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# THE DIAPASON

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

Thirty-third Year—Number One

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## ORGAN BY CASAVANT FOR YORK, PA., CHURCH

### WILL STAND IN NEW EDIFICE

Work of Installation at St. Paul's  
Lutheran to Be Begun in January  
—Specification of Large  
Three-Manual.

Installation of a large three-manual organ built by Casavant Freres of St. Hyacinthe, Quebec, in St. Paul's Lutheran Church, York, Pa., is to be begun the first week in January. Wilfred Lavallee of New York City, representing the Casavant factory, drew up the stop specification in consultation with John Hershey, organist of the church, and Stephen Stoot of Casavant Freres.

The organ will be installed in a new edifice designed by Harry Lenker, an architect of York.

The tonal resources of the new instrument are indicated by the stop list, which is as follows:

#### GREAT ORGAN.

1. Diapason, 16 ft., 73 pipes.
2. Diapason, 8 ft., 73 pipes.
3. Diapason, 8 ft., 73 pipes.
4. Hohlfloete, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Principal, 4 ft., 73 pipes.
8. Flute, 4 ft., 73 pipes.
9. Twelfth, 2 1/2 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Mixture, 4 rks., 244 pipes.
- French Horn (from Choir), 8 ft.
- Tuba Minor (from Choir), 8 ft.
- Celesta (from Choir).
- Celesta Sub.
- Chimes (from Choir).

#### SWELL ORGAN.

12. Lieblich Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Gedeckt, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Flauto Dolce (soft), 8 ft., 73 pipes.
18. Flute Celeste, 8 ft., 73 pipes.
19. Octave, 4 ft., 73 pipes.
20. Flute, 4 ft., 73 pipes.
21. Flautino, 2 ft., 61 pipes.
22. Mixture, 5 rks., 305 pipes.
23. Double Trumpet, 16 ft., 73 pipes.
24. Cornopean (large scale), 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Vox Humana (very soft), 8 ft., 73 pipes.
27. Clarion, 4 ft., 73 pipes.
- Celesta (from Choir).
- Celesta Sub.
- Chimes (from Choir).
- Tremulant.

#### CHOIR ORGAN.

28. Contra Viole, 16 ft., 73 pipes.
29. Open Diapason, 8 ft., 73 pipes.
30. Gross Floete (high pressure), 8 ft., 73 pipes.
31. Concert Flute, 8 ft., 73 pipes.
32. Viola, 8 ft., 73 pipes.
33. Viole d'Orchestre (high pressure), 8 ft., 73 pipes.
34. Viole Celeste (high pressure), 8 ft., 73 pipes.
35. Dulciana, 8 ft., 73 pipes.
36. Unda Maris, 8 ft., 73 pipes.
37. Gemshorn, 4 ft., 73 pipes.
38. Flute, 4 ft., 73 pipes.
39. Nazard, 2 1/2 ft., 61 pipes.
40. Piccolo, 2 ft., 61 pipes.
41. Tierce, 1 1/2 ft., 61 pipes.
42. Tuba Minor (high pressure), 8 ft., 73 pipes.
43. French Horn (high pressure), 8 ft., 73 pipes.
44. Clarinet, 8 ft., 73 pipes.
45. Celesta, 61 bars, with dampers.
- Celesta Sub.
46. Chimes, 25 bells.
- Tremulant.

#### PEDAL ORGAN.

47. Open Diapason, 16 ft., 32 pipes.
48. Open Diapason (metal, from No. 1), 16 ft., 32 notes.
49. Violone, 16 ft., 32 pipes.
50. Bourdon, 16 ft., 32 pipes.
51. Viole (from No. 28), 16 ft., 32 notes.
52. Echo Bourdon (from No. 12), 16 ft., 32 notes.
53. Octave (20 from No. 47), 8 ft., 12 pipes.
54. Principal (metal and bearded), 8 ft., 32 pipes.

## W. JUDSON RAND ON NEW ENGLAND CONSERVATORY FACULTY



55. Flute (20 from No. 50), 8 ft., 12 pipes.
56. Gedeckt (from No. 12), 8 ft., 32 notes.
57. Twelfth, 5 1/2 ft., 32 pipes.
58. Flute (20 from No. 55), 4 ft., 12 pipes.
59. Mixture, 4 rks., 128 pipes.
60. Trumpet (from No. 23), 16 ft., 32 notes.
61. Tuba (ext. of No. 42), 16 ft., 12 pipes.
- Chimes (from Choir).

There will be six combination pistons affecting the great, six for the swell, eight for the choir and six for the pedal, and ten general pistons, duplicated over the swell manual. The console will be placed about twenty feet from the organ.

### CURTIS INSTITUTE ORGAN IS SHOWN TO ORGANISTS

The Pennsylvania and Princeton Chapters of the A.G.O. were invited to an informal recital on the new Aeolian-Skinner organ in Curtis Institute Nov. 17. Dr. Alexander McCurdy, head of the organ department of Curtis Institute, was a gracious host and played the following chorale preludes by Bach: "Now Blessed Be Thou," "Hark! A Voice Saith All Are Mortal," "In Thee Is Gladness," "Our Father, Who Art in Heaven" and "In dulci Jubilo." He also played the "Legend of the Mountain" by Karg-Elert, the Scherzetto in F sharp minor by Vierne and, later in the evening, the Cathedral Prelude and Fugue in E minor by Bach. Dr. McCurdy gave a short history of the organ and then called on Emerson Richards, who spoke in the absence of G. Donald Harrison.

Richard Purvis, a graduate of Curtis Institute, was called on for an improvisa-

tion and a theme was requested from Dr. Rollo F. Maitland, who gave him the theme given by Leopold Stokowski to Alfred Hollins on the occasion of his Wanamaker Philadelphia recital. Afterward Dr. Maitland improvised on a theme given by Mr. Purvis. Herbert Nanney, a student at Curtis, gave an excellent account of himself in the "Kyrie Eleison" from Karg-Elert's "Cathedral Windows" Suite.

The organ is entirely new, with the exception of the five-manual console, which was installed in 1937, and a few sets of pipes. Although classic in design, it has an abundant variety of tone colors of the romantic type.

### SIX RECITALS BY BONNET OVER NBC SUNDAYS BOOKED

Bernard R. LaBerge announces that Joseph Bonnet has been booked for a series of six consecutive Sunday broadcasts over NBC starting Sunday, Nov. 30, to continue until Sunday, Jan. 4. These broadcasts will emanate from the John Hays Hammond, Jr., Museum in Gloucester, Mass.

In November Mr. Bonnet appeared at Davidson, N. C., at the Florida State College for Women in Tallahassee, where he gave two recitals, and at Rollins College in Winter Park. In January and early February Mr. Bonnet is scheduled for appearances in Buffalo, a master class and concert in Grand Rapids, Mich., and re-appearances in Rochester, Chicago and Provo, and for an orchestral appearance with the San Francisco Symphony.

## USE OF SUBSTITUTES IN ORGANS IS STUDIED

### BUILDERS LOOK TO FUTURE

Meanwhile Easing of Priority Situation Is Expected—Majority of Concerns Appear to Have Supplies to Continue at Work.

Substitution of more easily obtainable material for that now used in the manufacture of organs is one of the problems that is confronting the American organ builder as a consequence of the war preparedness situation and the imposition of priorities that threaten to cripple small manufacturers in every line throughout the country. This question presents itself alongside the problems of taxation, curtailment of business as a result of the curb on building by the government and priorities affecting the supply of necessary metal.

Inquiry among a number of the organ builders discloses, however, that the majority of them still have necessary raw material with which to work and that construction of organs by no means has been halted; that a number of the builders have been successful in obtaining government contracts for making war supplies of various kinds; that study of the question of "ersatz" material is being pursued, but that thus far plastics, which have been found useful in many lines of manufacture, have not been found suitable for organs because of the high cost of molds, and that a strong hope exists that enough priorities will be granted to permit the continuation of organ building. In connection with the last point the fact is emphasized that the requirements of organ builders for metal such as tin and zinc are so small that to allow for their needs would not cause any appreciable effect on the program of construction of war implements.

Whereas a few weeks ago small business concerns seemed in peril of extinction because of the imposition of priorities, there has been more recently a revulsion of feeling and a realization in government quarters of the disaster that would be visited upon thousands of small business enterprises by the program as at first framed. A significant statement in an editorial in the *Chicago Tribune* Nov. 19 throws light on the situation in these words:

The senate . . . adopted a resolution calling upon the OPM to make a full report of its administration of the priorities act, and its plans for relieving the hardships priorities have caused to little business all over the country. The resolution was adopted following receipt of reports from two senate committees. One committee, headed by Senator Joseph O'Mahoney (D., Wyo.), had found that there is no serious shortage of strategic materials in this country with the exception of tin and nickel. The other committee, headed by Senator Harry S. Truman (D. Mo.), had found that but 2 per cent of the strategic materials would save the 130,000 small manufacturers who are being crushed by priorities.

These committee reports prove beyond a doubt . . . that all of the materials produced and procurable are by no means needed for the manufacture of war implements, and that there is not now, there has not been, and there is not likely to be in the future any such shortage of materials as would justify the government in creating a priorities depression by shutting off the flow of materials to civilian goods industries.

Differences of opinion as to the feasibility of adapting plastics to various parts of the organ are manifested in replies to questions put to various builders. One writes:

"I think that plastics have a great future in the organ business, and we are using them in small quantities for parts that used to be made of brass. We find they work excellently, for example, for the jacks in our adjustable combination action. I am sure as time goes on we

will find a great many other uses for this substance. Whether or not a plastic reed could be used in an organ pipe depends on whether a plastic reed can be curved. I can see how it can be used in an orchestral clarinet, as in that instrument the shallot is curved and the reed is straight.

"You will be interested to know that the John Compton Organ Company in England make many of their valves and other parts of plastic material, and I am sure they are the leaders in this particular field. It would seem to me that the scarcity of some materials will bring into use plastics in organ building much more rapidly than if the old materials could be obtained with ease."

Another expresses a different view in these words:

"The use of plastic to any extent in organ building is out of the question because of the excessive cost of the mold. We had in mind using plastic for several small parts, but the cost of the mold alone for each part was around \$400. You can realize that in this business, where production is not possible, exorbitant die costs make the use of such materials prohibitive. It is generally agreed that plastic can be used successfully only where considerable quantities of merchandise are produced.

"The chance of using substitutes is rather remote. Of course, if zinc becomes a real problem it may be necessary to use wood busses in emergency and we have been forced to use steel and other metals in place of aluminum, but up to now no serious substitutions have been made, and we honestly do not believe that there are many parts in the organ, at least those which are of any consequence, which can be made of different material than we now use."

A third builder has this to say: "We started out with the idea of using plastic materials for much of the work, such as many forms of pipe feet, even including reed sockets, both for drawknobs, pedal keys and many other parts, but when you get the figures for the tool cost it just isn't in the organ business."

A plastic clarinet reed has been widely publicized in this country and England, but one builder comments as follows on this development: "Regarding the plastic reed for clarinets, I believe it is very practical so far as the orchestral instrument is concerned, but it is a long way from supplying graduated tongues for our regular reed work."

Experiments with substitute materials in the construction of organ pipes are not new. A number of years ago the late Dr. John McE. Ward called attention in a contribution to THE DIAPASON to the fact that paper had been used to make pipes and that it had been claimed by those who made the experiments that a satisfactory tone quality could be achieved with paper pipes. The consensus of opinion among the builders of today is that they are still far from being driven to the extremity of making pipes of such material.

**RICHARD PURVIS PLAYS WITH PHILADELPHIA SYMPHONY**

Richard Purvis appeared with the Philadelphia Orchestra Nov. 14 and 15, when it was conducted by Arturo Toscanini at the Academy of Music in Philadelphia. Mr. Purvis played the organ passages in Respighi's "Festivals of Rome." Mr. Purvis will present a program of organ music before more than 2,000 Pennsylvania educators when they meet for their annual conference the first week of December in Upper Darby, Pa.

**Organ Dedicated by Father Ginder.**

An organ recently installed in St. Titus' Catholic Church, Aliquippa, Pa., was dedicated Sunday evening, Oct. 5. The instrument, a two-manual unit, was built by the Cannarsa Organ Company of Altoona, Pa. The specifications include 500 pipes, with electro-pneumatic action. The organ was played for the occasion by Father C. R. Ginder, who also preached. Choral numbers were sung by the St. Titus' Choir. The program was as follows: "Veni Creator Spiritus" and Prelude in G major, Bach; Sonata in C minor, Mendelssohn; "Jubilate Deo," Gruber; "From Heaven on High," Pachelbel; "I Will Not Leave My God," Buxtehude; "We All Believe in One God," Bach; "Lamentation," Guillemant; "Cantate Domino," Rossini; Three Little Preludes and Fugues, Bach; Chorale in B minor, Franck; "Ave Maria," Perosi; "Grand Choeur Dialogue," Gigout.

**JOHN DENUES IS DEAD; NOTABLE CAREER ENDS**

**IN BALTIMORE SINCE 1916**

**Organist of Grace and St. Peter's Eighteen Years—Music Director in Schools Quarter of a Century—Five Times A.G.O. Dean.**

John Denues, for many years one of the most prominent musicians of Baltimore, Md., died at his home in Round Bay, Md., Oct. 12 after a long illness. Mr. Denues was organist of Grace and St. Peter's Episcopal Church for eighteen years previous to his retirement in July, 1934. He retired last July as director of musical education in the Baltimore public schools after a distinguished service of a quarter of a century.

Mr. Denues developed the course of study and the music credit system now in use in the Baltimore schools and built up the program for instrumental music.

In addition to his church work and his duties in the public school administration, Mr. Denues was director of the Public School Teachers' Chorus and an instructor in the summer sessions of the College for Teachers at Johns Hopkins University.

Mr. Denues was born in Millersville, Pa., sixty-six years ago, and at the age of 5 moved to Lancaster. At an early age he became a member of the first school orchestra ever organized in the United States. At 19 he was appointed organist and choirmaster of a Lancaster church. Mr. Denues spent three years of study under Frederick W. Wolfe, his predecessor at Grace and St. Peter's, and several years under Milton Pyne, organist and choirmaster at St. Mark's Episcopal Church in Philadelphia.

In 1916 Mr. Denues went to Baltimore from York, Pa., where he had been director of music in the public schools for thirteen years.

He was a member of the Supervisors' National Conference, was dean of the Chesapeake Chapter of the American Guild of Organists for five successive terms and was a junior vestryman of Grace and St. Peter's Church.

Mr. Denues played three instruments—the violin, the piano and the organ—and at one time played first violin with a symphony orchestra. When director of music education for the public schools he visited more than 200 schools on a regular schedule. In 1931 he organized an international chorus of students in the Americanization department of the night school division of the Baltimore schools.

Besides his widow, Mrs. Constance Haviland Taylor Denues, Mr. Denues is survived by two sons—John P. and Arthur R. T. Denues.

**MAYER PLAYS NEW WORK OF MOSCHETTI AT WEST POINT**

Frederick C. Mayer, whose task it is to do by means of organ music what he can to sustain the morale of the young men at the West Point Military Academy, is giving interesting programs on Sunday afternoons on the large Möller organ in the cadet chapel. Oct. 19 Mr. Mayer played a new "Petite Suite," dedicated to him by the composer, Giuseppe Moschetti. This was the first performance of the work.

Giuseppe Moschetti was born in Tuscany, Italy. While a student at the University of Pisa, where he was graduated in philosophy and arts, he became interested in the organ, studying with Cicognani and Germani. Immediately following his admission to fellowship in the Royal Academy of Bologna he was appointed to succeed his 80-year-old teacher, Maestro A. Cicognani.

Beginning his career as a concert organist in 1932, Moschetti's outstanding qualities as an interpreter of the organ classics soon brought him fame throughout Italy. Later he toured England, Ireland and Switzerland. In 1935 he was appointed organist of 2RO, the principal station of the Italian broadcasting system.

At the personal request of the royal family of Italy, Moschetti played a recital in the Royal Conservatory of Naples. He was selected from all the organists of Italy to play on the anniversary of the death of St. Francis of Assisi, and was chosen by Ottorino Respighi to introduce his "Concerto Vetrata di Chiesa" for organ and orchestra with the Symphonic

Orchestra of the Augusteum Theater of Rome.

Moschetti came to America in 1937, and has appeared with success as a recitalist in this country and in Canada. The "Petite Suite" is still in manuscript, having been completed only two months ago. It is in four movements—Preludio, Intermezzo, Gavotta and Toccata.

Additions to the West Point organ, one of the famous instruments of America, have been made from year to year, under a plan conceived by Mr. Mayer, these additions being largely memorials to army officers. The latest new stop is a 16-ft. violone, made at the Möller factory. It is duplexed at various pitches on both pedal and great and there are 109 pipes in the set. The stop is on three and one-half-inch wind and is unenclosed.

**CAMBRIDGE MOZART PROGRAM MARKS DEATH ANNIVERSARY**

Francis E. Hagar, organist and director at the Old Cambridge Baptist Church, Cambridge, Mass., arranged a special Mozart program by the choir and assisting artists at his church Nov. 9, to mark the 150th anniversary of the death of Mozart. Those who took part included: Myrtle White, soprano; Ruth M. Rotfort, pianist; Ina E. Cannon, Joseph R. Hauswirth and Irene C. Thompson, piano trio, and Edward S. Lewis, violinist, with Elmore Jones, accompanist.

Mr. Hagar played the Andante in F minor from the Fantasia, an Introduction to the Quartets, a movement from the Concerto in C and an Introduction and Fugue in D minor. The chorus sang: Sanctus, Twelfth Mass; "Ave Verum"; "Confutatis Maledictus" ("When the Cursed"); "Lacrymosa" ("Day of Mourning") and Gloria, Twelfth Mass.

**Chicago Woman Organists Meet.**

The next meeting of the Chicago Club of Woman Organists will be in the form of a Christmas party at the Women's University Club Monday, Dec. 1. There will be a reception for new members on this night. Betty Louise Doogan, soprano, of St. Louis, will be guest soloist on the program, which includes Christmas carols. On Sunday afternoon, Dec. 7, at 4 o'clock, a program of Christmas music will be presented at the Church of the Advent, Francisco Avenue and Logan Boulevard. The organists taking part are Edith Heller Karnes, Grace Symons and Evelyn Tannehill. Also on the program are Mair Jones, soprano, and Lorraine Franke, contralto. G. Franklin Richards is choir-master and Esther Wunderlich is organist of the church.

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**IN THIS MONTH'S ISSUE**

Interesting discussion is stimulated by the comments of Ernest M. Skinner on organ tone and design.

John Denues, prominent Baltimore organist and director of musical education in the public schools, is dead.

Tri-state convention of Southern A.G.O. chapters is held in Nashville, Tenn., and Claire Coci is guest recitalist.

Dinner opening the season for the American Guild of Organists is held in New York and certificates are presented to successful candidates in 1941 examinations.

Eastern Pennsylvania Chapters of the Guild hold second annual conference in Allentown.

Eighth annual Bach festival is outstanding event in Los Angeles.

Casavant Society in Montreal opens fifth season with recital by Alexander McCurdy.

Organists in every part of the country are busy giving recitals, as proved by the recital program pages of this issue.

**THE DIAPASON.**

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**Elmore to Play Bach at University.**

Robert Elmore will return from a Western recital tour in time to give a Bach program Dec. 3 at Irvine Auditorium, University of Pennsylvania, opening the faculty series of lecture-recitals. Dec. 16 he will again be organist for the annual "Messiah" performance with tableaux in the ballroom of the Bellevue-Stratford Hotel by the Matinee Musicale Club of Philadelphia, Nicholas Douthy conducting. Dec. 16 a candlelight carol service by the Choral Club of the Musical Art Society of Camden, N. J., will be conducted by Mr. Elmore and Dec. 28 a concert will be given by his Holy Trinity Choir for the United States Naval Hospital, Philadelphia.

**JENNINGS.**

*Music of expressiveness and grave beauty was voiced last night on Northrop Auditorium's huge organ . . . . .*

Mr. Jennings gave the Prelude and Fugue (G major) energy and forward motion, wove its polyphonic web with ease and dexterity. . . . The program concluded brilliantly with Reubke's Ninety-fourth Psalm. . . .

—John K. Sherman in Minneapolis Star Journal, November 14, 1941.

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## EIGHTH BACH FESTIVAL EVENT IN LOS ANGELES

### FOUR EXCELLENT PROGRAMS

Arthur Leslie Jacobs and Forces  
Under His Direction Record  
Great Achievement and Draw  
Large Audiences.

By ROLAND DIGGLE, Mus. D.

Another year has rolled 'round and we have to report on the eighth annual Bach festival held at the First Congregational Church in Los Angeles under the direction of Arthur Leslie Jacobs. There were four programs and the aggregate attendance must have been between 7,000 and 8,000 people. I believe that the most striking thing to me was the attitude of the listeners. Gone was that tense, determined look of the Bach lover and in its place there was the feeling of a big family making music together. This is quite understandable, for the majority of those attending have been educated to a love for this music by attending these festivals during the last eight years. Now they come because they enjoy the music and not because they wish to show their culture.

The first program, Thursday evening, Nov. 13, gave us the Cantata No. 80, "A Stronghold Sure"; Suite No. 3, for cello alone; Cantata No. 169, for contralto; Gavotte from Violin Suite, and Two Chorales for chorus, and closed with the choir and audience joining in the chorale "A Mighty Fortress Is Our God"—as thrilling an experience as I can remember.

The cathedral choir gave us some beautiful singing in the cantata and well-balanced part work. A total lack of forcing in the soprano and tenor sections gave to the work a breadth and fullness that has been lacking in previous festivals. The solo parts were sung in a real Bach style—especially the soprano aria "Within My Heart of Hearts," beautifully done by Fern Sayre. An extra word of praise is due the organist, Lewis Eldridge, who did a stunning bit of accompanying in this far from easy work.

The Suite for 'cello was admirably played by Alexander Borisoff and to lovers of the 'cello it was a real treat. I did enjoy the Gavotte and Air, perhaps because a charming young lady in the person of Ernestine Holmes was at the piano.

Friday evening we had some of the best Bach organ playing I have heard in many a long day. The recitalist was Robert Elmore of Philadelphia and it was his first appearance in the West. His playing is warm and romantic and to these old ears was a welcome change from the cold, academic French style of which we have had so much in the last decade. Combined with an excellent feeling for rubato, there was apparent a distinct flair for effective registration. Seldom have I heard this organ sound better, and the clarity, even in the *fff* passages, was remarked upon by many. The Toccata, Adagio and Fugue in C major and the Passacaglia were the high-lights of the program. Both were played magnificently, the latter part of the Passacaglia affording a new high in organ playing. Especially delightful was the "In dulci Jubilo," and its spicy registration, and "Christ lag in Todesbanden," played as a bit of musical poetry.

Mr. Elmore was assisted by St. Luke's Choristers, under the direction of William Ripley Dorr. They sang four numbers with delightful tone and real musical understanding.

Two thousand people attended this recital, and while the program occupied nearly two hours, few left before the end.

The Saturday afternoon program brought out another large audience, including many of the leading musicians of the city. The "Coffee Cantata" for soprano, tenor, bass and piano was given in costume and proved one of the hits of the festival. The singers, Fern Sayre, Julian Lieban and Merwyn Dant, were in excellent voice and gave the work a fine performance. It is a jovial little work and the music is among Bach's happiest. Ralph Pierce, an admirable pianist, played the English Suite No. 2 in A minor and the Italian Concerto, both of which contain much fine music. It was good to hear Cecil Bonvalot and Lili Bonvalot in the Sonata No. 2 for viola da gamba and the Sonata in G major for violin and figured bass. Both works

were transcribed for viola and piano by Mr. Bonvalot and were played *con amore* by him and his wife. I do not remember ever hearing a more lovely tone from a viola and it would be difficult to hear this music under more favorable conditions. It was real inspiration.

The closing event, Saturday evening, was the Mass in B minor, sung by the cathedral choir, with the Bach Festival Orchestra, Sylvian Noack, concertmaster; Lewis Eldridge, organist; Ernestine Holmes, pianist, and Arthur Leslie Jacobs, conductor. It is amazing that Mr. Jacobs in these times, with the constant change and turnover in a choir of this size, is able to keep his forces together in such a way that they can give this tremendous work so excellent a performance. In a few places I felt the need of more soprano and alto voices, but aside from this I have nothing but praise for the magnificent performance. With each year there seems to be a deeper understanding of musical values. This was noticeable in the "Qui Tollis," the "Et Resurrexit" and the "Sanctus." All three were outstanding. If I must find a fly in the ointment it would be some hesitation in attack, but this I am sure would be overcome if it were possible to have more rehearsals with the orchestra.

Too much praise cannot be given Arthur Leslie Jacobs for his able direction of the festival. Not only does he train the chorus, arrange the programs, rehearse the soloists, look after the financial arrangements and keep an eye on the publicity, but he spreads abroad his enthusiasm and love for this music in such a way that in this year of grace and high taxes there were thirty patrons and some 110 associate members of the festival.

### WA-LI-RO CHOIR ON VISIT TO CHURCHES IN VARIOUS CITIES

The Wa-Li-Ro demonstration choir, consisting of twenty boys and men from six parishes in Greater Cleveland who have spent part of their summers at Camp Wa-Li-Ro, have been touring the last month. The Rev. Dayton Wright, chaplain of the school, and Paul Allen Beymer and Laurence Jenkins, directors, accompany the choristers, who travel in four large cars.

The traditional service of the Anglican church, evensong, was sung Oct. 26 in the Church of the Epiphany, Pittsburgh, Nov. 9 in St. Alban's, Cleveland, Nov. 16 in St. Mark's, Shelby, Ohio, and Nov. 23 in Trinity Church, Fredonia, N. Y. The service at Fredonia was planned by Dom Anselm Hughes, O.S.B., of England, who is the vicar for the duration. Several local choirs joined the Wa-Li-Ro choir to sing the Magnificat and Nunc Dimittis in B flat by Stanford with orchestral accompaniment. A new descant on the tune "St. Anne" by Dom Anselm Hughes was sung for the first time. Mr. Jenkins directed the combined choirs and Mr. Beymer was at the organ.

The fifth annual choir festival will take place in Trinity Cathedral, Cleveland, Sunday evening, May 24. New American compositions which are being submitted will be chosen by the directors for this service.

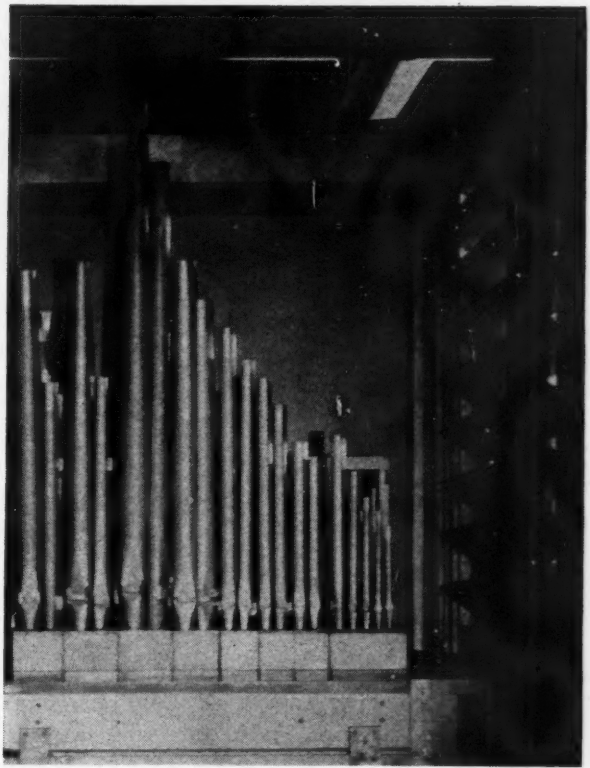
### HARRISON M. WILD CLUB TO HOLD ORGAN CONTEST

As a memorial to Harrison M. Wild and to promote the tradition of good playing which he did so much to advance, the Harrison Wild Organ Club of Chicago plans a contest for young organists. The winner of the contest is to be presented in a recital in Kimball Hall. The contest is to be open to performers between the ages of 18 and 35 in any part of America. The date of the contest is to be determined by a committee headed by Robert R. Birch, president of the club, and details will be announced later.

### MIDDELSCHULTES IN GOOD HEALTH AT SORRENTO, ITALY

Letters received from Dr. Wilhelm Middelschulte report him and Mrs. Middelschulte in good health at their present address, the Villa di Sorrentino, Sorrento, Italy. They are located within sight of Mount Vesuvius and the latter is "grumbling," Dr. Middelschulte reports.

"We think often of Chicago," writes Dr. Middelschulte, "and of our friends there." He continues to receive THE DIAPASON from month to month, but usually not until seven weeks after the publication date.



## SWELL-BOXES

With the lamented passing of the "good old days" have gone the swell-box pumper and the explosive swells.

In common with the old players, the modern organist makes fine nuances and phrasings by his fingers, employing subtle touch changes. The swells are reserved for producing long musical lines and for influencing the size of stops and combinations.

Swell-boxes of vibrant wood will control the tone without ruining the quality. Gone also are the boxes of concrete or refrigerator construction. Musical considerations have been at work.

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**M'DERMOTT IN RECITAL  
AT NEW ENGLAND HOME**

**WOODBRIDGE, CONN., EVENT**

**New York Organist Plays Ideally  
Placed Three-Manual Built by  
M. P. Möller in New Residence  
of Frank P. Dahlstrom.**

Albin D. McDermott, M.A., A.A.G.O., organist and choirmaster of the Church of the Holy Name, New York, gave a brilliant recital before a gathering of invited guests on the three-manual Möller organ in the home of Mr. and Mrs. Frank P. Dahlstrom in Woodbridge, Conn., Saturday afternoon, Nov. 15.

When he built his home in 1939 Mr. Dahlstrom adopted the unusual procedure of designing the house so that the organ would have adequate speaking room. The success of his plans was evident at Mr. McDermott's recital, especially in the larger numbers, which sounded as impressive and massive as when played in a church or concert hall. The organ chambers occupy a considerable portion of the first floor of the residence and extend from the basement to the roof. They speak into one end of the living-room through an 8 by 15-foot grille. The three-manual console is on the opposite side of the room from the grille.

The recital program was along broad lines in order to cover the widest range of listener interest. Opening with the Bach Toccata and Fugue in D minor, Mr. McDermott proceeded to a faithful transcription to the organ idiom of the same composer's Air for the G string, followed by the Andante con Moto from Beethoven's Fifth Symphony and the "Flight of the Bumble-bee" by Rimsky-Korsakoff. The high-light of the program was reached in the Guilman First Sonata. American composers then received recognition in Ferrata's Nocturne and the "Carillon" by DeLamarster. The recital closed in bravura style with the Liszt Fantasie and Fugue on B-A-C-H.

The organ was originally a nine-stop unit installed in 1937 by Mr. Dahlstrom at his residence in Poland, Ohio. Returning to his native New England in 1939 he had the organ enlarged to twenty-three ranks and built into the chambers especially prepared for it in the new home at Woodbridge. The English horn and concert flute are recent additions. The organ has the full complement of sub, unison and octave manual and intermanual couplers; also six adjustable pistons for each manual and pedal keyboards and eight adjustable pistons affecting all stops and couplers. It is provided with a separate "Artiste" player.

The instrument is regularly presided over by Mrs. Dahlstrom, who studied with Dr. Henry V. Stearns at Youngstown, Ohio. She is now a pupil of Walter W. Farmer of Worcester, Mass.

The stop specifications are as follows:

- GREAT.**
- Gemshorn, 16 ft., 97 pipes.
  - Open Diapason, 8 ft., 61 pipes.
  - Gemshorn (from No. 1), 8 ft., 61 notes.
  - Violin (from No. 31), 8 ft., 61 notes.
  - Violin Celeste (from No. 32), 8 ft., 61 notes.
  - Flute Harmonique, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Rohr Flöte, 4 ft., 73 pipes.
  - Gemshorn (from No. 1), 4 ft., 61 notes.
  - Blank.
  - Gemshorn (from No. 1), 2 ft., 61 notes.
  - Tromba, 8 ft., 73 pipes.
  - Chimes (G-G), 25 tubes.
  - Harp (from No. 45), 8 ft., 61 notes.

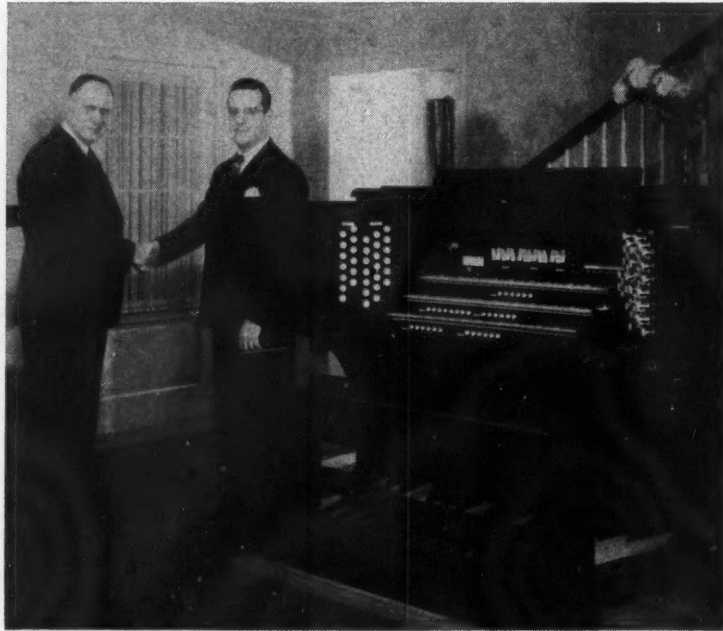
\*In the future, these will be changed as follows:

- Octave, 4 ft., 73 pipes.
- Super Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.

**SWELL.**

- Bourdon, 16 ft., 97 pipes.

**ORGAN IN HOME OF F. P. DAHLSTROM, WOODBRIDGE, CONN.**



Mr. Dahlstrom is shown at left, shaking hands with Albin F. McDermott, who gave recital on this interesting residence organ.

- Geigen Diapason, 8 ft., 73 pipes.
- Stopped Flute (from No. 15), 8 ft., 61 notes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Violin (from No. 20), 4 ft., 61 notes.
- Flute (from No. 15), 4 ft., 61 notes.
- Flute Twelfth (from No. 15), 2½ ft., 61 notes.
- Piccolo (from No. 15), 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion (from No. 27), 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR.**

- Gemshorn (from No. 1), 8 ft., 61 notes.
- Violin, 8 ft., 73 pipes.
- Violin Celeste, 8 ft., 61 pipes.
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana (from No. 7), 8 ft., 61 notes.
- Unda Maris, 8 ft., 61 pipes.
- Gemshorn (from No. 1), 4 ft., 61 notes.
- Rohr Flöte (from No. 8), 4 ft., 61 notes.
- Gemshorn (from No. 1), 2½ ft., 61 notes.
- Gemshorn (from No. 1), 2 ft., 61 notes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp (from No. 45), 8 ft., 61 notes.
- Harp, 4 ft., 61 bars.

**PEDAL.**

- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from No. 15), 16 ft., 32 notes.
- Viol (ext. of No. 31), 16 ft., 12 pipes.
- Gemshorn (from No. 1), 16 ft., 32 notes.
- Quint (from No. 47), 10½ ft., 32 notes.
- Flute Major (ext. of No. 46), 8 ft., 12 pipes.
- Flute Dolce (from No. 17), 8 ft., 32 notes.
- Salicional (from No. 20), 8 ft., 32 notes.
- Gemshorn (from No. 3), 8 ft., 32 notes.
- Flute (from No. 17), 4 ft., 32 notes.
- Double Trumpet (extension of No. 12), 16 ft., 12 pipes.
- Trumpet (from No. 12), 8 ft., 32 notes.

**Organ at Boonville, Mo., Rebuilt.**

The Evangelical Church of Boonville, Mo., of which J. L. Manson is the organist, has rebuilt its chancel and organ. The organ is a Kilgen built in 1916 with twelve sets of pipes. To this have been

added a trumpet on the great and a viol d'orchestre on the swell. The organ has been moved from its position at the rear of the chancel to two rooms to the right of the chancel and about eight feet above the chancel floor. Both great and swell are now under separate expression, whereas formerly only the swell was enclosed. The organ has also been equipped with a twenty-one-tube set of Maas chimes which has six stages of volume control. The chimes are played from a short auxiliary keyboard placed just below the great. The reconstruction was carried out by Walmer Brummer of Granite City, Ill.

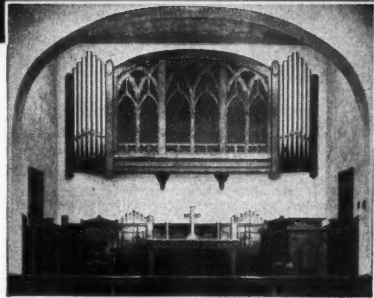
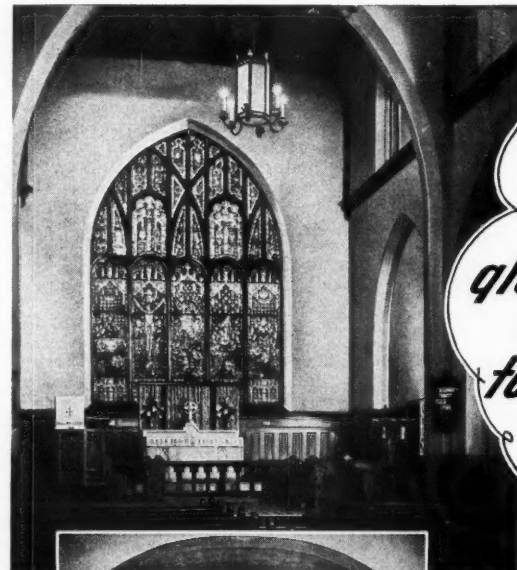
**THREE CONNECTICUT CHOIRS  
JOIN IN SERVICE AT ANSONIA**

The combined choirs of St. John's Church, Waterbury, Conn., Trinity Church, Waterbury, and Christ Church, Ansonia, presented an All Saints' festival service with special music, in Christ Episcopal Church, Ansonia, Conn., on the evening of Nov. 2. There were approximately 100 men and boys in the massed group. Miles P.A. Martin, F.A.G.O., Hon. T.C.L., organist and choirmaster at St. John's Church, and Charles L. Talmadge, organist and choirmaster at Christ Church, played and directed the music. Mr. Martin played his own organ composition, "Vespers at Solesmes," as a prelude. It was unfortunate that Stanley R. Waterman, organist and choirmaster at Trinity Church, who was to have had a prominent part in the service, was unable to be present because of illness.

The Rev. Father Roger B. T. Anderson, rector of Trinity Church, sang the choral service and assisted the Rev. Arnold A. Fenton, rector of Christ Church, in other parts of the service.

Many favorable comments were heard from members of the large congregation. One of the musical highlights of the service seemed to be Gounod's "Jesu, Word of God Incarnate," sung unaccompanied under Mr. Martin's direction. Although only one joint rehearsal was held, the whole musical portion of the service was well done. The soloists were Frederick C. Nicholls, tenor of the Christ Church choir, and Ralph Keavaney, baritone in Trinity choir. The service, which, it is hoped, will be an annual event in Christ Church, opened with an inspiring processional around the church.

The First Reformed Church in Philadelphia, one of the oldest of its denomination, has engaged the services as organist and choirmaster of Sherwood Johnson, who resigned from Northminster Presbyterian Church to accept the position at First Church. Mr. Johnson is well known in Philadelphia musical circles, having been for many years accompanist for the Mendelssohn Club and for a short time its conductor.



Top—St. Paul's Episcopal Church, Newport News, Va., and Bethel Evangelical Church, Elkhart, Ind.

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**J. HERBERT SPRINGER  
GIVES ADVENT SERIES**

**ELEVENTH RECITAL SEASON**

**Marks His Twenty-fifth Anniversary  
at St. Matthew's Lutheran Church,  
Hanover, Pa., Which Has an  
Organ of 12,809 Pipes.**

J. Herbert Springer's twenty-fifth anniversary as organist and director at St. Matthew's Lutheran Church in Hanover, Pa., will be observed on New Year's Day. This fact lends additional interest to Mr. Springer's annual series of Advent recitals, now in their eleventh year. These recitals take place on Sunday afternoons. There has been a steady increase in attendance and interest, especially among the musicians of a large area covering southern Pennsylvania and Maryland.

One of the most interesting new works to be presented this season is the First Sonata by Louis Gehrm, who is 27 years old, lives in Philadelphia and for the last two years has been a student at Juilliard. The sonata, which is still unpublished, is a work in four movements. After a brilliant introduction, the first movement, although modern in concept, follows the general lines of sonata-form. The second movement is a Pastorale. This is followed by an Adagio beginning quietly over an ostinato bass and developing through full organ to a Finale-Toccata. This will be the first performance of Mr. Gehrm's work.

The Austin four-manual organ in St. Matthew's Church has been regarded as the largest organ in any American church. It was built originally to specifications by Mr. Springer and he has designed various additions and changes in the course of the years, including new diapason choruses in both great and swell. There are now 12,809 pipes and 236 stops. Future plans include a pedal diapason chorus of independent ranks in all pitches from 32 to 2 ft.

The programs to be played by Mr. Springer this Advent are as follows:  
Nov. 30—Prelude, Sarabande and

Fugue, Jennings; Pastorale, Whitlock; "Divertimento," Whitlock; "The Sun's Evensong," Karg-Elert; Sonata in F minor, No. 1, Mendelssohn; "Dreams," McAmis; Toccata in D major, Lanquetuit.

Dec. 7—Bach program: "O Christ, the Only Son of God"; "Now Comes the Saviour of the Gentiles"; "Wake, Wake, for Night Is Flying" Fugue in E flat ("St. Anne"); Concerto in A minor; Arioso in A major; Passacaglia and Fugue in C minor.

Dec. 14—Introduction and Toccata, Walond; Pavane, Byrd; Trumpet Tune and Air, Purcell; Air and Gavotte, Purcell; Sonata in D minor, Gehrm; "Distant Chimes," Snow; Finale in B flat, Franck.

Dec. 21—Old French Carol, Guilment; "Noel en Musette," d'Aquin; "Noel Grand Jeu et Duo," d'Aquin; "Good News from Heaven," Pachelbel; Pastorale, Franck; "Puer Natus Est," Titcomb; Fantasie on Two Carols, Bonnet; Christmas Pastorale, Matthews; "Carillon," Vierne.

**FRANKLIN GLYNN APPOINTED  
TO CATHEDRAL IN MEMPHIS**

Franklin Glynn has returned to Memphis, Tenn., after an absence of several years in the East and in England, to become organist and choirmaster of St. Mary's Episcopal Cathedral and is busily at work with his choir at the cathedral. Sunday afternoon, Nov. 16, he gave a recital at St. Mary's in which he played this program: Sonata No. 3, in A major, Mendelssohn; Chorale Preludes, "Deck Thyself, My Soul, with Gladness," Brahms; "Deck Thyself, My Soul," Karg-Elert, and "Lord, What Thou Wilt," Karg-Elert; Prelude and Fugue in C minor, Bach; Air with Variations, Haydn; "Grandmother Knitting" (from "Fireside Fancies"), Clokey; Improvisation on "The Little Red Lark"; Finale, Symphony 1, Vierne.

Two tunes composed by Mr. Glynn have been selected for inclusion in the forthcoming edition of the Episcopal Hymnal. This is a rare distinction, since of more than 2,000 tunes submitted only forty-eight were accepted.

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**BACH-DAQUIN:** Chorale Preludes: Sleepers Wake!—In Dulci Jubilo—Now come, Saviour—Rejoice greatly, Ye Christians.  
Noëls: Grand Jeu et Duo—Noël sur les Flutes. Album M616.

**BACH-BRAHMS:** Jesu, Joy of Man's Desiring (Bach);  
Behold, a Rose breaks into bloom (Brahms);  
12" record (for December release).

**HANDEL:** Organ Concertos with Orchestra (Fiedler Sinfonietta);  
No. 2 in B flat, 12" record 15751;  
No. 10 in D minor, album M587;  
No. 11 in G minor, two 10" records 2099-2100;  
No. 13 in F major, album M733 ("The Cuckoo and the Nightingale").

**FOR CHRISTMAS — GIVE VICTOR RECORDS**

**St. Mary's R. C. Church**  
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and

**Christ Evangelical and Reformed Church**  
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*have purchased Estey pipe organs  
for delivery this fall.*

**ESTEY ORGAN CORPORATION**  
BRATTLEBORO VERMONT

**W. Judson, Rand, Jr.,  
Takes Faculty Post  
at N.E. Conservatory**

W. Judson Rand, Jr., organist of Christ Church, Cambridge, Mass., has been appointed to the faculty of the organ department at the New England Conservatory of Music.

Mr. Rand studied under Hugh Porter in New York and while attending Bard College of Columbia University was assistant to Ernest White, under whom he had majored. In his sophomore year he was appointed organist and choirmaster of the First Parish Church (Presbyterian), Hudson, N. Y. After being graduated from Bard he was organist and choirmaster of Holyrood Church, New York City. From there he went to the Cathedral of St. John the Divine, where for two years he was assistant to Norman Coke-Jephcott.

In 1939 Mr. Rand was appointed to his present position at Christ Church. His work there consists in training a boy choir which sings at two services of identical nature on Sunday mornings and a mixed volunteer choir which sings at evensong Sundays. In addition to his duties at Christ Church, Mr. Rand was conductor of the Junior League Glee Club of Boston for a season, having succeeded Arthur Fiedler. He teaches and is in charge of music at the Belmont Day School, Belmont, Mass.

Mr. Rand has appeared in recitals for the American Guild of Organists (New Jersey Chapter), the Wellesley Conference for Church Music, Harvard University and the Temple of Religion at the New York World's Fair, and was recitalist at the Cathedral of St. John the Divine, New York. On Nov. 7 he gave a recital for the conservatory on the four-manual Skinner organ in Jordan Hall. His program was arranged so that it represented a brief sketch of the history of organ music from Walther to Karg-Elert and was concluded with the Toccata in F major of Bach. Two other recitals are planned for the near future.

Mr. Rand will conduct his boy choir in a program of Christmas music Dec. 15 at the Germanic Museum of Harvard University. The boy choir is rapidly gaining fame for its *cappella* singing and this will be its third concert under these auspices.

Combining the choirs of St. John's Church, Watertown, with his own volunteer choir and boy choir of Christ Church, Mr. Rand will direct the presentation of the Christmas portion of Handel's "Messiah." He will be assisted by Charles D. Walker, organist and choirmaster of St. John's, where the performance will take place Dec. 19.

**PIANO AND ORGAN PROGRAM  
FOR THE VAN DUSEN CLUB**

The first meeting of the Van Dusen Organ Club this fall was held Nov. 11. Winston Johnson opened the meeting and Frank W. Van Dusen welcomed the members for the sixteenth consecutive season. He called on Mrs. Gosslin, who is in charge of the Illinois Symphony Orchestra concerts, for a few remarks. She urged the continuance of these symphonic programs and said: "We must cling to the cultural to defend democracy." The program for the evening consisted of a group of duo arrangements played by Wilbur Held, organist, and Margaret Borchers, pianist. These young artists were received enthusiastically and delighted the audience with the following numbers: Four Movements, Concerto in G minor, Handel; Adagio, Sonata in A minor, Grieg; Variations on Two Themes, Dupré; Nocturne, Kroeger; Scherzo, Symphonic Suite, Clokey.

Election of officers took place with the following results: President, Winston Johnson; vice-president, Robert Rayfield; secretary, Esther Timmermann; treasurer, Ella Furholmen. The evening closed with the serving of refreshments.

Many activities are being planned for the year. The next meeting will take place Dec. 8, and will consist of a diversified program of organ numbers played by student members. This will be followed by a social affair in keeping with the holiday season.

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for  
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Barrett, Reginald	Offerory for Christmas Season.....	.60
Chubb, Frederick	The Shepherds' Carol.....	.50
Dethier, Gaston	Variations on an Ancient Christmas Carol.....	1.25
Diggle, Roland	Christmas Fantasy in March Form.....	.60
Dinelli, G.	Christmas Pastorale "Herald Angels".....	.60
Edmundson, Garth	Prelude on Dies est Laetitiae.....	.50
Gaul, Harvey	Christmas Pipes of County Clare.....	.60
Lester, William	Rhapsody on Old Carol Melodies.....	.60
Mauro-Cottone, M.	Variations on a Gevaert Carol.....	.75
Rossini, Carlo	Emmanuel.....	.60
Russolo, A.	Chimes of St. Mark's (Venice).....	.75
Yon, Pietro	Gesu Bambino.....	.75

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**ORGAN FOR SAC CITY, IOWA**

**Charles H. Lawrence Draws Specifications for Three-Manual by Wicks Company—Broad Use of All Stops, with Few Couplers.**

The First Presbyterian Church of Sac City, Iowa, of which Charles H. Lawrence, F.A.G.O., is organist, has awarded to the Wicks Organ Company the contract for a three-manual organ. Mr. Lawrence, who drew up the specifications, explains the object he had in mind, writing as follows:

"In designing this instrument I was anxious to get a wealth of variety, power being secondary, because the church is not large, and a good ensemble. The average organ of ten ranks with couplers appeared too limited and I have always felt that super and sub couplers disturb the ensemble, especially when it is necessary, as in small organs, to resort to flute and dulciana units. I began to wonder under what kind of arrangement it would be possible to make the couplers selective—that is to play the super or sub couplers on whatever stops I chose, without having all stops affected by couplers. I wanted a flexible organ, not the unit type—an organ which would be well balanced, and whose stops are not all playable at sub and super pitch irrespective of the result in full organ."

After a thorough study the following stop specification was prepared:

- GREAT ORGAN.**
1. Open Diapason (43 scale), 8 ft., 73 pipes.
  2. Octave (from No. 1), 4 ft., 61 notes.
  3. English Diapason (T.C.) (from No. 4), 16 ft., 49 notes.
  4. English Diapason (46 scale), 8 ft., 73 pipes.
  5. Principal (from No. 4), 4 ft., 61 notes.
  6. Melodia (T.C.) (from No. 7), 16 ft., 49 notes.
  7. Melodia, 8 ft., 73 pipes.
  8. Melodia (from No. 7), 4 ft., 61 notes.
  9. Stopped Flute (from No. 23), 8 ft., 61 notes.
  10. Flute d'Amour (from No. 24), 4 ft., 61 notes.
  11. Dulciana (T.C.), 16 ft., 49 notes.
  12. Dulciana, 8 ft., 85 pipes.
  13. Dulciana (from No. 12), 4 ft., 61 notes.
  14. Dulciana Twelfth (from No. 12), 2% ft., 61 notes.
  15. Dulciana Fifteenth (from No. 12), 2 ft., 61 notes.
  16. English Horn (from No. 39), 8 ft., 61 notes.

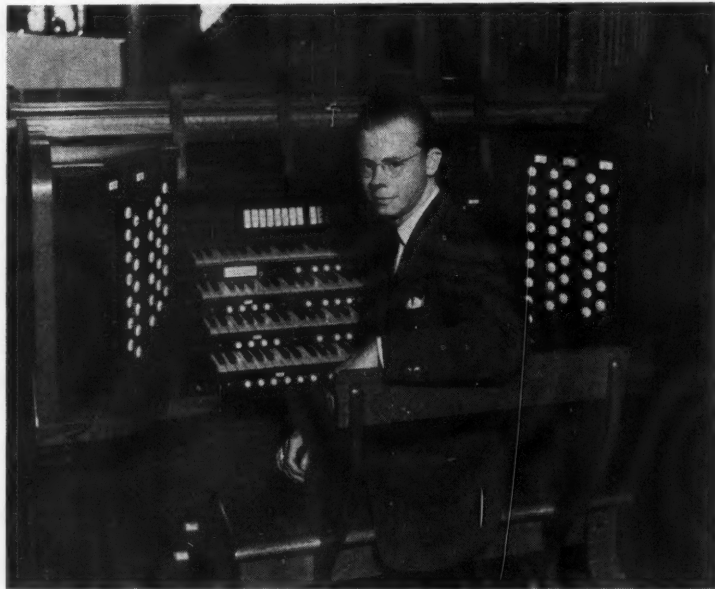
17. Clarion (from No. 40), 4 ft., 61 notes.
  18. Chimes, 20 notes.
- Tremolo.

- SWELL ORGAN.**
19. Violin Diapason (T.C.), 16 ft., 49 notes.
  20. Violin Diapason (47 scale), 8 ft., 73 pipes.
  21. Geigen Octave (from No. 20), 4 ft., 61 notes.
  22. Bourdon, 16 ft., 97 pipes.
  23. Stopped Flute (from No. 22), 8 ft., 61 notes.
  24. Flute (from No. 22), 4 ft., 61 notes.
  25. Nazard (from No. 22), 2% ft., 61 notes.
  26. Piccolo (from No. 22), 2 ft., 61 notes.
  27. Contra Viole (T.C.) (from No. 28), 16 ft., 49 notes.
  28. Salicional, 8 ft., 73 pipes.
  29. Violina (from No. 28), 4 ft., 61 notes.
  30. Dulciana (from No. 12), 8 ft., 61 notes.
  31. Dulciana (from No. 13), 4 ft., 61 notes.

32. Contra Aeoline (T.C.), 16 ft., 49 notes.
  33. Aeoline, 8 ft., 85 pipes.
  34. Aeoline (from No. 33), 4 ft., 61 notes.
  35. Aeoline Twelfth (from No. 33), 2% ft., 61 notes.
  36. Aeoline Fifteenth (from No. 33), 2 ft., 61 notes.
  37. Aeoline Mixture (2%, 2, 1%), 3 rks., 61 notes.
  38. English Horn (T.C.) (from No. 39), 16 ft., 49 notes.
  39. English Horn (special type), 8 ft., 73 pipes.
  40. Clarion (from No. 39), 4 ft., 61 notes.
- Tremolo.

- PEDAL ORGAN.**
41. Open Diapason (ext. No. 1), 16 ft., 12 pipes.
  42. Octave (from No. 1), 8 ft., 32 notes.
  43. Super Octave (from No. 1), 4 ft., 32 notes.
  44. Bourdon, 16 ft., 32 pipes.
  45. Bass Flute (ext. No. 44), 8 ft., 12 pipes.
  46. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
  47. Quint (from No. 22), 10% ft., 32 notes.

**JOHN HUSTON, PROMINENT YOUNG DALLAS ORGANIST**



JOHN HUSTON is a young Texan of outstanding talent and ability who is rapidly taking his place among the prominent organists of the South. He returned recently to his duties in Dallas after summer study with Hugh McAmis, prominent New York organist and composer, who has predicted a brilliant future for him. Mr. Huston is the organist of the Highland Park Methodist Church and of Temple Emanu-El in Dallas. He is sub-dean of the Texas A.G.O. Chapter and as program chairman has outlined the chapter's various activities for the current season.

Mr. Huston's musical education began when he was 6 years old and the study of piano continued until he entered Southern Methodist University. Here he studied organ with Mrs. H. M. Whaling, Jr., while he prepared for a career in architecture. But music soon became the predominant interest. Further study was with Nita Akin, well-known Texas organist.

The Highland Park Methodist Church, an outstanding parish of the denomination, is in a fashionable residence district and finds two morning services necessary to accommodate all its members. Although identical services are held at 9:30

48. Flauto Dolce (from No. 23), 8 ft., 32 notes.
49. Violin Diapason (from No. 20), 8 ft., 32 notes.
50. English Horn (from No. 39), 8 ft., 32 notes.
51. Clarion (from No. 40), 4 ft., 32 notes.

Only three couplers are specified—swell to pedal, swell to great and great to pedal.

"It may seem strange that no chorus reed is specified and that there is no celeste," says Mr. Lawrence. "Our church is small and we do not particularly care for a bright reed. The Wicks English horn (a cross between the organ oboe and English horn) seemed about right and I have little use for undulating ranks. The light upper work of the aeoline used with the soft strings and a tremulant will give me the result I want without a celeste."

The organ will be completed early in 1942.

**RECITALS BY JOHN M'INTIRE SHOW THREE MUSIC FORMS**

The first of the third annual series of organ recitals by John McIntire of the music faculty of the North Texas Teachers' College, Denton, will be played Jan. 5 in the college auditorium. This series has become a tradition in the musical life of the college. Three years ago, in the first series, Mr. McIntire played several historical programs, showing the gradual development of organ literature from its beginning. Last year the series centered on works of American composers.

This year the series will consist of three recitals on the important forms into which organ music is cast. The first program will deal with compositions based on chorale tunes. The development of the sonata will be treated in the second program, while the third will offer examples of program music.

The offerings Jan. 5, consisting of

and 11 o'clock, late comers are often turned away.

In addition to his work at the church and at the temple, teaching and recitals keep Mr. Huston busy. The most recent recital in the series of organ vespers at the Highland Park Church was played by him Oct. 19. Interest was shown in the number by Giles Farnaby, recently arranged for organ by Hugh McAmis. This was the first performance of the arrangement, which is still in manuscript. The complete program was as follows: "Psalm XIX," Marcello; Suite from "Water Music," Handel; Arioso, Bach; Chorale Preludes, "Ein feste Burg," Faulkes, and "Eventide," Parry; "A Toye," Farnaby; "October Twilight," Hadley; Chorale, Karg-Elert; Adagio and Finale from Sixth Symphony, Widor.

For his December recital—the second of the series—Mr. Huston has prepared the following program: Trumpet Tune and Two Airs, Purcell; "Sheep May Safely Graze," Bach; "Come, Redeemer of Our Race," Bach; Fourth Symphony (Toccata, Andante, Scherzo, Finale), Widor; Bohemian Cradle Song, Poister; "L'Orgue Mystique" (Communion), Tournemire; Toccata, "Vom Himmel hoch," Edmundson.

music written on chorale tunes, are as follows: "From Heaven High," Pachelbel; Chorale Preludes, "This Day That Is So Joyful," "Have Mercy on Me, O God" and "Blessed Jesu, We Are Here," Bach; Sonata on "Our Father, Which Art in Heaven," Mendelssohn; "Now Thank We All Our God," Karg-Elert; "Deck Thyself, O My Soul," Brahms; Chorale Prelude on "St. Peter," Noble; Introduction and Fugue on "Ad Nos," Liszt.

**Death of Mrs. James T. Lynch.**

Mrs. Mary Quigley Lynch, who had served several Catholic churches in New York as organist before she became ill five years ago, died Oct. 26 at her home in Richmond Hill, Queens, at the age of 65. Mrs. Lynch for ten years was organist at Our Lady of Perpetual Help Church, Richmond Hill. Previously she had served Saints Peter and Paul Church, Bronx; St. John's, Manhattan; St. Elizabeth's, Manhattan, and the Church of the Annunciation, Manhattan. She was born in Newcastle, England, was graduated from the London College of Music in 1898, and came to America shortly afterwards. Surviving are her husband, James T. Lynch, former representative of the publisher of *The New York Telegraph*; a daughter, Miss Mary Lynch, and a son, the Rev. James J. Lynch, S.J., of Auriesville, N. Y.

**Engagements for Kruwel's Choirs.**

The chancel and chapel choirs of the Linwood Methodist Church of Kansas City, Mo., J. Max Kruwel, organist and director, are to give a concert at the First Methodist Church of Warrensburg, Mo., Sunday evening, Dec. 7. The chancel choir is invited to sing at the dedication of the Community Church of Kansas City Dec. 15. Other concert and radio engagements in the near future include the annual Christmas vesper service.

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**Fifth Season Opened  
by Casavant Society;  
Program by McCurdy**

By **GEORGE M. BREWER**

The Casavant Society of Montreal opened its fifth season of organ recitals Oct. 23 in Trinity Memorial Church. To Alexander McCurdy fell the task of giving the first recital. There was something significant in this choice of recitalist, as he was one of Lynnwood Farnam's most brilliant pupils. The visit to Montreal was not unlike a pilgrimage, for it will be remembered that from 1905 until 1913 Farnam held three posts in the metropolis of Canada. While in Montreal Dr. McCurdy had a busy time visiting churches as well as preparing his program. He played on the organs in the Church of St. Andrew and St. Paul (Presbyterian), the Church of the Messiah (Unitarian), Notre Dame Church (Roman Catholic), St. Jean Baptiste (Roman Catholic), Christ Church Cathedral (Anglican) and Trinity Memorial (Anglican).

Dr. McCurdy seemed particularly interested and at home in French Montreal. M. François Hone, one of the most enthusiastic members of the Casavant Society committee, obtained admission to Notre Dame Church, where M. Benoit Poirier, the genial organist of the ancient edifice, welcomed him. M. Raoul Paquet, president of the French section of the society, exhibited the magnificent organ in the stately Church of St. Jean Baptiste. Dr. Alfred Whitehead, organist and choir-master of Christ Church Cathedral, conducted Dr. McCurdy to the console at which Farnam had worked so devotedly for five years just prior to his leaving for Emmanuel Church in Boston in 1913. It was something of an occasion to remember, for there were present three Montrealers who knew Farnam intimately in those early days—Dr. Arthur Egerton, Farnam's successor at Christ Church Cathedral; Dr. Alfred Whitehead, the present incumbent at the cathedral, and George M. Brewer, organist of the Church of the Messiah. In the chancel stands a bronze bust of Farnam, the work of the renowned French-Canadian sculptor, Alfred Laliberté. Dr. McCurdy played the Great A minor Prelude and Fugue by Bach as these former friends of the modest man who had founded such a noble tradition of organ playing gathered around the console, each with his own particular memories of similar occasions thirty years ago.

The five programs which constitute the activities of the Casavant Society for the season 1941-42 offer a comprehensive survey of organ literature from pre-Bach days to modern times. Two of them are of a "specialist" character. One is devoted to compositions by English composers and the other to the entire third part of the "Klavierübung" of Bach. Dr. McCurdy's program was more general than "specialist." It was chosen, after careful deliberation by the committee, to demonstrate the fact that organ literature had not died out with the writings of Bach and that the composers in what might reasonably be described as the Romantic period of organ music were not merely pale reflections of the Leipzig master. Dr. McCurdy's playing made it evident that he was in sympathy with this Romantic movement which followed in the wake of such extraordinary advances in organ construction and amplifications of the tonal structure of the instrument.

The program opened with Bach's Prelude and Fugue in A major, Three Chorale Preludes and the Allegro from the First Trio-Sonata, and in his performance of these numbers, well known but ever fresh, one received the impression that the recitalist had shaken off all taboos, all pedantic "isms" regarding what should and should not be done at the keyboard. If there was a melody in an inner part which longed to sing, it just sang, and McCurdy gave it every assistance, without allowing it to step outside its role or to occupy the stage to the detriment of the principal actor. McCurdy's perception of dramatic values was given splendid opportunity in such numbers as the Scherzetto from the "Twenty-four Pieces" by Vienne and the "Tumult in the Praetorium" by de Maleingreau. In the latter number the player's "timing" was most effective, and his amazing use of the swell pedal in the

**JOSEPH J. McGRATH**



**JOSEPH J. McGRATH**, organist of the Cathedral of the Immaculate Conception, Syracuse, N. Y., is an exponent of the best traditions in Catholic music and has composed a number of masses and other works that have been published and have made his name known nationally. He has taught at Syracuse University and for the last three summers has been on the faculty of the Catholic University in Washington, D. C., during the summer sessions, teaching composition. Mr. McGrath's "Missa Pontificalis," his outstanding work, has been rated as a very important contribution to Catholic Church music. He has to his credit the following organ pieces published by the H. W. Gray Company: Andante Cantabile, "Melodia," "Lament," Postlude and "Musette." His "Mass in Honor of St. Joseph" is published by J. Fischer & Bro. and other masses composed by him and published by McLaughlin & Reilly are: "Missa Parochialis," "Missa Amor Dei," "Missa Spes Mea," and "Missa Lyrica." In addition to the foregoing he has written a number of motets, string quartets, orchestral works, piano pieces and songs.

Mr. McGrath is a native of Oswego, N. Y. His early studies included work in organ under Auguste Wiegand, former organist of the Town Hall in Sydney, Australia, and at the time of his death an organist in Oswego. Then followed a long period of study with Charles M. Courboin. Mr. McGrath was graduated from Syracuse University in composition and piano under Dr. William Berwald. He pursued his studies in chant and ecclesiastical music with Msgr. Leo Manzetti. For some time Mr. McGrath was organist of the Church of St. John the Evangelist in Syracuse before being appointed to the post at the cathedral.

Mr. McGrath is married and he and Mrs. McGrath are the parents of three grown children—a daughter 21 years old and two sons, one of whom is a student at Syracuse University, while the younger son is in high school.

exciting run which opens the composition was thrilling in the extreme. Karg-Elert's "Legend of the Mountain" gave scope for color and plasticity of contour, as well as unerring choice of registration.

The program having started with Bach, and having made several excursions among the moderns, it was fitting that it should close with a composition conceived in strict style, and yet couched in modern harmonic language. This was accomplished by performance of Arthur Egerton's Prelude on "Veni Emmanuel," which was played with a fine understanding of its layout and broad treatment of the plainsong melody.

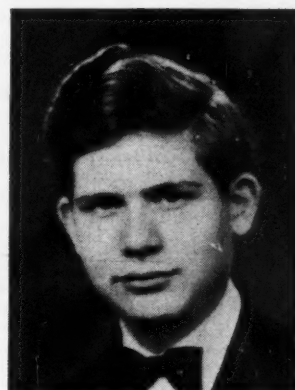
Other numbers on the program included: Slow Movement from Symphony No. 2, Vienne; "Lever de Soleil," Jacob; "He, Remembering His Great Mercy," "Glory Be to the Father" and "In Quiet Joy," Dupré.

**To Rebuild Lincoln Cathedral Organ.**

The organ in Lincoln Cathedral, one of the finest in England and an example of the work of the first Henry Willis, is to be rebuilt after the war. At the annual meeting of the Association of Friends of the Cathedral it was decided to start an organ fund at the suggestion of Dr. Gordon Slater, the organist.

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## Open Season in New York with Dinner; Dr. Hawkins Begins Work as Warden

The initial social event at headquarters for the season was held at Schrafft's restaurant on Fifth Avenue in New York Oct 27, at which time the successful headquarters candidates in the examinations last May were formally presented with their certificates.

At the conclusion of dinner the new warden, Dr. Warner M. Hawkins, was introduced by Harold Heeremans, chairman of the public meetings committee. Mr. Heeremans spoke of Dr. Hawkins' former activities in the Guild—he had served for two years as chairman of public meetings, was on the nominating committee and reporter of events for THE DIAPASON, and had sponsored several events at Christ Methodist Church, New York.

Dr. Hawkins in his response paid tribute to officers and previous wardens for having built up so fine an organization and thanked the membership for the honor bestowed upon him. He described the duties of a warden in terms of the various meanings of the word—not without a tinge of humor. He spoke of his summer trip to the coast and his good fortune in meeting deans of various chapters. In closing he quoted a passage from Ecclesiastes: "They have made thee ruler of the feast, be not lifted up. Be unto them as one of themselves—consider them first, then take thy seat."

Dr. Hawkins then introduced the guest speaker of the evening, Dr. William J. Thompson, professor emeritus of religious pedagogy in Drew Seminary, who is an old friend of Dr. Hawkins. Dr. Thompson spoke of the noble profession of organist and made the claim that the organist was the most ancient of musicians, who led an envied existence from prehistoric time until eternity. Continuing, Dr. Thompson said that organists are known and abused everywhere except in Hades, where they have failed to gain admittance. Whereupon, coincidentally, a telegram from Ralph A. Harris wished the warden every success in pushing on to new frontiers.

Next came the primary purpose of the evening, the awarding of the certificates. It is encouraging to see more academic Guild members every year. John L. Baldwin, Charles Briant, H. Dwight Richardson and Miss Mary Elizabeth Stewart received associate certificates, and Claude Means and Searle Wright fellowship certificates.

Vernon de Tar conducted an "information, please" musical test, Miss Arabella Coale winning the prize. Herbert S. Sammond led in a general "sing" concluding the program.

### Hymn Festival of Hartford Chapter.

A hymn festival was the November event of the Hartford Chapter. The festival was held Nov. 16 in the First Congregational Church, Wallingford, Conn. Eighteen choirs from surrounding towns participated, a total of 400 voices. The prelude, Offertoire in D major, Batiste, was played by Lois Dunn Clark, host organist. The processional hymns were: "God of Our Fathers" and "The Church's One Foundation." A welcome was extended by the Rev. J. W. Walbridge, pastor of the church. Edward L. Graham, organist of the First Baptist Church, New Britain, played the offertory, "Prière à Notre-Dame," Boellmann. "Hymns through the Ages" was the theme of the festival. Those sung by the

### In the Guild

The oldest A.G.O. chapter is to have a birthday party in June, 1942.

"The success of the Pennsylvania Chapter during the first year of its existence has been so pronounced that efforts will be made to extend this work in other states where it is deemed advisable."

These lines are taken from the 1903-04 year-book of the Guild and were written by our beloved Samuel A. Baldwin, then warden.

It was on June 10, 1902, that the Pennsylvania Chapter was first organized. The Rev. Julius G. Bierck was the first dean and the chapter listed twenty-five active members. The present dean is Dr. Rollo F. Maitland, F.A.G.O., and the active members number over 200.

"The formation of the Pennsylvania Chapter was the first step in a movement probably the most important in the life of the Guild. Full credit for the idea should be given to the then warden, our revered Dr. Raymond Huntington Woodman. In forty years the number of chapters and branch chapters has grown from one to 101! With these working groups throughout the country the Guild has become an organization, truly national in scope and influence."—Samuel A. Baldwin, *New York City, Oct. 6, 1941.*

massed choir were: Tenth century, "Christians, Dost Thou See Them?"; eleventh century, "Jesus, the Very Thought of Thee"; sixteenth century, "When I Survey the Wondrous Cross"; eighteenth century, "Love Divine, All Love Excelling"; nineteenth century, "Dear Lord and Father of Mankind," with the descant by boy sopranos; twentieth century, "Eternal God, Whose Power Upholds." For benediction and evening hymn "Now the Day Is Over" was used. David York, organist of the Congregational Church at Rocky Hill, played a Voluntary by Croft for the postlude. The recessional hymns were: "Jerusalem, the Golden" and "Saviour, Again to Thy Dear Name."

The organist and director of the service was Gordon W. Stearns, A.A.G.O., First Congregational Church, West Hartford. The service was arranged by Malcolm G. Humphreys and Lois Dunn Clark.

At the business meeting held at Trinity College after a recital by Walter Rye plans were discussed for the biennial convention to be held in Hartford next summer.

## Recital by Dr. Cooper, and Quiz Mark Meeting of North Carolina Chapter

The North Carolina Chapter met in Raleigh Oct. 29. After a short business session Dean Russell Broughton spoke at length on the aims of the organization for the year and made a plea for more social contacts among the members and closer cooperation with the ministers and churches of the state. The members then listened with pleasure to a short program of violin numbers by Herbert Bird, a member of the faculty of St. Mary's School. He was accompanied by Miss Mary Ruth Haig of the same faculty. The dean gave an amusing account of the Washington convention.

After this meeting, which was held in the auditorium of St. Mary's School, the members adjourned to the log cabin on the campus for food and relaxation before a roaring wood fire in the great stone fireplace. Mental as well as physical food was afforded in the form of a quiz, with several members taking the parts of radio's brightest brats. Outstanding among them was Thane McDonald of Wake Forest College, who, as Master Gerard, refused to be stumped by the most difficult questions. When asked whether, when an organist experienced trouble with Lepidoptera, he suffered from bats in the belfry, moths in the console or ants in the pants, he gave the correct answer immediately, thus relieving the chapter of the expense attendant upon presentation of the entire works of Batiste to the famous organist who submitted the query.

The recital for the occasion was played by Dr. Harry Cooper, former dean of the chapter, on the Hall organ in historic Christ Church. Dr. Cooper played in his usual vital, electric style and made his program noteworthy by including in it three numbers which evoked nostalgic memories from the old-timers present. These pieces were as beautifully registered and meticulously performed as the more imposing items. His program was as follows: Choral Preludes, "Have Mercy on Me," "Comest Thou, Jesus, Now from Heaven," and Fugue in D major, Bach; Toccata on "From Heaven High," Edmundson; Pastorale, Wachs; "Christus Resurrexit," Ravanello; Cradle Song, Kreisler; Concert Study, Yon.

MABEL W. HONEYCUTT, Secretary.

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**630 Fifth Ave., Room 3405, New York, N. Y.**

Examinations for the choirmaster certificate April 29, 1942. Examinations for fellowship and associate-ship May 28 and 29, 1942.

## News of the American Guild of Organists—Continued

### Atlanta Organists and Choirs Make Third Annual Hymn Festival a Success

The third annual Atlanta hymn festival, sponsored by the Georgia Chapter, was held Nov. 17 at Glenn Memorial Church, on the campus of Emory University. Nineteen choirs and the Emory University glee club—a total of approximately 300 voices—took part. The theme of the program was "Worship in Crisis."

A feature of the festival was the singing of the descant to "He Who Would Valiant Be," written especially for the service and dedicated to the Georgia Chapter by Dr. Channing Lefebvre, former warden of the Guild and former organist of Old Trinity Church in New York City.

Five ministers participated in the service—the Rev. Nat G. Long, Glenn Memorial Methodist Church; the Rev. William V. Gardner, First Presbyterian; the Rev. Eugene C. Few, Druid Hills Methodist; the Rev. Theodore S. Will, All Saints' Episcopal, and the Rev. Louis D. Newton, Druid Hills Baptist. The service prelude was played by Weaver Marr, organist of the First Methodist Church. The following organists played the service portions: Joseph T. Ragan, All Saints' Episcopal; Dr. Charles A. Sheldon, First Presbyterian; Mrs. Mozelle H. Young, Church of the Incarnation, Episcopal, and M. Ethel Beyer, Druid Hills Methodist. The postlude was played by Richard Felder, organist, with Mrs. Charles Chalmers and Mrs. John Felder, pianists. The entire program was directed by Miss Beyer.

The following choirs from Atlanta churches took part: All Saints' Episcopal, Joseph T. Ragan, organist and director; Church of the Incarnation, Episcopal, Mozelle Horton Young, organist-director; St. Luke's Episcopal, Hugh Hodgson, organist-director; First Presbyterian, Dr. Charles A. Sheldon, organist-director; Covenant Presbyterian, Robert Lowrance, director, and Mrs. Lowrance, organist; Druid Hills Presbyterian, Haskell Boyter, director, and Mrs. Boyter, organist; Second-Ponce de Leon Baptist, Mrs. Charles Chalmers, organist-director; Druid Hills Baptist, Mrs. John Felder, organist-director; Glenn Memorial Methodist, Dr. Malcolm Dewey, director, and Richard Felder, organist; Park Street Methodist, Mrs. E. E. Aiken, organist-director; Druid Hills Methodist, M. Ethel Beyer, organist-director; Peachtree Christian, Mrs. Victor Clark, organist-director; Central Congregational, Charles W. M. Johnson, organist-director; Lutheran Church of the Redeemer, C. W. Dieckmann, F.A.G.O., organist and director, and First Christian, Mrs. Robert F. Cunningham, organist-director.

In spite of the fact that there were two other musical events of major importance in Atlanta on the same evening, the hymn festival was well attended and the audience was most appreciative. Mrs. Victor Clark, dean of the Georgia Chapter, and Miss M. Ethel Beyer, chairman of the festival, deserve great credit for the fine program and for the perfect coordination with which it was presented. The spirit of cooperation among choirs, organists and ministers was most commendable.

It should be mentioned that these services, aside from their musical value, have been a means in Atlanta of acquainting the choirs and ministers with one another. The ministers have been particularly interested in the service and it has been through their insistence that the festival has become an annual affair.

JULIAN BARFIELD, Secretary.

### Busy Months in Georgia.

October and November have been busy months for the Georgia Chapter. Oct. 20 the chapter was entertained at Brenau College in Gainesville with a dinner, followed by a brilliant musical program. The program, under the direction of Gordon Farnell of the organ department, was presented by the following artists of the Brenau faculty: Marguerite Ringo, Regina Vicarino, Lynette Rosen and La Velle Jones, sopranos; Eliza Holmes, pianist; Enrico Leide, cellist; Eugenio Prosperoni, tenor; Mr. Farnell and Frances Shaffer, organists. In the last

number, Karg-Elert's "Wunderbarer König," Mr. Farnell was assisted by Mary T. Montgomery and Mary E. Cawthon, trumpets; June Dale and Mary T. Wood, trombones, and Mayellyn Williams, tympani.

On Tuesday evening, Nov. 4, the chapter presented Richard Ross in a recital at Presser Hall, Agnes Scott College. This program was open to the public and a large and appreciative group was present. Mr. Ross' listed program included compositions of Pachelbel, Clerambault, Bach, Handel, Liszt, Schumann, Franck, Bingham, Reger and Widor. His encores were from the works of d'Aquin, Vierne and Samuel Wesley. Mr. Ross' playing fully justified the praise given him after his recital at the recent national convention in Washington, D. C.

Officers of the Georgia Chapter gave a luncheon for Mr. Ross at the Atlanta Athletic Club Nov. 5.

JULIAN BARFIELD, Secretary.

### Service in New York Dec. 15.

The next meeting at headquarters will take place Monday evening, Dec. 15, at 8:30 in the Church of St. Mary the Virgin, New York, and will be marked by a musical program and an address by the Rev. Grieg Taber, the rector. The gallery and chancel choirs of the church, Ernest White, musical director, and Walter Rye, organist, will take part. The prelude will be the Suite, Op. 5, by Durufle. The "Missa Beatae Mariae Virginis," by Ernest White, composed in 1941, will be used and the Chorale in E major by Franck and the Andante sostenuto from Widor's "Symphonie Gothique" are to be played by Mr. White. Other numbers will include: "Beata es, Virgo Maria," Gabrieli; "Ave Maria," Bruckner; "O Salutaris," Noyon; "Ave Verum," Mode 6; "Tantum Ergo," Kromolicki; "Adoramus in Aeternum," Mode 6, and "Premiere Verset des Psaumes," Dupré.

### Massachusetts Chapter.

The first musical event of the season for the Massachusetts Chapter took place at the Eliot Congregational Church, Newton, Oct. 28, when four neighborhood choirs of Newton gave a program of music ranging from early seventeenth century polyphony through the contemporary English and American school. The following choirs took part: Trinity Church, Newton, directed by Leland Arnold; Union Church, Waban, directed by Harold Schwab; Second Church in Newton, William Lester Bates, director, and the choir of the Eliot Church, directed by Earl Weidner, A.A.G.O.

The attendance at this event was one of the largest in the history of the chapter. The place has historic interest to Guild members since the directorship of the music was held for so many years by Everett E. Truette. The service was conducted by the Rev. Ray A. Eusden, D.D., minister of the church. The prelude was played by Marjorie H. Marshall, who gave an interesting rendition of the Vierne "Tryptique." John Cartwright, organist of the First Congregational Society in New Bedford, played the "Carillon de Westminster" of Vierne as a postlude.

GARDNER EVANS, Secretary.

### District of Columbia.

The November meeting of the District of Columbia Chapter was held Nov. 4 in Pierce Hall of All Souls' Unitarian Church, where Lewis Atwater is master of music ceremonies. After a brief business meeting presided over by the sub-dean, Jean Slater Appel, we were treated to an unusual program arranged by Mr. Atwater. A collection of fine recordings were played, displaying the tonal resources of organs both here and abroad. Included in the program was an interesting record of a number played for radio by Paul Callaway, organist of Washington Cathedral.

Since Pierce Hall contains an organ, we were able to have some organ and piano numbers by local musicians. Louis Potter and Miss Winifred Chamberlain played three varied compositions and Mr. and Mrs. William O. Tufts, Jr., presented a number by Joseph W. Clokey. While lauding the performers, there was a question in some minds as to the ability to combine the two instruments. Variations in pitch were constantly heard and not-

ing composer or performer could do could help this. However, it was something we all were glad to hear and we have those who arranged and spent their time in preparing such a program to thank for their efforts. A social hour was enjoyed by those present.

SHERMAN J. KREUZBURG, Registrar.

### Kansas City Chapter.

The Kansas City, Mo., Chapter held a dinner meeting at the Country Club Methodist Church Oct. 24. After some group singing in seven parts, Dean Maltby called the meeting to order. It was decided to have Virgil Fox give a recital in 1942. Reports of the national convention were presented. It was decided that the dean appoint a committee on ethics and that suitable material be sent to ministers and organists.

HELEN HUMMEL, Registrar.

### Warden Hawkins Monmouth Guest.

Members of the Monmouth, N. J., Chapter attended a dinner at the Marine Grill in Asbury Park Oct. 20. Thelma Mount, the dean, introduced Dr. Warner M. Hawkins, warden of the Guild and organist of Christ Methodist Church, New York, who spoke on "Improvisation and Its Function in the Church Service."

Mrs. Robert Fisher, membership chairman, presented eight new members who joined the chapter during a recent membership drive.

Laurence Dilsner and Mrs. Richard Smart were in charge of the dinner arrangements.

### Chesapeake Chapter.

The Chesapeake Chapter was entertained on the evening of Nov. 3 at the home of Jerome Benesch, one of its members. A short business meeting was conducted by the dean, Edmund S. Ender, after which Miss Elizabeth Ender played several selections on Mr. Benesch's fine two-manual Skinner organ. Miss Ender is on the faculty of Averett College in Danville, Va. The selections heard were: Fugue in C minor, Mendelssohn, and Sinfonietta from the cantata "I Stand with One Foot in the Grave," Bach-Ender. A social hour followed, at which Mr. Benesch played a number of rolls on the organ and several of the members played informally. Refreshments were served.

MARY J. LESLIE, Secretary.

### Rhode Island Chapter.

The Rhode Island Chapter held a meeting at the home of Mrs. George C. Arnold, Providence, Nov. 3, with the dean, Lawrence Apgar, presiding. After a short business meeting, Dean Apgar introduced the speaker of the evening, Associate Professor A. Tillman Merritt of Harvard University. His talk was on "The Motet of the Sixteenth Century." Professor Merritt had the sixty-one members and guests form choruses and used the following anthems to illustrate his talk: "Let Us Thoroughly Amend," Morales; "O Light of Light," Tallis; "Alleluia, Today Is Christ Risen," Handel; "Muro tuo inexpugnabili," Filippo; "Laudate Dominum," Sweelinck. Miss Elizabeth Bugbee and Arthur Hitchcock played compositions of the fifteenth and sixteenth century.

MARY E. LUND, Registrar.

### Address by McElvany in Altoona.

The Central Pennsylvania Chapter met at the First Presbyterian Church, Altoona, Nov. 10. After an excellent dinner, served by the ladies' guild and arranged by Mrs. L. M. Nugent and Mrs. Paul Jordan, a short business meeting was conducted by the dean, Alfred Ashburn. Guests of the chapter were a large number of members of the Greater Altoona Ministerial Association. We were fortunate in having as speaker G. Logan McElvany, A.A.G.O., organist of the First Lutheran Church, Pittsburgh, and former dean of the Western Pennsylvania Chapter. Mr. McElvany's subject was "Cooperation between Clergy and Organists." After the address a general discussion took place, and many problems were mentioned and questions asked by clergymen as well as musicians.

The chapter welcomed these new members: Miss Charlotte N. Kunzig, Mrs. Margaret Sharp Walsworth, Richard Bolger and Karl F. Irvin.

AGNES H. SHAFFER, Registrar.

### Nashville, Tenn., Is Host to Tri-State Convention; Recital by Claire Coci

Organists of Arkansas, Mississippi and Tennessee held their fifteenth tri-state convention in Nashville, Tenn., Nov. 4 and 5 with the Central Tennessee Chapter as the host. Several successful events marked the two days, one of them a recital by Claire Coci, now of New York, but who won fame first in the South.

After registration at the Hermitage Hotel and a reception and dinner at the Centennial Club on Tuesday, Nov. 4, the convention visitors went to the Neely Auditorium of Vanderbilt University, where on the Aeolian four-manual Miss Coci played her program, which was as follows: Prelude and Fugue in D major, Bach; Chorale Preludes, "Ich ruf' zu Dir" and "Nun freut Euch," Bach; "Prologus Tragicus," Karg-Elert; Prelude and Fugue in G minor, Dupré; "O Zion," Horace A. Miller; "Le Coucou" and "Noel," d'Aquin; "Drifting Clouds," d'Antalfy; Finale, First Symphony, Vierne. Miss Coci's program was admired for the way in which it was played, and equally for its refreshing variety.

Wednesday morning was spent at Scarritt College, where, after breakfast and a business meeting, Robert Clark, organist and choirmaster of the First Methodist Church of El Dorado, Ark., delivered an address on "Organ Accompaniment." This was followed by a recital by J. Glenn Metcalf of Hendrix College on the three-manual Pilcher organ. He played: Chorale Preludes, "O wie Selig" and "Herzliebster Jesu," Brahms; Toccata, Adagio and Fugue in C major, Bach; "Autumnal," Dorothy James; Gagliarda, Karg-Elert; Andantino from "Pieces de Fantaisie" and Chorale from "Symphonie Deuxieme," Vierne.

Then came another highlight of the convention—a concert by the Fisk University Choir in the Memorial Chapel of Fisk University, with Arthur Croley at the organ and Harold Schmitt director of the chorus. Mr. Croley played the "St. Anne" Fugue of Bach as a prelude. Miss Coci played a group of organ numbers at the close on the three-manual Möller organ, to which Walter Holtkamp has added a baroque division.

The Rev. Thomas P. Duffy, Ph.D., D.D., pastor of St. Mary's Church, delivered an address on "Music in Public Worship" at a meeting in the afternoon at Christ Episcopal Church.

As the final event of the convention Miss Martha McClean, organist of the Bellevue Baptist Church, gave a recital on the three-manual Pilcher organ in Christ Church, playing these works: Fantasie and Fugue in A minor and Chorale, "Lord, Hear the Voice of My Complaint," Bach; Intermezzo and Reverie, Bonnet; "Ave Maris Stella," Dupré; "The Mirrored Moon," Karg-Elert; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Minuet in D, Mozart; "Impromptu," Vierne; "Imagery in Tableaux," Edmundson.

The organists of Little Rock, Ark., have extended an invitation to hold the 1942 convention in that city.

### Meet to Study Bach in Wichita Falls.

Bach's music was discussed and illustrated at a meeting of the North Texas Chapter Oct. 27 in the First Presbyterian Church of Wichita Falls. Mrs. O. C. Harper, the dean, was in charge of the meeting, for which Mrs. E. M. Friend, Jr., was program leader. James O. Youngblood was the featured speaker, leading a discussion of "Bach's Music." Mr. Youngblood was introduced by Miss Elizabeth Wright, general program chairman for the year. The first illustrative selections of the evening were given by Mrs. Gerald Deatherage, who played the Fugue in G minor (lesser) by Bach and the first movement of the Sixth Sonata by Mendelssohn. Mrs. E. M. Friend, Jr., entertained the group with the Prelude and Fugue in E minor by Bach and "Legend of the Mountain," by Karg-Elert. Continuing the program, Slade Brown played the Prelude and Fugue in D minor by Bach and the Adagio from the First Sonata by Mendelssohn.

MILDRED HUDDLESTON, Registrar.

## News of the American Guild of Organists—Continued

November a Busy Month  
for Cincinnati Organists;  
Salvador Gives Recital

November proved a very active month for the Southern Ohio Chapter. On Nov. 4 a brilliant recital was presented by Mario Salvador at St. Monica's Cathedral in Cincinnati. The recitalist is organist of the Catholic Cathedral in St. Louis, Mo. A very enthusiastic audience was present and persuaded him to play two encores. His program consisted of: Toccata, Adagio and Fugue in C major, Bach; "Invocation," Reger; Chorale No. 2, in B minor, Franck; Allegretto, Parker; Prelude, Theme with Variations and Chorale-Finale, J. Alfred Szechl (dedicated to our dean, Robert S. Alter); "Homesickness," Torres; "In dulci Jubilo," Karg-Elert; Chorale Fantasy, Bartmus; Nocturne, Wood; "The Tumult in the Praetorium," de Maleingreau; Scherzo, Vierne, and Toccata, Schmidt. The organ is a three-manual Kilgen with an echo organ in the tower.

Mr. and Mrs. Walter Huenefeld opened their beautiful home to the Guild members and their guests for a social hour after the recital. Mr. Salvador rendered three numbers on the organ in the Huenefeld residence before he left to take the train back to St. Louis.

A chicken dinner was enjoyed by the Guild and guests at the First Presbyterian Church in Hamilton, Ohio, Nov. 10. Mrs. Fred T. Baumgartner, organist of the church, and a Guild member, designed very appropriate place cards for the dinner by spelling the names of the members in notes on a musical staff, which kept everyone occupied for a few moments finding his place. After the dinner Mrs. Baumgartner introduced the new officers of the chapter with clever character sketches. Dean Alter expressed the appreciation and thanks of the Guild as a whole to the Hamilton Presbyterian Church ladies for the dinner and hospitality.

At 8:30 everyone assembled in the church auditorium for a service and recital. The program was arranged in the order of a regular church service, with a few words of welcome by the minister, Dr. John Harker. The music was by the church choir and Leah Kite Baumgartner, Alice Schaeuble Barron and Dr. Joseph W. Clokey, and included: Sonata No. 10, in B minor, Rheinberger, played by Mrs. Barron; "The Apostles' Creed," by Raymond Burke; offertory, Air for G string, Bach, Dr. Fred T. Baumgartner, violinist; anthems, "Hymnus Christo," Curry, and "Fairest Lord Jesus," arranged by Raymond Burke, director of the choir. To conclude the program Dr. Clokey, dean of the school of fine arts at Miami University, Oxford, Ohio, played the partita "O Gott, Du frommer Gott," Bach; Concerto Prelude, Clokey; Introduction, Passacaglia and Fugue, Willan. The three-manual Moller organ was demonstrated beautifully.

ETHEL HAAG, Registrar.

## Northern Ohio Chapter.

Oct. 27 found many members of the Northern Ohio Chapter at the Church of the Saviour, Cleveland, dining well and then ascending to the nave of the church to hear a lecture on "Church Symbolism" as embodied in the structural details of this fine edifice, followed by a recital of well-chosen compositions by Fred Williams. His program was played with considerable distinction considering the acoustical obstacles, the organ being entombed behind a distant wall that seemed several buildings away, at least.

On Nov. 5 Arthur Quimby played the second in the Guild series of recitals at the Art Museum, according to his annual custom.

The most distinguished performance heard for several years was the superb program of Armistice Day music given at Trinity Cathedral, when Walter Blodgett assembled the St. James' festival chorus and orchestra, and soloists for a highly finished rendition of the Fauré "Requiem" and the Vaughan Williams "Dona Nobis Pacem." The significance of the date and occasion (children's war relief) heightened the mood of expectancy, and no one could have asked for a more sympathetic audience than the com-

pletely filled cathedral afforded. The Fauré work melted in one's mouth with its light simplicity and velvety tone. By contrast the Vaughan Williams "Dona Nobis Pacem," wrought out of anguish of spirit, refined from the dross of war to the gold of peace, was movingly beautiful and its relevance to this time made of the occasion the high point of the year for many of us.

JEANNE SEITZ SITTLER.

## Chapter Meets at Saratoga.

The Eastern New York Chapter had luncheon at the Worden Hotel in Saratoga Springs Nov. 15, after which we went to the chapel of Skidmore College, where Stanley E. Saxton gave an excellent lecture and demonstration on the construction and operation of an organ. We then went to the First Baptist Church, where Leo D. Ayen, Jr., played the following program: Fantasia and Fugue in G minor, Bach; Largo e Spiccato, W. F. Bach; "Now Thank We All Our God," Karg-Elert; "Wind in the Pine Trees" and "Canyon Walls," Clokey; "The Squirrel," Weaver; Chromatic Fantasia, Thiele.

HAROLD STEVENS, Secretary.

## Louisville Hears E. Power Biggs.

Lovers of fine organ music were indeed fortunate in having been granted an opportunity to hear it played with such perfection at the hands of the eminent American organist E. Power Biggs on the evening of Nov. 13 at the Louisville Memorial Auditorium. The artistry of this virtuoso manifested itself throughout the performance from the delicate coloring of the Haydn Air and Variations to the more majestic and brilliant tones of Variations on an Old "Noel," Dupré. The unusually interesting and varied program consisted of: Concerto No. 2, in B flat, Handel; "Sheep May Safely Graze," Bach; Air and Variations, Haydn; Sonata in C minor (Ninety-fourth Psalm), Reubke; Pavanne, Byrd; Air and Gavotte, Wesley; Two Trumpet Tones, Purcell; "A. D. 1620," MacDowell; Toccata on "O Filii et Filiae," Farnam; "Behold, a Rose Breaks into Bloom," Brahms; "Noel Grand Jeu et Duo," d'Aquin; Variations on an Old Noel, Dupré.

Mr. Biggs graciously responded to the enthusiastic applause of the large audience with two encores. The recital was sponsored by the Louisville Chapter.

CHARLOTTE L. WATSON,  
Corresponding Secretary.

## Ralph A. Harris Visits Wilkes-Barre.

The Wilkes-Barre Chapter was privileged to have as a guest Oct. 27 Ralph A. Harris of Brooklyn, general secretary of the A.G.O. His subject was "The Value of Improvisation to the Church Organist." His talk was interspersed with interesting and inspiring improvisations, several of which were on themes submitted by James Harrison, F. A.G.O., and Miss Marion Wallace. The meeting was held at the Kingston Presbyterian Church and was followed by a social hour.

The annual clergymen's luncheon was held in the First Presbyterian church-house Nov. 10. The Rev. Harry M. Savacool, chaplain, was the speaker, his subject being "The Challenge of Christian Worship in a Changing World." There were twenty-eight in attendance.

DOROTHY TURNER, Secretary.

## Central Ohio Chapter.

The Central Ohio Chapter met at the United Brethren Church, Westerville, Ohio, for a dinner meeting Nov. 5, with the Westerville members as hosts. After dinner a short business meeting was held, with Sub-dean Harold Smith presiding. At this time calendars for the year were distributed and plans for forthcoming meetings were discussed. Mr. Smith announced a recital by E. Power Biggs Nov. 11 at the Tenth Avenue Baptist Church. Announcement was made also of the recital at St. Paul's Episcopal Church Nov. 23 by Mr. Smith, assisted by Mrs. Millicent Legg Kepke, contralto.

Following the business meeting, Glen Grant Grabill, who had charge of the program for the evening, took the members on a tour of the music building at Otterbein College. The group then returned to the church for a musical pro-

gram by the men's glee club, the women's glee club and the combined groups which make up the college choir of over seventy voices. A. R. Spessard is the conductor of all three groups and Miss Frances Harris is organist for the choir. Both Mr. Spessard and Miss Harris are members of the faculty of the music department of Otterbein College, as is Mr. Grabill, who has served as head of the department for many years.

MRS. ALLEN McMANIGAL, Secretary.

## Pasadena, Cal., Chapter.

The second fall meeting of the Pasadena Chapter was held Nov. 10 at the Oneonta Congregational Church, South Pasadena. A short business meeting presided over by Florence Jubb, dean of the chapter, was followed by dinner. Then the following program was presented: Organ, Allegro and Andante, First Sonata, Borowski (Doris B. Salisbury); choir, "Christ, to Thee Be Glory," Sagittarius; "Jesus, Thou Lord, We Adore Thee," James, and "O Be Joyful and Sing unto the Lord," Gretchamoff (Albert H. Button, director; R. Ivonne Brown, organist); piano and organ, "Variations Symphonique," Franck (Gladys Howson, pianist, and R. Ivonne Brown, organist).

CLEMENTINE E. GUENTHER, Librarian.

## Two Events for Long Island Chapter.

The Long Island Chapter opened its fall season Oct. 13 at St. John's Church, Huntington, L. I., with a recital by Harold W. Friedell, F.A.G.O., organist and choirmaster of Calvary Episcopal Church, New York City. Mr. Friedell was assisted by Mrs. Charles Baldman, soprano. The organ numbers were: Concerto in G minor, Cambridge; "Now Comes the Saviour of the World," Bach; Prelude and Fugue, Bach; Fantasia in C, Franck; "Divertissement," Vierne; Third Symphony, Vierne. Mrs. Baldman sang: "Hymn to Jesus," Hildach, and "How Beautiful upon the Mountains," Harker.

The second meeting of the chapter was held on Armistice Day at the Community Church of East Williston, L. I. Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, New York City, delivered a lecture on the Guild examination papers and offered many interesting improvisations at the piano.

Both meetings were preceded by dinners which were attended by members and their friends.

ELEANOR S. WOODWORTH, Secretary.

## Binghamton, N. Y., Chapter.

The October meeting of the Binghamton Chapter was held Oct. 6 at the home of Mr. and Mrs. Albert Goldsworthy. Plans for winter and spring meetings were formulated. Two meetings claiming special attention are the dinner meeting in November and a recital by an organist of national reputation to be given in February. Details will be announced later.

Following the business session an interesting account of the national convention held in Washington, D. C., was given by John O'Shea, organist at St. James' Church, Johnson City.

Fifteen members and a few friends were present. To make the social part of the evening complete Mrs. Goldsworthy served light refreshments.

## November Meeting in Memphis.

The Tennessee Chapter held its monthly meeting Nov. 3 at the First Presbyterian Church, Memphis, with Miss Lois Maer as hostess. This meeting was planned for the organists and clergy. The visiting ministers and their wives were introduced by the members bringing them. The new members also were introduced. The purposes of the Guild, the code of ethics and the Guild creed were read by Albert M. Johnson, sub-dean. Adolph Steuterman gave a most interesting resume of his trip to the convention in Washington. Wilson Mount, director of music at the First Methodist Church, Memphis, delivered an instructive talk on problems of a choir director, pointing out what the director expects of the choir members and what the choir member expects of the director. Entertainment arranged by Miss Frances McFadden consisted of a "womanless wedding" in which members of the chapter took part.

MARTHA McCLEAN, Secretary.

Fine Program Is Enjoyed  
by 150 Members of Guild  
Meeting in Allentown, Pa.

The second annual conference of the eastern Pennsylvania chapters was held in Allentown Saturday, Oct. 25. The chapters represented were York, Harrisburg, Scranton, Wilkes-Barre, Allentown, Lehigh Valley and Pennsylvania. A bright, sunny day and much scenic beauty added to the enjoyment of the trip for the twenty-three members who journeyed from Philadelphia.

The afternoon recital was played on the three-manual Austin organ in Salem Reformed Church. The program was as follows: Fourth Sonata, in D minor, Guilman (Professor A. Norman Lindsay, York Chapter); "Retrospection," Elmore, and "Silence Mystique" and Passacaglia, Edmundson (Arnold S. Bowman, Harrisburg Chapter); "Scherzo Symphonique," Miller; "Distant Chimes," Snow, and improvisation on given theme (Harry J. Ditzler, Pennsylvania Chapter).

About 150 organists and friends gathered at the Y.M.C.A. for dinner at 6 o'clock, at the conclusion of which Mark Davis, dean of the Lehigh Valley Chapter, introduced T. Edgar Shields, organist of the Bethlehem Bach Choir, as toastmaster. Mr. Shields presented the Rev. Reginald Helferich, who gave a very humorous account of his impressions of the church organist.

In the evening the following program was played on the three-manual Aeolian-Skinner organ at Christ Lutheran Church: Andante Cantabile, First Sonata, James; "Primavera (Carnival of Flowers)," Bingham, and "Tu Es Petra," Mulet (Thomas Curtis, Scranton Chapter); "Jesu Leiden, Pein und Tod," Vogler, and Concerto in G major, Bach (Charles Henderson, Wilkes-Barre Chapter); Toccata in C major, Bach, and Finale from Second Symphony, Vierne (Miss Doris L. Breinig, A.A.G.O., Allentown Chapter).

ADA R. PAISLEY.

## Poister Plays in Sioux City.

Arthur Poister of Oberlin, Ohio, visited his old home in Sioux City, Iowa, to give a recital under the auspices of the Western Iowa Chapter Nov. 14 in the First Presbyterian Church. His performance was received with great appreciation. Mr. Poister played: Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; Chorale, "We All Believe in One God" and Chorale Fugue, "We All Believe in One God," Bach; "Noel" in G major, d'Aquin; Passacaglia and Fugue in C minor, Bach; Scherzo from Second Symphony, Vierne; Gothic Prelude, DeLamar; Variations on a "Noel," Dupré; Sonata, "The Ninety-fourth Psalm" (Grave, Fugue-Finale), Reubke. Especially pleasing to the audience were the "Noel" by d'Aquin, the Scherzo from the Second Symphony by Vierne and the Gothic Prelude by DeLamar.

A reception for Mr. Poister was held after the recital.

## Minnesota Chapter.

The Minnesota Chapter opened the season at the House of Hope Presbyterian Church in St. Paul Oct. 29. Dean G. H. Fairclough presided at the dinner meeting in the church parlors. The Rev. A. L. Odell, pastor of the church, welcomed the members and spoke briefly on ways in which pastor and organist can cooperate in preparing a unified service.

For the recital in the sanctuary an excellent program was presented by Jane Axness, A.A.G.O., of St. Paul, our most recent academic member, and by Calvin Anderson of Minneapolis. The following numbers were played: "The Awakening," Couperin; Voluntary on the 100th Psalm-tune, Purcell; Chorale Preludes, "Salvation Now Is Come to Earth," "I Call to Thee" and "We All Believe in One God," Bach; "Chant de May," Jongen; Scherzo in G minor, Bossi (Miss Axness); Chorale Preludes, "Wär Gott nicht mit unser Zeit" and "Auf meinen lieben Gott," Hanff; Concerto in G minor, Handel; Sonata 2, "Lebhaft," Hindemith; Passacaglia and Fugue in C minor, Bach (Mr. Anderson).

HENRY ENGEN, Secretary

## News of the American Guild of Organists—Continued

### Tribute to Ralph Kinder Paid by Camden Chapter; His Compositions Played

A delightful occasion for the Camden Chapter of the Guild was the program of organ and choral compositions of Ralph Kinder Nov. 18 in the First Baptist Church of Camden, N. J. Miss Janet Dickson, at one time assistant to Mr. Kinder, and a quartet from the Choral Club of the Musical Art Society of Camden presented the program. Miss Dickson played the music of her teacher and Mr. Kinder had every reason for being proud of her performance.

It was a distinct honor to have Mr. and Mrs. Kinder with us for the evening and to enjoy the friendly associations of the hour. Mr. Kinder is looking well and it is good to know that he has been able to resume playing in service. Everyone familiar with the musical life of Philadelphia will recall the January Saturday afternoon recitals at Holy Trinity played by Mr. Kinder for so many years. He has carved a niche for himself in the musical experience of Philadelphia and vicinity both as performer and teacher, not to mention his ability as a composer.

Two of our own members, Mrs. Gladys Leigh and Raymond Heston, both of whom have studied with Mr. Kinder, spoke briefly of their associations with him, emphasizing his unusual and telling ways of bringing things to their attention. Several other students of Mr. Kinder were also present. After the program and renewing of old acquaintances we adjourned to the social room for refreshments and further reminiscing.

The program was as follows: Organ, Prelude and Fugue in E minor; quartet, "Stand Up, Stand Up for Jesus" and "Thy Word Is a Lantern, Lord"; organ, "Souvenir," Arietta and "The Thrush"; quartet, "Jesus, the Very Thought of Thee" and "Soldiers of Christ, Arise"; organ, "In Moonlight," "Reminiscence" and "Exultemus." E.H.E.

#### Rocky Mountain Chapter.

The Rocky Mountain Chapter held its meeting of Nov. 17 at the home of Mrs. John H. Jamison. Werner Burkhardt, organist and choirmaster at Loyola Church, explained the Roman Catholic liturgy. Phonographic recordings of Gregorian chants, including those of the Benedictine monks of Solesmes, were used to illustrate the talk.

Monthly recitals are scheduled to begin in January. Several organists and a choir will participate in each one.

VERA F. LESTER, Secretary.

#### Western Washington Chapter.

Members of the Western Washington Chapter and their guests gathered for a potluck supper at the home of Mr. and Mrs. Harry Burdick in Seattle Nov. 11. After a short business meeting an enjoyable social evening was held.

Among the concerts scheduled was one at the First Methodist Church in Seattle Nov. 26. The program was to consist entirely of the published works, choral and organ, of Walter G. Reynolds, A.A.G.O., and was to be given in honor of Mr. Reynolds' twelfth anniversary as organist of the church. Another worthwhile concert was a program of cantatas presented by the University Temple choir and the University of Washington chorus at the University Temple Sunday afternoon, Nov. 16. The numbers presented were "The Canticle of the Sun," by Mrs. H. H. A. Beach, and "Serenade to Music," by Vaughan Williams. Professor Charles W. Lawrence directed and Walter A. Eichinger, past dean of the Western Washington Chapter, was the organist. The first program by the Guild is a service Sunday evening, Nov. 30, at the University Congregational Church.

ADA H. MILLER, Secretary.

#### Michigan November Meeting.

As the Nov. 18 meeting of the Michigan Chapter was held in St. Joseph's Episcopal Church, Detroit, there was no round of applause for the musicians, but Melvin Zeidler's rendition of "Allein Gott in der Höh sei Eht," Bach; "Mit Ernst, O Menschenkinder," Karg-Elert, and Fantasia in G minor, Bach, was

greatly enjoyed. And it was a novelty to see the chancel filled with stringed instruments, clarinets, bassoons and the like, with the conductor, Bernhard Heiden, at the harpsichord. The players were members of the Detroit Music Guild Chamber Orchestra, who practice together for pleasure and who enjoy invitations to play in public because, as Mr. Heiden said, "it gives us something to practice for." They played the "Concerto Grosso," Op. 11, No. 4, by Sammartini. Mr. Heiden played Telemann's Fantasia in D minor on the harpsichord. Then followed Handel's Concerto No. 13 in F major, just as Handel himself presented it about 200 years ago, but with August Maekelberghe playing the adagio part, which is marked "organ ad libitum." It was surprising to hear an audible chuckle from the audience after Mr. Maekelberghe's playing of "Noel Provençal" in the following group: "Das alte Jahr vergangen ist," Bach; "Noel Provençal," Bedell, and Chorale in A minor, Franck.

The climax of the evening was the presentation of associate certificates to Edgar Danby and Melvin Zeidler and the fellowship certificate to August Maekelberghe.

We are looking forward to a turkey dinner and Christmas party Dec. 9, at which time the Michigan Chapter will entertain the Woman Organists' Club of Detroit. A special treat will be the acceptance of Charles Frederic Morse's invitation to the program of the Orpheus Club at the Masonic Temple at 8:30 o'clock, after the dinner.

HELEN W. EDWARDS, Secretary.

#### Western Pennsylvania Chapter.

The Western Pennsylvania Chapter will hold its December meeting at the Smithfield Street Lutheran Church, Pittsburgh, in the form of its annual Christmas party, Tuesday, Dec. 9, beginning at 8. An unusual entertainment—to be a surprise to all—has been planned by Max Seifert, organist of the church, who is to be host to the "organ guilders" this year. Visitors from other chapters of the Guild are invited.

G. N. TUCKER.

#### Harvey B. Gaul Visits Harrisburg.

The first musical service of the season under the auspices of the Harrisburg Chapter took place Nov. 3 at the Fifth Street Methodist Church. This meeting was open to the public and was one of more than ordinary interest. The feature was a splendid address by Dr. Harvey B. Gaul, supplemented with some of his own anthems and organ numbers. The program was: Prelude, "The Mist," Gaul (Mrs. Andrew C. Keeley); invocation, the Rev. Cloyd W. Fields, Fifth Street Methodist Church; "The Background of Church Music," Dr. Gaul; offertory, "Little Bells of Our Lady of Lourdes," Gaul (Miss Ella Mae Foreman); "Russian Easter Alleluia" and "Benedictus Es, Domine," Gaul (Fifth Street Methodist senior choir; Mrs. John R. Henry, organist); "Hebrew Prayer of Thanksgiving," Gaul (Miss Sara Spotts); benediction, the Rev. John H. Treder.

After the musical program the Guild members, their ministers and choir directors were invited to the social hall of the church to meet Dr. Gaul and to take part in an informal discussion. Mrs. Marshall Brown had charge of the social hour that followed.

VIVIAN EVES STEELE, Secretary.

#### Northeastern Pennsylvania.

Mr. and Mrs. Charles N. Bryant entertained the members of the Northeastern Pennsylvania Chapter at their home in Scranton Nov. 10. Several members of the Wilkes-Barre Chapter were also in attendance. An impromptu forum on improvisation was led by Carl Roth of Wilkes-Barre in the absence of J. P. Langlois, whose review of Marcel Dupré's treatise on the subject was to have been a feature of the evening. Dean Howard Anthony, A.A.G.O., presided at the business meeting and reported on the Washington convention, and Thomas Curtis offered his report of the regional conference in Allentown. After the business meeting Virginia Lutz, graduate of the Juilliard School, sang several soprano solos, including two interesting modern selections, Dunhill's "To the Queen of Heaven" and "At the Cry of the First

Bird," by Guion. Ferdinand Liva, concertmaster of the Scranton Philharmonic and conductor of the Amateur Symphony Guild, was another soloist, with Mrs. Liva at the piano.

Thomas Curtis, minister of music at Simpson Methodist Church and music critic of the *Scranton Times*, is arranging the program and will lecture on the music of Leo Sowerby at Asbury Methodist Church Sunday afternoon, Dec. 7, under the auspices of the Guild. It is planned to include a wide variety of this composer's works, with the following musicians participating: Helen Bright Bryant and Thomas Curtis, organists; Virginia Lutz, soprano; John Davies, bass; the Asbury Quartet, directed and accompanied by Harriet Price; Anne Vanko-Liva and Victor Collins, pianists.

Edward Hall Broadhead of Duke University will be the guest recitalist presented by the Guild at St. Luke's Church in January.

THOMAS CURTIS, Secretary.

#### Ministers Are Guests in Elizabeth.

A dinner meeting at the Winfield Scott Hotel, Elizabeth, N. J., Monday evening, Oct. 27, opened the Metropolitan New Jersey Chapter's 1941-1942 season. So far as possible each organist brought as his guest his minister. The fellowship between ministers and organists was stimulating and it found its peak in a challenging talk by Dean Arlo Ayres Brown, president of Drew University, on "The Church in the World Tomorrow."

Many thanks are due Miss Jane Whitmore for making the arrangements at Elizabeth, and especially for her story of the early days of our chapter, particularly concerning its strong influence in the organization of the N.A.O. Two important announcements were made, the first bringing to attention the Lowell Mason celebration to be held at the Highland Avenue Congregational Church, Orange, N. J., in the near future, and the second giving the details of the Christmas carol services to be sponsored by this chapter in several strategic points in metropolitan New Jersey, all to take place simultaneously Wednesday evening, Dec. 10.

CARL M. RELVEA, Registrar.

#### Service for Visitors to Dubuque.

The Waterloo Chapter visited the chapter in Dubuque, Iowa, Sunday afternoon, Nov. 16, and attended a service arranged in its honor in the form of a recital at St. Luke's Methodist Church by Miss Martha Zehetner, assisted by the Wartburg Seminary chorus, St. Luke's Methodist choir, Grace Campbell Richards, violinist; Ada Campbell Hermann, pianist, and Mary Katharine French, cellist. Miss Zehetner played: Concerto No. 5, Handel; "The Swan of Tuonela," Sibelius; Scherzo in E major, Gigout; "Cortege et Litanie," Dupré; Toccata in F, Widor.

The church provided a beautiful setting for the service, with its fine stained-glass windows. The descants were beautiful and effective and Miss Zehetner's musicianship was well displayed.

After the service members and guests of the Guild numbering twenty-seven had dinner in the private dining-room of a tea-room. Brief remarks were made by Dr. Jagnow, head of the organ department at Wartburg Seminary, and the Rev. Gerhard Bunge of the Waterloo Chapter. The group then visited St. Peter's Lutheran Church, St. John's Episcopal, the First Congregational and Wartburg Seminary. After playing informally for the group Dr. Jagnow demonstrated the Mirro recording machine.

The Waterloo Chapter presented George W. Samson of the faculty of the Iowa State Teachers' College, Cedar Falls, in recital at the First Presbyterian Church of Waterloo Oct. 28. Professor Samson played a program of compositions from the sixteenth century to the present time. His program was as follows: Chorale and Fugue, Guilman; Aria, Buxtehude; Fugue, Rheinberger; Arioso, "When Thou Art Near," "Come, Sweet Death" and Fantasia and Fugue in G minor, Bach; "Benedictus," Reger; Concert Variations, Bonnet. After the recital a reception was held in the parlors of the church for members and friends of the chapter.

MRS. ADELAIDE E. ALTLAND, Secretary and Registrar.

### Ministers and Organists Discuss Many Problems at Meeting in Trenton

The first fall meeting of the Central New Jersey Chapter was held at the home of our honorary members, Dr. and Mrs. W. J. Harmon, Trenton, Oct. 6. A program was presented by Frank G. Hensel and Mrs. Norman W. Hartman, A.A.G.O., organists, and Harry Richard Cox, who sang several solos.

The November meeting was held at the Central Baptist Church Nov. 3. Seventy members and guests enjoyed the covered-dish supper which preceded the conference between the clergy and organists on questions of mutual interest. Dr. Charles R. Erdman, professor emeritus at Princeton Seminary, served as moderator of the forum. The reading of the Guild code of ethics by George I. Tilton opened the discussion. Miss Isabel Hill spoke on business ethics—regarding services required and extra services and the responsibility of the organist to render a fair return for salary by care of church property, etc. The Rev. William R. Guffick of St. Paul's Methodist Church explained how the choir can help the minister. Our sub-dean, Miss Jeanette Haverstick, organist and director at the Clinton Avenue Baptist Church, discussed the general topic of hymns, such as the presentation of new hymns to the choir and then to the congregation, and the use of a better type of hymn in the Sunday-school. The Rev. Glenn Otto Lantz of the Fourth Presbyterian Church told how the choir can help make the services more spiritual. He spoke of the minister giving courteous attention to the choir, and they in return giving respectful cooperation. Mrs. Carl Myers, organist and director at the Westminster Presbyterian Church, discussed education and ability from the point of view of the organist; the type of training and background required in the field in which you are working; the use of tact in the handling of choirs and the need of continuous study and advancement. What type choir is preferable for the church service was the subject discussed by the Rev. Carl Nagel of Grace Lutheran Church, Hillcrest.

Norman Landis, A.A.G.O., organist and director at the First Presbyterian Church of Flemington, spoke on service music—the need for variety and the suitability of music for the service. The meeting closed with the singing of a hymn. There was a splendid spirit of understanding between the clergy and organists.

MRS. G. DONALD ORMSBY, Registrar.

#### Alabama Chapter.

The Alabama Chapter held its second meeting of the season Oct. 31 at the Independent Presbyterian Church in Birmingham. Minnie McNeil Carr, the dean, presided over the business meeting. The subject "Hymn History and Hymn Playing," built on plainsong, descant and chorale, was presented by Raymond Anderson and Lila Belle Brooks.

The November meeting was the annual organist-pastor luncheon, at which the ministers of the churches represented in the Guild were guests.

MILDRED BASENBERG BRAND, Publicity Chairman.

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## News of the American Guild of Organists—Continued

Large Growth Recorded  
and Busy Season Arranged  
by Grand Rapids Chapter

The October meeting of the Western Michigan Chapter was held Oct. 26 in the parish-house of the First (Park) Congregational Church, Grand Rapids, with thirty-five members present. We had designated October as new member month and ten new members were reported, with applications for five more presented. The dean, C. Harold Einecke, explained the action of the Guild at its September meeting in establishing a "cooperative membership" to underwrite our extensive recital program.

New members were welcomed and introduced and this was followed by an impressive Guild service in the Park Church. The sub-dean played a short recital and the chancel choir sang magnificently. We heard a sermon by our new chaplain, Dr. Leonard Greenway, who impressed us with his message on the place of music in worship. Dr. Merriam, minister emeritus of Park Church, used the liturgy from the prayer-book which he has arranged and for which this church is famous. This service featured American composers.

We are very proud to announce that besides our local talent at the meetings throughout the year, which will be made up of a December "high jinks" party, a clergy and organist dinner, a tour and recital by members of the Grand Rapids churches, a hymn festival and a part in the regional convention in Detroit, we are presenting Claire Coci of New York in a recital in the Park Church Monday, Nov. 24, and a master class by Joseph Bonnet Jan. 15, 16 and 17. Mr. Bonnet will play a Bach recital as a close to the class and as a beginning to the Bach festival sponsored by Dr. Einecke's chancel choir. Feb. 22, at the Fountain Street Baptist Church, we will present Virgil Fox.

Our chapter has grown from sixteen members to over fifty.

MISS EVELYN DRIESENS, Secretary.

## Texas Chapter's Activities.

A movement to advance the cause of the organ as a concert instrument was launched when the Texas Chapter at its monthly dinner in the Fitchugh tearoom, Dallas, Nov. 17 completed plans to underwrite the Virgil Fox recital. Mr. Fox will be presented by the Guild Feb. 7 in McFarlin Auditorium of Southern Methodist University.

The high point of the evening was the recital of Dubert Dennis, dean of the Oklahoma City Chapter, on the new three-manual Kimball organ in the beautiful auditorium of the Highland Park Presbyterian Church, where the members and many friends gathered immediately after the business meeting. After the recital a reception was held at the home of Miss Dorothy Voss.

In line with the "Music in Defense" program of the National Federation of Music Clubs, Dora Poteet, the dean, appointed Blanchard Boyer defense chairman to represent the chapter in the Federation of Music Clubs of Dallas and in the second district of Texas.

Miss Katherine Hammons, membership chairman, announced the acquisition of ten new members, three transfers from other chapters and twenty patrons since the first of the year.

Through the efforts of Edward Haury, a new member, but long-time friend and patron of the chapter, felicitations on the occasion of the thirtieth wedding anniversary of Dr. R. E. Beddoe, a missionary at Wuchow, South China, and honorary member of the Guild, were arranged to be broadcast from station KGEI, San Francisco, Nov. 23, this being the only means of communication at the present time.

MRS. F. H. FRYE.

The first formal recital sponsored this season by the Texas Chapter was presented by Dubert Dennis, dean of the Oklahoma City Chapter, Nov. 17 in the newly-erected building of the Highland Park Presbyterian Church in Dallas. The event marked the first recital on the Kimball organ dedicated Sept. 7. This

was part of the exchange program agreed upon between the Texas and Oklahoma City Chapters.

Mr. Dennis revealed himself to be an organist of excellent training, with mature musicianship and a flair for the dramatic. The audience, which numbered about 600, never lost interest. Mr. Dennis, holding a master's degree from the Eastman School, with a heavy schedule as teacher in Oklahoma City and in Shawnee, as well as having a prominent church position, demonstrated the fact that a busy organist has time for recitals if he so desires. The pre-Bach numbers as well as the Bach Fugue and Chorale evinced his knowledge of the traditions of that period. The Schumann Sketch was particularly well done. "Vermeland," by Howard Hanson, was one of the most delightful hits of the evening. Mr. Dennis gave a dramatic close to the program with the Fantasia and Fugue on B-A-C-H by Liszt. Numerous requests before the program prompted Mr. Dennis to play two characteristic numbers, "The Man with the Wooden Leg," by Clokey, and "The Squirrel," by Weaver.

## Maine Chapter.

The Maine Chapter held its first regular meeting of the year Oct. 20 at the Cathedral of the Immaculate Conception, Portland. At the business meeting conducted by Dean John E. Fay the program for the year was announced. The schedule includes the minister-organist dinner, recitals at several local churches and educational features, including a lecture by a visiting Guild member.

After the business meeting the Rev. Wilfrid Albert made an address on "The Spirit of the Gregorian Chant." Father Albert followed his talk with typical examples of Gregorian chant played on phonograph records. Then the group went to the sanctuary, where Frederick Mitchell played several organ selections.

The November meeting was held Nov. 17 at St. Luke's Cathedral with the program subject "New Organ Music." Speakers were Mrs. F. L. Haviland on "Contemporary American Composers" and Alfred Brinkler on "Contemporary European Composers." Dr. Malcolm Cass played some of the new compositions on the cathedral organ and an exhibit of new organ and choir music was arranged through the courtesy of a local music store.

The season promises interesting programs for the Maine Chapter. An increased membership is already developing.

P. F. PRINCE, Secretary.

## Erie Chapter Elects Dean.

At its meeting Oct. 28 the Erie Chapter elected Katrina Blass Metzner dean. Other officers include: Sub-dean, Mrs. S. Glenn Houk; secretary, Mrs. George B. Duffy; treasurer, Miss Elizabeth Remaley.

Mrs. Metzner is a capable musician and in addition to her church position is working for a B.S. degree at the University of Pittsburgh.

MYRTLE WORK DUFFY, Secretary.

## Recital for Arkansas Chapter.

The Arkansas Chapter held its first meeting of the season Oct. 28 at Trinity Cathedral, Little Rock. The dean, Mrs. Patsy Farrell, presided at a brief business meeting. After this meeting the members and invited guests had the pleasure of hearing John Glenn Metcalf, teacher of organ at Hendrix College, Conway, Ark., play the following recital: Chorale Preludes, "O wie selig seid Ihr doch, ihr Frommen," and "Herzliebster Jesu," Brahms; Toccata, Adagio and Fugue in C major, Bach; "Autumnal," Dorothy James; Gagliarda, Karg-Elert; Andantino from "Pièces de Fantasie," Vierne; Chorale from "Symphonie Deuxieme," Vierne.

MRS. HENRY C. HARRIS,  
Corresponding Secretary.

## Oklahoma City Chapter.

The Oklahoma City Chapter held its second monthly meeting of the season Nov. 20 at the home of Robert Swan. Mrs. Grace Musser was program chairman for the evening.

Two recitals were presented by Guild members during the last month. The first was given by Miss Mildred Andrews Oct. 27 in Hominy, Okla., the event being sponsored by the Presbyterian Guild of

that city. The second program was by Dubert Dennis and was given in Dallas Nov. 17.

Our chapter has been invited by the Oklahoma Chapter in Tulsa to a dinner Dec. 8. We are anticipating our evening with the Tulsans. Those who will represent our chapter in the recital are: Mary Haley, Faye Bowers and Robert Swan.

It is gratifying to our members that our activities are finding notice in the musical circles of the city and we feel that at last we are really showing progress.

JOYE WIMBER, Secretary.

## Bach Program in St. Petersburg, Fla.

At its meeting Nov. 5 in the Fifth Avenue Baptist Church the St. Petersburg, Fla., branch accepted with great regret the resignation of H. Louis Hollingsworth as vice-regent. Mr. Hollingsworth was inducted into the army in October. His successor as organist at the First Church of Christ, Scientist, is Charles L. Budden, and at Temple Beth-El Mrs. Evander Preston.

The monthly console meeting, held at the First Congregational Church on the afternoon of Sunday, Nov. 16, was devoted to the following Bach program, with Mrs. Charlotte Pratt Weeks, organist of the church, in charge: Fugue in E flat ("St. Anne") (Mrs. Weeks); "Sheep May Safely Graze" (Charles L. Budden); soprano solos, "Of Flowers the Fairest," from "Peasant Cantata," and "On My Shepherd I Rely," from Ninety-second Cantata (Mrs. Marguerite Spraker Saltzman); Prelude in G minor (Helen McClellan); Adagio from Violin Sonata in G minor (Edwin A. Leonhard); Passacaglia in C minor (Mrs. Celia Warne Tower, Alliance, Ohio); Toccata and Fugue in D minor (H. Louis Hollingsworth).

EDWIN A. LEONHARD, Secretary.

## Jacksonville, Fla., Branch.

The November business meeting and luncheon of the Jacksonville, Fla., branch was held Nov. 4 in the home of the secretary, Mrs. L. Grady Norton, with Mrs. Robert Lee Hutchinson, regent, presiding. The Guild reported having sent two records to John Entenza, son of Mrs. Louisa Entenza, who is ill.

A report of the opening reception of the season was given. The reception, which was held in the beautiful home of Mr. and Mrs. Donald P. Black, was an event of Oct. 20. Guests present enjoyed a program by Miss Sara Bazemore, soprano, with Lorenzo Pratt Oviatt, accompanist, both of St. Augustine. Mr. Oviatt is an active member of the Jacksonville branch. Several impromptu two-piano numbers were played by members. Refreshments were served.

Edward Bryan gave an interesting account of the convention held last June in Washington. On Nov. 7 Mr. Bryan was heard in a recital at the new Avondale Methodist Church. He is choirmaster and organist of the new church.

Following the business session Nov. 4 Mrs. Norton served luncheon.

The December meeting will be held Monday morning, Dec. 8, in the beautiful new river front home of Mrs. Jesse M. Elliott on Richmond Street. Mrs. Elliott is organist and choir director of St. Paul's Catholic Church.

MARY LOUISE HUTCHINSON.

## News of Tampa Branch.

The Tampa branch held a luncheon meeting Nov. 3 at the "Ritencliff," Mrs. Eugenia Fambrough of Bartow, Fla., was taken in as a member. Mrs. Nella Holloway Cole and Mrs. Orpha Pope Gray were admitted as subscriber members.

Plans are being formulated for the annual Guild service, which will be held early in 1942. Mrs. Sam Kellum acted as secretary pro-tem in the absence of Nella Wells Durand. We all are pleased to have her back after a severe illness.

Miss Monona (Jeanette) Durand was guest soloist and her mother, Nella Wells Durand, guest organist for the two Sunday services Oct. 19 in the imposing Calvary Baptist Church, Clearwater, Fla., in the absence of their regular organist and director.

Mrs. George Hayman, the regent, will present a five-choir festival Nov. 30 at her church, the Seminole Heights Methodist.

NELLA WELLS DURAND.

Bach Cantata Receives  
Fine Rendition by Heath's  
Choir in Indianapolis

The Indiana Chapter held its first meeting of the season Oct. 27 at Christ Episcopal Church, Indianapolis. The dean, Cheston L. Heath, M.A., was the host. Dinner was served in the parish-house to eighty-three members and guests. A short business meeting took place, after which our two delegates, Helen Shepard and Robert Stofer, gave reports of the national convention in Washington.

At 8 o'clock Mr. Heath directed his choir of fifty men and boys in Bach's cantata "Christ Lay in Death's Dark Prison." People of Indianapolis have never heard more beautiful music. The boys' voices, both soprano and alto (contra tenor) had an ethereal quality that gave real significance to the text. Reverence permeated the whole performance and rhythmic complexities were unraveled until somehow we forgot about all of the devices of contrapuntal skill which Bach used to convey his message of the life triumphant. Surely the high ideals of the American Guild of Organists were upheld at the first meeting of the Indiana Chapter.

ELSIE MACGREGOR, Secretary.

## Plans of the Miami Chapter.

The Miami, Fla., Chapter opened its season Oct. 20 with a social gathering at the Miami Beach residence of Mrs. C. F. Grafflin, the dean. From the initial attendance it appears that the membership of the chapter will be appreciably increased this season.

The evening was enlivened by an impromptu program consisting of piano selections by Earl Billings, tenor solos by William J. Lee, accompanied by Annie Laurie Lee, and baritone solos by Charles Grafflin, accompanied by Mrs. Grafflin.

Great interest has been aroused by the announcement of the regional convention to be held at Miami in May, 1942. With much to be done in preparation for that event, the entire membership of the chapter is girding itself for whatever effort may be needed to make the convention an outstanding success. Mrs. D. Ward White has been appointed chairman of the ways and means committee.

The first of several recitals to be given in the course of the season by members of the chapter has been set for Sunday, Dec. 7, at 4 p. m., when Mrs. Grafflin, assisted by her husband, Charles Grafflin, will present the following program on the three-manual Midmer-Losh organ at Gesu Catholic Church: Andante, Harwood; Prelude, Fugue and Chaconne, Buxtehude; "Harmonies du Soir," Karg-Elert; "Exultate," Kreckel; "Allegro Giubilante," Federlein; "Noel," Guilman; Numbers 1 and 5 from Organ Suite, Dallier.

CARROLL ELY, Secretary.

## Events in Tallahassee.

The Tallahassee, Fla., branch began its 1941-42 season with a business meeting Sept. 29 at the studio of Miss Margaret Whitney Dow, the regent. Tentative plans were made for the programs of the year. It was decided to study the music and order of service of the different church groups.

Oct. 4 Dr. Robert Miller, guest organist at the Jewish Temple of Tallahassee during their holy week and regular organist of Trinity Methodist Church, delivered an interesting address on Jewish music and order of service. Dr. Miller illustrated his talk with records of different parts of the service.

On Thursday evening, Oct. 16, the members of the Guild enjoyed after-dinner coffee at Ruge Hall, the Episcopal student home at F.S.C.W. After adjourning to the chapel, Miss Julian Gehe, the student secretary for the Episcopal girls, spoke about the music in the service of the Episcopal Church. Members of the student choir assisted in the program.

Outstanding events of the year for organists were the recitals of Joseph Bonnet Nov. 15 and 16. After the program of Nov. 16 the members of the A.G.O. were hostesses at an informal tea at the student alumnae building at F.S.C.W. in honor of the artist.

**News of the American Guild of Organists—Continued**

**Mrs. Allene K. Bixby Guest of 200 Friends at Dinner; Her Compositions Played**

The November meeting of the Binghamton Chapter was held in the Sarah Jane Johnson Memorial Methodist Church, Johnson City, N. Y., Nov. 3. Members of other organizations from Binghamton had conspired with the Guild since last spring to make this meeting a surprise to honor Mrs. Allene K. Bixby, organist, teacher and composer, and a member of each of the organizations. Mrs. Bixby went to the church expecting to attend a regular meeting of the Guild and found the members there to greet her.

Dinner was served in the church community house to 200 persons at tables adorned with bronze and yellow chrysanthemums. At the places were programs on the front cover of each of which was a photograph of Mrs. Bixby. On the inside of the back cover were printed the names of nine publishers of Mrs. Bixby's compositions.

Melvin A. Kelley, the toastmaster, introduced five representatives of organizations who paid tribute to the guest of honor and told of her value to their organizations. The speakers were: Herbert Page, representing the North Presbyterian Church; Miss Nell Griggs, representing the Zonta Club; Harold Albert, representing the community at large; Mrs. Tracy Prentice, representing the Harmony Club; J. Emery Kelley, representing the Guild.

The Rev. T. Milton Bond presented to Mrs. Bixby a brochure composed of letters from friends, including publishers of her compositions. Mr. Bond read three of the letters, one from a publishing firm, one from one of the clergymen in whose church she has served as organist and Sunday-school teacher, and one from a childhood friend.

After the dinner program the party went into the church auditorium to hear a program of Mrs. Bixby's music played and sung. The anthems "Sing Alleluia Forth" and "Morning Story" were sung by the St. Cecelia Choir of the Chenango Street Methodist Church, under the direction of Miss Elizabeth Britton, at the organ. A solo, "Thou Art My God," was sung by Mrs. C. Fred Chadwick, contralto, with Mrs. Merle V. Ryan as accompanist. An organ Prelude in E minor was played by Miss Emily Williams, who was at the organ for the two anthems, "Ashamed of Jesus" and "Awake, My Soul," sung by the chancel choir of the Sarah Jane Johnson Memorial Methodist Church, with Job Leon Congdon as director. Afterward the crowd went back into the church parlors to greet Mrs. Bixby.

Members of the committee making arrangements for the event were: Melvin A. Kelley, dean of the Binghamton Chapter; Mrs. Edith Derr Bond, secretary; C. E. Rinker, treasurer; the Rev. T. Milton Bond, chaplain; Mrs. Harvey Fairbanks, Mrs. C. Fred Chadwick and Mrs. Merle V. Ryan.

**Illinois Chapter.**

"Tournemiere and His Music" was the subject for the second Illinois Chapter forum Nov. 24 at the First Unitarian Church, Chicago. Gilman Chase, organist of the church, was in charge of the meeting.

Plans for December include a forum on improvisation led by Barrett Spach and a Christmas party Dec. 22 at the Fourth Presbyterian Church.

WILBUR HELD, Registrar.

**Varied Program in Wichita Falls.**

Impromptu offerings by the guests made up an interesting program at a social meeting of the North Texas Chapter in Wichita Falls Nov. 10. The affair took place at the home of Mrs. James H. Allison, with assistant hostesses including Miss Mary Frances Ferrell and Mrs. L. L. Davis. Entertainment during the late evening was introduced with two piano numbers, "Wild Orchids" and "Autumn," by Miss Mary Frances Ferrell. The first of these two offerings is her own composition. Mrs. Allison also entertained with piano numbers. Another

pianist, Mrs. Blanche Potter Kuykendall, played a "Tango" in C minor, her own composition, after which Norris Bingham gave piano interpretations of Grieg's Norwegian Dance and the Polonaise in A flat by Chopin. Mrs. O. C. Harper played the Etude in D flat by Liszt, also entertaining with a vocal number, "Prayer of Thanksgiving," by A. H. Mahaffey, with Mrs. Mahaffey as accompanist.

Activities of the evening were introduced with the serving of a buffet supper. During the late evening a business session was conducted by Mrs. Harper, the dean.

**Buffalo Chapter.**

An interesting and unusual program followed the regular dinner meeting of the Buffalo Chapter Oct. 21 at the Asbury Delaware Methodist Church. Mrs. Ethel Holmes Munsey presented a dramatic book review of the "Life of Johann Sebastian Bach," by Hendrik Van Loon. This musical biography gave one a "living picture" of the life of the great composer, "whose soul breathes through his music."

The social program which followed included a skit by several members of the Guild and a musical quiz, using the plan of the "Truth or Consequence" radio program.

The calendar for the coming months promises to be very interesting, the outstanding event being a recital by Joseph Bonnet Jan. 12.

HELEN M. NASH, Secretary.

**Ithaca Chapter Meets with Clergy.**

On Monday evening, Nov. 10, members of the clergy were guests of the Ithaca Chapter at a dinner in the Victoria Hotel. Brief talks and a general discussion made up the program of the evening. The Rev. Walter A. Dodds, minister of the First Presbyterian Church, spoke on "Reasons for the Lack of Appreciation of Church Music." Allen Guy, minister of music at the First Methodist Church, spoke on "What I Would Do if I Were Minister." Dr. Alfred Boutwell, minister of the First Baptist Church, spoke on "What I Would Do if I Were Organist." Professor Richard T. Gore, Cornell University organist, spoke on "Ways and Means of Improving the Musical Part of the Service." Miss Louise C. Titcomb, dean of the chapter, presided.

HAROLD O'DANIELS, Secretary.

**San Diego, Cal., Chapter.**

Members of the San Diego Chapter held their monthly meeting Nov. 3 at the home of Mr. and Mrs. Carl Dewse. After the usual business meeting the members were entertained with a group of songs by Harold Murray, baritone. His program was enthusiastically received. The program was followed by refreshments and an interesting social hour brought the evening to a close.

IRENE E. MITCHELL.

**York Chapter Meets in East Berlin.**

The November meeting of the York Chapter was held Nov. 18 in Trinity Lutheran Church, East Berlin, Pa. The Rev. Snyder A. Alleman is pastor of the church and Miss Mae B. Wolf is organist and choir director. The following musical program by the choir and guest organists was heard: Organ Preludes, "Come, Sweet Death," Bach, and "The Last Supper," Weinberger (played by Donald H. Pfaff, associate organist of St. Paul's Lutheran Church, Hanover, Pa.); "At Eventide," Kinder (played by Miss Ruth A. Hake); anthem, "Make a Joyful Noise unto the Lord," Strickland (sung by Trinity choir); Andante Cantabile, Tschaikowsky (played by Mrs. Alvin H. Souerwine, First United Presbyterian Church, York); baritone solos, "Hold Thou My Hand," Briggs, and "The Holy City," Adams (Stewart W. Arnold); "Prayer," Pache (played by William G. N. Fuhrman, First Baptist Church, York); anthem, "How Lovely Is Thy Dwelling-Place," Adams (Trinity choir); "Sunset," Demarest, and "Overture Triumphale," Ferrata (Miss Mae B. Wolf, church organist); Postlude, "Marcia Religiosa" (from Sixth Sonata), Rheinberger.

A short business meeting was held, after which the members and friends assembled at a restaurant for the enjoyment of refreshments.

WILLIAM G. N. FUHRMAN, Secretary.

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# THE DIAPASON

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CHICAGO, DECEMBER 1, 1941

## John Denues

Our news columns tell of the close of a very useful life and one to which a mere obituary does not do justice. For such obituaries are necessarily too statistical, and dates and figures give no adequate conception of the real value of a career such as that of John Denues, for a quarter of a century an active church organist and director of the music in the public school system of Baltimore. We read the familiar story of a lad who began as a choir boy and then was graduated to the organ bench. Aside from this thorough grounding in the traditions of service music, Mr. Denues as a young man worked in an organ factory to earn money to pay for organ lessons and to engage a pumper needed for his practice—a problem the organ student of today does not face. His training in organ construction stood him in good stead later, making him able to design organs with the background of technical knowledge.

A key to the character of Mr. Denues is contained in a letter from his son in which he writes: "Never a flashy musician, my father was much more concerned with the spirit and feeling and understanding with which his choir produced music than whether we had a crowded church or not." Yet when he presented an oratorio in the 20's 1,500 people would crowd the church!

One of those fine relationships between clergyman and organist also is revealed in the life of Mr. Denues. His son writes: "A peculiarly fortunate circumstance of father's tenure at Grace and St. Peter's Church, at least for ten years of it, was his association with one of the truly great men in the Episcopal Church, the Rt. Rev. H. P. Almon Abbott, now bishop of the diocese of Lexington, Ky. Bishop Abbott was a man with lion-like courage, one used to getting things done. He built the church up from the bottom and while rector encouraged father in all his musical work. It was under his rectorship that the three-manual Austin organ of father's dreams became a reality at this church. For ten years they labored side by side and never was there a word of dissension between them."

## Can Any Choir Beat This Record?

Everyone knows that a good choir is an asset to any church, whether the singers be paid artists or volunteers. When the choir members contribute their services they are, of course, both a spiritual and a financial asset. When, however, these singers make a contribution both of their voices and of money, or their money-earning ability outside the choir loft, they deserve to be classified among blessings from heaven, we should say.

Such rare musical descendants of the Levites are not often encountered, but THE DIAPASON has had a mention now and then of things done by choirs out-

side their work from Sunday to Sunday to benefit their churches. Last month, for example, we reported the activity of Mrs. Zarina Hicks Harvey's choir in Elizabeth, N. J., which raised money to buy the choir gowns and is now engaged in promoting a project for a new organ.

Now comes Arville Belstad, organist and director of music of the large Plymouth Church, Seattle, Wash., to ask a question which we may well pass on to our readers. In making his inquiry he reveals something that will interest all choir directors and may stimulate some of them by giving them a new idea. Mr. Belstad's organization seems to have the Midas touch, or something akin to it. In the last six years, its "financial life" includes the following gifts, the money for which all was raised by means of dues and theater parties and other events:

1. A set of twenty-five-note chimes .....	\$ 500.00
2. The complete cleaning and repairing of our fine four-manual sixty-stop Skinner organ. ....	500.00
3. The purchase of seventy-five new vestments .....	475.00
4. The purchase of a used grand piano for our rehearsal-room .....	475.00
5. The purchase and installation of a new echo organ .....	1,375.00
<b>Total .....</b>	<b>\$3,325.00</b>

Mr. Belstad's question is whether or not any other choir can surpass this record. We await the answer or answers and hope that they will be many and enlightening.

In giving his accounting Mr. Belstad says that he considers this "a pretty good record for a volunteer choir." We agree with him. "The last three years," he writes, "we have held an annual music festival which happens to be the only one in a church in our state. Our motet choir, which is made up of members from our sanctuary choir, has given a number of programs throughout the state, always singing from memory."

Until and unless we receive word of a successful rival for the Seattle group we must accord to it the first place in enterprise, energy and generosity. A group of singers so devoted to their church must sing with a spirit that reaches the heart of every person who attends the services in Plymouth Church.

## New Use for "Modern" Music

Eureka! We have found it! Let Dr. Macdougall and his friend Uncle Mo cease their debates. Let William Lester stop worrying about the modernist compositions that come to his desk. Science, which has found a use and a cure for almost everything that bothers the human race, has discovered, according to a report published in several of the leading newspapers, that "deadly sound"—which must mean some of this cubist music—is most useful, in that it will kill bacteria. Here is what the *New York Times* reports:

**DEADLY SOUND**—Dr. A. P. Krueger and E. J. Scribner (University of California) have focused high-pitched sound on bacteria that cause carbuncles and on viruses and killed them. It was found that the sound not only destroys the germs but inactivates the mother substance. The experimenters are especially interested in bacteriophage, which means "germ eater." Bacteriophage also proved to be vulnerable to high pitches.

While we have sat here wondering what will become of music if some of the present tendencies are not curbed, the men of science have been busy finding a use for it. Soon anyone who develops a carbuncle need only expose it to an organ program such as some to which many of us have been exposed in the last few years.

But one need not wait until he has a carbuncle or some similar infection. We all know how many germs are harbored in the close air of our churches. All that may be needed is for the organist to play a prelude of the right kind—say a Hindemith sonata or something by Flor Peeters—and they will be killed (we mean the germs) and the air will be as pure as it

is religious. Instead of fulfilling only its present purpose of putting the worshiper in the proper mood for the service the prelude will also create the proper atmosphere literally.

Is there danger that the cure may be worse than the disease? Well, we had not thought of that, but it is worth considering.

## John Varley Roberts Centenary

A centenary which recalls the work of a man whose anthems are in nearly every choir library and who made a distinct contribution to church music in his day is that of John Varley Roberts, born Sept. 25, 1841. The following interesting facts about the life of this composer are given in the October issue of *The Musical Times* of London: He was something of a prodigy, becoming organist of St. John's, Farsley, Leeds, when 12 years old. His first important post was at Halifax Parish Church, his period of office—fourteen years—being marked by the rebuilding and enlargement, at a cost of £3,000, of the Snetzler organ on which Herschel, the astronomer, had formerly played. Roberts succeeded Parratt at Magdalen College, Oxford, in 1882, retaining the post for thirty-seven years and making its services famous. He founded the University Glee and Madrigal Society in 1884 and shortly thereafter became conductor also of the Oxford Choral and Philharmonic Society. He wrote a book on choir training and composed several cantatas, six services, about fifty anthems and many part-songs and organ pieces.

"He will long be remembered," says the *Times*, "as an outstanding choir trainer and a robust personality of the type that is best described as a 'character.'"

## PAMPHILE LANGLOIS OPENS WICKS ORGAN IN DETROIT

Pamphile Langlois on Oct. 26 played the dedicatory recital on the new Wicks organ in St. Joachim's Church, Detroit. Mr. Langlois for nine years was organist of the Immaculate Conception Church in Montreal. He is at present organist of the largest Catholic parish in the diocese of Scranton, Pa.—St. John the Evangelist, Pittston—and director of the high school glee club. The program for the evening of the dedication was as follows: Toccata and Fugue in D minor, Bach; "Noel" and Variations in G, d'Aquin; Fanfare in D, Lemmens; "Variations de Concert," Bonnet; "Angelus du Soir," Bonnet; Paraphrase on a "Noel" by Clement Marot, Quef; "Pour Paques" (Paraphrase on "Ye Sons and Daughters"), Quef; "Passepiep," Delibes; "Carillon de Westminster," Vierne; "Electa ut Sol," Dallier.

## Baldwin-Wallace Composer Festival.

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, is announcing its second mid-year festival, which will take place Saturday and Sunday, Dec. 6 and 7. The festival, devoted to the works of Mendelssohn last year, will be devoted this year to American composers. There will be three concerts—two on Saturday and one on Sunday. The bulk of the work is to be carried by the Baldwin-Wallace Symphony Orchestra, composed of seventy young people and directed by George Poinar, head of the violin department at the conservatory. Mr. Poinar will also be heard in Jack Conklin's Sonata for violin and piano, Joseph Brinkman of the University of Michigan being the assisting artist. Carl Schluer, head of the conservatory piano department, will appear as soloist Saturday evening. The campus groups participating, in addition to the conservatory symphony orchestra, are the *capella* choir of seventy voices, a women's ensemble from the vesper choir and various chamber music groups. The faculty conductors, in addition to Mr. Poinar, will be Cecil Munk and Dr. Carleton H. Bullis. Professor Joseph Brinkman of the University of Michigan will be soloist in Sowerby's Concerto for piano and orchestra Sunday afternoon. Mr. Brinkman was selected by the composer himself for the premiere of this work with the Boston Symphony Orchestra in 1936. Dr. Howard Hanson will be guest conductor in the performance of his own "Romantic Symphony," also on the Sunday afternoon program.

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

TWENTY-FIVE YEARS AGO THE following items of news were published in the December, 1916, issue—

The program book of the organ recitals at Cornell University during the season showed that James T. Quarles, the university organist, gave forty-four recitals. A total of 260 compositions were performed.

The large new Austin organ in Medinah Temple, Chicago, was used in the first series of concerts arranged by Dr. J. Lewis Browne in November. The organists who played were Wilhelm Mieldschulte, Florence Hodge, Palmer Christian and Charles M. Kirk.

Dr. William C. Carl prepared an elaborate musical program to mark the bicentenary of the First Presbyterian Church of New York.

TEN YEARS AGO THE ISSUE OF Dec. 1, 1931, made note of the following events—

Dr. Charles Heinroth, for nearly a quarter of a century organist and director of music of Carnegie Institute, Pittsburgh, was appointed head of the department of music and organist of the College of the City of New York, to succeed Samuel A. Baldwin, who was to retire effective Feb. 1.

The Austin organ of 237 speaking stops and a total of 12,773 pipes in St. Matthew's Lutheran Church, Hanover, Pa., was to be opened Dec. 1 with a recital by J. Herbert Springer, organist of the church. This was believed to be the largest organ in any church in the United States.

M. P. Möller, Inc., announced that Richard O. Whitelegg, eminent voicer and tone specialist, had become connected with that company.

A bronze bust of Lynnwood Farnam was placed in Christ Church Cathedral, Montreal, Nov. 23 as a memorial to the former organist of the cathedral, whose death occurred a year previously.

## Statement of The Diapason

Statement of the ownership, management, circulation, etc., required by the acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1941.

State of Illinois, County of Cook—ss.  
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of THE DIAPASON, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of Aug. 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—S. E. Gruenstein, 306 South Wabash Avenue.

Editor—Same.  
Managing Editor—None.  
Business Managers—None.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given):  
Siegfried E. Gruenstein, 611 Ash street, Winnetka, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):  
None.

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S. E. GRUENSTEIN.  
Sworn to and subscribed before me this 30th day of September, 1941.  
(Seal) DELPHINE FRANCHE.  
[My commission expires May 25, 1943.]



## THE FREE LANCE

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

To my great astonishment I find myself reading—having read, to be more exact—"Father of the Blues" (W. C. Handy), the Macmillan Company, New York, 1941, 317 pages. A friend gave me the copy, perhaps thinking it was high time that I learned what the "musical underworld," so to speak, was doing for the college boys and girls and generally for the great unwashed. If you buy the book in order to make a study of popular music you will be disappointed, for William Christopher Handy tells his story in criss-cross fashion, jumping back and forth in the years as he recalls his early days; to tell the truth, the book is tedious for its lack of what English teachers call "organization." Let me freely confess, however, that I went into Homeyer's, confessed my wandering from the paths of real "appreciation" and bought an album of eight "Blues," and I have painstakingly played all the eight with the utmost strivings of the New England conscience. Eheu! Two dollars and sixty-three cents gone!

In the course of my wanderings from church to church I hear good music correctly and often interestingly played as prelude or postlude; but the service itself, particularly the hymn-tunes, ignored, as needing no interpretation. Organ teaching, as it used to be in my early days, must take some of the blame. I do not remember ever playing hymn-tunes for my teacher, except as tests in sight-reading or transposition. You will hear standard organ music performed correctly and with a certain amount of sympathy by young players, but accompaniments and hymn-tunes are apparently not teachers' ammunition.

Do you follow the words of the several stanzas used in the service you play? If not, how can you interpret the hymn? Directions for *piano* and *forte*, with all the varieties of the two, used to appear in the hymn-and-tune books, but that is outmoded now except in H. A. and M.; a certain variation in dynamics is necessary if interpretation is attempted. Right here is the place to protest against stiffness in tempo at the ends of phrases or in proceeding from one stanza to the next. I find organists often give me no time between stanzas to get a good breath. I am willing to incur the odium of admitting that in those circumstances I am often moved to climb the organ loft and throw out the player. I imagine that it is only a small proportion of church organists who have any interest in any hymnal aside from the one used every Sunday where they play; but if players, on this particular point, would consult "The English Hymnal"—3,000,000 copies of the edition of 1906 were sold—they would find many tunes are provided with holds at the ends of phrases or with a comma over the bar. A certain separation of phrases must enter into every imaginative interpretation of hymn-tunes and their hymns.

Every English-speaking person interested in music bumps sooner or later into Ernest Newman and finds something to think about; I commend the following to your thoughts:

Have we seen the end for the time being of the old notion of music as an art, international in its language and universal in its appeal? \* \* \* For about a generation and a half in the mid-eighteenth century music was in truth international. Gluck and others proclaimed as their ideal a tonal language which should make an end of the nonsensical distinctions of national music. \* \* \* All that is finished with. Eighteenth century sentimentalism has yielded, all the world over, to something which, if not quite pessimism, is realism of the starkest kind. \* \* \* Debussy never tired insisting that French music, to be good music, would now have to be, in the first case, French. Sibelius is great in proportion as he is Finnish. \* \* \* Before music can again become universal (say in a couple of generations from now) it will have to pass through a phase of intensive regionalism.—*London Sunday Times*, Aug. 31, 1941.

Could we not cure ourselves of the wretched habit of prolonging the first syllable of "amen" when it occurs at the end of hymns? After all, it is the second

syllable, and not the first, that should receive the accent.

While we are thinking about the "amen" after hymn-tunes, consider for a moment why we always use it; I think I am right in saying that as organists go it is pure habit—we have never thought very much about it, and we like its use; we think it tops off a hymn-tune nicely with its drawl and *diminuendo*. Of course we sometimes recall that "amen" means "so be it" and we feel the force of the word.

Hymnals almost invariably print the music for "amen" after the end of every hymn-tune, and therefore may be said to sanction its habitual use; but "The New Hymnal" (1916), authorized for use by the Protestant Episcopal Church of the United States, has this to say (page vii): "Amen" is printed with those words which are prayer, praise or otherwise addressed to God. Nevertheless, the necessary music for 'amen' has been supplied throughout, for the use of those who desire it." According to this distinction "amen" might well be omitted after hymns 3, 29, 32, 39, etc., when sung from "The New Hymnal." Ministers, take notice! As regards an appeal to organists in this matter, they are like the little boy who, called by his mother to come into the house, yells: "Yuh ca-a-a-ant make me hear."

When studying early New England psalmody I acquired a copy of Isaac Watts' "Psalms and Hymns," 1718 edition, which had the tenor part of twenty-six tunes "fitted to the hymns." I value this book highly, and in glancing through Psalm XCII I found the couplet

O may my Heart in Tune be found,  
Like David's Harp of solemn Sound,  
which a singer irreverently altered to  
O let my heart be turned, within,  
Like David's sacred violin.

and another scapegrace, to  
O may my heart go diddle-diddle  
Like Uncle David's sacred fiddle.

This bit of pleasantry cannot be appreciated unless the reader recalls that, although the early colonial seventeenth century psalmody employed musical instruments in church, by the 1800's godly people were prejudiced against them. My first cousin, Myrilla, who had a sweet voice and sang alto in the choir of the Baptist Church, Crompton, R. I., told me that one of the deacons was so disturbed by a fiddle *obligato* to something sung in church that he stamped out of his pew saying, "Devil! Devil!" This was about 1860.

### VESPER MUSICALES IN MIAMI DIRECTED BY MRS. TREVERTON

Mrs. E. R. Treverton, organist of the Temiami Temple Methodist Church, Miami, Fla., has arranged a series of vesper musicales on Sunday afternoons at 5:30 in the church.

A recital of music for organ and piano was presented Nov. 9 by Miss Frances Tarboux, organist, and Mrs. Treverton, pianist, assisted by Mrs. Charles M. Moon, soprano. The program was made up of these ensemble numbers: Finale, "Priore," Pastorale, Adagio and Scherzo Capriccioso, Guilman; Chaminade's "Le Matin," Karg-Elert's Reverie, Grieg's Menuetto from the Sonata, Op. 7, and Chaminade's "Concertstück," Op. 40. The songs were Mozart's "Alleluia," Verdi's "Prayer" from "Othello," Rogers' "Great Peace Have They" and Wagner's "Prayer" from "Tannhäuser."

On Sunday, Oct. 26, Mrs. Treverton gave an organ recital, assisted by Mrs. Davies, soprano, wife of Dr. William W. Davies, lieutenant commander of the medical corps at Opa-a-Locka. Mrs. Davies is a newcomer to Miami and possesses a beautiful lyric soprano voice. The organ numbers were Gordon Balch Nevin's Scherzo, "A Sylvan Idyll," "Song of Sorrow" and Teccata in D minor, James H. Rogers' Miniature Suite, Weaver's "The Squirrel," McAmis' "Dreams" and Harvey B. Gaul's "Easter Morn on Mount Rubidoux."

The third musicale was marked by the presentation of the cantata "Ruth," by Alfred Gaul, Nov. 30 by the young people's choir of thirty voices under the direction of Mrs. Treverton.

For the fourth event Miss Junia Sells, organist of Holy Cross Episcopal Church, will give an organ recital of Christmas music assisted by a chorus of women's voices from Sigma Chi Chapter of Sigma Alpha Iota of the University of Miami, under the direction of Frances Hovey Bergh, Sunday, Dec. 14.

# Skinner

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## For Eclectic Design: More Clarity While Retaining Solo Stops

Medfield, Mass., Nov. 10, 1941.—Dear Mr. Gruenstein: For the past few years I have read with a great deal of interest all the articles which have come out for and against the classic or baroque type of organ and I have felt moved several times to write my own thoughts on the subject. Up till now I have never actually done so, but Ernest M. Skinner's article in the current issue of THE DIAPASON interested me and I am going to sit down and write my small contribution.

It seems to me that there is a lot of arguing about two extreme viewpoints which in general can be settled to advantage by taking a somewhat middle path. While I am not a professional organist, I have been playing in church ever since I was 12 years old, and I have a great love for all good organs and organ music. Also, being quite critical about organ tone, etc., I feel that I am qualified at least to comment on the subject purely from the angle of enjoyment and not with any axe to grind or cause to promote.

In the first place, I am a great lover of classical music, especially that of Bach, whom I admire as the greatest of all organ composers. But I also like others, including the modern school, and even enjoy a transcription once in a while if it makes good organ music. From this I would say in the first place an organ should be capable of interpreting both, especially if it is to please a mixed audience which does not and usually cannot appreciate a whole program of Bach alone. Why do the promoters of the two views insist on sticking to the extreme in each case? It would be unusual for an audience to come to a program to hear only classic music, or on the other hand to come and expect to hear nothing but transcriptions or modern harmony. The ideal organ must please all if it is to become popular.

I think one trouble is that many of the admirers of the classic organ are arguing about a style of organ that was built during the past thirty years, which was orchestral in its nature and was almost on the same general tonal plan as the theater organs which were prevalent a few years ago. I have played many organs of this style which might be called "sweet," but which surely were anything but the real thing when it came to build-up and clarity. Of these, I agree with the promoters of the classic plan in saying that the ensemble should be cleared up and real organ tone introduced. Their lower register was mostly "mud" and the full organ was either entirely lacking or, if it possessed any volume, was unbalanced and screechy. To my mind these instruments hardly deserve to be called pipe organs in the true sense, and it is a pity that so many of them were built along these lines, which at the time no doubt seemed the acme of perfection in organ building.

On the other hand, there are many fine organs, old and new, which are not built along the lines of the baroque organ, which nevertheless possess fine tonal ensemble and also are good from the point of clarity. It is upon these that I wish to comment. Mr. Skinner's article stirred me to write because, while he is arguing against the classic style, I feel that his own instruments in many cases are clear and are ideal for the playing of contrapuntal music. And, of course, as everybody knows, the Skinner organ has been famous for years for its solo voices and orchestral reeds. I am merely using this as an example of what I think is the solution of this never-ending argument. I believe that organs can be and should be built with an aim toward clarity and still possess some of the soft accompanimental effects and solo voices which a large proportion of the public enjoys and which the classicists seem to abhor.

A year or so ago I heard Joseph Bonnet play his wonderful recital at St. Thomas' Church in New York. I mention this organ especially as an example of what I claim to be the true type of church instrument, upon which can be played any music desired, be it classic or modern. If Bach cannot be played on that glorious instrument, then I don't know what I am talking about and a lot of people have been fooled for a long time into thinking they had a good in-

strument. I think Dr. Noble, who presides at St. Thomas' Church, is about as classic in his style as any of these baroque fans, and believe he also is very fond of his old Skinner organ. I don't believe he would be very keen about having a modern clarified ensemble put in his church to take the place of the old instrument. I am just citing this case to try to make clear my own way of looking at the whole thing.

I believe Dr. William H. Barnes of Evanston, Ill., also made some remarks along these lines a year or two ago. I believe he went so far as to suggest the registration for a classic ensemble with enough solo and orchestral effects added to make the organ flexible. There is a large organ in St. Paul's Chapel, Columbia University, built by the Aeolian-Skinner Organ Company which is considered as a classic instrument. I heard E. Power Biggs play the entire organ works of Bach on this organ last fall and enjoyed every note of it. He used the classic portion of the instrument, which I believe is the way Bach should be played, and I would go to hear the whole thing over again if I had the chance; but there still are some very beautiful solo stops on that organ and modern music such as that of Karg-Elert, Vierne and the rest also can be played with great color.

So in ending, I say Amen to Mr. Skinner's article, and from my experience with his work I know he can talk with authority. My hope is that builders of today will strive for more clarity than in the past years, but will still allow the orchestral stops to remain for those who don't appreciate Bach but like to hear the king of instruments. I have come to this opinion after many years of listening to the remarks of those whom I have taken to recitals and to the various comments I have heard on my own music in church work. While there is nothing I would rather hear than the Bach Passacaglia or Great G minor played on a great organ, there still are those to whom these mean nothing, but who enjoy the Meditation from "Thais" or "The Lost Chord." To these people the classic ensemble means nothing; but they go to church every Sunday and listen to the organ prelude. I think it is safe to say that if they had to listen to the organ which was in the Temple of Religion at the World's Fair every Sunday in the year they would begin to come in after the prelude was played. I do not say this because of any dislike for that organ, because I went every time I could to hear recitals there. And while I enjoyed every bit of the music I heard, I know for a fact that many people disliked the music they heard there. Of course, they could not understand why, because they knew nothing of clarified ensembles, but they *did* know that something they were used to hearing in organ music was lacking. What they were used to hearing might in some cases be called "mud," but a great deal of it was not mud, but pure body and foundation, which was lacking in that noble experiment. Let's have more organs on the style of St. Thomas' and not try to limit the resources to a mere classic ensemble.

FRED M. LEIPER.

## Use Mixture-Work, but Not Too Much, Is Plea; Would Combine Ideas

Los Gatos, Cal., Nov. 15, 1941.—Dear Mr. Gruenstein: In his article in the November DIAPASON, comparing modern organs with those of the seventeenth and eighteenth centuries, Ernest M. Skinner makes several statements that invite elaboration even more than agreement.

No one, at least no mature thinker, would dispute for a second the advantages inventive genius has brought to the organ over the years, such as the swell-box, steady wind, improved action and touch, etc.; but some organists have felt that these matters are of less importance than the old primary function of the organ—tonal ensemble—and I agree with them. However, there is no need to give up the one in order to gain the other, and any urge by unseasoned minds to return to primitive mechanisms for the sake of capturing primitive tone is hardly worth refuting.

Tastes change and "progress" comes from a series of fits and starts in the wrong direction, with extremists, like the poor, always with us—an apparently inseparable fringe to the rug of common sense—ready, in their zeal, to carry a good move to the point of absurdity, more burned by love of the subject than lighted by understanding. It is these people, I believe, Mr. Skinner has in mind when he mentions Bach's enemies, and I confess they irritate me. These boys swallow the past whole, without the seasoning of subsequent advances, and have done real harm, in some cases, because of the influence their positions carry. As Vierne is quoted as saying: "They have replaced the faults of the twentieth century with the mistakes of the seventeenth."

All sound organ growth and improvement must be a gradual accumulation of the best ideas of the various epochs and schools of organ design, blended into a homogeneous whole. There is no likely need to throw overboard everything the last fifty years have produced in order to grow. There is just as much need for combining and coordinating ideas as there is for inventing new ones. There has never been a time when the past lacked its zealots and the future its prophets, and the present—thank heaven!—a few with common sense who took what the past had to give and contributed to that sum a little of their own.

It is true, as Mr. Skinner brings out, that all six-foot length pipes sound very nearly alike, and at three inches the similarity is even greater, but an average of six-foot pipes does not convey quite an accurate picture of skillful ensemble-producing mixture-work, for all mixtures are not that high pitched throughout their compass by any means, and there is always the additional factor of the "flavor" imparted by emphasis of the various harmonics. In a good-sized three or four-manual job the mixture-work will afford examples that have the majority of their pipes closer to a foot than to six inches in length, with quite a few of the pipes well over two feet in length, with all the individuality of timbre such a size permits. The presence of a tierce or a flat twenty-first, or breaks from those pitches, imparts such a definite effect as almost to qualify as a differently voiced rank. So, although all chorus mixture-work should be made from diapason pipes, there is a wide latitude of effect to be had from the composition of the ranks, that, if done right, avoids the label of "monotony."

But it is the obvious corollary to this of which the extremists have made too much. I mean the importance of mutation ranks. The mutations have their use and value, but it is limited, and any attempt to make more of them than that certain limited use is a mistake. Any advocacy of the plan of replacing with mutations such established colorings as the clarinet, for instance, is a step backward. There is an ancient flavor to the jingle of mutation combinations that works well in intermanual contrasts, but there is a dreadful sameness to them after short use. The piquant tints to be had from 8-ft. and 4-ft. flutes, etc., plus nasards and tierces, is interesting, but it is not an acceptable permanent substitute for real individual stop colorings any more than is the stuff you get from electrical substitutes for the organ.

Here lies the real danger. Mr. Skinner's article says: "It is stated in our time that for a perfect ensemble individual characteristics must be subordinated." The accuracy of this is a matter of degree. The extremists of today have erased vivid individual colorings from the organ ensemble and have offered us the substitute of mutation colorings. It was good in 1690, but times have changed. It is still good, for a little while, but we have other things that are even better now. Certainly it is obvious that no real ensemble can be had from a group of recalcitrant voices that yield the impression of Mussolini, Stalin, Napoleon and Hitler all talking at once. But neither is it necessary to emasculate and make drab the standard organ tones the years have produced. The more valuable organ, if the truth is to be brought out, comes closer to the former mistake than to the latter.

Today we hear strings that are big dulcianas. Such stops are lovely and useful, and, having little departure from diapason timbre, blend to the point of submergence. But they do *not* convey color in the true string sense, as a 58-scale viol will. Well-voiced viols of this size yield something truly contributory, immensely effective, meltingly beautiful. There is no excuse for getting away from that kind of tone or leaving it out of even a small scheme. If the argument is advanced that such timbre will not conform to ensemble and the big dulciana will, then the immediate answer is that the big dulciana is so swallowed up that it adds nothing to ensemble. Its contribution is negative—and it takes an optimist to believe that a negative contribution is value received. When this emasculation is applied to the rest of the stops—especially the non-chorus voices—you get a narrow, restricted color spread, an inhibited emotional appeal, and a full organ in which there are actually too few harmonics! This emasculation trend sinks of its own weight when you consider this last item.

I want to digress for a moment to say that while many organists feel that American design and installations of the 1933-41 period provide by far the finest work this country has ever known, those instruments now regarded so highly in which this drab tendency is worked out, will, in time, come to be known for what they are—cold, monochromatic jobs, in which ascetic repugnance to romanticism is carried to an unjustifiable extreme. We have *too much* blankety-blank cohesion and homogeneity for our own lasting good.

All art is a matter of degree. Too much is as bad as too little. But there is usually a happy, sensible mean, and in apportioning colors to organ stops, the best results come from using primary colorings—true examples of each class of tone—if they are not too loud. Put in the real thing, but in small quantity. You wouldn't think of diluting nutmeg or pepper—you merely use less. These spices are the true variety of organ tone, to invert the proverb, and they must not be adulterated. I feel sorry for those who honestly (at this time) are satisfied with mutation replacement of the actual variety of individual stops. The trouble is, of course, subjective.

Pursuing the idea a bit farther, I know of plenty of eighty-register four-manual organs of the past ten years into which forty of the voices sink without a trace. Draw stop after stop and the ear will hear nothing added. Sheer waste. One does not necessarily expect a substantial increase in power from this addition of the softer voices, but he justly expects an increase in richness. Drab plus drab adds up to drab, with *all* the harmonics, therefore, to be supplied by mixture-work. This is an ineffable loss.

Remember those billboard posters of oranges that glitter even at a distance? The color artist knows that if he paints them one shade of true orange the glitter will not glit. So he daubs splotches of red adjacent to yellow, and the result scintillates. So in a big church bold colors are indicated, and will combine and each add its overlay of harmonics to the vast harmonic cloth of full organ. Light should also come from *within*—rather than exclusively from (mixtures) without. As Gertrude Stein might say: "Of course, of course, of course, of course."

Even a small two-manual of, say, ten stops, should not lack vivid colors. One dare not be as daring with small work in small churches as he can be with large

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in large, but he can do far more than suggest real color. If all the major stops are, as diapasons, flutes, strings and reeds of similar harmonic development, they will blend and the little organ will be a thriller. Like intensity of color blends with like intensity of different basic color. If your string is medium keen, your diapason somewhat "geigenish," your flute not too large-scale and your reed fairly trumpety, you will get an ensemble first shot out of the box. How much more intellectual and emotional ground it will cover than a repressed diapason, a quasi-string, a restrained tromba! Or, such a scheme as diapason, gemshorn, big dulciana, mixture and no reed. If you want it to accompany plainsong and play pre-Bach, then get the drab job—and also join a monastery.

The richest of all big organ ensembles comes from a Schulze basis diapason chorus with several mixtures leading up to an *FFF* climax, trumpety reeds, real strings and vivid flutes, in which everything joins in. It is better to err on the vivid side than on the repressed side. The Toscanini system leans that way. Diana was not the patron saint of organs.

J. B. JAMISON.

**Checks Up on Mr. Skinner.**

San Francisco, Cal., Nov. 6, 1941.—Dear Mr. Gruenstein: I don't think that all of Mr. Skinner's statements in his article "Modern Organ Ahead as Compared with Old" (in November *DIAPASON*) are justified. It is not true that the baroque organ "was used simply as a background for the chorus and the orchestra." Quite to the contrary. Music history shows that the organ recital at that time was much more alive than today. Take among many other reports only the life of Handel, or Bach's pilgrimage to Buxtehude's far-famed Lübeck recitals. After all, for what other reason and use did Bach and all his forerunners and contemporaries write such a large number of solo organ works?

Mr. Skinner states that stops lose their color distinction in the range of the highest octave. That proves little, since he, of course, admits the distinction of colors in the normal medium range and most music calls for just this range. It is true that a mixture makes more use of the highest octave than other stop families, but there are also many mixture pipes speaking on lower pitch. This kind of arguing, therefore, cannot say anything conclusive about the artistic value of mixtures.

Mr. Skinner denies that the old organ stops, on account of low pressure, had "character, distinction and the individuality which marks the work of art." He praises the beauty of the modern organ—justly—which, in this connection, however, implies that the old instrument, by contrast, had no beauty and was unable to inspire. Well, if that were so, we may be absolutely sure that a Bach would never have made the organ the vehicle for his loftiest, most eloquently beautiful melodies again and again. Does Mr. Skinner really believe that Bach devoted all that incomparable creative power of his to the organ, being satisfied and trusting that 200 years later an organ would be built equal to the beauty of his work? I have listened to old music played on some of the old instruments of adequate size and good workmanship and could not help but admire the beauty, character and variety of the different tone families.

All this does not indicate by any means that this writer (who incidentally uses a beautiful four-manual Skinner himself) favors the return to the tracker action, old design, low pressure, etc. I am but one of the vast majority of organists who agree perfectly with Mr. Skinner that the modern American organ is a wonderful instrument and is going to stay, for reasons I do not have to go into here. But I definitely think that the stand for the new type does not have to be taken by making misstatements and by denying the virtues of the Skinners of olden times so belligerently.

LUDWIG ALTMANN.

**Links One with Friends.**

Maplewood, N. J., Oct. 14, 1941.—My dear Mr. Gruenstein: I must tell you how much I enjoy *THE DIAPASON*. It is so stimulating to read of the fine musical work being done all over the country, and often it is the only link between old friends and acquaintances, about whom one would never hear except for *THE DIAPASON*'s news. Very truly yours,  
ZARINA HICKS HARVEY.

**Straube as a Convert  
Is Quoted by Covell  
in Reply to Skinner**

Newport, R. I., Nov. 10, 1941.—Editor of *THE DIAPASON*: I am tempted to comment on Mr. Skinner's rather amusing remarks, as printed on page 22 of your paper for November. First let me assure Mr. Skinner that what he writes will not, so far as I am concerned, be consigned to the waste-basket: I value the bound volumes of *THE DIAPASON* which I have kept for some years on my shelves far too zealously to cut them up for this purpose!

It seems to me that Mr. Skinner is quoting rather extensively, albeit not literally, from that masterpiece of romantic organ-architectural delusion, Bishop Wedgwood's "Dictionary." The reference to the "din" of mixture-work is a key: why not speak of the "fierce din," as did Wedgwood? And again there crops up that old heresy that apparently never will down—the notion that mixtures were "added" to the organ (whereas they had been essential to the organ from the most remote times) and that they were "introduced" to meet "the requirements of large bodies of singers" (Wedgwood) since it was impossible to get "a massive volume of good sustaining foundation tone" (Wedgwood) as "the organs of Bach's time were universally short of wind" (Skinner). See how neatly these ideas dovetail together—a clear indication of the similarity of their origin!

I would like to ask Mr. Skinner questions. First, how many "organs of Bach's time" has he heard? Second, how much music by Bach and by his predecessors has he heard on such organs? Third, how many recent organs built in accordance with the fundamental principles of German organs of the early eighteenth century has he heard played, in recital or informally? Answers to these questions would be informative. I might suggest that, in the present world emergency, Mr. Skinner might avail himself of several excellent records of early German organs, on which Bach and pre-Bach music is most competently played, which, in lieu of a visit to actual instruments, are most illuminating.

Another "old-timer," in the way of argument for the so-called "modern" organ—that is, that Bach would have revealed in the "splendid" new tones that voicers have produced in recent years—seems to me best refuted by quoting from an excellent treatise on the subject which appeared some years ago from the hand of Dr. Karl Straube. This is the introduction (English translation) to the new edition of his "Alte Meister des Orgelspiels" (Leipzig, Peters, 1929). Dr. Straube, as is well known, was a full-fledged romantic in his earlier days, as he freely confesses. Indeed, he went so far as to prepare and publish an elaborate edition of Bach, so edited, with complicated abrupt shifts in registration and with all sorts of changes of manual so as to "solo" inner voices of the fugues, as to be almost unplayable. He was, then, of the generation fully in accord with the ideas of musical "evolution," so well expressed by Wagner and Liszt and, to a more moderate extent, by that more universal musical genius, Brahms. Starting from that environment, it is not surprising that he should have shown marked tendencies toward elaborate sprinkling of *ffff's* and *pppp's* and continuous *roll-schweller* gymnastics throughout his editing. His first collection of the "Alte Meister" (1904) is a thoroughgoing example of this point of view. But see what he says in 1929:

"We can no longer accept the opinion set forth in the preface to the first volume of the 'Old Masters,' that all the means of expression available in a modern instrument should be employed to obtain an interpretation calculated to make a strong emotional impression. Nevertheless, the volume retains its historical value as a document of a time still closely connected with the *mentality* of the *Romanticists*. [Italics mine.] The organ of today [that is the modern organ, with all the "improvements" of Mr. Skinner and his contemporaries], however, has proved an unfit medium for conveying the serenity and grandeur of works which have their roots in religious belief. \*\*\* Every organist who aspires to something higher than indulging the senses in a mere

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mass of sound effects must wish to express as truly as possible the genuine character inherent in the works belonging to the great period of organ composition. \*\*\* The aim of an organist can no longer be a desire to give a temperamental and subjective interpretation, but to render positively, faithfully, and with the least possible output of emotion, the given work as it presents itself in its own architecture. Subjective interpretation belongs to the period after 1750, and only by discarding [italics mine] it can the organist hope that the deeper sense and eternal significance embodied in those early works of art may be revealed. \*\*\* In 1904 the devices of the "modern organ" held full sway; today there has arisen a young generation of organists animated by the desire to do the fullest justice to every artistic style according to the precepts decreed by its period."

What a splendid piece of self-criticism and intellectual honesty is this "foreword" by Dr. Straube! Here was a man fully imbued with the romantic point of view, who, in his later years, came to see the impasse into which such a psychology of music inevitably leads, and who was broad-minded enough to cast overboard the ideas of a whole lifetime of music and to embrace in their place ideas set forth by a new generation so much younger than his. Would that more of us had as liberal and generous a point of view!

WILLIAM KING COVELL.

**Concerning Vibrato.**

New York, Oct. 27.—Editor of *THE DIAPASON*: In our peregrinations from concert to opera we have observed very definite proof of the universality of music as a language—there prevails one form of expression which would seem to be universal in that all musical performances portray a style that is common to all and known to us as "vibrato." Be it quartet, singer or instrumentalist, this style is inescapable and is even to be heard from the untutored carol singers who frequent the alleys of apartment houses. We feel that a whole symphony orchestra might be persuaded to pulsate in the manner of the "movie" organ—a form of amusement still tolerated. Although it is common to see the left hands of the string section shaking with fervor as well as to hear the nervous breathing of the wood-wind, we have yet to hear this emotional shivering among the trombones and tubas. Organists also have a great affection for the tremulo stop, while those of the radio, for some unknown reason, find it indispensable.

Now we ask: Why is this? That vibrato and tremolo are suggestive of emotion we grant, but we maintain that music has the power to produce far greater emotion and more effective emotion by many other more musical means. A continuous vibrato sickens the true music-lover in the same way that a steady diet of ice cream sickens the stomach. Moreover, it is an abnormal form of musical expression when used in the wrong place or continuously—in fact, it is almost as unmusical as the cacophony usually heard on a "movie" organ.

Perhaps we should distinguish here. The Greeks of early times, who at least were wise, were also very accurate and definite, and they preferred to distinguish between *music* and *amuse*. Music was for the mind and amusement was for the senses. This, of course, is the whole

question: Does it mean that our audiences demand that all notes must receive an emotional vibration and that music appeals only to their senses? Does it mean that they have forsaken music and prefer amusement, or that they consider music to be amusing? Let us hope not, for it would lead to the ultimate banishment of it all the classics.

R. MILLS SILBY.

**In Memory of Charles Galloway.**

Watsonville, Cal., Nov. 11, 1941.—My dear Sir: "Recalling the Past; twenty-five years ago in this month's issue." Your reference to the new Kilgen organ and to Charles Galloway, organist. On a visit to St. Louis last month I was much pleased to see a beautiful tablet in St. Peter's Church as a memorial to our lifelong friend. The inscription reads as follows:

To the Glory of God  
and in memory of  
CHARLES GALLOWAY  
1871—1931

For over thirty-five years organist and choirmaster of this church. The memory of his musical genius and purity of soul is the inspiration and priceless heritage of an unnumbered multitude.

This is indeed a befitting appreciation—a compliment to the man and to the artist, and a token of sincere love and admiration on the part of the church and its loyal members. Very sincerely,  
H. F. BERKLEY.

**Contest Number Correction.**

Chicago, Nov. 5, 1941.—Dear Mr. Gruenstein: I find that we mailed you some wrong information regarding the requirements for the organ contest sponsored by the Society of American Musicians. It should have read "Allegro from the Second Symphony by Vierne," rather than "Allegro from the First Symphony." I wonder if you could correct this error in the next issue of *THE DIAPASON*.

Sincerely yours,  
FRANK VAN DUSEN.

**Looks Forward to Each Copy.**

Plymouth Church, Seattle, Wash., Oct. 23, 1941.—Gentlemen: May I say how very much I enjoy reading *THE DIAPASON* and how I look forward to each copy of it. I have received it for many years and would greatly miss it if I could not secure it. Sincerely,  
ARVILLE BELSTAD.

**CLAIRE COCI IS ENGAGED  
FOR LONG LIST OF RECITALS**

Claire Coci recently appeared in Nashville as guest soloist at the tri-state convention of the American Guild of Organists, when she played at both Vanderbilt and Fisk Universities. On Nov. 24 she appeared at Grand Rapids in the Guild recital series arranged by C. Harold Einecke. On Nov. 28 Miss Coci was featured as guest organist on the occasion of the tenth anniversary celebration of the Joslyn Memorial in Omaha, Neb., and on Dec. 2 she is to play in Scranton, Pa., a re-engagement from last season. On Jan. 4 Miss Coci will appear at the Second Presbyterian Church in Philadelphia and on the 21st she will start her third transcontinental tour with a performance at the Toledo Museum of Art.

## Programs of Organ Recitals of the Month

**Dr. Alexander McCurdy, Philadelphia, Pa.**—In a faculty recital of the Curtis Institute of Music at Casimir Hall Nov. 11 Dr. McCurdy played a program made up of the following: Chorale Preludes, "All Praise Be unto Thee," "In Thee Is Gladness," "Lord, Hear Me Call," "Christ Lay in the Arms of Death," "Hark, a Voice Saith, All Are Mortal," "Our Father Who Art in Heaven," "O God, Have Mercy," "Rejoice, Christians" and "In dulci Jubilo," Bach; "The Legend of the Mountain," from "Seven Pastels from the Lake of Constance," Karg-Elert; Scherzetto from "Twenty-four Pieces in Free Style" and Cantabile and Finale from Second Symphony, Vienne.

**Pietro Von, New York City**—In a brief recital preceding low mass at St. Patrick's Cathedral Nov. 16 Mr. Von, organist of the cathedral, played: "Pregliera," Ravanello; Pastorale (new), Russell White; Suite in F minor (new), Robert Alexander; "Marcia," Ballino.

**Alfred Ashburn, Altoona, Pa.**—Mr. Ashburn played the following program Nov. 6 as the first in a series of three recitals on the new Müller organ in Trinity Church, Altoona: Fantasie and Fugue in G minor, Bach; "Komm, süßer Tod," Bach-Fox; Voluntary on the 100th Psalm-tune, Purcell; "Deck Thyself, O My Soul," Brahms; "Aria Semplice" and "Appassionata" (Cycle of Eight Short Pieces), Karg-Elert; "Romance sans Paroles," Bonnet; Andante: Cantabile, Fifth Symphony, Tschalkowsky; "Redset," Edmundson; Allegro, First Symphony, Maquaire.

**Clarence Helsing, Providence, R. I.**—Mr. Helsing, organist and choirmaster of the Gloria Dei Church, gave a recital there Oct. 20. The program was as follows: Fantasie and Fugue in G minor, Bach; Chorale Prelude, "Vater unser im Himmelreich," Bach; Allegro from Trio-Sonata 1, Bach; Andante, Stamitz; "Piece Heroique," Franck; Pastorale, Rheinberger; "Improvisation Caprice," Jongen; Chorale Improvisations, "Wie wohl ist mir" and "Lobe den Herren," Karg-Elert; "Clair de Lune," Vienne; Finale from Symphony 2, Vienne.

**Claribel Thomson, Philadelphia, Pa.**—The following program was presented by Miss Thomson at the First Presbyterian Church, Lynchburg, Va., Nov. 18: "Herzlich thut mich verlangen," Brahms; Fugue in C major, "Liebster Jesu, wir sind hier" and "Nun freut Euch," Bach; "La Nativité," Langlais; Prelude and Fugue in G minor, Dupré; "Rhosymedre," Vaughan Williams; Passacaglia, Scott; Introduction, Passacaglia and Fugue, Willan.

**Allan Bacon, Stockton, Cal.**—Mr. Bacon gave a lecture-recital devoted to modern organ literature at the College of the Pacific Nov. 25. The selections played were the following: French School—Second Symphony, Vienne; Arabesque, Vienne; "Ave Maris Stella," Dupré; "The Tumult in the Praetorium," de Malein-greau, and Finale from Second Symphony, Widor. German School—Tocatta in D minor, Reger, and "The Nymph of the Lake," Karg-Elert. British School—"Lament," Jenkins; Prelude on the 136th Psalm, Wood; Psalm Prelude, Howells. American School—Tocatta on "O Filii et Filiae," Farnam; "Angels" (from Suite "Men and Angels") (transcribed for organ by Lynnwood Farnam), Ruggles; "Requiescat in Pace," Sowerby; "Canyon Walls," Clokey; "To an American Soldier," Van Denman Thompson; Tocatta in Modern Style (by request), Allan Bacon.

**Paul Callaway, Washington, D. C.**—Mr. Callaway, who gives a recital at the Washington Cathedral on the first Sunday of every month, immediately after evensong, played the following compositions Nov. 2: Fantasie and Fugue in G minor, Bach; "L'Orgue Mystique," Tournemire; Chorale Prelude, "St. Flavian," and Roulade, Bingham; "In Paradisum" and Tocatta, "Thou Art the Rock," Mulet.

**Maitland Farmer, F. R. C. O., Toronto, Ont.**—Mr. Farmer is engaged in giving a series of three monthly recitals Tuesday evenings at St. Paul's Church. Oct. 7 he played this program: Theme and Variations, Neruda; Psalm Prelude No. 1, Howells; Sonata No. 1, Bach; "Faux Pollets" ("Will-o'-the-Wisp"), Vienne; Chorale Preludes, Op. 65, book 1, Karg-Elert; Chorale No. 1, Franck.

On Nov. 4 the offerings consisted of the following: Allegro Giocoso from Sonata in

E flat, Bairstow; Psalm Prelude No. 2, Howells; Second Trio-Sonata, Bach; Tocatta in G, Dubois; Eleven Chorale Preludes, Op. 65, book 2, Karg-Elert; Chorale No. 2, Franck.

For Dec. 2 Mr. Farmer has selected the following program: Postlude, Gilbert; Psalm Prelude No. 3, Howells; Sonata No. 3, Bach; "Christmas Eve," Reger; Eleven Chorale Preludes, Op. 65, book 3, Karg-Elert; Chorale No. 3, Franck.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—Mr. Steuterman was assisted by Myron S. Meyers, head of the piano department of the Memphis College of Music, in his 112th recital at Calvary Episcopal Church Sunday afternoon, Nov. 9. The program included: Concerto No. 2, in B flat, Handel; Ballade, Op. 30, Dupré; "Notturmo," Respighi; "Reflections in the Water," Debussy; Intermezzo and Scherzo, Clokey; Symphonic Variations, Franck.

**Elizabeth Russell Shufelt, A. A. G. O., Burlington, Vt.**—Miss Shufelt was heard in a recital at St. Paul's Church Sunday evening, Oct. 26, and presented the following program: Prelude in B minor, Bach; Chorale Preludes, "Lord, Now Open Wide Thy Heaven," "Now Blessed Art Thou" and "In Thee Is Gladness," Bach; Westminster Suite (manuscript), Purcell-Whitehead; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Chant de May," Jongen; "Requiescat in Pace," Sowerby; "Ronde Francaise," Boellmann; "Thou Art the Rock," Mulet.

**Earl B. Collins, Pittsburgh, Pa.**—In a recital at the Pittsburgh Musical Institute Oct. 21 Mr. Collins, a member of the faculty, presented the following program: Chorale, "In Memoriam," Alfred Johnson; Chorale Prelude, "Jesus Christus, unser Heiland," Bach; "Come, Sweetest Death," Bach-Fox; Prelude in E flat, Bach; Scherzo, Rousseau; "Elegie," Flor Peeters; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; "Song of the Lonely Njeri," Saxton; "Carillon," Vienne; "Donkey Dance," Elmore; Tocatta, Fifth Symphony, Widor.

**William Lester, D.F.A., Chicago**—Dr. Lester was presented by the young adult fellowship of the New First Congregational Church in a recital Sunday evening, Nov. 16. His program consisted of the following numbers: Overture to Christmas Cantata, Bach; Chorale Preludes, "In Thy Service Will I Ever," "Praise to the Lord, the Almighty," and "Now Thank We All Our God," Karg-Elert; Prelude, Corelli-Clokey; Pastorale, Traditional-Clokey; "Thakay-Yama," Miller; Scherzo-Caprice, Rowley; piano and organ, Andante and Allegro Appassionato, Schumann (piano, Elizabeth Smale; organ, William Lester); "Suite Romantique," Lester.

**Max Garver Miranda, A.A.G.O., Lincoln, Ill.**—Mr. Miranda, head of the department of music at Lincoln College, gave a dedicatory recital Oct. 26 on the organ in the Central Presbyterian Church of Petersburg, Ill. The occasion marked the addition of harp and chimes to the McKinley memorial organ, in memory of Robert J. Frackleton. The additions were installed by Warren B. Gratian. Mr. Miranda's program consisted of the following: Overture to "Alcina," Handel; Air from Suite in D, Bach; "Jesus, Joy of Man's Desiring," Bach; Tocatta and Fugue in D minor, Bach; Fountain Reverie, Fletcher; Meditation, Sturges; "To the Evening Star," from "Tannhäuser," Wagner; "Flat Lux," Dubois; "The Bells of St. Anne de Beaupre," Russell; "The Nightingale and the Rose," Saint-Saens; "An Old Music Box," Goossens; "La Concertina," Yon; Concert Variations in E minor, Bonnet; "Black Swan at Fontainebleau," James Francis Cooke; "Au Couvent," Borodin; "Ronde Francaise," Boellmann; "March of the Little Lead Soldiers," Piene; Tocatta from Fifth Symphony, Widor.

**Robert W. Morse, New York City**—Mr. Morse has begun a series of recitals on Sunday afternoons at 5 o'clock in St. John's Episcopal Church, the first recital taking place Nov. 16. Dates and programs for the series include the following: Nov. 16—Tocatta, Sweelinck; Fugues, Krieger-Telemann-Frescobaldi-Buxtehude; Chaconne, Couperin; Menuet, Bach; Pastorale, Presto, Scarlatti; Sonata 1, Gullmant; Aria, Handel.

Nov. 30—Prelude and Fugue, Krebs; Cantilena, Scheidt; "The Carman's Whistle," Bird; Sarabande, Handel; "Elegie," Woodman; Prelude, Jacobi;

"Carillon-Sortie," Mulet; Sonata 1, Hindemith.

Dec. 14—Tocatta, Speth; Sarabande, Fischer; Partita, Frescobaldi; Two Transcriptions, Handel; "Lohengrin," Wagner; Three Chorale Preludes, Brahms; "Soutenir," Lemare; Finale to Symphony 1, Maquaire.

Jan. 4—Biblical Sonata, Kuhnau-Nevins; "Bible Poems," Weinberger; Early American Psalm-Tune and Variations, Van Noordt; Credo, Bach; Baptismal Song, Meyerbeer; "Evening," Franz; Postlude for Feast of the Assumption, Gullmant.

Jan. 15—Fugues, Albrechtsberger-Mozart-Glazounow; "Christ in Bethlehem," Bach; "Sacrifice Rustique," Paladilhe; "Episode," Copland; Meditation, Widor; "Piece Heroique," Franck.

Feb. 1—Fantasia, Merkel; Air and Variations, Breilh; "Poem," Agnus Dei; Tocatta, R. W. Morse; Rhapsody, Saint-Saens; Trio, Rousseau; Allegro from Symphony 6, Widor.

Feb. 15—"St Ann's" Fugue and Three Chorale Preludes, Bach; Three Hymn-Tune Improvisations, Thiman; Fantasy on "Lyra Davidica," R. W. Morse; Works on the Tune "O Filii et Filiae," Gullmant, Loret, Verrees.

March 1—Sonata for Organ, G. F. Morse; Aria, "There Is a River," G. F. Morse; Chorale in E, Pastorale, Finale in B flat, Franck.

March 15—Symphony, Sowerby; "Noel" and "In Paradisum," Mulet; Six Grand Preludes, Dallier.

**Russell Hancock Miles, M.Mus., Urbana, Ill.**—Professor Miles, who gave the University of Illinois recital Nov. 9, played these compositions: Prelude in E minor, Bach; "Benedictus," Reger; Fantasie in A major, Franck; Andante, Debussy; "Dawn," Jenkins; "Twilight at Fiesole," Bingham; Andante Espresso and Fugue, from "Sonata Cromatica," Miles.

**Marshall Bidwell, Mus.D., Pittsburgh, Pa.**—Dr. Bidwell played the first of a series of programs of works of living American composers as his Sunday afternoon offering in Carnegie Music Hall Nov. 2. The compositions used were the following: Concert Prelude in E, Dethier; "The Bells of St. Anne de Beaupre," Russell; "Canyon Walls" and "An Old Irish Air," Clokey; "La Brume (Mist)," Gaul; Finale from First Sonata, Borowski; "Anno Domini 1865," Alan Floyd; "The Squirrel," Weaver; Nocturne, "Bells through the Trees," Edmundson; Caprice and "From the Land of the Sky-Blue Water," Cadman; Concert Study, Yon.

Dr. Bidwell gave his second Bach recital of the season Nov. 8 and the list of offerings included: Chorale Prelude, "Awake, a Voice Is Calling"; Tocatta in F major; Chorale Preludes, "Deck Thyself, My Soul, with Gladness" and "Now Rejoice, Dear Christians"; "Safely the Flocks May Pasture," Bach-Johnson; Tocatta, Adagio and Fugue in C major; Air, "Come, Gentle Death," arranged by Virgil Fox; Allegro from Trio-Sonata No. 1; Passacaglia and Fugue in C minor.

**W. James Marner, Evanston, Ill.**—Mr. Marner, organist of Seabury-Western Theological Seminary, played the following program in a recital Sunday afternoon, Nov. 9, on the three-manual Müller organ in the Chapel of St. John the Divine at the seminary: Third Sonata, in C minor, Gullmant; "An Elizabethan Idyll," Noble; Pastorale from "Le Prologue de Jesus," Traditional; Prelude and Fugue in E flat major ("St. Anne's"), Bach; Prelude, Clerambault; Sarabande, Corelli; Pastorale from Second Symphony, Widor; Finale from Second Symphony, Widor.

**Harry E. Cooper, Mus.D., Raleigh, N. C.**—Dr. Cooper presented the following program Oct. 29 in the first faculty concert of the season at Meredith College: Chorale Preludes, "Have Mercy on Me" and "Comest Thou, Jesus, now from Heaven," Bach; Fugue in D major, Bach; Tocatta on "From Heaven High," Edmundson; Pastorale, Wachs; "Christus Resurrexit," Ravanello; Cradle Song, Kreisler; Concert Study, Yon.

**Eunice Lea Kettering, F.A.G.O., Ashland, Ohio**—Miss Kettering, head of the music department at Ashland College, gave the first of a series of faculty recitals in Trinity Lutheran Church Sept. 30 and presented this program: "In Dir ist Freude," Bach; "Sister Monica," Couperin; Allegro from Concerto No. 13, in F major ("The Cuckoo and the Nightingale"), Handel; Chorale in A minor, Franck; "Praeludium," Jarnefelt; "The

Lord into His Garden Comes," Kettering; Concert Study, Yon.

**John Summers, Little Rock, Ark.**—In an "hour of organ music" at the First Methodist Church Sunday afternoon, Oct. 12, Mr. Summers played these compositions: Cathedral Prelude and Fugue, "Lord, for Thee My Spirit Longs," and Tocatta and Fugue in D minor, Bach; Prelude in D minor, Clerambault; Andante, Franck; Cantabile from Second Symphony, Vienne; Scherzo and Finale from Fourth Symphony, Widor; "Finlandia," Sibelius.

**Edward Johe, Meadville, Pa.**—In a recital Sunday afternoon, Nov. 2, at Ford Memorial Chapel, Allegheny College, Mr. Johe played a program consisting of the following compositions: Trumpet Tune, Purcell; Sarabande, from Sixth Violoncello Suite, Bach; Prelude and Fugue in D major, Bach; Gavotte, Dethier; Chorale in A minor, Franck; Andante Cantabile, from Fourth Symphony, Widor; Londonderry Air, arranged by Sanders; "Sunrise," from Suite, "Hours in Burgundy," Jacob; Tocatta, Dubois.

**Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.**—Dr. Stiven, who played the University of Illinois Sunday recital Nov. 2, selected the following program: Chorale Preludes, "Valet will ich Dir geben" and "Von Gott will ich nicht lassen," Bach; Fantaisie in C major, Franck; Improvisations, Op. 150 (Allegretto and Poco Lento), Saint-Saens; "Harmonies du Soir," Karg-Elert; Concert Overture in C minor, Hollins.

**Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.**—Mr. Webber gave his first recital of the season at the Idlewild Presbyterian Church Sunday afternoon, Oct. 26, and had the assistance of his choir. A congregation of 1,000 was present for the opening of the fourth year of these recitals. Mr. Webber played: "Le Bonheur," Hyde; Siciliano, Bach; "Elegie," Peeters; Overture to "Midsummer Night's Dream," Mendelssohn; Theme and Variations, Thiele; "Sportive Fauns," d'Antalfy; "Deep River," Burleigh; Finale from Second Symphony, Widor.

**J. Max Kruwel, Kansas City, Mo.**—Mr. Kruwel, organist and director at the Linwood Methodist Church of Kansas City, visited his old church, Salem Evangelical at Quincy, Ill., Oct. 15 and gave a recital which old friends and fellow organists from near and distant points came out to hear. The program was made up as follows: "In Thee Is Gladness," "If Thou but Suffer God to Guide Thee" and Fantasie in G minor, Bach; Adagio, Recitative and Allegro, First Sonata, Mendelssohn; "Adoration," Rockwell; "The Bells of St. Anne de Beaupre," Russell; "The French Clock," Bornschein; "The Song of the Basket Weaver," Russell; Autumn Sketch, Brewer; "Tranquillity," Kruwel; "Confidence," Kruwel; "Let There Be Light," Dubois.

**Captain A. Scovell, Boonville, Mo.**—Captain Scovell of the Kemper Military School gave a program of organ music at the Presbyterian Church Sunday evening, Oct. 26, and made use of the following compositions: Meditation, Bubeck; Pastorale, Gullmant; "Prayer and Cradle Song," Gullmant; "Fireside Fancies," Clokey; "At the Foot of Fujiyama," Gaul; "The Nightingale and the Rose," Saint-Saens; "The Old Music Box," Scovell; "Londonderry Air," Old Irish; Grand March from "Aida," Verdi-Shelley.

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—Mr. Bush's recital at the Joslyn Memorial for the Society of Liberal Arts Sunday afternoon, Nov. 9, was marked by the performance of the following program: Fugue in B minor on a Theme by Corelli, Bach; "Sheep May Safely Graze," Bach; Sarabande, Corelli; Finale from "St. Matthew Passion," Bach-Widor; Berceuse, Jarnefelt; Allegro Vivace from Symphony 1, Vienne; "Dedication," from the "Looking Glass" Suite, Taylor; "Dance of the Apprentices" and Finale from "The Mastersingers," Wagner.

**Kingsley Ganson, Cleveland, Ohio**—Mr. Ganson, organist of Christ Church, was heard in a recital at St. James' Church, Painesville, Ohio, Sunday afternoon, Oct. 19, at which time he played: "Obra de Octavo Tono Alto," Sebastian Aguilera de Heredia; Fantasia in C minor, Bach; Fantasia in G major, Bach; Concerto in F (Allegro), Handel; Prelude and Fugue in F minor, Handel; Sixth Sonata, Mendelssohn; Three Short Hymn Preludes, Kingsley Ganson.

## Programs of Organ Recitals of the Month

**Mario Salvador, A.A.G.O., St. Louis, Mo.**—Mr. Salvador, organist and director of the choir at the St. Louis Cathedral, played the following works in a recital at the cathedral on the evening of Nov. 18: Chorale from Seventh Symphony, Widor; "Toccata et Corale," Karg-Elert; Improvisation on a hymn to St. Anne, Salvador; "Perpetuum Mobile," Reger; Fugue in D major, Guilmant; Passacaglia, Bach; "La Melodie Interieure," Grunenwald; Scherzo, Second Symphony, Vierne; "Ave Maris Stella," Widor; "Etude de Concert," Bonnet.

**Eugene L. Nordgren, Wausau, Wis.**—In a recital at the First Presbyterian Church on the afternoon of Nov. 2 Mr. Nordgren played: Toccata, Adagio and Fugue in C major, Bach; Trumpet Voluntary, Purcell; "Variations de Concert," Bonnet; Menuet, Clewell; "The Soul of the Lake" (from "Seven Pastels of the Lake of Constance"), Karg-Elert; "Told by the Camp-Fire," Goodwin; "Jagged Peaks in Starlight" (from "Mountain Sketches"), Clokey; Festival Toccata, Fletcher.

**J. Trevor Garmey, F.A.G.O., New York**—Mr. Garmey gave a recital Sunday afternoon, Nov. 2, at the Union Church of Bay Ridge, Brooklyn, and presented the following program: Fantasie in G minor, Bach; Sonata 6, Mendelssohn; "The Curfew," Horsman; Trumpet Tune and Air, Purcell; "Lied des Chrysanthemums" and "Elves," Bonnet; "The Little Red Lark," Clokey; Passacaglia from Sonata in E minor, Rheinberger.

**Allanson G. Y. Brown, F.R.C.O., F.C.C.O., Ottawa, Ont.**—Mr. Brown gave a recital at St. Peter's English Lutheran Church Sunday evening, Nov. 9, playing these compositions: "Water Music," Handel; "Divertimento," Mozart; Toccata for Flute, Yon; Theme with Variations, Haydn; Toccata and Fugue in D minor, Bach.

**H. Wellington Stewart, Canton, N. Y.**—In a recital Nov. 2 at St. Lawrence University Mr. Stewart presented this program: Chorale No. 2, in B minor, Franck; Four "Bible Poems," Weinberger; "Prayer" from "The Jewels of the Madonna," Wolf-Ferrari; "Wind in the Pine Trees," Clokey; Prelude and Fugue on B-A-C-H, Liszt.

**F. Carroll McKinstry, Springfield, Mass.**—In a recital Sunday evening, Oct. 26, at the Church of the Unity—one of a series featuring the ten symphonies of Widor—Mr. McKinstry presented this program: Second Symphony, Widor; Prelude, Clerambault; First Concerto, Bach; "Twilight at Flesole," Bingham; "Variations de Concert," Bonnet.

**W. Arnold Lynch, Topeka, Kan.**—Mr. Lynch played the last of a series of Friday noon recitals at the First Presbyterian Church Nov. 28 and his program was made up as follows: "Exultemus," Kinder; "The French Clock," Bornschein; Fugue in G minor (the lesser), Bach; Allegro Vivace from Fifth Symphony, Widor.

**Harold Heeremans, New York City**—Preludial recitals by Mr. Heeremans at the Church of the Saviour, Brooklyn, in November were marked by the performance of these works: Prelude, Fugue and Chaconne, Buxtehude; Andante Tranquillo, Whitlock; Fugue in E flat ("St. Anne"), Bach; Prelude and Fugue in C minor, Bach; "Now Thank We All Our God," Bach-Grace; "Alla Siciliana" (Concerto 5), Handel; Prelude in G, Mendelssohn; "Suite Gothique," Boellmann.

**Oliver Herbert, A.T.C.M., Jersey City, N. J.**—Mr. Herbert, minister of music of the Old Bergen Reformed Church, has played these programs in short recitals preceding the evening service:

Oct. 5—Suite in F, Corelli; Intermezzo, Rogers; Rondo, Rinck; Lentokanto from "Orpheus," Gluck.

Oct. 12—Chorale in D minor, Andriessen; "Goblin Dance," Dvorak; "Folk-song," Clokey.

Oct. 19—Chorale in A minor, Franck; Intermezzo, Willan.

Oct. 26—Toccata and Fugue in D minor, Bach; "Song of the Chrysanthemum," Bonnet; "A Fancy," Stanley.

**C. Harold Einecke, Grand Rapids, Mich.**—At his "twilight hour of organ music" in the Park Congregational Church Nov. 2 Dr. Einecke presented a program made up as follows: "Requiescat in Pace," Sowerby; Chorale Preludes for "All Souls' Day," "Blessed Are Ye, Faithful Souls," Brahms, and "Come, Sweet Death," Bach; "Chinese Boy and a Bamboo Flute,"

James H. Spencer; "Hymn of Glory," Yon; "Du bist die Ruh," Schubert-Koch; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Evening Song, Schumann; "Carillon de Westminster," Vierne.

**Mary Frances Barron, Hamilton, Ohio**—Mrs. Barron gave a dedicatory program Nov. 2 on the three-manual Wicks organ in St. John's Evangelical Church, recently rebuilt by the Wicks forces. She was assisted by her husband, George F. Barron, bass, who sang two groups of solos. Mrs. Barron's organ numbers were the following: Chorale Preludes, "Our Father, Who Art in Heaven," and "Now Let Us Sing with Joy," Bach; Intermezzo, Noble; Cathedral Prelude, Clokey; Sonata No. 10, in B minor, Rheinberger; "The Bells of St. Anne de Beaupre," Russell; Toccata, Dubois.

**George Stewart McManus, Los Angeles, Cal.**—Dr. McManus' recitals at the University of California at Los Angeles have been marked in November by the following programs among others:

Nov. 11—Prelude and Fugue in D minor, Bach; Breton Rhapsodie, Saint-Saens; "Peer Gynt Suite" (by request), Grieg.

Nov. 14—Andantino, Franck; "Panis Angelicus," Franck; Prelude to First Symphony for Organ, Vierne; Toccata, Frescobaldi; Adagio, Mendelssohn; "Liebestod" (by request), Wagner.

Nov. 16—Prelude and Fugue in G major, Chorale Preludes, "Christ Lay in the Bonds of Death" and "Christ, Our Lord, to Jordan Came," and Passacaglia in C minor, Bach; Breton Rhapsodie, Saint-Saens; Chorale in A minor, Franck.

**Edward G. Mead, F.A.G.O., Oxford, Ohio**—In a recital Nov. 7 at Goddard Auditorium, Miami University, Professor Mead played: Prelude in C minor, Bach; "Romanza" ("Sonata Tripartite"), Nevin; Menuet-Scherzo, Jongen; Andante and Allegro Vivace from First Symphony, Vierne; Persian Suite, Stoughton; Prelude on "Duke Street," Mead; Canon, "Storm King" Symphony, Dickinson; "Tempo di Gavotta," Handel; "Songe d'Enfant," Bonnet; "Pantomime," Jepson; Finale, Sixth Symphony, Widor.

**Claude Means, F. A. G. O., Greenwich, Conn.**—In a recital Nov. 16 at Christ Church Mr. Means played the following program: Prelude, Fugue and Chaconne, Buxtehude; Advent Chorale, "Sleepers, Wake!," Bach; Trumpet Tune, Purcell; Fantasie from Sonata in D flat, Rheinberger; Adagio and Intermezzo from Sixth Symphony, Widor; Pastorale, Foote; Improvisation on "Veni Emmanuel," Egerton.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—Dr. Boothroyd presented the following program in his recital at Colorado College on the evening of Nov. 4: Prelude and Fugue in Gigue Form, Buxtehude; Overture to "Hänsel and Gretel," Humperdinck; Berceuse, Hollins; Minuet, Mozart; "Sportive Fauns" (after Böcklin), d'Antalfy.

**Albin D. McDermott, A.A.G.O., New York City**—In fifteen-minute preludial recitals during the nine consecutive days of the Holy Souls Novena, ending Nov. 3, at the Church of the Holy Name, Mr. McDermott played the following selections: Fantasie and Fugue in G minor (the Great), Prelude and Fugue in A minor (the Great) and Chorale Prelude, "I Cry to Thee," Bach; Funeral March on the Death of a Hero, Beethoven; "Ave Maria," Bach-Gounod; Funeral March in B flat minor, Chopin; "Lamentation," Guilmant; "Ase's Death," Grieg; Largo from "New World" Symphony, Dvorak; Dead March from "Saul," Handel; "Litanie Solenne," Edmundson; "A Tear," Moussorgsky; Andantino in G minor, Franck; "Kamennoi-Ostrow," Rubinstein; Andante in F, Moszkowski; Intermezzo from A minor Sonata, Rheinberger; Finale from Sonata, "The Ninety-fourth Psalm," Reubke.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Dr. Tidmarsh will play the following Bach program at Union College Dec. 7: Prelude and Fugue in D major; Chorales, "O Sacred Head" and "In Thee Is Gladness"; Fugue in D major; "Come, Sweet Death"; "Journey of the Night Watchman"; Arioso from "Cello Suite; Sinfonia from Cantata "We Thank Thee, God"; Finale from Trio-Sonata in E flat; Air for the G string; Toccata and Fugue in D minor.

In a Christmas program Dec. 14 he will include: "Veni Emmanuel," Egerton; Andante from Gothic Symphony, Widor;

Finale and Allegro from Gothic Symphony, Widor; "Nativity," Dupré; "Christmas Evening," Mauro-Cottone.

**Edward Hall Broadhead, Durham, N. C.**—In his Sunday afternoon recitals at Duke University in November Mr. Broadhead played the Liturgical Year Preludes of Bach. For Nov. 30 his offerings consisted of: Prelude and Fugue in D major, Bach; "When in the Hour of Utmost Need," "He Who Will Suffer God to Guide Him," "Hark! A Voice Saith, All Are Mortal" and "O How Futile," Bach; "La Marche des Rois," Candlyn; "Christmas in Sicily," Yon; "La Nativité," Langlais; Improvisation on "In dulci Jubilo," Karg-Elert.

**Harold Turner, Indianapolis, Ind.**—Mr. Turner gave a recital Nov. 23 in the East Main Street Methodist Church of Muncie, Ind., and his program was as follows: Prelude and Fugue in E minor (Cathedral), Bach; "Come, Sweet Death" and "When Thou Art Near," Bach; Suite from "Water Music," Handel; Second Toccata in C minor, Rogers; Meditation (based on "Salve Regina," Coelitum"), Turner; "The Squirrel," Weaver; "Dreams," Wagner; Chorale in A minor, Franck; American Rhapsody, Yon.

**Edna Scotten Billings, Kansas City, Mo.**—Mrs. Billings, organist of Grace and Holy Trinity Cathedral, gave her annual recital at the cathedral Oct. 27. Her first group consisted of Purcell's "Trumpet Tune and Air," "The Harmonious Blacksmith," Handel, three Bach chorales—"Rejoice, Christian Men," "Salvation Now Is Come to Earth" and "Sheep May Safely Graze"—and Franck's "Piece Heroique." The cathedral choir, directed by Dr. Mabelle Glenn, then sang Clokey's "Te Deum" and "Immanence," written by Mrs. Billings in 1924. The words of this anthem are based on Psalm 139, verses 6 to 11, paraphrased by Bishop Robert Nelson Spencer. Mrs. Billings continued with: "Clouds in the Moonlight," written for and dedicated to Mrs. Billings by Madalyn Akers Phillips. Also on the program were Edmundson's Toccata on "Vom Himmel

hoch," an evening hymn, "The Day Thou Gavest, Lord, Is Ended" by St. Clement, played on the tower chimes, Vierne's Scherzetto and Bach's Toccata and Fugue in D minor.

**Paul S. Pettinga, Urbana, Ill.**—Mr. Pettinga, the University of Illinois recitalist Sunday afternoon, Nov. 16, played: Suite for Organ, de Maleingreau; Eight Chorale Preludes from the "Little Organ Book," Bach; Prelude and Fugue in F minor, Bach; Adagio, Symphony 6, Widor; "Ariel," Van Denman Thompson; Prelude on the Benedictus, Sowerby.

**Eldon Hasse, Oak Park, Ill.**—Mr. Hasse, organist of the First Congregational Church, gave a program of works of American composers at his recital for the Sunday evening forum in that church Nov. 16. His selections included: "Ancient Hebrew Prayer of Thanksgiving," Harvey Gaul; Negro Spirituals, "Please Don't Let This Harvest Pass" and "O Zion," H. A. Miller; "A Song of Gratitude," Rossetter G. Cole.

Nov. 23 he played English compositions, listing the following: Trumpet Tune and Air, Purcell; Chorale Prelude on "Lovely," Vaughan Williams; Gavotte, Wesley; "Benedictus," Rowley.

For Nov. 2 Mr. Hasse prepared this program: Chorale Preludes, "To Shepherds as They Watched by Night," "I Call to Thee" and "In dulci Jubilo," Bach; Gavotta, Martini; Prelude in D major, DeLamar; Finale, Eighth Symphony, Widor.

**Felix McGuire, Jr., Rye, N. Y.**—Mr. McGuire will play his annual recital in Christ's Church on the evening of Dec. 3 and his program is made up of the following selections: Andante from Suite in D major and "Sneep May Safely Graze," Bach; Chorale in A minor, Franck; "Fountain Reverie," Fletcher; "Liebestod" and "Dreams," from "Tristan und Isolde," Wagner; "Finlandia," Sibelius; "Swing Low, Sweet Chariot," arranged by McGuire; "Donkey Dance," Elmore; Festival Toccata, Fletcher.

[Continued on next page.]

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## PROGRAMS OF ORGAN RECITALS—Continued

Arthur B. Jennings, Jr., Minneapolis, Minn.—Mr. Jennings, organist of the University of Minnesota, presented the following program in his recital Nov. 13 at the Northrop Memorial Auditorium on the large four-manual Aeolian-Skinner organ: Prelude and Fugue in G major, Bach; Pastorale, Franck; Intermezzo, from First Symphony, Widor; Sonata on the Ninety-fourth Psalm, Reubke.

Frederick Marriott, Chicago—In his Sunday afternoon recital at Rockefeller Memorial Chapel, University of Chicago, Oct. 26 Mr. Marriott, the university organist, played: "Grand Jeu," Du Mage; Trumpet Tune, Purcell; Prelude and Fugue in G, minor, Bach; "Offertoire pour les Fêtes Simples de la Ste. Vierge," Saint-Martin; Finale from Symphony 1, Vienne.

Mr. Marriott's program Nov. 9 was made up as follows: "Recit du Premier Ton," Gigault; Fugue in G minor, Bach; Chorale in B minor, Franck; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

The fourth recital, Nov. 16, was marked by a performance of the following: "Piece Heroique," Franck; Air in D, Bach; "Komm, süßer Tod," Bach; "Ave Maria," Schubert; "Finlandia," Sibelius.

William H. Oetting, Pittsburgh, Pa.—As part of an "evening with Pittsburgh composers" at the community service in the Asbury Methodist Church Oct. 26 Mr. Oetting played the following organ numbers: "Hebrew Song of Thanksgiving," Harvey B. Gaul; Andante from Organ Sonata, Oetting; Madrigal, Jawelak; "The Baptism of Jesus," T. Carl Whitmer; "Exaltation," A. M. Foerster.

George Leland Nichols, Springfield, Mass.—A program of "illustrative organ music" was presented at the First Church of Christ, Congregational, Northampton, on the Sydenham Parsons memorial organ by George Leland Nichols of the faculty of the Mary A. Burnham School, Northampton, Sunday afternoon, Nov. 16. Mr. Nichols played: Fugue in C major, Buxtehude; Chorale on "O Sacred Head," Kuhnau; Prelude, Clerambault; Toccata and Fugue in D minor, Bach; Magic Fire Scene, from "Die Walküre," Wagner; "Piece Heroique," Franck; "Sur un Theme Breton," Ropartz; "Dripping Spring" ("Sketches from Nature"), Clokey; "Tu es Petra," Mulet.

Mr. Nichols is organist and choir director at the Faith Congregational Church, Springfield.

John F. Callaghan, Oswego, N. Y.—Mr. Callaghan will present programs made up as follows at Monday evening recitals from 7:15 to 7:45 in December at St. Paul's Catholic Church:

Dec. 1—Chorale in A minor, Franck; Prelude in D minor, Clerambault; Toccata from Fifth Symphony, Widor; Chorale Prelude, "Tantum Ergo," McGrath; "Exultemus," Percy Whitlock.

Dec. 8—Chorale in B minor, Franck; Gavotte, Martini; "Come, Redeemer," Bach; Two Antiphons from Vespers of Blessed Virgin, Dupré; Finale, Dupré.

Dec. 15—Chorale in E major, Franck; "Soeur Monique," Couperin; Pastorale from Third Organ Suite, E. S. Barnes; Prelude to "The Blessed Damsel," Debussy; Finale, Fourth Symphony, Widor.

Dec. 22—"Noel Polonais," Gullmant; Offertory on "Noels" Boellmann; Three Carol Preludes, Gordon Phillips; Christmas Musette, Mully; "Noel," Mulet; Chorale Prelude, "Puer Nobis Nascitur," Willan; "In dulci Jubilo," Bach.

Dec. 29—Rhapsody on Christmas Themes, Gigout; Pastorale, Corelli; "March of the Magi Kings," Dubois; "Gesù Bambino," Yon; "A Lovely Rose Is Blooming," Brahms; Toccata on "Vom Himmel hoch," Edmundson.

Royal A. Brown, San Diego, Cal.—Mr. Brown's recitals at Balboa Park, on the famous organ in the Spreckels Pavilion, have been marked by the following afternoon programs, given daily except Monday and Tuesday:

Oct. 26—"Hail Slavs" and "My Homeland" (played for Czech Independence Day); Symphonic Poem, "Blanik," Smetana; March, "Semper Fidelis," Sousa; March, "The Stars and Stripes Forever," Sousa; Song of the Navy, "Anchors Aweigh," Charles A. Zimmermann; Largo, Handel; "Country Gardens," Grainger; Intermezzo, from "Arlesienne Suite," Bizet; Musical Thoughts in a Zoological Garden, "Peacock and Panda," Royal A.

Brown; Waltz, "By the Beautiful Blue Danube," Strauss.

Oct. 29—Prelude and Fugue in C major, Bach; Prelude and Fugue in B flat major, Bach; "Chanson Triste," Tschalkowsky; Humoresque, Tschalkowsky; "Dance of the Moors," Paul Kaiser; Overture, "Light Cavalry," Suppe; "Shepherds' Dance," from Pastoral Suite, "The Pipes of Pan," Frederic Knight Logan; "Caprice Heroique," "The Awakening of the Lion," Kontski; "Fountain Melody," Meale; "To a Humming Bird," MacDowell; "Fanfare d'Orgue," Shelley.

For Armistice Day Mr. Brown arranged a special program of music by American composers, which was made up as follows: "Invocation" and Grand Chorus, Rogers; Oriental Picture, "A Rose Garden of Samarkand," Stoughton; "Recessional," DeKoven; Scherzo in G flat major, John Mokrejs; Grand Processional from the Music Drama "Montezuma," Humphrey J. Stewart; "The Wedding of the Winds," John T. Hall; "Mammy," from "Magnolia Suite," Dett; Southern Mountain Song, "He's Gone Away," arranged by Clokey; "At Dawning," Cadman; "Sylvia," Speaks; "Rhapsody in Blue," Gershwin.

The program Nov. 1 was as follows: Suite, "Christmas," Royal A. Brown; "Rondo Poetique," C. P. E. Bach; "Moment Musical," Schubert; Finale from String Quartet in G, Haydn; "Tannhäuser" March, Wagner; "Lustspiel" Comedy Overture, Keler-Bela; "Memories of the Old South" (medley), arranged by Rudolf Thaler; "St. Francis of Assisi and the Birds," Liszt; Fanfare March, "America the Beautiful," Macfarlane.

Per Olsson, Jamestown, N. Y.—Mr. Olsson gave his ninth recital at the First Lutheran Church Sunday afternoon, Oct. 26, before a large audience. His program was made up as follows: "Variations Sobre el Cante del Caballero," Cabezon; Chorale Prelude, "Our Father, Who Art in Heaven," Pachelbel; Prelude and Fugue in D major, Bach; Chorale Prelude, "Rejoice, Now, Christian Souls," Bach; Etude for the Pedals Alone, de Bricqueville; "Offertorium," Södermann; "In a Mountain Church," Torjussen; "Pastorale, Recitative et Corale," Karg-Elert.

Mr. Olsson's next recital is to take place Dec. 16.

G. N. Tucker, Pittsburgh, Pa.—Mr. Tucker is to play a Bach and Handel program in St. Paul's Episcopal Church on the evening of Dec. 9. He will be assisted by Harry Flower, baritone of St. Paul's choir. Mr. Tucker will play: Tenth Concerto, Handel; Chorale Prelude, "Come, Saviour of the Heathen," Bach; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; Minuet from "Samson," Handel; Fugue in G minor (the lesser), Bach; Arioso, "If Thou Art Near," Bach.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his recital at the University of Florida on the afternoon of Nov. 2 Mr. Murphree played: "Sonata Eroica," Jongen; "Deux Ritournelles," Rameau-Karg-Elert; Trio-Sonata in C, Bach; Prelude and Fugue in F minor, Bach; Variations on an Old Hymn, Murphree; Meditation from "Thals," Massenet; Scherzo in G, Dunham; "Twilight at Fiesole," Bingham; Toccata, Edmundson.

Harold C. O'Daniels, Ithaca, N. Y.—Mr. O'Daniels, organist of the First Presbyterian Church, played the following compositions in short Sunday recitals in November: Introduction, Chorale and "Priore a Notre Dame" ("Suite Gothique"), Boellmann; "Ave Maria," Reger; "Prayer," Schubert; Meditation, Bubeck; "Adoration," Borowski; Prelude and Fugue in E minor, Bach; Improvisation on an Old English Hymn-tune, Mansfield; Festival Prelude on "Ein feste Burg," Faulkes; Voluntary on the 100th Psalm-tune, Purcell; Evening Song, Bairstow; "Nun danket Alle Gott," Karg-Elert; Chorale Preludes for Advent, "Come, Redeemer of Our Race," "Once He Came in Blessing" and "O Thou of God the Father," Bach; Postlude in A minor Rinck.

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Mr. Robinson's Monday noon recitals at King's Chapel have included the following recent programs:

Oct. 6—Fantasia in G minor, Bach; Aria, "I Stand before the Gate of Heaven," Bach; Chorale Prelude, "My Inmost Heart Rejoiceth," Brahms; Verset, Dupré; "Carillon," Vienne; "Bible Poem,"

"Bide with Us," Weinberger; Chorale in A minor, Franck.

Oct. 20—Chorale in B minor, Franck; Chorale Prelude, "Sleepers, Wake," Bach; Sonatina from the Cantata "God's Time Is Best," Bach; Chorale Prelude, "In Thee Is Gladness," Bach; Andante, Basil Harwood; "Cortege," Vienne; Canon in A flat, Schumann; "Piece Heroique," Franck.

Oct. 27—Sonata in A minor, Rheinberger; "Noel Languedogien," Guilmant; "Fantaisie Dialogue," Boellmann; "Calme du Soir," Quef; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Allegro, Concerto in B flat, Handel.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum's Sabbath vesper programs at Emmanuel Missionary College have drawn good audiences every week. The November offerings included the following:

Nov. 1—Festival Prelude, "Ein feste Burg," Faulkes; Pastorale, Franck; Finale in B flat, Franck; "Abide with Me," Parry.

Nov. 8—Toccata and Fugue in D minor, Bach; Prelude and Andante, Sonata 7, Rheinberger; "Sonne und Blume," Kreckel; Cradle Song, Czerwonky.

Nov. 15—"Now Thank We All Our God," Crueger-Schehl; Sonata in C minor, No. 2, Mendelssohn; Meditation, Frynsinger; "O for a Closer Walk," "Fairest Lord Jesus" and "O Love, That Wilt Not Let Me Go," Edmundson.

Nov. 22—"Jesu, My Chief Pleasure" and "Jesu, Joy of Man's Desiring," Bach; Largo in G, Handel-Wood; "The Bells of St. Anne de Beauvray," Russell; Andante Sostenuto, Gothic Symphony, Widor.

Ernest J. Kossow, Detroit, Mich.—Preceding a special communion service at Grace Lutheran Church Sunday evening, Nov. 16, Mr. Kossow, associate organist of the church, played this program: Chorale Prelude, "Ein feste Burg," Hanff; Chorale Prelude, "Ich ruf zu Dir" and Cathedral Prelude and Fugue in E minor, Bach; "Komm, süßer Tod," Bach, arranged by John Holler.

Wilbur Held, Chicago—Mr. Held played the dedicatory recital on a two-manual Wicks organ in the First Methodist Church of Dixon, Ill., Nov. 16 and his program consisted of the following selections: "Psalm 18," Marcello; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach; Air from "Orpheus," Gluck; Sketch in D flat, Schumann; Chorale in A minor, Franck; "Elves," Bonnet; "Evening Star," Wagner; Gavotte from "Mignon," Thomas; "Dreams," McAmis; "Now Thank We All Our God," Karg-Elert; "Clair de Lune," Karg-Elert; "Comes Autumn Time," Sowerby.

Mabel Zehner, Mansfield, Ohio—In a recital Sunday afternoon, Nov. 2, at the First Presbyterian Church Miss Zehner played: Festival Prelude on "Ein feste Burg," Faulkes; "Clair de Lune," Karg-Elert; Toccata from Fifth Symphony, Widor; "The Four Winds," Rowley; "Carillon-Sortie," Mulet; "The Quiet of the Forest," Dunham; Military March, "Pomp and Circumstance," Elgar.

Marcus Naylor, Warren, Pa.—In a recital Sunday afternoon, Nov. 2, at the First Presbyterian Church Mr. Naylor played: Prelude in C minor, Mendelssohn; Adagio and Fugue in C major, Bach; "Sunrise," Jacob; "Musette en Rondeau," Rameau; Chromatic Fantasia in A minor, Thiele; Largo from "New World" Symphony, Dvorak; Concert Caprice, Kreisler;

Cradle Song and Hungaria, Dance in F sharp minor, Brahms; "Cantilene Pastorale" and "Marche Religieuse," Guilmant.

Ernest A. Blick, A.C.C.O., Calgary, Alta.—On Remembrance Sunday, Nov. 9, Mr. Blick, organist and choirmaster of St. John's Anglican Church, played the following numbers: "Elegiac Romance," Ireland; Andantino Cantabile, Renard; Allegro in F, Blair; "In Memoriam," Macfarlane; "Grand Choeur," Spence.

On Sunday, Nov. 16, the program consisted of works by the English organist Alfred Hollins.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga played the following program at the University of Illinois Sunday recital Oct. 19: "Toccata per l'Elevazione," Frescobaldi; Toccata and Fugue in the Dorian Mode, Bach; Six Chorale Preludes from the "Little Organ Book," Bach; "Clair de Lune," Vienne; Cantilena, McKinley; "Carillon de Westminster," Vienne.

Francis E. Hagar, Cambridge, Mass.—Mr. Hagar, organist and director at the Old Cambridge Baptist Church, gave a recital Nov. 17 in the First Parish Unitarian Church of Carlisle, Mass., and his program consisted of the following numbers: Trumpet Voluntary, Purcell; Minuet ("Berenice"), Handel; Prelude and Fugue in B flat, Bach; Gavotte, Martini; "Abendlied," Schumann; Sketch in D flat, Schumann; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert; "Fidelis," Whitlock; "Grand Choeur," Hollins; "The Primitive Organ," Yon; Chorale Prelude on "Rhosymedre," Vaughan Williams; Toccata, "Suite Gothique," Boellmann.

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:

Nov. 2—Sonata No. 4, in F minor, Merkel.

Nov. 6—"Piece Symphonique," Op. 16, Tournemire.

Nov. 16—Fantasie and Fugue in D minor, Karl Haase.

Nov. 23—Prelude, Adagio Religioso and Intermezzo from "Suite Symphonique," Alexandre Cellier.

Nov. 30—"Agitato Tempesto" and "Epilogo," from "Suite Symphonique," Cellier.

Walter A. Eichinger, Seattle, Wash.—In a faculty recital at the University of Washington, played at the University Temple Nov. 14, Mr. Eichinger performed this program: "Toccata per l'Elevazione," Frescobaldi; Trumpet Tune and Air, Purcell; "We All Believe in One God," Bach; Toccata, Adagio and Fugue in C, Bach; Passacaglia in E minor, Bingham; "Carol," Vaughan Williams; Gavotte, Wesley; "Redset," Edmundson; "Carillon-Sortie," Mulet.

## Death of Wilfred M. Adams.

Wilfred M. Adams of New Rochelle, N. Y., organist of churches in New York and Westchester County for many years, died Nov. 17 in the New Rochelle Hospital at the age of 62. He studied music in New York and Quebec and formerly was organist and choirmaster at Holy Rosary Church in New York City, St. Gabriel's Church, New Rochelle, and St. Ann's Church in the Bronx. At his death he was organist and choirmaster at Holy Rosary Church in the Bronx. A sister, Mrs. Thomas Robson of New Rochelle, survives.

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PAUL ROE GOODMAN



PAUL ROE GOODMAN is the new organist and director of music at the First Congregational Church of Pasadena, Cal. For the last five years he held a similar position at Calvary Baptist Church in Pasadena. He has been a teacher of piano and organ for the last eighteen years. At his new church Mr. Goodman has a choir of fifty voices which was built up by Mrs. Helen Root Wolf over a period of twenty years. She lives now in San Pedro, where she is organist-director at the First Christian Church.

Mr. Goodman received both his bachelor of arts and bachelor of music degrees at Ottawa University at the age of 19. Following this he studied at Bethany College, Lindsborg, Kan., receiving the bachelor of music degree in organ under Hagbard Brase and the artist's certificate in piano under Oscar Loifgren. At Lindsborg he was on the faculty of the piano department and also taught public school music.

Mr. Goodman was awarded a Presser Foundation scholarship. He then went to Chicago to study in the Josef Lhevinne master class, winning a scholarship in competition with twenty-two contestants from all parts of the United States. His organ study was continued with Wilhelm Middelschulte at the American Conservatory of Music.

In New York Mr. Goodman won a Juilliard fellowship in competitive examination, the judges being Frank Damrosch, Ernest Hutcheson and David Mannes. He studied piano with Mlle. Berthe Bert, organ with David McK. Williams and composition with Rosario Scalero.

On completing his New York study Mr. Goodman went back to Kansas and was organist and director at the First Baptist Church of Hutchinson and head of the piano and organ department at Ottawa University. He then went to Kansas City, where he was organist-director at the Independence Presbyterian Church. During this time he studied piano with John Thompson, organ with Powell Weaver and composition with Carl Busch.

In Chicago Mr. Goodman spent several years, including activities as organist at the Warren Avenue Congregational Church and teaching in the Columbia School of Music, and was a supervisor of class piano in the Chicago schools.

Going to California in 1935, Mr. Goodman held a series of classes in piano normal training and gave many recitals.

Death of Robert H. E. Lippert.

Robert H. E. Lippert, who was organist at the Episcopal Church of the Ascension in Pittsburgh for a short time, died Oct. 22 in Bradford, Pa. He went to Bradford three weeks previously to serve as organist of the First Presbyterian Church. Mr. Lippert, a veteran of the world war, was an organizer and director of the Singing Boys of America, a Steubenville, Ohio, association that became nationally known from 1934 to 1940. He was a member of the American Legion in Steubenville. Mr. Lippert left his widow and four children.

Hugh Porter's Chicago Recital

Hugh Porter's recital at Rockefeller Memorial Chapel of the University of Chicago Nov. 18 was in the nature of a homecoming of a former Chicago organist and a large company of his old associates and friends were there to hear him. And all were delighted by his performance. As Mr. Porter has steadily enhanced the reputation he achieved in the West through his work as teacher, church musician and concert organist ever since he moved to New York City, much was expected of him; and there was no disappointment. His interpretation of the Franck Chorale in B minor stood out as a sublime piece of work. The well-known composition is heard frequently, receiving both good and bad performances from both good and bad players on both good and bad organs, but Mr. Porter made every note of it impressive, and of course had the benefit of a cathedral setting and a cathedral organ. Another beautifully played number was Karg-Elert's "Legend of the Mountain." But skill and taste marked every number on the varied program, which was published in the November issue of THE DIAPASON.

After the recital Mr. Porter was greeted by many old friends at a reception in the First Unitarian Church by the Illinois Chapter of the American Guild of Organists.

Miss McCollin Wins Sixteenth Prize.

Frances McCollin of Philadelphia has just been awarded her sixteenth national prize by the chapel choir of Capitol University, Columbus, Ohio, for a four-part a cappella anthem, "Peace I Leave with You." The award, which was made by the editorial board of Capitol University, of which Ellis E. Snyder is chairman, carries publication by Carl Fischer, Inc., of New York, and a premier performance by the festival choir of several hundred voices on Sunday, April 19, in Columbus. Forty compositions were submitted in the contest. Miss McCollin's two Chorale Preludes for string orchestra were played at Mitten Hall Nov. 2 by the WPA Orchestra under Guiglielmo Sabatini. They have recently been published by G. Ricordi.

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**Examinations, June, 1942.**

The following pieces have been chosen as organ tests in the June, 1942, examinations of the Canadian College of Organists:

**ASSOCIATE EXAMINATIONS.**

- Two pieces to be played:  
 1. Fugue in D minor ("The Giant"), Bach. (Novello II, p. 38.)  
 2. "Benedictus," Rowley. (Novello.)

**FELLOWSHIP EXAMINATIONS.**

- Three pieces to be played:  
 1. Sonata No. 3, third movement, Vivace, Bach. (Novello IV, p. 118.)  
 2. "Piece Heroique," Franck. (Any edition.)  
 3. "On Hearing the First Cuckoo in Spring," Delius-Fenby. (Oxford University Press.)

Further particulars regarding these examinations may be obtained from the registrar of examinations, F. C. Silvester, 135 College Street, Toronto.

**Toronto Center.**

Members of the Toronto Center held a luncheon at the Alexandra Palace Hotel Nov. 1 in honor of T. J. Crawford, F.R.C.O., to mark the occasion of the completion by him of fifty years as a church organist.

Speakers at the luncheon, in addition to the guest of honor, were Sir Ernest MacMillan, the Rev. David A. MacLennan, pastor of Timothy Eaton Memorial Church; Augustus Bridle, music critic of the *Toronto Star*; Maitland Farmer, organist of St. Paul's Church, and Dr. Charles Peaker, president of the college.

Mr. Crawford began his career as a musician in his early teens when he was appointed to an organ in his native town of Barrhead, Scotland. A few years later, while studying in Leipzig, he was appointed organist at All Saints' Church. That was in 1894. Following his graduation from the Leipzig Conservatory of Music with honors and with the Helbig award, he went to London, where he studied with Sir Frederick Bridge at Westminster Abbey. After his graduation as musical bachelor and fellow of the Royal College of Organists, he was retained by Sir Frederick as his assistant and for seven years aided in the daily musical duties at that great church. During that period he also held important positions in London—at Holy Trinity, Eltham; St. Paul's, Camden Square, and St. Michael's, Chester Square, from which post he went to Toronto to become organist and choirmaster at St. Paul's Anglican Church, Bloor Street. After ten years in this post he was appointed to his present position as organist and choirmaster of the Timothy Eaton Memorial Church.

Mr. Crawford has contributed largely to the work of the Toronto Center since coming to the city. He is a past chairman of the center and past president of the College.

T. M. SARGANT.

**Brantford Center.**

"The Place of Music in the Service of Worship" was the subject of an interesting and thought-provoking address delivered by the Rev. C. E. J. Cragg, minister of the Brant Avenue United Church, Saturday evening, Nov. 8, before the members of the Brantford Center. Mr. Cragg pointed out that music had exerted a definite influence on ancient religions by reason of the fact that it ranked as the highest among the arts. The alliance between religion and music among the Egyptians, Hindus and Greeks was a significant factor, the speaker declared, and in his opinion music was an expres-

sion of religion and conveyed a message which "mere words fail to express adequately." Music, he asserted, touched the emotions and had always influenced the lives and works of many great and famous men.

This address was followed by a brief business meeting, after which the members adjourned to the church to enjoy a program of organ and violin music by three members of the center—A. G. Merriman, Clifford Clark and Arthur Moses, talented young Indian violinist. Mr. Merriman played these organ numbers: Psalm Prelude No. 1, Howells, and Sonata No. 3, Lemmens. Mr. Clark gave skillful renditions of "Resonet in Laudibus," Karg-Elert, and the Intermezzo from Widor's Sixth Symphony, while Mr. Moses offered the Canzonetta from Tschaiakowsky's Concerto in D minor.

Mr. and Mrs. G. R. Millard then took their fellow members to their home, where sociability and refreshments were the order.

ELINOR M. MUIR.

**Hamilton-St. Catharines.**

The Hamilton and St. Catharines Centers gathered at St. Giles' United Church, Hamilton, Saturday afternoon, Nov. 15, to enjoy the recital played by Allan MacLean of Knox Presbyterian Church, St. Catharines, and Egerton Boyce of St. Giles', Hamilton. Mr. MacLean played: "Three Pieces in Free Style," Vierne; Air in D, Milford; Chorale Preludes, "Jesu, meine Freude," "Gelobet seist Du, Jesu Christ" and "Christ lag in Todesbanden," Bach; Sonata, Rogers. Mr. Boyce played: Prelude and Fugue in D major, Bach; Nocturne, Bonnet; "Cortege," Vierne; "Sun's Evensong," Karg-Elert; Allegro non Troppo, from Sonata 7, Rheinberger.

Immediately after the recital the members of both centers went on to Cecil Roberts' restaurant for supper.

HAROLD LE NOURY.

**London-Kitchener Centers.**

Cecil A. Walker, organist of St. Paul's Anglican Church, Woodstock; Miss Florence Lawson, soprano soloist of Stratford, and Ralph Kidd, organist of Knox Presbyterian Church, Stratford, presented a program at a joint meeting of the London and Kitchener Centers in the Dundas Center United Church, London, on the evening of Nov. 5. Mr. Walker opened the program with the suite from "Dioclesian" by the English composer Purcell. For his concluding number he played Guilman's Third Sonata. Miss Lawson sang Pointer's "How Shall I Sing That Majesty" and Bach's "On Thee, My Shepherd, I Rely." Mr. Kidd used as his opening number the Allegro Giocoso from Handel's "Water Music." His other selections were Handel's Musette, Minuet and Trio from "A Masque," Elgar's "Pomp and Circumstance" (No. 1 in D) and Mendelssohn's Scherzo in G, from "Midsummer Night's Dream." He concluded the program with the Allegro Vivace and Toccata from Widor's Fifth Symphony.

Following this well-attended recital the members from London and Kitchener enjoyed a pleasant social hour and refreshments in the church parlors.

A. ERNEST HARRIS.

**CURRY SUCCEEDS FITCH; NOTES FROM LOS ANGELES**

Los Angeles, Cal., Nov. 19.—Donald Curry has been appointed organist and choirmaster of St. Paul's Cathedral to succeed Dudley W. Fitch, who resigned to go East. Mr. Curry is well known here.

H. Toni Roelofsma gave the recital at the First Congregational Church Sunday, Nov. 9. A feature was the playing by Mary Lehigh Putnam of the Schumann Concerto in A minor with Mr. Roelofsma playing the orchestra part on the organ. Other numbers were by Vierne, Bonnet, Bach and Couperin. Of special interest was a well-written Prelude on "St. Flavian" by F. Rayner Brown.

After many years as organist and choirmaster at Rosewood Church, Otto T. Hirschler has accepted a like post at the Wilshire Christian Church. This is one of the largest churches in the city and Mr. Hirschler as minister of music will organize choirs for the different groups and have complete charge of the music.

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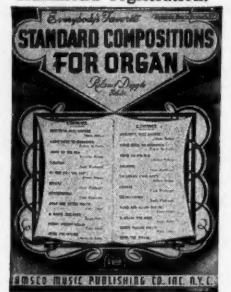


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**RECITAL BY M'AMIS DEC. 16 ON NEW ORGAN IN GREAT NECK**

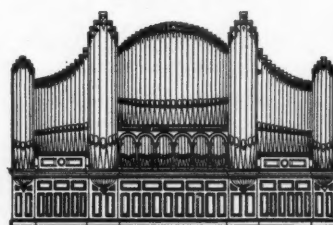
The initial recital on the new Aeolian-Skinner organ in All Saints' Church, Great Neck, Long Island, N. Y., described in the November issue of THE DIAPASON, will be played Dec. 16 at 8:45 by Hugh McAmis, organist and choirmaster of All Saints'. For this occasion Mr. McAmis has selected the following program: Chorale Prelude, "O How Happy, Ye Whose Souls," Brahms; Prelude and Fugue in G major, Bach; Aria, Loeillet; Concerto in D, Avison; Nocturne, "Aux Etoiles," Duparc; "Apparition de l'Eglise Eternelle," Messiaen; "Noel," Bedell; "A Toy," Farnaby-McAmis; "Tu Es Petra," Mulet.

On Nov. 16 Mr. McAmis gave a recital in St. Peter's Episcopal Church, Hazleton, Pa., and the next day played a private recital in Conyngham, Pa. Dec.

14 he will be soloist with the combined choirs of Great Neck and vicinity in a performance by these forces of Handel's "The Messiah."

**DETROIT WOMAN ORGANISTS PRESENT A FINE PROGRAM**

The Woman Organists' Club of Detroit, Mich., held its monthly meeting Oct. 28 at St. John's Episcopal Church, Royal Oak. Dinner was served, with Miss Catherine McLetchie as hostess. After dinner a fine program was presented, with works of Buxtehude, Rameau, Clokey, Handel, Rogers, Bach and Bubeck played by Helen W. Summers, Minnie Caldwell Mitchell and Catherine McLetchie, assisted by Roland Vaughan Davies, violinist, and the St. John's Choir under the direction of Clara Ellen Starr. An unusually large audience enjoyed the program.



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## Recalls Pilgrimages to Hear Best Church Music of '80s and '90s

[The writer of these reminiscences is an experienced organist who for many years lived in Franklin, Ind., and now is a resident of Tucson, Ariz. His compositions have made his name known throughout the land.]

By WILLIAM R. VORIS

[Continued from November issue.]

On the last Sunday morning I listened to the popular composer-organist Harry Rowe Shelley. I had promised the home choir to do that, for we had sung "Hark, Hark, My Soul" since it was published. Mr. Shelley demonstrated his Hutchings and gave me a lot of good advice about playing the services to make them interesting to the people in the pews. A lot of organists still need some such advice. The music that day was such as might be expected: Buck, Mendelssohn, Saint-Saens.

My paternal ancestor Stevan Coerten van voor Hees, of Holland, settled at Flacklands, L. I., in 1670 and was of course a member of the Dutch Reformed Church there. It seemed proper that I should have one service in the church of my forefathers; so that evening I attended Marble Collegiate Church. The music was unimportant and the service list, compared with one many years later, indicated the same form of worship. The easy, more convenient reliance on a quartet throttled the music here, none of it important.

As a further matter of record, music at Grace Church for the Sundays in June included service music and anthems by Field, Spohr, Garrett, Whitney, Barnby, Tours, Paine, Warren, Vincent, Handel, King Hall and Parker. (Who was the organist at Grace Church? And who was at St. Bartholomew's? Was Arthur Whiting then playing in New York? We had sung his Service in A the preceding winter and I wished to meet such a progressive composer. His work was far ahead of others of the period.)

Dr. Carl gave me programs which he had prepared for the 1897 welcome to the music teachers' convention and for the 250th anniversary of the adoption of the Westminster Confession, fall of 1897. On the programs for the latter were organ numbers: Reformation Symphony, Mendelssohn; "Marche Religieuse," Guilman; Toccata and Fugue in D minor, Bach; Concerto in D minor, Handel. Anthems included: Te Deum, George C. Martin; "Gloria in Excelsis," Tours; "God Is Our Refuge," Foote; "O Thou That Tellest," Handel; "The Presentation," Eccard.

An organ recital for the teachers' convention included: "Konzertsatz," Thiele; "Romanze" in A flat, Merkel; "Gavotte Dans le Style Ancien," Neustedt (dedicated to Dr. Carl); Fugue in D major, Bach; "Suite Gothique" (new), Boellmann (dedicated to Mr. Carl); Nocturne (new), Russell King Miller (dedicated to Mr. Carl); Variations on a Welsh Air, William C. Carl; Intermezzo (new), Callaerts (dedicated to Mr. Carl); "Grand Choeur en Forme de Marche" (MS, new), Guilman (dedicated to Mr. Carl). That was pretty good for an American recital in 1897. On the next day the service music included these organ numbers: Cantilene Pastorale, Deshayes; Allegro Vivace, Mendelssohn; Toccata from Fifth Symphony, Widor; Adagio, Sonata 5, Guilman; Pastorale, George McMasters; Concerto in D minor, Handel. Anthems included: Festival "Gloria in Excelsis," Guilman; "Balaam's Prophecy," Dr. William Spark; "Cantate Domino," Buck; "The Wilderness," Goss; "The Inheritance Divine," Shelley; "Hail, Gladdening Light," Martin; Nunc Dimittis, Selby.

One day there was a very pleasant and profitable visit to the factory of George Jardine & Son, perhaps the foremost builders of organs in America just previous to that time, with eight four-manuals to their credit and a host of three-manuals. From the factory on East Thirty-ninth Street, where I saw organ building for the first time, we went to St. Patrick's and then to St. George's, where I was intrigued by the "flares" of

trumpets. Remember them, you old-timers?

Henry R. Elliott made it possible for me to meet Cleveland J. Cady, prominent church architect and active worker in the Church of the Covenant, a branch of the Brick Presbyterian. Mr. Cady gave me much valuable information as to church arrangement and organ matters in general; he was more than kind to the inquiring youngster. One favor he conferred was an introduction which gave me a wonderful and wonderful afternoon among the glorious illuminated medieval manuscripts in the old Lenox Library—another first experience of real value.

In the main those were my experiences during those hectic days in New York when the Hearst papers were getting out extras every half-hour and were running great bulletins every few minutes, giving us much the same sort of blah-blah propaganda to which we listen in 1941?

Along from 1902 to 1907 there were a few business trips to Chicago, with services and recitals at Grace Church (Harrison M. Wild) and at Second Presbyterian (A. F. McCarrell). The service lists at the latter church show anthems by Shelley, Foote, Marston, McCarrell and Neidlinger.

The winter of 1906-1907 was spent in New York, where I had employment with Doubleday-Page on East Sixteenth Street. Church-going was my favorite recreation on Sundays, oftentimes preceded by a Saturday afternoon of exploration if my wife did not get me for a shopping trip. Many of my service lists have gotten away, but the first one, for Oct. 14, was from the Brick Presbyterian, where S. Archer Gibson then held forth. The morning anthems were by Garrett and Kremser. The afternoon service, which we attended, introduced me to the use of the antiphon between minister and choir—truly one of the most effective things that can be used in a well-conducted denominational service. As done then at this church it was very uplifting. Gibson wrote many of those he used. Both anthems were by Mendelssohn.

It was at Brick Church that we heard our first richly musical Christmas service—a revelation to the small-town music-lovers. Gibson had arranged the following prelude for organ, strings and harp: Aria, Bach; Meditation, Bach-Gounod; "Hymn to St. Cecilia," Gounod; "Litany," Schubert; Intermezzo, Bizet. Perhaps neither you nor I would do it just that way today, but just the same it was enjoyable thirty-five years ago. Gibson had just published his arrangements of old carols and one of these was used early in the service. The anthems were: "The Heavens Are Telling," Haydn; "O Holy Night," Mozart-Tschaikowsky; "It Came upon the Midnight Clear," Gibson, and that fine old Bohemian carol, "The Angels and the Shepherds"—new to America at that time. Following the choral amen there was the glorious Hallelujah Chorus of Beethoven. For the postlude we had Handel's Largo by the instrumentalists.

We went back for the afternoon service, at which there was another prelude for strings, harp and organ, with Georges Barrere as flutist—all very lovely—and more of Gibson's carol arrangements—the one lovely Breton melody. The Saint-Saens Christmas Oratorio was given in its entirety—beautifully done. Following the choral amen we had an instrumental meditation (scarcely anyone left) which was not very Christmasy or traditional, but lovely and restful with—Evening Song, Schubert; Nocturne, Chopin; "Moonlight," MacDowell; Arietta, Grieg; "Romance," Schumann.

That night I heard the first presentation of Horatio W. Parker's new cantata "The Shepherds' Vision" at St. James' Church—and of course that was beautifully sung, as was the service music—Noble in B minor. I've always wanted to swing into one of those Noble services. The Christmas Day music included the Te Deum and Jubilate by Mr. Hall and anthems by Sullivan and Tours.

The next night, Christmas Eve, we had our first carol service at Calvary Episcopal, where Dr. Lacey Baker was then organist-choirmaster. Everyone had urged us to take this in—and it was tremendously impressive—the forerunner of thousands of imitations, many of which are cheaply or sentimentally overdone. The church was so dimly lighted that one could scarcely get seated, and we were

led to seats far up and rather near the instrumentalists, who played lovely medieval music as a prelude. The choir entered without singing. Each member carried a lighted candle and all of these candles were placed on a great candelabrum in the chancel. The very dynamic "Pater Noster" by Baker, the lighting of the Yule candle from last year's candle, the service parts, interspersed with traditional carols—in an atmosphere deeply religious—we'll never forget it! I didn't like "Cantique de Noel," Adam, that night—never did like it; and when, after a glorious rendition of the Dresden Amen they sang Ambrose's "One Sweetly Solemn Thought" it pretty nearly ruined what was otherwise an almost perfect service. It was saved only by a traditional carol recessional. Earlier in the month there was an excellent rendition of Buck's "Coming of the King" at South Church under Dr. Gerrit Smith's direction. The music for the morning service had included one of Buck's Te Deums, a response from Tours and an offertory solo by Fairlamb—not too heavy a program.

One November morning we attended services at Plymouth Church. Scott Wheeler was then organist and director, and the organ prelude was unnamed. For the anthem we had that simple but fine old thing by Himmel, "Incline Thine Ear," which I remember from my early days in church as having been sung from a large, oblong collection of Root's "standard" anthems, a favorite of the old choir and congregation. The offertory was "While the Earth Remaineth," Tours. All the work was good and Dr. N. D. Hillis' sermon was up to his standard at that time. Mr. Wheeler's postlude was the Finale in A flat, Thiele.

In 1898 I had climbed around great granite blocks to get close to those tremendous arches of the slowly-rising Cathedral of St. John the Divine. From time to time I had pictures of the progress made on that noble structure and one of my first pilgrimages in the fall of 1906 was to the cathedral. We watched the slow progress on the masonry work on those vast arches all that winter. There were two or three services in the crypt, with traditionally fine Anglican anthems and canticles—not very exciting.

There were just a few services at Madison Square Presbyterian. The lovely building and harmonious equipment, with a stalwart sermon from the venerable crusader, made up for some very ordinary music done well by a good choir. The order of service was beautifully arranged—a really inspiring, worshipful service.

Two services at St. George's and one oratorio performance increased one's respect for Homer Norris and his work. Harry Burleigh was singing there, and one morning had a solo.

At the Church of the Incarnation, where Warren R. Hedden was organist, the January service list showed anthems or service parts by Selby, Stainer, Cruickshank, Barnby, Garrett, Lachner, Gadsby, Gilchrist (score one for America), Mendelssohn, Brahms, Gounod, Naylor, Woodward, Sullivan, Best. On the first Sunday of the month there was West's "The Story of Bethlehem," sung in fine English style by this excellent choir.

The next month we had big doings at the dedication of the new St. Paul's

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Early we were urged not to delay attendance at St. Bartholomew's, where the dynamic and talented young "Russian" Stokowski was organist. Even one of his choir members seemed to believe the "Russian" fable. One October afternoon there was delightful but not-too-profound music by Schubert, Humphrey, Stanford, Mozart, Sullivan and Ouseley, all beautifully done. Along with other occasional services there were a few of the Lenten Thursday evening programs, all so carefully planned and so well rendered. How that young fellow could play and conduct! He was even then a master and a good disciplinarian. Those Lenten programs were inclined to be rather miscellaneous in character, but were tremendously effective in results. There was the deepest inspiration at St. Bartholomew's for the Hoosier listeners.

A musically satisfying Episcopal service was that one morning at St. Agnes' Church, where Dr. G. Edward Stubbs held forth. This master of the boy choir demonstrated his ideals and methods clearly and forcefully. I have lost the service list, but I do remember the Coleridge-Taylor Te Deum in F, and that everything went off just right. Thoroughness was the reason.

[To be continued.]

Death of the Rev. Alphonse J. Dress.

The Rev. Alphonse J. Dress, 64 years old, professor of music and French at Loras College, Dubuque, Iowa, for the last thirty-five years, died Nov. 8 after a lingering illness. His brother, Victor Dress, died twenty-two hours earlier. Father Dress was director of the Loras College Choir for thirty years.



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### Answer to Last Call for Christmas Music; Valuable Additions

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Often a year passes without the publication of any sacred solo that I would care to hear sung at Christmas. This year two appear at a late hour, but not too late for those who use solos. One is Sydney King Russell's "Hallowed Night" (Galaxy), for medium voice, with a poetical text by Sister M. Madaleva, especially appropriate for Christmas, one of the most moving Christmas poems I have seen for some time. The music is fluent and reverent. The other song is "To Us in Bethlehem," by Miss Gladys W. Fisher (J. Fischer), for high voice—gracious and pretty music.

It may be too late to examine a nativity play, but you will like Miss Ham's "The Vision at Chartres" (J. Fischer), based chiefly on lovely traditional carols, with characters to be taken by children or "young people." There is a touching little legend to hold the play together.

There is also a Christmas cantata by Miss Louise E. Stairs called "The Infant Holy" (Presser), a tuneful and easy number running to fifty-five pages, with solos for SATBarB.

#### More Traditional Carols

There are a few more traditional carols:

Bach-Gaul—"Good Christian Men, Rejoice." Unaccompanied. Dr. Gaul adds a soprano. This is your old friend "In dulci Jubilo." (Ditson.)

Negro Spiritual-Gillette—"Rise Up, Shepherd, and Follow." Short, jolly. (Kjos.)

Portuguese-Hopkins—"That Wondrous Christmas Night." Tuneful, and there aren't many from Portugal. (Presser.)

Russian-Hopkins—"Father Christmas." Two short stanzas, tune with a swing. (Presser.)

Whitehead (editor)—"Three Christmas Carols." Includes "Of a Rose" (English, and charming), "A Virgin So Lovely" (Dutch, with Latin refrain) and "Oh Mary, My Mother" (Norwegian). Simply and effectively arranged in four parts, one page to each carol. (Ditson.)

I should add "O Blessed Night," by J. W. Frank, edited by Morten J. Luvaas in the Allegheny Choral Series (Kjos), to be sung unaccompanied. The words are from the Swedish and the music is attractive.

Russell Hancock Miles has a melodious and effective carol-anthem called "Christians, Be Joyful" (Ditson) ten pages of music. A feature is the use of a soprano soloist for the choir (accompanied), and there is also a baritone solo. Instead of the soprano soloist you may use a semi-chorus.

For TTBB there are several numbers composed or edited by Palmer Clark (Kjos), as follows: Gevaert, "Noel, Noel," easy and effective. The rest are by Mr. Clark: "Christmas Message," "Exalted Vision Stirs the Heart," "The Shepherds' Joy" and "Carols Gay We Sing."

For SSA, accompanied, there is an arrangement by Miss Bailey of Harvey Gaul's enormously popular Mexican carol, "The Shepherds and the Inn" (Ditson). Charles Grayson has arranged the Gevaert "Noel, Noel" for SSA (Kjos). William Baines has a pretty little number for SA, "A Good Christmas Cheer" (Presser).

#### Annual Survey Next Month

Next month comes the annual big survey of music for the church published in the United States, Canada and Britain. I hope that the publishers will send in their late numbers as soon as possible, especially their books, some of which I usually miss.

I have some plans for special articles in the year to come, at least one of which may make up for the fact that most of my time this year has been taken with current reviews. After all, we know that our composers are making history; perhaps bulletins are sufficient in wartime.

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### KIMBALL HALL RECITALS BRING OUT CHICAGO TALENT

The first four of the Friday noon recitals of the season in Kimball Hall, Chicago, drew music-lovers and organists to that musical center in the downtown district in November. These recitals, under the auspices of the Illinois Chapter, A.G. O., and with the cooperation of the W. W. Kimball Company, are also bringing the new Kimball organ in the hall to the attention of many people.

Eldon Hasse of the First Congregational Church of Oak Park, who played the initial recital on Nov. 7, gave a musicianly performance of a well-balanced program. A special feature was the impressive playing of two compositions of Eric DeLamarter, former Chicago organist and orchestral conductor. The DeLamarter Prelude is a work that should be heard frequently on recital programs. Mr. Hasse's list of offerings consisted of the following: Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "To Shepherds as They Watched by Night," "I Call to Thee" and "In dulci Jubilo," Bach; Gavotta, Martini; Prelude in D major and "A Gothic Prelude," DeLamarter; Finale, Symphony 8, Widor.

Wilbur Held, who played Nov. 14, offered a varied program that was enjoyable from start to finish and which he played with snap and impeccable taste—and all from memory. The climax was the final number, Liszt's Prelude and Fugue on "Bach," which received a masterly performance and elicited an encore, for which Mr. Held played Seth Bingham's "Twilight in Fiesole." Aside from the heavier numbers Mr. Held gave a colorful interpretation of Karg-Elert's "Clair de Lune," the well-known Air from Gluck's "Orpheus" and the Sketch in D flat of Schumann. His program in addition to the numbers mentioned included: Allegro Vivace, Sammartini; Little Fugue in G minor, Bach; "Now Thank We All Our God," Karg-Elert; Impromptu, Vierne.

Miss Adrienne Moran gave an excellent account of herself in the recital of Nov. 21, playing with special distinction the Franck Chorale in B minor and Mulet's "Carillon-Sortie" and interpreting with rare delicacy the Guilman "Prayer and Cradle Song." Her other offerings were three Bach chorale preludes—"In dulci Jubilo," "When We Are in Deepest Need" and "Nun freut Euch"—and Bonnet's appealing "Romance sans Paroles."

The recitalist announced for Nov. 28 was Winston Johnson.

Recitalists for December are Barrett Spach, Burton Lawrence and Whitmer Byrne. There will be no recitals on the Fridays following Christmas and New Year's.

### FRANK B. JORDAN APPOINTED TO DRAKE UNIVERSITY POST

Frank B. Jordan has been elected dean of the College of Fine Arts and professor of organ at Drake University, Des Moines, Iowa, and will leave the position of dean of the school of music and professor of organ at Illinois Wesleyan University at the end of the first semester of this year.

Mr. Jordan's a cappella choir will be presented to two audiences Dec. 7 in a program at Presser Hall in Bloomington. On Dec. 14 he will direct a performance of "The Messiah" with 300 singers from Illinois State Normal University, Normal, Ill., 250 from Illinois Wesleyan University and 100 from the city of Bloomington. They will be accompanied by the Philharmonic Civic Orchestra.

### CANTERBURY CATHEDRAL ORGAN DAMAGED BY BOMB

The destruction by a bomb of part of the organ of Canterbury Cathedral, which was being reconstructed by Henry Willis & Sons, was made known publicly last month at a meeting in London of the Council of the Friends of Canterbury Cathedral, at which the dean of Canterbury presided.

### New Publications for Organ

By WILLIAM LESTER, D.F.A.

Standard Compositions for the Organ (Everybody's Favorite Series, No. 47), edited by Roland Diggle; published by AmSCO Music Publishing Company, Inc., New York City.

In this fat book of durably bound music, the grateful and thriftily disposed organist is offered another bargain to match the several preceding volumes of like character already put out by this enterprising firm. In grade of contents and practical value it is one of the best so far released. The editor has included such fine things as: Canzona, by Guilman; Intermezzo, Rheinberger; "In Thee Is Gladness," Bach; "Sortie Toccata," Dubois; Toccata from Second Symphony, Widor; Prelude Chorale, Franck; Meditation, Bubeck; March and "Chorus of Angels," Guilman, and many others of similar weight, including a half dozen or more original (and well done) creations by the editor himself.

For a very modest sum the purchaser gets 188 pages of well-printed organ music at least 90 per cent of which is of certain artistic and practical value. Most of the music is easy; the hands of the editor have been light—what he has done has been well done, not overly intrusive, but intelligent and helpful.

Overture from the Christmas Cantata, "For unto Us a Child Is Born," Bach; arranged by Harvey B. Gaul; published by Oliver Ditson Company.

Typical Bach of the highest grade of beauty, of elegance, is this lovely seasonal number. The light-hearted jousness of the music will add much to the enjoyment of many church audiences, we can be sure, for Mr. Gaul has made available a choice voluntary for Christmas use.

Chorale Prelude, "O World, I e'en Must Leave Thee," by Robert L. Bedell; published by Eikan-Vogel Company, Philadelphia, Pa.

This two-page piece, lovely in its theme and in the expert simplicity with which the composer has dealt with it, consists of a simply-harmonized presentation of the chorale theme, followed by a solo setting for choir mutation stops against vox humana on the swell, with appropriate pedal support. After an optional repeat, marked by altered colorings, the prelude closes with a hymn-like repetition of the chorale on echo stops.

First Symphony, Op. 14, for organ, by Louis Vierne; "Messe de Mariage," Theodore Dubois; Chorale Improvisations, Op. 65, volume 2, volume 6, Karg-Elert; published by Edward B. Marks Music Corporation, New York.

Four volumes of reprints of foreign editions, priced according to American standards, put out in handsome formats of durable good looks. The works themselves are high points of the last half-century in organ composition. Of the intrinsic value of the music in each case nothing needs to be noted; the works have each and all won world-wide acceptance as front-rank material. Under the expert supervision of Felix Guenther, with optional registrations for the Hammond instrument supplied by Charles Cronham, and a fine printing job looked after by the publisher, the American organist is now supplied with inexpensive, convenient and authoritative editions of these works.

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### Cathedral of St. John, New York, Marks Week with Festival Music

Special services at the Cathedral of St. John the Divine in New York City attending the opening of the entire length of the cathedral are to be marked by a number of musical events arranged by Norman Coke-Jephcott, the cathedral organist. The services begin Nov. 30 and will continue through Dec. 7. On the evening of Advent Sunday, Nov. 30, Mr. Coke-Jephcott gives a recital. Each succeeding evening at 7:30 a recital is to be played.

After the recital by Ernest Mitchell Dec. 4 there will be a "service of worship in hymns and sacred music." The massed choirs of the diocese and appointed representatives of all diocesan organizations and institutions will march in procession. The following choirs will participate: All Angels', Andrew Tietjen; Church of the Ascension, Vernon de Tar; Calvary, Harold Friedell; Grace, Ernest Mitchell; St. Bartholomew's, David McK. Williams; St. James', G. Darlington Richards; St. Thomas', T. Tertius Noble; Trinity, George Mead.

The choirs will sing the following program: Magnificat and Nunc Dimittis, in B minor, Noble; "Blessing, Glory, Wisdom and Power," Bach; "Te Lucis," Gardiner; "In the Year That King Uzziah Died," D. McK. Williams; "When Wilt Thou Save the People," Coke-Jephcott; "Ave Verum," Mozart; "Te Deum," Holst. Norman Coke-Jephcott, master of the choristers, will direct. John L. Baldwin, Jr., assistant organist, will play the service.

The organ recital programs will be as follows:

Nov. 30—By Norman Coke-Jephcott: "Miniature Trilogy," Coke-Jephcott; "Legend of the Mountain," Karg-Elert; Moderato Cantabile and Finale, Eighth Symphony, Widor.

Dec. 1—By David McK. Williams: Canzona, Gabrieli; "The Nave," Mulet; Intermezzo, Rheinberger; Chorale and Fughetta, Palmer; "In Paradisum," Weitz.

Dec. 2—By T. Tertius Noble: Concerto in F, Corelli; "Chant Triste," Bonnet; "Fuga Scherzando," Bach; Toccata and Fugue in F minor, Noble.

Dec. 3—By Channing Lefebvre: Passacaglia in C minor, Bach; Andante-Intermezzo, "Grande Piece Symphonique," Franck; "Carillon-Sortie," Mulet.

Dec. 4—By Ernest Mitchell: Prelude in C minor, Bach; "What God Does Is Well Done," Karg-Elert; Communion, "Mystic Organ," book 6, Tournemire; Toccata, Durufle.

Dec. 5—By Vernon de Tar: "Grand Jeu," du Mage; Scherzo, Vierne; Fantasy in A, Franck; "Now Comes the Saviour of the Gentiles," Bach.

Dec. 6—By Harold Friedell: Toccata in C minor, Muffat; "Adoration," Bingham; "Kyrie! Gott Heiliger Geist," Bach; Adagio, Widor; "Thou Art the Rock," Mulet.

Dec. 7—By John L. Baldwin, Jr.: Trumpet Tune, Purcell; "Clair de Lune" and "Now Thank We All Our God," Karg-Elert; "La Nativité," Lancelais; Fugue on "Vom Himmel hoch," Bach; Variation and Toccata on a National Air, Coke-Jephcott.

### VINCENT E. SLATER



UNDER THE DIRECTION OF VINCENT E. SLATER a group of monthly musical offerings by the choir and soloists has been arranged at the Presbyterian Church of Bound Brook, N. J. The schedule includes the following presentations:

Dec. 10—"Brandenburg Concerto, No. 5," Bach; "Magnificat," Bach (assisted by twenty-one-piece orchestra).

Dec. 21—"Candlelight carol service. Dec. 28—"The Messiah" (part 1), Handel.

March 15—"The Seven Last Words," Heinrich Schuetz; Lenten Cantata, Handel.

March 22—"From the Depths of Woe" (Cantata No. 38), Bach.

April 12—"Candlelight carol service. April 19—"A Stronghold Sure" (Cantata No. 80), Bach.

April 26—"Schicksalslied," Op. 54, Brahms; "Hold in Affection" (Cantata No. 67), Bach.

Mr. Slater has studied with Herman Siewert, the late Louis Robert and Carl Weinrich, and is continuing his studies with Alexander McCurdy. Before assuming his present position he was assistant organist of historic St. John's Church, Washington, D. C., and organist of the Foundry Methodist Church, Washington.

Mr. Slater gave a recital in Edith Memorial Chapel at the Lawrenceville School Sunday evening, Oct. 26, and presented the following program: Fugue in G major, Bach; Piece in E minor, Fauré; Finale, Franck; "Elfen," Bonnet; "The Maid with the Flaxen Hair," Debussy; Toccata, Mulet.

Aglow," as well as the benediction, "The Peace of God," are beautiful, sincere examples of expert craftsmanship. While the whole concept is modern, it is not too much so, and the composer has ingeniously written his individual voice parts in such a manner that they may be sung by any good amateur chorus.

It should not be assumed that "The Challenge," because written for a special occasion, will not lend itself for general use. "Occasional" works are not always grateful, but this one is. It has a spiritual quality and uplift which is refreshing in "these loud and evil days." It is new, interesting and well written, and may be satisfactorily produced by the ordinary chorus. Choral directors seeking new offerings for production might well give it serious thought.

ROBERT G. McCUTCHAN.

#### "The Messiah" at White Plains.

Handel's "Messiah" will be given at the First Baptist Church, White Plains, N. Y., Sunday afternoon, Dec. 14, at 4:30 by a chorus of fifty voices and soloists, with Elizabeth B. Cross, organist and director, in charge. This choir won the silver cup and a rating of 93½ in the contest of Protestant church choirs sponsored by the Music Education League in Town Hall, New York City, in May.

#### Recital by Miss Biery in Oak Park.

Miss Frances Biery will play at the First Methodist Church in Oak Park Tuesday evening, Dec. 2, at 8:30. Tickets will be on sale at the door and price will be \$1, including the tax. This recital is under the auspices of the Rogers Park and Edgewater Lions' Club.

### E. Power Biggs Opens Cambridge Concerts with Six Bach Sonatas

Winter concerts at the Harvard Germanic Museum, Cambridge, Mass., began Nov. 3 with a recital by E. Power Biggs, who played a Bach program on the baroque organ designed and built by G. Donald Harrison. As has been the case in past seasons, a capacity audience filled the hall before the concert began and remained to give rapt attention to the music. Mr. Biggs chose to play the six Trio-Sonatas and finished his program with the F major Toccata.

"Mr. Biggs strives for—and obtains—the utmost clarity of polyphonic line and detail, and justness of tempi," one critic reports. "Mr. Biggs' Bach style is a rare thing. Similarity of style, construction and registration make these sonatas something of a chore to hear at one sitting, but neither the audience nor this listener lost interest for a moment. Especially bright and cheery, was the Fifth Sonata, in C major, whose allegro sounded like a happy calliope.

"Mr. Biggs' devotion to the cause of classical organ music is well known. And the praise and appreciation he receives is deservedly won."

#### Bedell's Church Observes Centenary.

St. Anne's Church, East 140th Street and St. Anne's Avenue, New York City, celebrated its 100th anniversary during the week of Oct. 19 to 26. On Oct. 22 Dr. Robert Leech Bedell, organist and choirmaster, presented the patriotic cantata "Praise to Jehovah," written by a former organist of St. Anne's, the American composer Bruno Huhn. This was done with the church choir of thirty mixed voices and a solo quartet. On this occasion the Morris family, which built the church, presented a Maas carillon of twenty-one tubular bells, with amplification, for the church tower. The organ in St. Anne's is an Austin built in 1904. Dr. Bedell has over a hundred published works to his credit and two Victor recordings to date.

#### Death of John G. Williams.

John G. Williams, organist and choirmaster for fifty-three years at the Elmendorf Chapel on East 121st Street, New York City, where one of the oldest Dutch Reformed organizations in the city worships, died Nov. 9 at his home after an illness of two weeks. He was in his eighties. Mr. Williams was born in New York, where he was a pupil of leading piano and organ teachers of the time, and began his work at Elmendorf Chapel in 1888. Several generations of choir boys, in whom he took not only a professional, but a personal, interest, came under his guidance during his long service there. He remained active until his final illness. Mr. Williams never married.

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### Premiere of "The Challenge"

"The Challenge," William G. Blanchard's new cantata, notice concerning which appeared in the last issue of THE DIAPASON, received its first hearing Sunday afternoon, Nov. 9, at Mabel Bridges Music Auditorium, Claremont, Cal., the occasion being the culminating event in a series commemorating the founding of Claremont's unique Community Church. It was produced under the direction of Ralph H. Lyman, with the composer at the organ and Shirley Snider at the piano.

The young composer has dealt adequately with the text, whose theme is the tremendous influence the church has exerted in the interests of peace and in "extending the areas of good will." The text, except for the first chorus and the chorales used, is by Harold Davis, poet, who has provided a wording which was made to sing. Two chorales, "Lo, We Are Thine" and "The Beauty of the Hills

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 Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

**Plans for Lowell Mason Jubilee**

Definite plans are under way for celebrating the 150th anniversary of the birth of Lowell Mason, which will occur Jan. 8. A joint committee has been appointed, representing the Music Educators' National Conference of the N.E.A. and the Hymn Society of America, the co-chairmen being Mrs. Frances E. Clark and the Rev. William C. Covert, D. D. It is planned to hold a joint observance of the anniversary with special exercises Thursday, Jan. 8, at Orange, N. J., and New York City.

Early that afternoon representatives of the two cooperating bodies and many other friends will visit Rosedale Cemetery at Orange, where Dr. Mason is buried, to dedicate a tablet setting forth his service to American church and school music. The tablet will be unveiled by Miss Helen Hart Mason, his great-granddaughter. Two of Mason's best-known tunes will be played by a brass octet.

The company will then proceed to the Highland Avenue Congregational Church of Orange. Lowell Mason was one of the founders of this parish, known then as the Orange Valley Church. He was its precentor and a set of fine bells in the church tower was dedicated as a tribute to him in 1870. Dr. Henry Wilder Foote, president of the Hymn Society, will conduct a commemorative service, at which a brief memorial address will be delivered by Henry Lowell Mason, Dr. Mason's grandson. Dr. Russell V. Morgan, superintendent of music in the public schools of Cleveland, will speak on "American School Music and Lowell Mason," while his great influence on American church music will be described by Carl F. Price, first president of the Hymn Society.

At this service a mixed chorus from New York University, conducted by Professor Luther W. Goodhart, will sing one of Mason's anthems. In 1855 that university conferred on Lowell Mason the honorary degree of doctor of music, the first to be thus bestowed in the country. The *cappella* choir of the West Orange High School will sing two of Mason's secular songs, while the children of the church, conducted by its organist, Mrs. Cornelia S. Hunter, will lead all those present in several of Mason's great hymn-tunes. This will conclude the services at Orange.

In the evening a public dinner will take place at the Hotel Pennsylvania in New York, among the important speakers being President Henry Sloane Coffin, D.D., of Union Theological Seminary. Others representing the churches and various musical organizations will take part in

the program. The chairman will be Dr. Covert.

The time and place of these events, with full directions, will appear in the advance program. Organists and choral directors may obtain this information by writing the undersigned, enclosing reply envelope.

**Two New Lowell Mason Publications**

An account of Mason's life and musical achievements has been written specially for this anniversary by his grandson, Henry Lowell Mason, and it will be published as the eighth paper of the society. This brief authoritative monograph will be of immense value to those who are planning to hold similar celebrations, either as exercises in the public and other schools or as church and Sunday-school services. It can be obtained after Dec. 15 for only 15 cents, including postage. Requests may be sent to the mailing office of the society, 2268 Sedgwick Avenue, New York.

For use in church services the Hymn Society also issues, jointly with the Federal Council of Churches of Christ in America, the program of a brief worship service commemorative of Lowell Mason. There are notes about the hymns and tunes used, all of which may be found in the usual hymn-books. An explanatory sheet is provided for the leader. This program has been prepared by Dr. William C. Covert of Philadelphia, well-known as editor and writer in the field of hymnody. This program may be procured from the Federal Council of Churches, 297 Fourth Avenue, New York, through the Rev. Deane Edwards, secretary of its commission on worship. Sample copies are free, and 100 programs with five leader's sheets can be had for only \$1, including postage, with a large reduction on all additional copies.

In addition the M.E.N.C. has prepared an excellent outline for local celebrations in the public schools. All organists who are interested in public school music should obtain this complete program, containing suggested songs and tunes. It will be available early in December. Information may be obtained from the Music Educators' National Conference, 64 East Jackson Boulevard, Chicago.

Observances of this important landmark in the musical history of the country may be held on the anniversary date itself, Jan. 8—especially in our public schools—or on the following Sunday, Jan. 11, as may be convenient. It is, however, equally satisfactory to set the date at any time during the same month, or even later, if necessary.

Chapters of the A.G.O. will find it interesting to devote one evening to the life and work of Lowell Mason, inviting public school and other music educators to be present and take part in the program. An exhibit can be made of his and other contemporary music, perhaps including one of the large charts for teaching singing.

Next month we hope to indicate other valuable material about Lowell Mason, the musical situation of his times, and the profound influence he had on musical education for the young in America, and on the training of competent teachers to carry on that work.

REGINALD L. McALL.

**GOOD MUSIC IS BROUGHT TO LONG ISLAND SEAPORT TOWN**

As Elizabeth Van Fleet Vosseller in the village of Flemington, N. J., built up a consciousness of the best music by the organization of a junior choir school and the bringing of the best artists and musical organizations year by year to the village, so Mrs. Ruth Langlois Hubbard is giving fine music to Greenport, Long Island, N. Y., a seaport town which celebrated the tercentenary of its founding last year. All summer artists sing in Mrs. Hubbard's church, the Methodist, and cooperate with her senior and junior choirs in carrying out her ideas. Instead of having a complete list of soloists for the winter concerts, Mrs. Hubbard invited a double quartet from the choir of St. Mary's-in-the-Garden, New York City, to give a combination concert with her junior and senior choristers. So on Armistice Day this was accomplished and a large audience in a beautifully decorated parish-house greeted these choirs.

Part 1 was sacred, for which the choirs were vested. Part 2 was secular and the choristers appeared in evening clothes. Ten numbers were sung antiphonally with

**CHARLES EDMAN**



A THIRD OF A CENTURY of devoted service to his church and community has earned for Charles Edman the esteem which was expressed recently when a host of his admirers packed the First Presbyterian Church of Monte Vista, Colo., of which he has been organist since 1908, for a program marking the anniversary. Through the years Mr. Edman had the assistance of his wife as soprano soloist. On June 27 of this year Mrs. Edman lost her life in an automobile accident as she and her husband were returning from their son's wedding in Albuquerque, N. Mex. Mrs. Edman was a former Oberlin student.

Charles Edman was a student of music at De Pauw University, Greencastle, Ind., in 1892 and 1893. His organ study began in 1896 in Chicago. The next eight years were spent in Charleston, Ill., where he was organist at the Presbyterian, Christian and Methodist Churches for various periods. In 1899 Mr. Edman married Miss Hattie Ricketts, a brilliant and talented young soprano, and throughout the ensuing years the two contributed their musical gifts to the communities in which they lived.

After a three-year interim spent in California, Mr. Edman moved to Monte Vista, Colo., where he became organist and choir director at the First Presbyterian Church, with Mrs. Edman as soloist.

the juniors placed at the rear of the hall. An unusual feature was the introduction of eight juniors who came dancing up the aisles to Herbert's "Sweetheart" music and after the solo "My Hero" danced on the stage while the choir sang the chorus of this number. The "Policemen's Chorus" from "Pirates of Penzance" and a patriotic finale found all the choristers on the platform or in front of it, plus a group of probationers from Greenport. The work of Mrs. Hubbard is of great value to the community, as was attested at this concert.

**First Recital in Home on Anniversary.**

Mr. and Mrs. E. R. Treverton of Miami Beach, Fla., gave a musical tea Sept. 28 for the Sigma Chi Chapter (the Miami alumnae chapter), honorary members and patronesses of Sigma Alpha Iota, musical fraternity for women, and their friends. Mrs. Treverton played a recital of organ music by American composers and was assisted by Mrs. W. W. Davies, soprano. It was the first recital on the new Wicks organ installed last spring in the music-room of the Treverton home. The Trevertons celebrated their twenty-seventh wedding anniversary on this occasion.

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MILES I. A. MARTIN, F.A.G.O.



MILES I. A. MARTIN, F.A.G.O., played his own new composition, a "Canonical Suite for Organ," in a recital at St. John's Church, Waterbury, Conn., Oct. 21. The numbers in this interesting suite represent the different canonical hours of the day when certain canticles and prayers are to be said—Matins and Lauds in the early morning, Prime at 6 a. m., Terce at 9 a. m., Sext at noon, None at 3 p. m., Vespers at 6 and Compline at 8.

Other numbers by Mr. Martin on this program were Cesar Franck's "Grande Piece Symphonique" and Virgil Fox's arrangement of Bach's "Come, Sweet Death." Joseph Di Vitto, violinist, assisted Mr. Martin and a Largo and Allegro by Bach were played by violin and organ.

**MONTHLY ORATORIO AT OLD STONE CHURCH, CLEVELAND**

Under the direction of Russell V. Morgan, Mus.D., organist and director at the Old Stone Church in Cleveland, Ohio, Weber's Jubilee Cantata was sung Sunday evening, Nov. 2. Organ numbers for the evening included Franck's Chorale in A minor, an Adagio by Frescobaldi and Widor's Toccata. On the evening of Oct. 5 Handel's "Judas Maccabaeus" was sung and the organ selections of the evening were compositions of Handel.

The oratorio series at this church is on the schedule for the first Sunday evening of every month and those to come are: Dec. 7, Christmas Oratorio, Bach; Jan. 4, "The Light of the World," Sullivan; Feb. 1, "Samson," Handel; March 1, "The Mount of Olives," Beethoven; April 5, Easter music from the oratorios; May 3, "Elijah," Mendelssohn; June 7, "The Creation," Haydn.

**Norden to Present "The Messiah."**

The choir of Christ Church and St. Michael's, Germantown, Philadelphia, will give a performance of Saint-Saens' Christmas Oratorio on Dec. 21 at 8 p. m. The choir of forty voices will be assisted by Virginia MacWatters, soprano; Barbara Norden, mezzo-soprano; Evelyn Wilkinson, alto; George Lapham, tenor, and Edward Rhein, bass. The accompaniment will be furnished by strings and harp, with Harry Wilkinson at the organ. N. Lindsay Norden, organist and choir-master of the church, will conduct.

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ETHEL WIDENER KENNEDY



ETHEL WIDENER KENNEDY has just finished twenty-five years of continuous service as organist-director of the First Presbyterian Church of San Diego, Cal. She was honored with a dinner in November by members of the church and chorus choir in the social rooms of the church. After dinner the guests extended congratulations and paid tributes to Mrs. Kennedy's fine work by recording them upon a disc provided by Arthur Aylesbury, tenor soloist of the church, who brought his recording machine. Honored guests were the Rev. and Mrs. Thomas Law Coyle and the assistant pastor and his wife, Mr. and Mrs. Orno Tyler.

Mrs. Kennedy started twenty-five years ago with a quartet and has developed a fine choir of forty voices. She is noted for giving unusual programs, especially seasonal ones.

As a token of appreciation from the church and choir, the organist-director was presented with a handsomely fitted overnight bag.

Mrs. Kennedy was graduated from Montana State College and later from the Toronto Conservatory of Music under the late A. S. Vogt. She is a past dean of the Guild in San Diego and is active in various musical groups. She has just finished a year as president of Music Makers, an organization of professional performing musicians. Her work in teaching organ and piano is outstanding and she has developed many fine pupils who are gaining recognition.

Mrs. Kennedy has always been ambitious in taking advantage of every course of study connected with choir work and has studied with musicians such as Albert Riemenschneider, Father Finn and John Finley Williamson.

**DR. HENRY S. FRY IS HONORED  
BY CAMDEN SOCIETY HE LED**

A dinner in honor of Dr. Henry S. Fry was given Nov. 5 at the Hotel Walt Whitman in Camden, N. J., by the Musical Art Society. Dr. Fry's resignation from the directorship of the choral club of the society at the end of last season, due to ill health, terminated many years of sincere and capable work.

Howard S. Tussey and Robert M. Haley spoke of the beginnings of the organ and choral clubs and their coordination to form the Musical Art Society. Mrs. Peirce spoke of her contacts with the society and Dr. Fry in more recent years, paying tribute also to Mrs. Fry for her keen interest in the society and her gracious and friendly spirit. She presented Mrs. Fry with a basket of flowers. Robert Elmore spoke briefly of his relations with the choral club and with Dr. Fry, paying tribute to the perfection of detail so noticeable in the work of the chorus under Dr. Fry. Mr. Eagin read a delightful tribute to Dr. Fry in the form of a poem.

Dr. Rollo Maitland drew on memories of his friendship with Dr. Fry over the years.

Gifts of a scrapbook, a table radio and a framed photograph of the late Dr. Wilfred W. Fry were presented to Dr. Fry, and he responded with sincere thanks, paying tribute to Dr. Wilfred W. Fry for his interest and support at the beginning and throughout the years of the society's life, a work now continued by Mrs. Fry.

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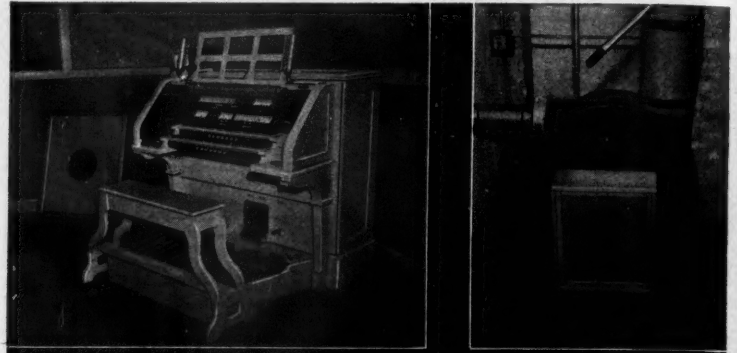
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Music Director WHA

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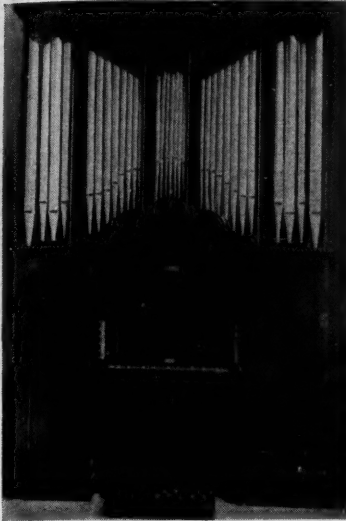
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THIS PICTURE, SENT TO THE DIAPASON by Ray Douglas of Framingham Center, Mass., shows a Snetzler organ still in use in unchanged form in the Congregational Church of South Dennis, Mass. The instrument was built in London in 1762. Mr. Douglas, an organ service man well known in New England, contributes the photograph in view of the interest aroused by accounts of Snetzler organs in America, mentioned in the September and December, 1940, issues.

**Music Marks Cathedral Dedication.**

A recital by Frank K. Owen and George H. Fairclough, the organists of St. Paul's Church, Minneapolis, and St. John's Church, St. Paul, respectively, preceded a service at 7:45 p. m. Nov. 12 in which St. Mark's Church in Minneapolis was dedicated as the new cathedral of the Episcopal diocese of Minnesota. The fifty-voice choir, directed by Stanley R. Avery, and a quartet of trumpeters took part in the service.

**CHOIRS JOIN IN PLAINSONG SERVICE IN CAMBRIDGE, MASS.**

An unusual service of plainsong was held Nov. 3 in Christ Church, Cambridge, Mass., under the direction of W. Judson Rand, Jr., organist and master of choristers. Nearly 200 singers from various parishes in the diocese filled the main part of the church and the boy choir of Christ Church, which sang as the anthem for the service "Te Lucis ante Terminum," occupied the choir stalls in the chancel. Father Ward of Emmanuel Church, Somerville, intoned the creed and prayers. A brief address on the present value of plainsong was delivered by the Rev. Cuthbert Fowler, rector of St. Andrew's Church, Belmont. The service was concluded with the choirs and congregation singing the familiar twelfth century plainsong hymn "Of the Father's Love Begotten" as the recessional. Charles D. Walker played the organ prelude.

**On Treatment of Monotones.**

Miss Edith E. Sackett of New York has just completed a paper on "The Treatment of Monotones," written by request, in view of her long experience. This has been mimeographed and made available to the public.

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