. Then followed three years of graduate work. Last June she received her M.A. and her thesis was written under the direction of Miss Margaret Prall and William W. Carruth. This month she received additional credentials.

Miss Merrell has been an organ pupil of William W. Carruth of Mills College for five years. She served as substitute organist at various churches in the San Francisco bay region and now is the regular organist at the First United Presbyterian Church in Oakland.

subordinate barline; on the other hand, the music of Tournemire is frequently marked in this manner.

With further reference to the simultaneous use of combined rhythms—a practice less frequently used up to this point in contemporary music than the simultaneous combination of two melodies in different tonalities, but just as justifiable—it may be said that this will tend to increase the intellectual interest at the expense of purely sensuous appeal.

The simultaneous use of duple and triple beat division is one of the most frequently occurring devices in contemporary French organ music and ranges from comparative simplicity to definite complexity, particularly in the compositions of Tournemire.

Meter, the second element of rhythm, includes the aspects of accent or stress, and what I have chosen to call "phrasing," in the sense that it is small groups of irregular phrases within the large idea, somewhat comparable to the notes within a beat. Syncopation or contradiction of the normal bar accent is one of the outstanding rhythmic characteristics of contemporary French organ music and is used with effectiveness in the works of each composer considered in this study. It receives primary emphasis in the works of Dupré and de Maleingreau and secondary emphasis in the works of Tournemire, Mulet and Peeters.

The following one-measure example, characteristic of the style of Tournemire, indicates the use of syncopation in the tenor voice; because of the sustained quality of the soprano, however, and the slightly intricate rhythmic independence of the remaining voices, the whole is a result in which no specific accent is predominant.

Example 2: Tournemire—"L'Orgue Mystique," Number 3, II, measure 4:



Each of the fifty-one compositions or offices of "L'Orgue Mystique" contains a preface which includes the following statement by the composer concerning the intended avoidance of any accents which might seem inappropriate to—"which could alter the serenity of"—music for the church:

Il a été fait effort pour en conserver l'infime souplesse de phrase, la suavité incomparable, la profondeur mystique, et aussi pour associer aux guirlandes médiévales les ressources multiples de la polyphonie, dépourvues d'accents qui pourraient altérer la sérénité de la musique des cathédrales.¹⁰

In general, phrasing in contemporary French organ music is such that one cannot know all about the rhythm of a piece from the way it begins. The phrasing in the works of Tournemire, de Maleingreau and Peeters is especially irregular; coherence and unity are achieved, however, although it must be remarked that the phrases often are not in the conventional manner of the early nineteenth century.

Examples of phrasing of a special kind over the barline may be found primarily in the compositions of de Maleingreau. The notation used in the following exam-

¹The French call the Gregorian chant "plain chant," the English "plainsong," from the Latin *cantus planus*, which designation arose as contrast to the later *cantus figuratus*, or the so-called *musica mensurata*—Karl Nef, "An Outline of the History of Music" (New York: Columbia University Press, 1935).

²"Graduale Sacrosanctae Romanae Ecclesiae De Tempore et De Sanctis" (Tournemire: Desclée & Socié, 1938).

³Charles Sanford Terry, "Choral or Chorale," "Grove's Dictionary of Music and Musicians," third edition, volume 1, pages 637-38.

⁴Breitkopf & Härtel, Leipzig, E. B. 10.

⁵With the exception of Number 9, which, because of the elaboration and ornamentation of the original chorale tune, has a range of a thirteenth.

⁶Roman numerals are used to refer to the various movements of a composition.

TOURNEMIRE—"Sept Chorals-Poèmes," No. 6, pages 4-5		
9	12	6
8	8	8
3	4	2
4	4	4
9	12	6
8	8	8
(ternary, simple and compound)	(binary, simple and compound)	(binary, simple and compound)



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ple is another step in the direction of dissociating phrases from regular groups of bars and, in fact, amounts to a declaration of the composer's intention to make phrases of unequal length fitting indifferently within or over the barlines.

Example 3: de Maleingreau—"Symphonie de l'Agneau Mystique," II, mesures 73-76:



A further characteristic of French organ music of the twentieth century is the frequent and detailed use of overlapping phrases. Although numerous examples of this kind of independent phrasing may be found in the works of each composer, it may be said that extreme minuteness and subtlety characterize the general style of phrasing in the compositions of Tournemire.

The third element of rhythm—tempo or pace—is of particular significance in both the performance and the appreciation of contemporary French organ music, characterized, as this is, by a great deal of dissonance. If played slowly it is quite probable that secondary detail and a certain harshness of sound will be so noticeable as to stand out above all other effects, whereas careful and exact choice of tempo makes the dissonance only one part of the whole effect, which may be said to be flavored by the dissonance.

There is evident desire on the part of each composer to suggest with some accuracy the kind of movement he has in mind, but the realization of this is left to the performer's knowledge of his own sense for timing more than it is to an absolute standard of reference such as a metronome.

Tempo changes are made frequently in the compositions of Tournemire and de Maleingreau and infrequently in the compositions of Mulet, Dupré and Peeters. Section A (measures 1-84) of the "Triple Choral" of Tournemire is an example in which all changes in tempo are indicated by metronome markings exclusively.

¹⁰Charles Tournemire, "L'Orgue Mystique" (Paris: Heugel, Editeur, 1930), preface.

[To be continued.]

HAVANA PRIEST-ORGANIST WINS HONORS AS YON PUPIL

After an intensive course of study with Pietro A. Yon in New York and the winning of signal honors as an organist, the Rev. Estanislao Sdupe, O.F.M., returned to Havana, Cuba, June 10 to take a position at the National Conservatory as professor of organ. His final examination by the board of the Yon studios, consisting of Alberto Bimboni, S. Constantino and Pietro Yon, gained for him an average of 94 per cent in organ work, which included technique, principles of registration, interpretation, memorizing and playing ancient and modern compositions. For this he received the diploma "Maestro Concertista." His examination in harmony, composition, fugue and liturgy gained for him an average of 96 per cent, for which he was awarded the diploma "Maestro Compositore e Concertatore."

Father Sdupe was born in Aranzazu, Province of Guipozcoa, in Basque. He studied organ with a Spanish master and was made organist of his local church. His talent was so evident that the superior obtained for him the position of organist and choir director at St. Francisco, Havana, three years ago. In the fall of 1939 he obtained leave of absence, went to New York and studied for five months at the Yon music studios. In the fall of 1940 he returned for six months of instruction.

Frank Van Dusen presented Reginald Gerig of Fort Wayne, Ind., one of his artist pupils, at Wheaton College in a piano recital June 3. This was Mr. Gerig's junior recital. Another artist pupil of Mr. Van Dusen who played his junior recital in May is Wayne Balch of Rochester, Minn. His program included both piano and organ groups.

JAMES PHILIP JOHNSTON AT PITTSBURGH CONVENTION

James Philip Johnston, F.A.G.O., prominent New York organist, who is at the Church of the Holy Innocents, Brooklyn, and formerly was in Pittsburgh and later in Dayton, Ohio, took a prominent part,

upon the invitation of the Rev. Charles Rossini of the diocesan church music commission, in the fifth annual diocesan convention of the Roman Catholic Diocese of Pittsburgh, May 31. He played two numbers—"Marche Pontificale" from the First Symphony, Widor, and "Hosannah," Dubois, as a recessional after the solemn mass in St. Paul's Cathedral.

At the afternoon session in Synod Hall he read a paper on "Experiences—Past and Present." Three boy choirs which had received high ratings in the Sunday afternoon auditions conducted by the commission sang liturgical chants. Father Rossini and Father Justin, C.P., of Dunkirk, N. Y., also spoke. Mr. Johnston played the Vierge Communion ("Messe Basse") as a prelude and the "Alleluia," Dubois, as the postlude. This was a most inspiring occasion, particularly the solemn mass, in which about 1,000 high school girls, seated in the nave of the cathedral, sang the ordinary of the mass in Gregorian chant. The men organists and choir-masters, under the direction of Father Rossini, sang the proper in Gregorian chant. The Most Rev. Hugh C. Boyle, Bishop of Pittsburgh, was present in the sanctuary. Bishop Boyle is a leader in liturgical music reform in the United States.

The organ in the cathedral is a four-manual Kimball and that in Synod Hall is a two-manual Wicks, and both are very effective instruments.

MANY YOUNG ORGANISTS IN BUD AT STEPHENS COLLEGE

Miss Nesta Williams, head of the organ department at Stephens College, Columbia, Mo., has had a large class of students this year and their work was made evident in a series of recitals. Janice Babcock, Betty Barnett and Audrey Beatty gave a program in the college auditorium May 2, this being their senior recital. Their offerings were the following: Allegro con Spirito (from Third Sonata), Borowski, and "Evening Harmonies," Karg-Elert (Miss Beatty); Prelude and Fugue in E minor ("Cathedral"), Bach, and Meditation and "Grand Choeur," Dubois (Miss Barnett); Sonata in C minor, Mendelssohn, and Suite in G minor, Rogers (Miss Babcock).

Fay Covington and Virginia Ekleberry gave their junior recital May 9.

Sunday afternoon, May 11, Miss Carolyn Collier and Ruth Shaffer of the Stephens faculty played this program: Fantasy and Fugue in C minor, Bach; Allegretto in B minor, Guilman, and "Marche Religieuse," Guilman (Miss Shaffer); Prelude and Fugue in C minor, Bach, and Sonata in E minor (Scherzo and Allegro Maestoso), Rogers (Miss Collier); Adagio and "Introduzione ed Allegro," from "Concerto Gregoriano" (arranged for organ and piano), Yon (Miss Shaffer and Miss Collier).

Twenty-four young women in the organ class took part in recitals May 16 and 23, playing compositions that show the advancement they have made in their work.

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"How can a business man sell to the government? The initial venture of selling to the government will, of course, present some new problems. None of these problems, however, is necessarily complicated. Jesse Jones, Secretary of Commerce, set up a service and information office equipped to inform manufacturers whom they should approach and how to do so. A manufacturer who desires to cooperate with the government in the present emergency, and lacks specific information as to how to proceed, is in-

vited to apply to this unit, room 1060, Department of Commerce, Washington, D. C."

The service and information office urges manufacturers not to go to Washington, at least until they have carried on preliminary negotiations by mail with the purchasing agency that handles their particular products. They are advised not to employ outsiders on a commission or other basis.

Temple Position to Walter N. Hewitt.

Walter N. Hewitt, A.A.G.O. (CHM), has been appointed organist and choir-master of Temple Sharey Tefilo, East Orange, N. J. Mr. Hewitt will preside over the three-manual Möller instrument and direct the quartet in the service music. Mr. Hewitt is organist and director of music at the Prospect Presbyterian Church of Maplewood, N. J., where he has a three-manual Möller organ and three choirs, totaling 135 voices.

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Toronto Center.

The Toronto Center had a very pleasant outing at the home of Mr. and Mrs. F. T. James at Lambton June 14. Mr. James is a brother of Otto James, a member of the Toronto Center and organist and choirmaster of the Church of the Redeemer. Mr. James has developed a beautiful estate which has become one of the show-places of Toronto and vicinity. Many garden parties are held there from time to time. The gardens and lawns, to say nothing of the brook and waterfalls, which are illuminated at night, are a delight to the eye.

After supper had been served the center held its annual meeting on one of the spacious verandas and the following officers were elected for the year: Chairman, W. Wells Hewitt, A.R.C.O.; vice-chairman, Maitland Farmer, F.R.C.O.; secretary-treasurer, T. M. Sargent; committee, G. D. Atkinson, A. E. Clarke, T. J. Crawford, F.R.C.O., Dr. T. Alexander Davies, J. W. Donson, Miss Muriel Gidley, Mrs. Florence McKay Joyce, D'Alton McLaughlin, S. Rosevar, A.C.C.O., H. G. Williams and W. R. Young.

The financial report for the year, presented at this meeting, showed the center to be in a very prosperous condition and we are looking forward to a splendid season in 1941-42.

Montreal Center.

The annual meeting and dinner of the Montreal Center was held May 28 at the Epicurean Club. The chairman, Dr. Arthur H. Egerton, presided and welcomed as guests Dr. Fred Staton, well-known adjudicator and examiner for the Associated Board of the Royal Schools of Music, and Dean Arthur Collingwood of Saskatchewan University. Toasts were proposed and responded to by the following members of the center: D. M. Herbert, Hibbert Troop, William Sweeting and William Doyle.

Dr. Staton delivered a graphic, entertaining and informative address on his experiences adjudicating and examining in India, South Africa, Australia and New Zealand over a period of years. Dean Collingwood brought greetings from the West.

The following officers were elected for the season: Phillips Motley, chairman; Arthur H. Egerton, vice-chairman; William Bulford, secretary-treasurer; George M. Brewer, librarian. On the executive committee are Henry Colcomb, William Doyle, D. M. Herbert, J. McLean Marshall, William Sweeting, Hibbert Troop, John J. Weatherseed and Alfred E. Whitehead.

Phillips Motley, in taking charge of the meeting, gave a brief resume of the season and expressed the hope that the incoming officers would continue the excellent work during the approaching season.

GEORGE M. BREWER, Librarian.

Hamilton Center.

Paul G. Daniels, L.C.C.M., was elected chairman of the Hamilton Center at the annual meeting held May 26 at the Pines Hotel, Stoney Creek. Mr. Daniels succeeds Eric Rollinson, F.R.C.O.

Other officers elected are: Paul Am-

brose, honorary chairman; Cyril Hampshire, F.T.C.L., vice-chairman; Harold Johnson and Miss Olive Graham, members of the executive committee. Harold LeNoury and E. J. Walker were re-elected as secretary and treasurer. Miss F. D. Clark, Mus.B., F.C.C.O., and George Veary, A.R.C.O., were re-elected to the executive committee. Eric Rollinson will also serve on the executive committee, as immediate past chairman.

After taking the chair from Mr. Rollinson Mr. Daniels introduced the Rev. E. Crossley Hunter as guest speaker. Dr. Hunter dealt with a subject most fitting in these days. It was "Humpty Dumpty" and he pointed out that as Humpty Dumpty fell from the wall and was broken beyond restoration, so are our present methods and standards of living falling, never to be restored. He felt, too, that after the present tangle among nations had been straightened out, music would have more of a place in home and church because of its cultural nature.

Mr. Walker outlined a plan for co-operative borrowing and lending of church music among members of the center. The idea was thought to be a good one and further consideration is to be given this by the executive committee.

HAROLD LE-NOURY, Secretary.

Ottawa Center.

A recital was given May 15 at the Bell Street United Church, Ottawa, at which all the alternative groups of test pieces for the June, 1941, examinations for fellowship and associateship diplomas were played by members of the center. The performers were Carman Milligan, W. Allister Crandall, Miss Maude Howard, Myron McTavish, Allanson G. Y. Brown and Miss Bessie Thomson.

St. Catharines Center.

The last of the series of Sunday afternoon recitals of the St. Catharines Center took place in the Knox Presbyterian Church April 27, with Allan MacLean, organist of the church, as recitalist. The following were the numbers played: "Preamble" and Berceuse, Vierne; "Rococo," Palmgren-Barnes; "The Olden Time," Downey; Prelude and Fugue in E minor, Bach; "All Man to Death Must Come" and "Christ Lay in Bonds of Death," Bach; "Marche Champetre," Boex; Sonatina, Rogers.

The last regular meeting of the season was held May 21 and took the form of a recital by Eugene Hill, A.R.C.O., on the fine Casavant organ in the Ridley College Chapel. Mr. Hill's program was exacting and a fitting climax to the center's inaugural year. The following numbers were played: Concerto in G, Vivaldi-Bach; "A Fancy," Stanley; "A Concerto Movement," Dupuis; Chorale in A minor, Franck; "Praeludium," Lovelock; Scherzo, Eugene Hill; "Epilogue," Willan; Allegro Vivace, Allegro Cantabile and Toccata (Fifth Symphony), Widor; "O God, Thou Faithful One" and "Lord Jesus Christ, Turn unto Us," Karg-Elert; "La Nativité," Langlais; "Thou Art the Rock," Mulet.

Following the recital the members enjoyed a social evening at the home of the chairman and Mrs. Eric Dowling.

MURRAY SMITH, Secretary.

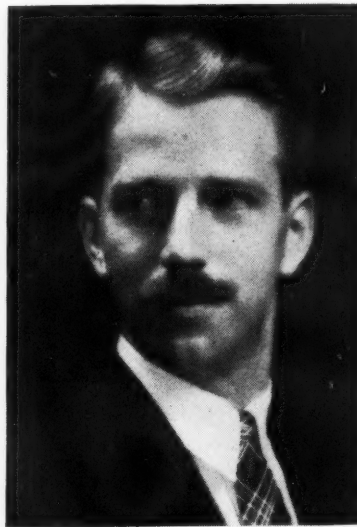
HERBERT FROMM APPOINTED TO TEMPLE ISRAEL, BOSTON

Herbert Fromm has been appointed musical director and organist of Temple Israel, Boston, Mass. Mr. Fromm has been organist and choirmaster of Temple Beth Zion, Buffalo, for the last four years and also held the position of choirmaster and organist of the First Presbyterian Church, East Aurora, N. Y.

Joseph A. Fischer Married.

Joseph A. Fischer, secretary of J. Fischer & Bro., the New York music publishers, married Virginia N. Morgan June 19 at the Cathedral Chapel, Los Angeles, Cal. Mr. and Mrs. Fischer will return to New York in July.

ARTHUR W. HOWES, JR.



ARTHUR W. HOWES for the last four years has been carrying on an unusually high-grade program at St. John's Church, Washington, D. C. For the regular services of the church the choir of boys and men has built up a repertoire which includes much plainsong and polyphonic music by masters of the English and continental schools. In addition, sacred concerts have been presented periodically in the church, these being alternately choir and organ recitals. The choir programs have consisted usually of cantatas by Bach.

During the last season Mr. Howes has formed a mixed choir which included carefully-selected solo voices and complemented the work of the boys and men's choir by singing choral evensong on Sunday nights and by presenting Bach cantatas.

Mr. Howes has designed and superintended the construction of a new organ installed in the church, which was completed in time for the convention of the American Guild of Organists. This instrument incorporates an approximate reproduction of a famous organ built by Gottfried Silbermann in Leipzig and is voiced on very light wind pressures. Its metal pipes are mostly of pure tin. It also includes some examples of more modern types of voicing in the chorus reeds, strings, etc., so that both classical and Romantic music can be adequately performed upon it.

Mr. Howes is assisted at the organ and with the choirs by Henry E. Kerr, associate organist and choirmaster of the church.

EDWARD H. JOHE LEAVES ERIE FOR CHURCH AT FRANKLIN, PA.

Edward H. Johe has resigned his position as director of music of the Church of the Covenant, Erie, Pa., effective June 30, to accept the position of organist and choirmaster of St. John's Episcopal Church, Franklin, Pa. He will begin his new work in September. Mr. Johe is continuing his work in the music department of Allegheny College, Meadville, Pa., serving as instructor in piano and organ, history of music and assistant to Morten J. Luvaas in choral music.

NEW WORK BY McDERMOTT HEARD AT ST. PATRICK'S, N. Y.

A new offertory entitled "Sacerdotes Domini," composed especially for the occasion and dedicated to the Irish people by Albin D. McDermott, A.A.G.O., organist of the Church of the Holy Name, New York, was heard at the solemn pontifical mass celebrated at St. Patrick's Cathedral by Archbishop Francis J. Spellman of New York, for the Irish war sufferers, Sunday, June 15. The work was given a spirited rendition by the cathedral choir under the direction of Pietro A. Yon. Appreciative comments on Mr. McDermott's latest work were voiced by Robert Brennan, Irish minister to the United States, and Leo T. McCauley, Irish consul-general, both of whom were guests of honor at the mass. A copy of the piece is being sent by Mr. McCauley to the government of Eire.

RICHARD PURVIS RESIGNS AT ST. JAMES', PHILADELPHIA

The resignation of Richard Purvis as organist and choirmaster of St. James' Episcopal Church, Philadelphia, and as director of music of the Episcopal Academy in Overbrook, is announced. The resignations are effective Sept. 1. The church has decided for financial reasons to terminate its choir school for boys. The boys' choir, one of the oldest in America, had its choir school at the academy.

Mr. Purvis ends four fruitful years at St. James', which began while a student at Curtis Institute of Music. His resignation brought expressions of regret from the clergy, vestry and parishioners.

Mr. Purvis, a native of California, was awarded the Cyrus H. K. Curtis scholarship at Curtis Institute and won an additional honor when he was given a fellowship for European study. He has studied privately with Charles M. Courboin, David McK. Williams, Clarence Madler, the late Wallace Sabin and Dr. Alexander McCurdy.

Handel's "Samson" at Altoona.

An audience of nearly 3,000 filled the auditorium of Roosevelt High School in Altoona, Pa., May 1 to hear the Altoona Vesper Choir present Handel's "Samson." Since its organization a number of years ago the choir has gained a large following in central Pennsylvania by reason of its performances. Martha L. Roberts, the director, works tirelessly to make the choir one of Altoona's finest musical organizations. The accompanists were Harriet D. Hoenstine and Alfred Ashburn and an orchestra of thirty.

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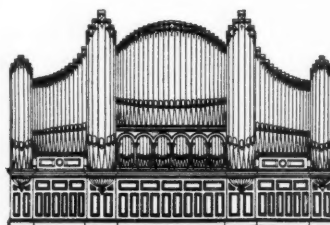
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Modern Music, Good and Bad, on Program of Day in Los Angeles

By ROLAND DIGGLE, Mus.D.

I believe that organists everywhere would have been interested in the two thought-provoking programs that made up the third annual festival of modern music under the direction of Arthur Leslie Jacobs at the First Congregational Church in Los Angeles May 24.

The afternoon program opened with "Six Dances" from Bartok's "Mikrokosmos," for piano, played by Frances Mullen. They were of little interest and could have been written by any competent composer in two hours. I am not an admirer of Norman Lockwood, but his two choral responses for mixed voices *a cappella*, "Suffer Little Children" and "Arise and Be Not Afraid," were less coldly dead than usual. I still cannot believe that the average congregation would receive any spiritual benefit from this type of music. Far different was Healey Willan's motet, "Rise Up, My Love." If the festival had given us nothing but this one number it would have been worth while. For sheer loveliness the work stands out like a star. It was followed by a sort of glorified gospel hymn by Lawrence Morton, "Psalm 150," which, like the curate's egg, was good in spots. Words fail me regarding the Sonata for trumpet and piano by Paul Hindemith; it struck me as being Hitlerish music at its worst. George A. Lynn of Pasadena was represented by his "Hem and Haw" (Seven Rounds and a Coda), but after the third round one longed for a Joe Louis knockout.

To me the most interesting work on the afternoon program was the Hawthorne movement from Charles E. Ives' Second Piano Sonata, played by Miss Mullen. That an American could write so modernistic a work forty years ago and be so little known today is a commentary on musical America. The program closed with a Concerto for organ, strings and tympani by Francis Poulenc. The work was splendidly performed by W. Brownell Martin at the organ and Mr. Jacobs directing some thirty players from the Meremblum Junior Orchestra. The composition is long for the material involved and real musical invention seems to be lacking. At the same time there is a haunting charm about parts of it that makes one wish it could be rewritten and some of the dead wood left out.

The evening program started with a Processional for piano and organ by W. Brownell Martin—good stuff, but, I should say, written with his tongue in his cheek, for with your eyes shut you could see the choristers goosestepping up the church a little too realistically. This was followed by some mild Shostakovich in his Quartet for strings. Gustav Holst's fine "Psalm 86" for mixed chorus and organ was excellently performed and for a time one felt that God was in His

heaven. All I can say about the Sowerby Chaconne for tuba and piano is "why?" I feel that it was a distinct mistake to include on the program the "Two Interpretations in the Modern Manner" played by Claude Sweeten and his radio band. A swing version of "Onward, Christian Soldiers" seems to me in the very worst taste, but, aside from that, the work showed absolutely no originality; it had no spontaneity and as Mr. Sweeten put the poor old soldiers through their paces I felt it was a sad day for American music. The second number by this group was a short symphonic poem on a Biblical text. Almost any text in the Bible would do, for, hearing the same work played over the radio a few days later, I asked my wife what she thought the music could represent and she said it must be the thoughts of the men when they were cleaning the draught of fishes. After this gloomy music we had a Chorale for strings by Roy Harris, and those who bow at the name of Harris seemed to enjoy it; I didn't.

The final work was William Schumann's cantata for chorus and orchestra, "This Is Our Time." Given by the cathedral choir, with piano and organ accompaniment under the able direction of Mr. Jacobs, the work created a deep impression. It was the outstanding number of the festival and stood head and shoulders above everything else.

To sum up, I would say that the festival showed more than anything else that the composers are not keeping up with the performers. The latter in every case played this music magnificently, but too often the music did not deserve their attention. Too much credit cannot be given Arthur Leslie Jacobs for giving us an opportunity to hear this music. The church was filled to overflowing both afternoon and evening and he seemed to be the hero of the occasion. His work with the choir was outstanding and they gave us some beautiful singing.

FORT SMITH, ARK., ORDER TO KILGEN ORGAN COMPANY

The contract for a three-manual organ has been awarded to the Kilgen Organ Company, St. Louis, by the First Baptist Church at Fort Smith, Ark. Space conditions made necessary some manual borrowing and some pipes from the old organ will be used in the building of the new instrument. The stop specifications of the organ are as follows:

GREAT ORGAN.

(Enclosed in expression chamber.)

1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 61 pipes.
3. Gemshorn, 8 ft., 61 pipes.
4. Dulciana (from Choir), 8 ft., 61 notes.
5. Octave, 4 ft., 61 pipes.
6. Flute (Melodia extended), 4 ft., 12 pipes.
7. Mixture, 3 rks., 183 pipes.
8. Trumpet, 8 ft., 61 pipes.
9. Chimes, 20 tubes.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Geigen Diapason, 8 ft., 73 pipes.
12. Gedeckt (Bourdon extended), 8 ft., 12 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flute d'Amour (Gedeckt extended), 4 ft., 12 pipes.
16. Nazard (from Flute d'Amour), 2 2/3 ft., 61 notes.
17. Flautino (from Flute d'Amour), 2 ft., 61 notes.
18. Oboe Horn, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- (Enclosed with Great.)
20. Open Diapason, 8 ft., 73 pipes.
 21. Melodia (from Great), 8 ft., 73 notes.
 22. Dulciana, 8 ft., 73 pipes.
 23. Unda Maris, 8 ft., 61 pipes.
 24. Flute (Great extended), 4 ft., 12 pipes.
 25. Piccolo (from 4-ft. Flute), 2 ft., 61 notes.
 26. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

27. Resultant, 32 ft., 32 notes.
28. Major Bass, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 32 pipes.
30. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
31. Bass Flute (Major Bass extended), 8 ft., 12 pipes.
32. Gedeckt (from Swell), 8 ft., 32 notes.
33. Flute (Bass Flute extended), 4 ft., 12 pipes.
34. Trombone (Trumpet extended), 16 ft., 12 pipes.

A spring concert was given by the three choirs of the First Presbyterian Church, Wausau, Wis., May 26. Eugene L. Nordgren, M.Mus., directed the choirs and had the aid of Miss Audrey Jirovec, pianist; Andrew H. Erickson, organist, and Henry Boller, Jr., violinist.

MARGARET MacGREGOR



MARGARET MACGREGOR has been appointed to take charge of the organ department of Huntingdon College, Montgomery, Ala., next year and will begin her work there in the fall. For the last year Mrs. MacGregor has been at William Woods College, Fulton, Mo., taking the place of Margaret McPherson, who was on leave of absence and studied at the School of Sacred Music of Union Theological Seminary.

Mrs. MacGregor received her education at the College of Music of Cincinnati, at the University of Michigan and at Union Theological Seminary. At the College of Music in Cincinnati she received her certificate and won the Springer gold medal and a diploma with distinction, later receiving a postgraduate diploma and the postgraduate medallion. At the University of Michigan she won both her bachelor's degree and that of master of music and was the first woman to be granted the latter degree at Ann Arbor. Then she earned the master of sacred music degree at Union Seminary.

From 1926 to 1930 Mrs. MacGregor was assistant to Dr. Palmer Christian at the University of Michigan before going to Simpson College, Indianola, Iowa, where she headed the organ department from 1930 to 1933 and from 1934 to 1937.

COLUMBIA "U" EXAMINATION WEEK MARKED BY RECITALS

A series of organ recitals that marked examination week at Columbia University in New York has been played by pupils of Charles H. Doersam, professor of organ at Columbia. These recitals, marked by programs of high excellence, were given at noon daily from May 20 to 26. There were six performances this year and those who played were Edgar Sholund, Lucy Waterman, Richard Booth, Phyllis Carrie and Mrs. F. A. Grambling.

Harlie E. Wilson in New Field.

Harlie E. Wilson, who has held the position as organist in several of the Burlington, Vt., churches, has moved to New Canaan, Conn., where he will open a studio and teach both piano and organ, in addition to his church work. Mr. Wilson has been heard in recitals in many places in Vermont and has given three organ programs a week over radio station WCAX. He is a member of the Vermont-New Hampshire Chapter of the American Guild of Organists, official organist of the Vermont State Symphony Orchestra and a member of the advisory committee of the Berkshire Symphony Festival.

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Programs of Organ Recitals of the Month

Francis W. Snow, Mus.D., Boston, Mass.—Dr. Snow, organist of Trinity Church, Boston, gave a recital in Christ Church Cathedral, Hartford, Conn., May 15, and presented this program: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique," Couperin; Prelude, Clerambault; Fantasie in G, "Have Pity, Lord" and Fantasie and Fugue in G minor, Bach; Scherzo, Gigout; Folk tune, Whitlock; Intermezzo, Widor; Arabesque, Viernie; Toccata Prelude, Snow.

The first annual Clara C. Prince memorial recital at the State Teachers' College, Bridgewater, was given by Dr. Snow Sunday afternoon, May 25, and he played these compositions: Trumpet Tune, Purcell; "Soeur Monique," Couperin; Gavotta, Martini; Prelude in G minor, Bach; "Sleepers, Wake," Bach; Doric Toccata, Bach; Scherzo, Gigout; Folk tune, Whitlock; Intermezzo, Widor; Londonderry Air, Traditional; Toccata in F, Widor.

The Clara C. Prince memorial organ recitals are to be given every year in May near the birthday of Miss Prince, who was a graduate of the Bridgewater Normal School and a teacher of music and mathematics for forty years. To Dr. Bessie N. Page, executrix of Miss Prince's will, Miss Prince entrusted a fund for whatever charitable undertaking she saw fit to select, and the Aeolian-Skinner organ was presented to the college in 1940 as a centennial gift in the name of Miss Prince.

Marshall Bidwell, Mus. D., Pittsburgh, Pa.—For his recitals Saturday evenings, June 7 and 14, Dr. Bidwell selected these programs:

June 7—Bach program: Chorale, "Blessed Jesus, We Are Here"; Prelude and Fugue in A minor; Chorale Preludes, "Come, Saviour of the Gentiles" and "We All Believe in One God"; Prelude in B flat major, from "The Well-Tempered Clavichord"; Largo from Fifth Sonata for violin; Prelude and Fugue in C minor; Symphony XI, in G minor, arranged by Caspar Koch; Vivace from Sonata 6, in G major; "Come, Gentle Death"; Prelude and Fugue in D major.

June 14—"Cortege and Litany," Dupré; Chorale Preludes, "Dies Irae" and "Vigili et Sancti," Francis W. Snow; Intermezzo from Sixth Symphony, Widor; "Harmonies du Soir," Karg-Elert; Introduction, Passacaglia and Fugue, Willan; "Negro Portraiture," Horace A. Miller; Allegretto in B minor and "Carillon," Viernie; "Venetian Idyl," Andrews; Finale from "Grande Pièce Symphonique," Franck.

Dr. Bidwell's Saturday evening recital at Carnegie Music Hall May 24 was marked by the performance of the following compositions: Prelude in G major, Bach; Fantasie in F, Mozart; "Hear the Pretty Tinkling Bells," Mozart-Koch; Chorale in E major, Franck; "Minuet Reverchon," Carl Wiesemann; "La Nativité," Langlais; "Fireside Fancies" ("The Wind in the Chimney and 'The Cat')." Clokey; Variation and Toccata on a National Air, Coke-Jephcott; Concerto No. 1, in E flat, for Pianoforte and Orchestra, Liszt (Dorothy Morgan at the piano).

Harold Heeremans, New York City—Mr. Heeremans of New York University gave a recital June 13 at Trinity Church, playing a program consisting of the following works: Chorale Prelude, "Blessed Jesus, at Thy Word," Bach; Concerto No. 1, Bach; Aria, Heeremans; Intermezzo, First Symphony, Widor; Andante, Violin Concerto, Mendelssohn; "Carillon-Sortie," Mulet.

Klaus Speer, Philadelphia—Mr. Speer, now in training with the Sixth Regiment at Camp Lee, was heard in a recital for the Petersburg branch of the Virginia Chapter, A.G.O., at St. Paul's Church Sunday afternoon, May 25. Mr. Speer played: Prelude and Fugue in A minor, Bach; Three Chorales, Bach; Trio-Sonata in C major, Bach; Prelude and Fugue in E minor, Bruhns; Chorale, "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in A major, Buxtehude; Prelude on "Jam Sol recedit Igneus," Bruce Simonds; Chorales, "Our Father, Who Art in Heaven" and "Dies Irae," Garth Edmundson.

Gordon Farndell, A.A.G.O., Gainesville, Ga.—Mr. Farndell, who has had a successful year teaching at Brenau College, gave a recital at Oberlin College June 2 as part of the requirement for the master of music degree. His program was made up as follows: Canzona, Gabrieli; "Noel, Grand Jeu et Duo," d'Aquin; Fugue on the Magnificat, Chorale Prelude, "Wachet

auf, ruft uns die Stimme," and Prelude in E flat, Bach; Second Sonata, in D minor, and "Invocation," Reger; First Sonata, Hindemith; Toccata (Suite, Op. 5), Duruflé.

Edward H. Johe, Meadville, Pa.—In a recital at Allegheny College on the afternoon of June 7 Mr. Johe played the following program: Allegro from Concerto No. 10, Handel; Gavotte, Wesley; Prelude and Fugue in D major, Bach; "Praeludium," Jarnefeld; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Pastoral, Traditional, arranged by Clokey; "Komm, süßer Tod," Bach; Farandole from "L'Arlesienne" Suite, Bizet.

Ruth Barrett Arno, Boston, Mass.—Selections played by Mrs. Arno in May and during the annual meeting period of The First Church of Christ, Scientist, included the following: Toccata in C, Bach; Chorale in B minor, Franck; "Les Preludes," Liszt; Sixth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach; "Suite Gothique," Boellmann; Festival Toccata, Fletcher; Tenth Concerto, Handel; "Toccata Jubilant," Diggle; Even-song, Mark Andrews; "Carillon-Sortie," Mulet.

Alan Bucher, Peekskill, N. Y.—Mr. Bucher gave a recital in the Ford Auditorium of the Peekskill Military Academy May 19 for the benefit of Bundles for Britain. His program consisted of the following compositions: Prelude and Fugue in E minor (Cathedral Fugue), Bach; "Herzlich thut mich verlangen," Bach; Prelude and Fugue in C minor, Bach; "Suite Gothique," Boellmann; "Gesu Bambino," Yon; "Panis Angelicus," Franck; "Annette et Lubin," Durand; "Vesperale," Stoughton; Canzone, Shepard; Swedish Wedding March, Södermann; Concert Etude, Yon.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, organist and choirmaster of the West Point Military Academy Chapel, was assisted by Janos Scholz, violinist, in his Sunday afternoon recital May 11, and the program included: Prelude and Fugue in D minor, Bach; "Cortege and Litany," Dupré; Adagio, Henry Eccles; Adagio from "Cello Concerto in D major, Haydn, and Toccata, Frescobaldi-Cassado; "Song without Words," Tchaikowsky; "Dreams," Wagner; "Ride of the Valkyries," from "Die Walküre," Wagner.

Three new stops have just been added as memorials to the great West Point organ by the builder, M. P. Möller, Inc.

C. Harold Einecke, Grand Rapids, Mich.—The opening recital on a Kimball organ in the Lakeside Baptist Church of Muskegon, Mich., was given by Dr. Einecke June 11 and his program consisted of the following: Largo from "Xerxes," Handel; "Ronde Francaise," Boellmann; "The Walk to Jerusalem," Bach; "In Summer," Stebbins; "By the Waters of Babylon," Karg-Elert; "Fireside Fancies," Clokey; "Ave Maria," Schubert-Einecke; Minuet, Valentini; Fugue in G minor, Bach; Revery on a Hymn-tune, Einecke; Variation and Toccata on "America," Coke-Jephcott.

John McIntire, Denton, Tex.—Mr. McIntire was presented by the North Texas Chapter, A.G.O., in a recital at the First Methodist Church of Wichita Falls May 13. His program was made up as follows: Pastoral and Fugue on "Vom Himmel hoch," Pachelbel; "Le Coucou," d'Aquin; Three Chorale Preludes, Bach; Fantasie in G minor, Bach; Prelude on B-A-C-H (from Suite for Organ), McIntire; Rustic March, Boex; "It is Finished" (from "Seven Chorale Poems on the Last Words of Christ"), Tournemire; "Etude symphonique," Bossi.

Georgia Eva Lockenour, A.A.G.O., Indianapolis, Ind.—Miss Lockenour was presented in a recital under the sponsorship of the Arthur Jordan Conservatory of Music at the Odeon May 29 as a partial requirement for the master of music degree. Miss Lockenour played: Trumpet Tune, Purcell; Vivace from Sixth Trio-Sonata, Bach; Fantasie in F minor, Mozart; Allegro from Tenth Concerto, Handel; Fantaisie in A, Franck; Prelude on "Rhosymedre," Vaughan Williams; "Ariel," Bonnet; Festival Toccata, Fletcher.

Dudley Warner Fitch, Los Angeles, Cal.—Mr. Fitch, organist of St. Paul's Cathedral, gave his last monthly recital of the season at the cathedral June 23 and played a program of wedding music, which was as follows: Bridal Chorus from

"Lohengrin," Wagner; "Cantilene Nuptiale," Dubois; Wedding Music, West; Swedish Wedding March, Södermann; "Wedding Chimes," Faulkes; "A Festal Procession," Diggle; "A Rustic Wedding," Goldmark; "Benediction Nuptiale," Saint-Saens; Wedding March from "A Midsummer Night's Dream," Mendelssohn. Refreshments were served in the cathedral house after the recital.

Per Olsson, A.A.G.O., Jamestown, N. Y.—For his eighth public recital at the First Lutheran Church, Sunday afternoon, June 15, Mr. Olsson selected the following numbers: Chorale, "As Jesus Stood beside the Cross," Scheidt; "Alla Trinita," Fourteenth Century Melody; Prelude and Fugue in G major, Bach; Gavotte in B minor (from Second Violin Sonata), Bach; Canon in B minor, Schumann; "The Swan," Saint-Saens; "May Night," Palmgren; "Thou Art the Rock," Mulet.

Mabel Zehner, Mansfield, Ohio—In a recital at the First Presbyterian Church May 25, with the assistance of Margaret B. Hall, pianist, Miss Zehner presented this program: Theme and Variations in A flat, Thiele; Andante ("Grande Piece Symphonique"), Franck; Intermezzo, Bonnet; piano and organ, Second Concerto, in D minor (first movement), MacDowell; "May Night," Palmgren; "Dance of the Reed Flutes," Tchaikowsky; "Sunshine" (Toccata), Swinnen; piano and organ, Symphonic Piece, Clokey.

Pupils of Miss Zehner gave a recital in her church June 10 and four of those who played were between 15 and 17 years of age.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

June 1—Toccata and Fugue ("The Wanderer"), C. H. H. Parry.

June 8—Chorale Prelude on a Calvinist Hymn, Leo Sowerby.

June 15—"Legend," Edward C. Baird; Scherzo (Six Pieces), Enrico Bossi.

June 22—Three Gothic Sketches, John Hausermann.

June 29—Symphony in F major, Maurice LeBoucher.

R. Cochran Penick, M.S.M., Austin, Tex.—Continuing a series of recitals at the First Methodist Church, Mr. Penick played the following numbers on the third program, Sunday afternoon, April 27: Prelude and Fugue in G major, Bach; "The Woods So Wild," Byrd; Chorale in A minor, Franck; Canon in B minor, Schumann; "Chant de May," Jongen; Prelude, Allegro Vivace and Finale from First Symphony, Viernie.

Sunday afternoon, June 8, the fourth and concluding recital of the series was played. Mr. Penick presented the following program of American music: "Dedication," from Orchestral Suite, "Through the Looking Glass," Taylor; "Apostolic Symphony," Edmundson; Pastoral, Stevenson; Allegretto from Sonata in E flat minor, Parker; Canon from "Storm King" Symphony, Dickinson; Three Preludes on Welsh Hymn-tunes ("Joanna," "Aberystwyth" and "Blaenhafren"), Penick.

On May 2 the Longview Music Club presented Mr. Penick in a recital at the First Presbyterian Church, Longview, Tex. His program, which he repeated

May 4 at Belton, Tex., under the auspices of Mary Hardin-Baylor College, was as follows: Prelude in G minor, Brahms; Pavane and Gigg, Byrd; Chorale in A minor, Franck; Canon in B minor, Schumann; Three Preludes on Welsh Hymn-tunes, Penick; Prelude, Allegro Vivace and Finale from First Symphony, Viernie.

Frederic T. Egner, London, Ont.—Dr. Egner gave the following program on the new Wicks organ in the First Lutheran Church of Windsor, Ont., May 20: Scherzo from Fifth Sonata, Gullmant; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "The Bells of Aberdovey," Stewart; "Finlandia," Sibelius; "Drifting Boat and Evening Chimes," "Among the Pines" and "Cascade," Egner; "Kamennoi Ostrow," Rubinstein; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Liebestraum," Liszt; Toccata from Symphony No. 5, Widor.

Thomas D. Allen, Oxford, Ohio—Mr. Allen, a student of Professor Edward G. Mead, gave a recital at Benton Hall, Miami University, Sunday afternoon, May 25, playing the following program: "Piece Heroique," Franck; Cantabile, Franck; "Prelude in Olden Style," Greenfield; "Song of the Basket Weaver," Russell; "Fugue a la Gigue," Bach; "Minuetto Antico e Musetta," Yon; "Marche Religieuse," Gullmant.

W. Paul Stroud, Tulsa, Okla.—Mr. Stroud gave a recital for the State Teachers' College in the beautiful First and Calvary Presbyterian Church June 30. His program was made up as follows: "O Sacred Head, Now Wounded," "Christ Lay in the Bonds of Death" and Toccata and Fugue in D minor, Bach; Pastoral, Franck; Allegro from Second Symphony, Viernie; "Jagged Peaks in the Starlight," Clokey; "The Primitive Organ," Yon; "Adeste Fideles," Karg-Elert; "Hymn of Glory," Yon.

Philip Morgan, Tulsa, Okla.—The music department of the Tulsa Central High School presented Mr. Morgan in a recital at its auditorium May 22, on which occasion he played: Sonata 1, Hindemith; Toccata and Fugue in D minor, Bach; "Christ Lay in the Bonds of Death" and "Come, Saviour of the Gentiles," Bach; "St. Anne" Fugue, Bach.

Gordon Balch Nevin, New Wilmington, Pa.—Professor Nevin played the following program of his own compositions by request in a commencement vespers recital at Westminster College June 8: "Sonata Tripartite"; "Autumn Memories"; "Song of Sorrow"; "Pageant Triumphal"; Three Movements from "Rural Sketches"; "Will-o'-the-Wisp"; Fantasia on "Jerusalem, the Golden."

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program for the Thursday afternoon memorial recital at Grace Church June 19 consisted of these selections: Funeral March and Seraphic Hymn, Gullmant; Fifth Sonata, Gullmant.

Cantata by Edwin A. Leonhard.—"The Ascension," a short cantata by Edwin A. Leonhard, was sung at St. Peter's Church, St. Petersburg, Fla., May 22 by the junior choir, under the composer's direction. The work made a deep impression.

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Berea Bach Festival Impresses Listener with Marvel of Bach

By MARGERY ANNA BOYD

Attendance at the annual Bach festival at Baldwin-Wallace College, Berea, Ohio, leaves one with a keen enthusiasm for and deep appreciation of these June events. It seems incredible that the music of all five concerts of the most recent festival was composed by one man. Even more astounding is the fact that, although I have attended four of the festivals, I have hardly begun to learn and know and appreciate all that this same composer willed to us. His knowledge of instruments, the variety of musical forms which he employed and the intensity of his religious fervor, as expressed in his music, is unsurpassed.

The festivals always open with a program of chorales played by a brass choir stationed in the tower of Marting Hall, on the campus of Baldwin-Wallace College. It is an unforgettable experience to be called from the reality of the everyday world and placed in a receptive mood to hear the concerts which follow.

It is interesting to see and to hear instruments which are no longer in common use. We were particularly eager to hear the program played by Dr. Riemenschneider on the new baroque type of organ in Kulas Chamber Music Hall. The dedicatory program was given Friday afternoon, June 6, and because of the demand was repeated on Saturday afternoon. An unusual feature of this recital was the performance of the Trio-Sonata No. 1, in G, for viola da gamba and harpsichord, played by Walter Schefler and John Challis.

A thrilling choral effect was the opening sentence of the final chorus, "Peace Be unto Israel," from Cantata No. 34, "O Light Everlasting." The alto aria "Rejoice, Ye Souls, Elect and Holy" was an outstanding solo from the cantata. Three spiritual songs sung by David Blair McClosky at the Friday afternoon concert greatly impressed me. Why is it that more of Bach's music is not available on records?

The "St. John Passion," which is not frequently performed, was interesting and easy to comprehend on first hearing. The plaintive "Oh Where?" which the chorus sings (No. 48); the arioso for bass with *obbligati* of viola d'amore, lute and continuo; the chorales; the shrillness of the flutes depicting the hysteria of the mob and the moment of silence following the recitative (No. 59)—these are but a few of the many initial impressions. Participating in this great work were the festival chorus and orchestra, directed by Albert Riemenschneider, and the soloists, Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor; Hardin Van Deursen, baritone; David Blair McClosky, baritone, and Allan Schirmer, tenor.

When I realize the planning and rehearsing which has gone into the building of a project as comprehensive as the Berea festivals, I appreciate the fact that every pleasure of the audience has been taken into consideration and it has been granted the privilege of taking an active part in the festival by singing certain chorales with the choir.

Dr. and Mrs. Riemenschneider are to be congratulated upon the successful completion of the ninth annual Bach festival and their part in the promotion of a greater interest in and knowledge of Bach.

R. K. Biggs' Mass Sung in New York.

On the occasion of the solemn pontifical high mass for English war sufferers, celebrated recently at St. Patrick's Cathedral, New York, Richard Keys Biggs' "Mass of St. Ignatius" was sung by two choirs, with two organs. Pietro A. Yon, organist of the cathedral, writes that the music was highly approved by the distinguished congregation and clergy. Three thousand were present.

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JOHN F. CARRE, TWENTY YEARS AT RACINE CHURCH



JOHN F. CARRE'S TWENTIETH anniversary as organist and choir director of the large First Presbyterian Church of Racine, Wis., was observed April 20, when he received the congratulations and praises of the pastor and congregation. Mr. Carre gave a short recital preceding the morning service, playing a varied program, ending with a Theme and Variations written by Dr. Louis Falk, with whom he studied organ. Several of Mr. Carre's own compositions also were used, including his Easter solo, "As It Began to Dawn," sung by Mrs. Elmer D. Goodland; his new anthem, "Let the Nations Praise God," and three newly-published choral responses. The pastor, the Rev. Francis P. Ihrman, took as his sermon

topic "The Songs of Zion."

As a boy 12 years old John Carre began organ study under Annie Peat Fink at the First Presbyterian Church of Racine, playing his first church service at the age of 13, when Mrs. Fink spent three months in Wales. The following year he officiated as organist at Holy Innocents' Episcopal Church and was eventually made choirmaster. At 15 he began work in Chicago under Dr. Louis Falk.

Public appearances as a recital organist have taken Mr. Carre to many cities. His recently published book, "The Psychology of Piano Teaching," a valuable contribution to the field of pedagogy, has met with popular appeal.

MÖLLER INSTALLATIONS IN PHILADELPHIA TERRITORY

The Philadelphia office of M. P. Möller, Inc., H. M. Ridgely, manager, reports new contracts received from the following churches: Christ Evangelical and Reformed, Allentown, Pa.; First Baptist, Bordentown, N. J.; Christ Union Church, Niantic, Pa.; Bower Memorial Evangelical, Berwick, Pa., and Zion's Lutheran and Reformed Church, Snyder's, Pa. The following installations were completed in May: St. Paul's Evangelical and Reformed Church, Bethlehem, Pa.; Grace Evangelical and Reformed, Mount Carmel, Pa.; Salem's Lutheran and Reformed Church, Klingerstown, Pa., and St. Mary's Star of the Sea Catholic Church, Ocean City, Md.

Late in June installation of an outstanding organ was started in one of Philadelphia's exclusive suburban churches. The Bryn Mawr Presbyterian, George G. Ashton organist, has completed a new chapel and Möller was entrusted with the building of a three-manual instrument for this beautiful edifice. The new chapel, with the imposing church and parish-house, built several years ago, completes an architectural masterpiece. R. O. Whitelegg supervised the building of the four-manual Welte organ in the main church and now, as a member of the Möller organization, is doing the same for the chapel.

Edith Sackett in Youngstown.

The second junior choir festival sponsored by the Youngstown sub-chapter of the American Guild of Organists was held Sunday, June 1, at Westminster Presbyterian Church. Miss Edith Elgar Sackett conducted the choir. There were nine choirs taking part. Miss Sackett also delivered an address on "Junior Choirs and Their Place in the Church Program." About 150 children sang a memorized program beautifully. A junior choir program was given at the Music Shed, Norfolk, Conn., Sunday afternoon, May 25. The audience of 1,000 heard 500 children sing. Twenty-two choirs from Litchfield County took part. Miss Sackett conducted.

Donald L. Coats' Pupils Heard.

Two students of Donald L. Coats, organist-choirmaster of Grace Cathedral

and instructor of organ at Washburn College, Topeka, Kan., were presented in recital recently. Both recitals were given on the three-manual Hall organ in the cathedral. On Sunday evening, May 25, Elizabeth Stanley played her program and May 27 Helen Louise Offen was heard.

W. C. Hammond Guest Organist.

Dr. William Churchill Hammond was guest organist at a performance of Bach's "Passion according to St. Matthew" by the Holyoke, Mass., Choral Society, assisted by the Holyoke High School A Cappella Choir, under the direction of William E. Holdridge June 2 at the Second Congregational Church. Dr. Hammond played a number of the Bach chorale preludes.

GOOD PROGRAM READY FOR NORTHWESTERN "U" INSTITUTE

An elaborate program of interest and benefit to choral directors and organists has been prepared for the institute to be conducted from July 20 to 25 by the church and choral music department of Northwestern University at Evanston, Ill.

The Sunday morning service July 20 will emphasize church and choral music under the direction of Dr. Emory L. Gallup. The afternoon of the same day Barrett Spach will play a recital on the new Casavant organ at Scott Hall. Sunday night Reginald L. McAll of New York City, assisted by Mr. Gallup and his choir at the First Methodist Church, will conduct a hymn festival. Monday night at the institute banquet the choir of the Church of the Ascension, under the direction of Lester Groom, will sing an interesting program of materials from its repertoire. On Tuesday night Dr. William H. Barnes will conduct his annual tour of organs in Evanston, explaining the characteristics of each and, in general, giving a lesson in organ construction and church acoustics. On Wednesday night the Illinois Chapter of the American Guild of Organists will sponsor a recital at the First Presbyterian Church in Evanston. Walter Flandorf and Eldon Hasse will play a joint program. Thursday night the children's choir of the Christian Day School of St. Luke's, Chicago, under the direction of Paul Wukasch, will give a concert.

Mrs. Milligan to Mobilize Women.

Mrs. Harold V. Milligan of New York, wife of the well-known organist who for many years was at the Riverside Church, was named May 24 by the executive committee of the General Federation of Women's Clubs to head the new department of national defense that will mobilize women the country over for activities connected with the war emergency. Mrs. John L. Whitehurst, president of the federation, estimated that Mrs. Milligan would be called upon to organize 40,000-000 women in the interest of preparedness.

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Ideals Are Needed in Church Music; Hints for Attaining Them

[Text of paper presented at the A.G.O. general convention at Washington, D. C., in June.]

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

According to the dictionary the word "ideal" means "reaching for the highest conception." In setting an ideal as our musical objective we are confronted with a number of factors which govern the type of ideal that is to be attained. Some of these factors may be technical training, knowledge of the structure of the music, an accurate ear and a cultivated taste. A command over these elements may well determine the complete artistic qualification of an individual. A weakness in any one may be a serious handicap.

To acquire a technique in any musical field is in itself no mean task. Weakness in this basic tool of the craft may be due to inadequate instruction, inability to coordinate or unwillingness to undergo the routine of long hours of practice—in many cases laziness. Theoretical knowledge, we all agree, is an absolute necessity to artistic interpretation. The aspiring musician who cannot or will not master thoroughly harmony, counterpoint and form would far better turn his efforts toward some other vocation. An accurate perception of pitch and rhythm depends partly on natural tendencies, but even more upon training. While absolute pitch is not possible for all of us (nor necessary) a near perfection in relative pitch relationships has been proved to be within the powers of all who pretend any musical talent. The achievement of a refined taste is the desideratum of all sincere musicians. With the three other elements well developed realization of true musical values should gradually appear. Without them adequate demonstration of true musicianship must be seriously handicapped, regardless of a large amount of genuine talent.

An ideal in church music has probably more chance for great difference of opinion than in other branches. This is because of the peculiar purpose with which it is identified—religious worship. The wide theological gap between the personal and the impersonal approach in different denominations has a bearing upon the type of music that may be suitable. For the purist there are certain restrictions governing all real church music. Whether or not these limitations must be adhered to under all conditions may well be a matter of dispute.

For purposes of this discussion it will be well to devote our consideration to the performance and to the material (the music itself) in reference to congregational, choir and organ music.

Performance—Congregation

One of the chief duties of the church organist is to accompany the congregational singing, principally hymns. Most of us agree that this playing shall be firm, steady and massive enough to encourage the people to sing. While it would seem to be a relatively simple matter to play the four voice parts accurately and in time, it is only too true that an amazingly large number of organists are unable to do this consistently. Certainly a prodigious technique is not required to avoid frequent wrong notes. The establishment of a practical tempo in keeping with the text of the hymn ought to be within the capabilities of all. Comparative steadiness of rhythm is a fundamental musical necessity.

My own suggestion to offenders in these matters is that they indulge in a bit of introspection concerning their hymn playing. Possibly a little conscientious practice will correct the trouble.

The Choir

I shall assume the premise that the organist is also the choirmaster. If so he should have studied voice and perhaps choral conducting. Books such as those by Coward, Father Finn, Noble Cain and Archibald Davison are available to all. Choir schools and choral courses are doing much to place some knowledge of choral technique within reach. There are many fine choirs to be heard (even by radio). The vocal ensembles in the public

schools and colleges and in various communities are often first-class.

Frequently poor church choirs are caused by directors who lack either the technical or the physical attributes that must prevail to obtain successful results. The ideal tone quality is dependent upon the choirmaster's realization of what tonal beauty is and an ability to secure such an objective. Perhaps the greatest choral sin is false intonation. For a group of singers to be constantly and distressingly out of tune only one reason can be ordinarily found—the director lacks an accurate ear. Correction of this fault is vital to any degree of accomplishment in such ensemble work. Men such as Frederick Corder insist that practically any person can be improved to a satisfactory degree. Some musicians suggest the study of the violin as the best ear trainer.

Playing of the Organ

It is perhaps unnecessary to dwell upon organ playing in this discussion. Bad performance is relatively rare today as compared to twenty years ago. There is, however, far too large a group, even professionals, who could and should do a better job of the instrumental part of their work. In some cases it may be that there is a lack in fundamental technique. The greater percentage of these organists has simply stopped practicing. Not many of us can play works like a Franck Chorale or the Bach Canzona after a week without contact with the instrument.

The usual excuse is the paltriness of the salary. A flimsy reason like this can bring only the most severe criticism from a sincere musician. Dr. Davison aptly suggests that we ask ourselves these questions regarding our work: "Do I regard church music from one of the many utilitarian points of view generally held concerning it, or do I have a positive ideal? Am I persuaded that to use any but the highest type of music is destructive to my self-respect?" [*Protestant Church Music in America.*]

The Material

The repertoire of religious choral music is probably the richest in all musical literature. Among the various types in this field we might include the simplest of all Christian music—the plainchant (unaccompanied); music of early polyphonic composers up to 1600, exemplified by Palestrina; music of Germany following the Reformation (the chorale and developments by Bach); music by seventeenth century English composers, especially Gibbons and Purcell; various motets and other sacred compositions in the seventeenth, eighteenth and nineteenth centuries in Europe; Russian liturgical music; modern church music by first-class composers.

The choice of appropriate and truly fine music for the church has been the subject of many thousands of words. Among recent books on the subject you will recall Dr. Davison's, the work of a purist, and the Anglicans Walford Davies and Harvey Grace in collaboration in "Music and Worship." No church musician should feel content with his ideal until he has read and thoughtfully meditated on these two volumes.

The Congregation; the Choir

Good hymn-tunes have long been the subject of much argument. For organists a study of hymnology is clearly indicated. The two books noted offer considerable material, also the fine volume on church music by Canon Douglas. The activities of the Hymn Society deserve commendation. With these suggestions we may turn our attention to the subject over which we have more direct control.

Choral music appropriate for divine worship has already been referred to in its various classifications. There are certain elements which the purist will insist must be considered in genuine sacred music. Seven particular factors may be mentioned—rhythm, melody, counterpoint, harmony, chromaticism, dissonance and modality.

It is generally conceded that decidedly rhythmical effects refer to secular activities such as dancing. Yorke Trotter in "Music and Mind" says:

"The rhythm of church music is a different thing from the rhythm of secular music, which owed its origin to the dance. The emotional appeal is of a different character, for in the church service music is simply adding to and increasing the appeal made by the music itself. If we compare the music of the old church composers with that—for in-

stance—of Bach we can see how great the change is. With Palestrina the music is an integral part of the service; it cannot with impunity be dissociated from the words. But in the splendid B minor Mass of Bach the music itself is the predominant thing. The atmosphere is provided by it, and it is the general effect, not the meaning of particular words, that matters.

"At the same time the splendid dignity and obvious sincerity of Bach's music make it suitable for religious worship. There is no affectation, no sentimentality, in this music, and it serves as an excellent exposition of one type of religious feeling. The contrapuntal elaboration in Bach's music removes the rhythmic flow that suggests the dance, and, though the vague feeling of infinity is not present, yet the expression is religious, not secular, in character."

A good melody is a series of tones "so arranged as to suggest musical continuity." Its full significance and attractiveness may not always be noted at first. Certain varieties of melody have possibly a secular tinge which make their use in church music inappropriate. Some musicians consider the sequence in this class. Sensuous effects of familiar diminished and augmented intervals may likewise be similarly classified.

Counterpoint, in its purest form, is to be found in the church music of the fifteenth and sixteenth centuries. Since such music moves horizontally, the destruction of marked rhythmic divisions characteristic of dance and other purely secular music are obscured, if not destroyed, by the texture of the musical sounds. Harmonic procedure, on the other hand, is marked by definite rhythmic patterns characteristic of the criticism already mentioned. Many musicians maintain that all genuine musical art must be polyphonic.

Chromaticism may serve either to modulate or to add harmonic or melodic color. The use of chromatics to modulate to neighboring keys has been common in the best church music since the sixteenth century. Extreme use, both melodically or harmonically, crept into music through the secular influence of opera in 1600. Many of the best-known English and American anthems are perilously close to the secular effects of musical comedy in their chromaticism, their melodic structure and rhythmic implications.

Warns Against Extremes

Dissonance and modality need not be discussed in detail. Dissonance may be regarded as an idiom expressing emotion; therefore personal and dramatic. Extreme use in church music is consequently deprecated by the idealist. Since the ancient modes are the basis for that essentially sacred style of plainchant, its use in choir music may produce a singularly churchly, even mystical, effect. Many insist that plainchant without elaboration is indeed the only truly sacred music we have. To be genuine it must be sung in unison without accompaniment.

Exclusive use of this kind of music would result in the abandonment of modern choral music entirely as far as the church is concerned. By permitting modal polyphony we could include music up to the seventeenth century, a literature rich in musical values. After the establishment of the major scale most of the peculiar effects of modality practically disappeared. The ancients called this scale (the Ionian mode) the *Modo Lascivo*, since it was the favorite basis for folk dances, and they regarded it as unsuitable for church music. All music from Bach on is, therefore, premised on a secular foundation.

Should we accept the advice of the purist we must of necessity eliminate much which seems musically fine and eminently appropriate under our own conditions. Under certain conditions the purist might modify his views and the liberal derive some gain from a thoughtful study of the views of the purist. The question then comes to mind in regard to the use or neglect of contemporary music. Shall presentday writers avoid all of the proscribed musical material and write polyphonic music with no chromaticism, minimum rhythmical effect and little dissonance? There comes again the matter of balance between extremes and of the auspices under which we perform our works. A worthy ideal may be set which is quite at variance with the standards of the antiquarian or the musicologist. With some no satisfactory musical composition is to be found before Palestrina or even Bach. Such an

attitude may well be sincere and logical. Many find the exclusive use of ancient music lacking in vitality and modern feeling.

To circumscribe our church music would be to bar all of the musical advance of recent years in its application to our field. Just how far we may permit ourselves to go in the direction of dramatic, emotional and even secular idioms the individual musician must decide only after thoughtful study.

Thoughts on Organ Music

Organ music suitable for church service performance needs perhaps more careful discrimination than that for the choir. Few of the great masters wrote for our instrument. Bach and Cesar Franck may be accepted as representing the epitome of organ literature. For the remainder of our repertoire we may find suitable the sonatas by Mendelssohn, the chorale preludes of Brahms, the works of Guilmant, Widor, Vierne, Dupré or a number of what seem to me to be equally fine compositions by some of our American composers such as Leo Sowerby, Seth Bingham and Garth Edmundson. This splendid group of our fellow countrymen deserves our attention by frequent performance.

Standards of appropriateness here again must be faced. Much of it is decidedly chromatic and highly rhythmic. Probably there are occasions and there are types of liturgical churches where strict adherence to ecclesiastical musical style is obligatory. For most organists there is a constantly growing literature of high quality, eminently practical for church and for concert, whatever restrictions may be imposed by the ideal.

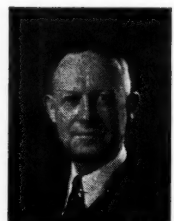
It seems to me that the selection of organ music in published service programs has shown a marked improvement in recent years. This is, of course, in accord with the advance in organ playing already mentioned. No doubt much of it may be open to criticism as secular in spirit. Perhaps we might with equal truth discover that the character of many of the churches where this music is heard has likewise become similarly secularized. While we could hardly imagine an organist playing Jepson's "Pantomime" on Good Friday in any church, the appearance of a theme of Cesar Franck's symphony need not bar Philip James' "Meditation a Ste. Clotilde" from a Sunday morning service. After all, we must find music which does not defile the motives and purposes of worship under its varying conditions in the many sorts of churches in America.

These classifications of some of the problems of church music have been presented with only one purpose—the necessity for all church musicians of an adequate musical philosophy. A strict adherence to such an objective should be the one way to establish an ideal without which no musician is really worthy of the name.

Robert Baker Successor's Woodman

Robert Baker has been appointed organist and director at the First Presbyterian, Brooklyn, taking the post held with distinction for sixty-one years by Dr. R. Huntington Woodman. Mr. Baker did work in organ with Frank B. Jordan of Illinois Wesleyan University and in 1938 entered the School of Sacred Music of Union Seminary, studying with Clarence Dickinson and graduating with the M.S.M. degree in 1940.

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R. P. Elliot Mourns Destruction of Rare Library by Burglars

[Robert Pier Elliot, for more than a generation prominently identified with developments in organ design and construction, has written the following soliloquy on the loss of his extensive library of organ books, records, files of magazines and pictures, which was stolen by burglars or destroyed while in storage in New Jersey. Mr. Elliot was associated with Robert Hope-Jones and was president of the company in Elmira, N. Y., which made organs according to Hope-Jones' design. Previously he was an officer of the Austin Organ Company. Later he was identified with a number of large organ manufacturers, being manager of the organ department of the W. W. Kimball Company in Chicago for several years. In the course of his long connection with the organ industry he acquired a large collection of material, all of which has been lost.]

By ROBERT PIER ELLIOT

Despite such comfort as one may find in proverbs about spilled milk, water under the bridge or over the dam, or the pleasant assurance in the Spanish idiom, "No hay mal que por bien no venga," I am unhappy over the fate of my extensive organ and technical library. Then I listen to short wave accounts of life and death in wartorn countries, personalized by letters and newspaper cuttings from friends who are in the midst of it, and my loss becomes insignificant.

The value was sentimental and historical rather than intrinsic. Losses include books long out of print, many with inscriptions by the authors, as a first edition of my friend James Ingall (now Bishop) Wedgwood's "Dictionary of Organ Stops," his earlier treatise on "Tonal Design," and the "Collected Works on Acoustics" of the late Professor Wallace Sabine; Hopkins & Rimbault, Robertson, Elliston, Matthews, typical of another group which included books in English, French, German and Spanish, mostly irreplaceable; the works of the late Dr. Audsley (his drawings were perfection, his English was faultless, organ progress stopped with the Roosevelts), of the Rev. Noel Bonavia-Hunt, and that challenge of Hope-Jones to all conservatives, a little red book entitled "The Recent Revolution in Organ Building"; bound volumes of *The Organ* from its beginning twenty years ago, complete files of *THE DIAPASON*, *The American Organist*, *Musical Opinion*, for twenty and twenty-five years and scattered earlier copies, all numbers of *The Rotunda* (Willis) and Skinner's *Stop, Open and Read*, *The Church Music Review*, *The Console*; publications of the Bureau of Standards, army, navy, N.A.C.A., records of tests, some made for me or by me while serving as organ architect with the War Department in Washington, designing and supervising organs for new United States army chapels; copies of periodicals containing my own writings over the years, booklets written or outlined by me during my administration of famous American organ factories, as Kimball, Welte, Aeolian-Votey and, earlier, Austin, Hope-Jones and Van Nuys; my engineering articles as Mexican correspondent of *The Mining World* and English publications in the early years of the century; selected catalogues which were a history in themselves, and the residue of my files after years of sortings; books of record of organs built and specifications, my own and contemporary from Roosevelt (in the 90s) to 1935; hundreds of printed specifications, pretty well complete sets of Willis, Compton, Harrison & Harrison, et al.; tables, reports, characteristics and comparative costs of materials—O! An endless list!

And what happened? I finished my work in Washington and came up to join my friend Major Ranger, and that was the summer of the A.G.O. convention in New York, 1935, when we recorded many of the recitals and other events. I shipped my library to his Rangertone, Inc., factory in Newark, and he was kind enough to keep it while I went to Florida the following year on a series of prolonged consultations. Later, needing room for expansion, he moved my boxes and some of his own things to the choir house a few blocks down the avenue, a large brick residence which he used as a rehearsal

place and club-rooms for the "Electric Choir," a church and concert group he maintained and conducted for some years while he still had time to do that and to hold a church organ job. Much useful experimentation went on there, such as rehearsing with each part singing in a separate room (that's where the "electric" came in), recording, etc. Major Ranger at times had valuable apparatus in the choir house, and a considerable amount of testing was done there in his electronic organ development.

During the past winter no use was made of this choir house, water and electric services were cut off and the doors were double-locked. Vandals broke in the rear windows, stole all piping and fixtures and my library aforesaid. They smashed what they did not consider worth carrying away, and even dared to build a bonfire out of papers in the middle of the floor of the third-story room where my boxes were stored, and that in a house without water! The fire must have been small, but kept going for some time, or on repeated visits, since not only files and loose papers were used, as indicated by fragments, but the pages from my diaries dating back to my final return to America in 1914, when I resumed organ work as Kimball Eastern manager.

For one thing, the country is safe from another organ book. Even if I had listened to the repeated suggestions that I publish my reminiscences, which reach well into the slider-chest, tracker action era, when Roosevelt, Hook & Hastings and Johnson were dominant, that's out now. The absence of my source material, in some respects unique, and valuable in many respects, would permit me to write only a running account of persons and experiences, of no historical value. I have two of my loose-leaf books (one known to friends as "Elliot's Bible"), two inscribed copies of "The Contemporary American Organ," by Dr. Barnes (first and third editions), one of the little Hope-Jones book, a set of the United States army contracts—these and a few odds and ends I had taken home or to my WQXR desk at one time or another, for which salvage I am duly grateful. Insurance would not have replaced the lost treasure. While his own loss of reserve materials was not great, I really think Major Ranger feels as depressed as I do about mine.

It is an interesting postscript that the cultural and professional records of a man who cares so much for such things were ill-fated. After I sold my Austin stock in 1906 I lived in Mexico, associated with mining and the building of a large smelter in Oaxaca, treasurer of the beautiful estate "Popo Park," at the base of Popocatepetl, and finally commissioner to the Mexican National Exposition held at the Crystal Palace, London, 1908. I had my office in a building belonging to John Kent, an English saddler, on the Alameda in Mexico City, and as I expected to return after the exposition, I packed my general library and records and left them there. There were at least twenty-five major opera scores, stacks of sheet music, hundreds of books and some furnishings. When I sent for them a few years later the reply was that *teredos* had got into them and there was hardly a book in the lot that hadn't been bored full of holes or reduced to powder, or suffered from the alternation of rainy and dry seasons under a roof that was not too good.

Contemporary with that bad news, the Mexican revolution that ended the career of my friend and Mexico's benefactor, President Porfirio Diaz, was responsible for the destruction of more than 600 choice photographic negatives, chiefly records of my life and travels in Mexico and Europe. These had been stored for safety in the photo-engraving vaults of the *Mexican Herald* building, which was one of the first to be attacked and which was partly burned. (The Gringos and their newspaper were not popular with the revolutionists.) Almost without exception these pictures had been made with a special Century 4-by-5 camera equipped with a perfect lens, telephoto, cloud filters and all then available accessories. They were taken with a tripod and focused on ground glass, not casual snapshots. Many had been published in such books as "Mexico of the Twentieth Century" and in reports of scientific expeditions to the famous ruins of Mitla, Monte Alban and other historic and prehistoric remains.

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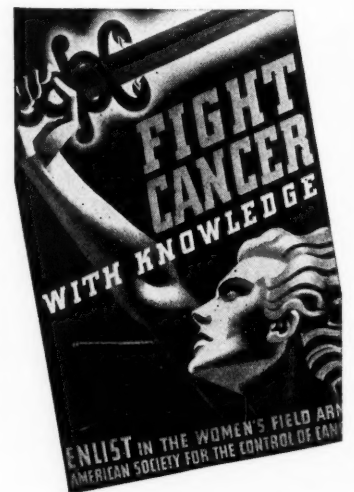
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churches were among these pictures, notably the Haarlem church mentioned in an article this month, a perfect detail of the stone groined ceiling of Winchester Cathedral, taken by resting the camera on the floor pointed upward during a summer vesper service, the choir of Ripon Cathedral with its strange mixture of architectural periods, Wells through a gentle rain, Worcester and the river—too many and too sad to think about. I discovered this loss when I sent for certain negatives or prints from them while the revolution was still going on, intending to use them in a Peruvian publication of which I was at the time managing editor, while in South America on an engineering mission for a London firm. All I have to show for this interesting, but often arduous—sometimes even dangerous—work is one large album made up at the time for my daughter with choice pictures from Mexico, Yucatan, Cuba, all over Britain and northern Europe, and a few in and around the National Arts Club on Gramercy Park, where we used to live—perhaps a quarter of the total.

But, are we downhearted? No!

CHOIR FESTIVAL SERVICE IN TRINITY CHURCH, WATERBURY

Ascension Day was marked at Trinity Church, Waterbury, Conn., with a choir festival service consisting of solemn vespers, anthems and devotions to the Blessed Sacrament. The service was sung by the combined boy choirs of Christ Church, Ansonia, and Trinity, Waterbury, consisting of about sixty-five voices. Charles L. Talmadge of the Ansonia parish played the prelude and postlude and Stanley R. Waterman of Trinity played the service music and directed the choirs. The service was entirely choral and included for organ numbers: Pastoral, First Sonata, Guilmant, and "Laus Deo," Dubois. Choir music consisted of Stanford's Magnificat in B flat, Barnby's "King All Glorious," Cesar Franck's "Panis Angelicus," Handel's "Holy Art Thou," Stainer's "Leave Us Not" and Gounod's "Unfold, Ye Portals." The psalms were sung to the English pointing from the St. Nicolas Psalter. The service was largely attended.

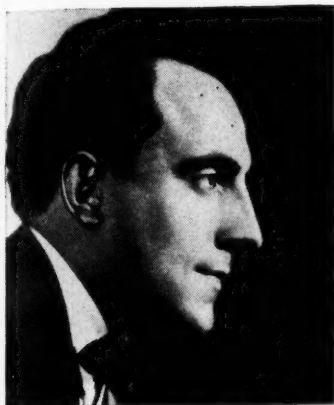


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EDOUARD NIES-BERGER



EDOUARD NIES-BERGER, a French-American organist who has occupied important church positions in the United States and who is at present active in Richmond, Va., was at the organ in the Foundry Methodist Church, Washington, D. C., June 26 to demonstrate at the console the lecture of Glenn Dillard Gunn, pianist and critic, who spoke before the A.G.O. on "A New Service to Music That Can Be Performed by the Organ."

Mr. Nies-Berger was born in Strasbourg and received his early musical training from his father, Charles Nies-Berger, Alsatian organist and conductor. At the age of 12 years he became organist of the Temple Reformé and at the age of 15 gave a recital of his own compositions. Later he studied at the Strasbourg Municipal Conservatory and then under Bossi in Milan. This was supplemented by work in orchestral conducting in Salzburg and Vienna.

Mr. Nies-Berger's first American appearance was at Kimball Hall, Chicago, in 1928. He was organist and director at the Second Presbyterian Church, Chicago, and then went to Los Angeles, where he held the post at the Wilshire Boulevard Temple until 1937. Returning to Europe, he conducted orchestras in Austria, the Baltic States and Belgium.

On coming back to America last year he was appointed to take charge of the music at Centenary Methodist Church in Richmond, where he organized a choir that has given special programs monthly. Recently he was selected to organize and conduct the Richmond Training Orchestra, sponsored by thirty prominent citizens.

Montani Directs Great Choir.

More than 3,500 men, women and children of the Archdiocese of Newark of the Catholic Church participated in the eighth annual archdiocesan demonstration of liturgical music at a solemn pontifical mass in South Orange May 30. The mass and demonstration were held in the Seton Hall College auditorium. Mother Carolina Ionata of the Maestre Pie Filipini of Villa Walsh in Morristown arranged the proper of the mass, which was sung by 100 members of the Schola Cantorum of the villa. The ordinary of the mass was sung by the diocesan children's choir of 2,282 voices. The archdiocesan clergy choir of 100 voices also participated. The conductor was Nicola A. Montani, director of archdiocesan liturgical music. Joseph A. Murphy was at the organ. The diocesan children's choir comprised boys and girls from 189 parochial schools and six orphanages in the archdiocese.

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**Fifty Choirs United
in Diocesan Festival
at Albany Cathedral**

Fifty choirs, representing all parts of the diocese of Albany, were united in the tenth annual choir festival sponsored by the Albany Diocesan Choirmasters' Association and the bishop's commission on church music at the Cathedral of All Saints, Albany, N. Y., May 24. The large chorus was conducted by Albert F. Robinson, organist and choirmaster at Trinity Church, Potsdam.

The festival service, which began at 4:30, was preceded by a full-day schedule of events, including a celebration of the Holy Eucharist, the final rehearsal of the festival chorus and a short organ recital. W. Judson Rand, Jr., Cambridge, Mass., played the following program: "Credo in Unum Deum," Titcomb; "Rhosymedre," Vaughan Williams; "Garden of Olives," J. J. Gruenwald; Prelude and Fugue in E minor (Cathedral), Bach.

Duncan Trotter Gillespie, organist and choirmaster of St. George's Church, Schenectady, was accompanist for the service and Stanley B. Murdock, organist at the cathedral, played Dupre's "Poeme Heroique" as a postlude.

The festival service was opened with a fanfare of trumpets and the great procession of choirs, for which Mr. Rand improvised a triumphal march. Bishop Oldham voiced a greeting and Dean Roth acted as precentor in the office of evensong and gave annotations on the music of the Eucharist. The versicles and responses were sung to the ancient plain-song settings and Psalm 100 and the Nunc Dimittis were sung to Tones V,3 and III,6 respectively. The festival anthems were: "Benedictus es Domine," by Everett Titcomb, "O Saving Victim," by Gardner Evans, and "Come, Thou Almighty King," by Alfred Whitehead. An innovation this year was the inclusion of music of the communion office—Healey Willan's "Missa de Sancta Maria Magdalena," which was sung at the conclusion of evensong as an example of the proper musical setting of the mass.

Programs for the festival appeared in an attractive edition of *The Chorister*, a quarterly publication of the Albany Diocesan Choirmasters' Association.

The cathedral festival was preceded by seven district festivals held at strategic points throughout the diocese under the following deputy conductors: Miss Elsie M. Wirth, Miss Mabel Grafton, Stanley B. Murdock, F. R. Bullock, David J. Woolcock, Albert F. Robinson and Trevor M. Rea.

A. O. P. C. HOLDS ITS ANNUAL MEETING IN PHILADELPHIA

The fifty-first annual meeting of the American Organ Players' Club was held June 3 at the parish-house of the Church of the New Jerusalem, Philadelphia. The meeting was well attended. Dr. Henry S. Fry presided. After the business meeting the club members were entertained by Mrs. Helen Scherer Simmons, reader, and C. Robert Ege, a member of the club, who improvised on a given theme on the piano.

Officers elected for the ensuing year are: Dr. Henry S. Fry, president; William P. Washburn, vice-president; Bertram P. Ulmer, secretary; Harry St. Grier, treasurer; Miss Jennie M. Carroll, librarian. The board of directors consists of Miss Roma E. Angel, Harry C. Banks, Dr. Rollo F. Maitland and Miss Mary H. Rice.

Herbert T. Drew, treasurer for twenty-six years, withdrew his name as a candidate for reelection in favor of Harry St. Grier.

Refreshments prepared by Miss Jennie M. Carroll were enjoyed by all present.

Detroit Women as Guests.

The Woman Organists' Club of Detroit held its monthly meeting May 27 at St. Matthias' Episcopal Church. Dinner was served with the hostess, Mrs. Lou Lillian Piper, presiding at the table. Following dinner the club enjoyed a delightful and inspiring Guilman program provided by Mrs. Piper and Mrs. Minnie Caldwell Mitchell at the organ. They were assisted by Mrs. Hugh R. Dout, contralto soloist.

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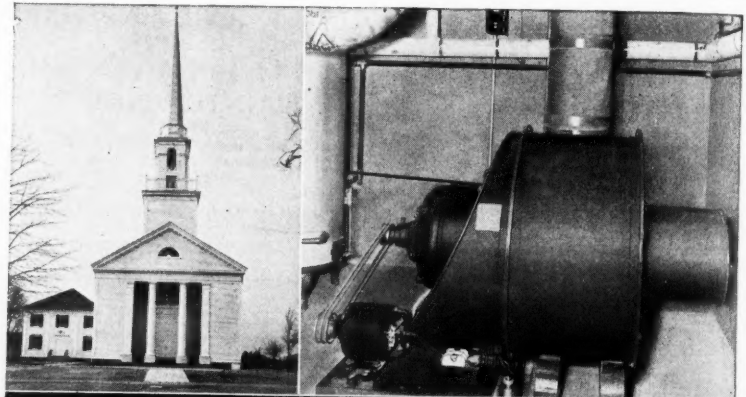
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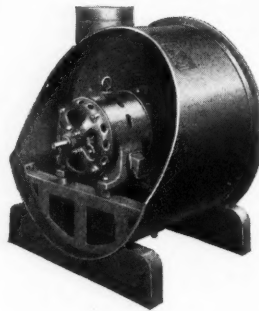


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MISS LOUISE UTTERBACH



MISS LOUISE UTTERBACH has distinguished herself at DePauw University, Greencastle, Ind., during the school year just brought to a close by giving a series of five Bach recitals, all played from memory. The first recital was played Nov. 18 and the last on May 18. The performances took place at the Gobin Memorial Methodist Church.

Van Denman Thompson, director of the school of music at DePauw, writes that Miss Utterbach received her bachelor's degree in music from the University of Illinois and has been studying for her master's degree at DePauw the last two years. She has been an assistant on the faculty of DePauw during the school year, teaching organ. She plans in time to be one of that blessed but small company who have memorized all of the organ works of Bach.

R. HUNTINGTON WOODMAN, 61 YEARS AT CHURCH, RETIRES

R. Huntington Woodman, the distinguished organist and choirmaster of the First Presbyterian Church, Brooklyn, N. Y., since 1880, played for the last time in that post at the service of June 1. After the service members of the congregation greeted him and listened as he told of plans to spend the summer starting his retirement at Bailey Island, Me., where he will enjoy his hobby, yachting. Among those who said goodbye to Mr. Woodman were some whose membership dates from the time he came to the parish.

The pastor, the Rev. Dr. Phillips Packer Elliott, paid tribute to the contributions Dr. Woodman has made to the parish, particularly in its Sunday services of worship.

One of the compositions played by Dr. Woodman was "State Street," a hymn-tune his father, Jonathan Call Woodman, wrote in 1844 and that has gained wide use. Another was the hymn-tune "Montclair," composed by the son. Dr. Woodman also used two of his own anthems—"A Song in the Night" and "I Look for the Lord."

Old Music House Changes Hands.

The White-Smith Music Publishing Company, established in 1867, recently was purchased by Edwin H. Morris, formerly operating manager of Warner Brothers music publishing interests, and is now in operation from its New York headquarters, 1619 Broadway. This old Boston house is known nationally as a publisher of music for churches, its organ music being notably successful. Charles Hansen, sales manager of Mercer & Morris, Inc., assumes a similar function in connection with White-Smith. Richard Kountz, formerly associated with the standard publications department of Warner Brothers music companies, has been retained as editorial consultant.

Heeremans to Teach in Seattle.

Harold Heeremans of the faculty of New York University will spend the summer in Seattle, Wash., teaching organ at the University of Washington. At the same time he will play the services at the University Temple, his former church. Mr. Heeremans' work will continue throughout the session of the summer school and he will return to New York in September.



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