

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## ORGAN BUILDERS JOIN TO MEET EMERGENCY

### DISCUSS MANY PROBLEMS

Heads of Firms Prominent in Industry Get Together at Ann Arbor, Mich.—Walter Holtkamp Is Elected President.

In an effort to unite the organ industry to meet present conditions and to cooperate with government authorities in the war emergency, a number of organ builders met Dec. 8 at Ann Arbor, Mich., and reached a decision to organize their forces. Eight of the principal firms manufacturing pipe organs were represented by their presidents or other officers and assurances of cooperation in the movement were received by letter or telegram from four others who were unable to be present.

The first meeting of the day was called to order by Walter Holtkamp of Cleveland, Ohio, and later Mr. Holtkamp was elected president of the organization with authority to name a temporary secretary. The president also was empowered to act as treasurer pro tem pending the election of a permanent treasurer. Another meeting is to be called to complete the organization. Meanwhile efforts are being made to bring into the association all those not yet enlisted, so as to enable the organ industry to present a united front.

The day was devoted to a discussion of various problems that confront the organ builders, such as federal taxes on organs, opportunities to obtain defense work for the organ factories and prospects for obtaining material necessary to continue the construction of organs. The discussions brought out also possibilities for substitutions of new materials for those that may no longer become obtainable. Use of wood basses in place of metal was one of the suggestions considered.

A resolution was adopted offering the help of the industry to the government in the present war emergency.

Business meetings were held at the Michigan Union, on the University of Michigan campus. Late in the afternoon all those who attended the meeting were guests of Dr. and Mrs. Palmer Christian at their new home.

The builders represented at the meeting were: Aeolian-Skinner Organ Company, Austin Organs, Inc., Estey Organ Corporation, Henry Pilcher's Sons, Reuter Organ Company, A. J. Schantz, Sons & Co., Votteler-Holtkamp-Sparling Company and Wicks Organ Company. Those whose heads sent word of their desire to cooperate and become members of the organization were: Hillgreen, Lane & Co., Kilgen Organ Company, the W. W. Kimball Company and M. P. Möller, Inc.

## MATTFELD BROADCASTS AMERICAN ORGAN WORKS

Julius Mattfeld devoted his broadcast, "From the Organ Loft," over WABC, Sunday morning, Nov. 30, to works by American composers. This was the twenty-fifth broadcast in his 1941 series and the eighty-ninth since the first program in 1938.

Mr. Mattfeld, music librarian of the Columbia Broadcasting System, has combed the music world for rare compositions written for the organ. A Scherzo by Federlein and the Toccata by Kinder represented these two American composers. Frances McCollin of Philadelphia contributed a number that should be heard on more recital programs, "Now All the Woods Are Sleeping." Russell Snively Gilbert, formerly New Jersey state dean of the American Guild of Organists and now associated with Mr. Mattfeld at Columbia, was included with the first number of his "Notre Dame Suite," "Sunrise on a Window."

"From the Organ Loft" is broadcast every Sunday morning from 9:15 to 9:45.

## CLAIRE COCI AT MÖLLER ORGAN IN WEST POINT, N. Y.



## PILCHER DUPLICATES ORGAN FOR MINISTER IN LENOIR, N. C.

Henry Pilcher's Sons just before Christmas finished a three-manual organ in the First Baptist Church at Lenoir, N. C., of which the Rev. O. R. Mangum is pastor. Dr. Mangum was formerly pastor of a large Baptist church in Kansas City, where the Pilcher Company supplied him with a three-manual organ. The specification is almost a duplicate of the one placed in the Kansas City church. Negotiations were carried on through the Virginia-North Carolina representative of the Pilcher Company, Donald McKibben. The stop scheme is as follows:

**GREAT ORGAN (Expressive with Choir).**  
Open Diapason, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Mellow Flute, 8 ft., 12 pipes, 49 notes.  
Octave, 4 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Cathedral Chimes, 21 bells.

**SWELL ORGAN.**  
String Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Horn Oboe, 8 ft., 73 pipes.  
Vox Humana (separate box), 8 ft., 61 pipes.

Chimes (from Great).  
**CHOIR ORGAN.**  
Gamba, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Chimes (from Great).

**PEDAL ORGAN (Expression Divided).**  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 12 pipes, 20 notes.  
Octave, 8 ft., 12 pipes, 20 notes.  
Flute Forte, 8 ft., 12 pipes, 20 notes.  
Flute Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.

There are twenty-six couplers, twenty-six combinations and eight pedal movements.

## Nevins to Give Bach B Minor Mass.

The fifth annual performance of Bach's B minor Mass will be given under the direction of Willard Irving Nevins at the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, the first half on Sunday evening, Jan. 25, and the second half on Sunday evening, March 8. Rose Dirman, Amy Ellerman, Donald Gage and Elwyn Carter will be the soloists.

## GRAND RAPIDS, MICH., BACH FESTIVAL JAN. 17, 18 AND 19

The chancel choir of the Park Congregational Church, Grand Rapids, Mich., will present its third annual Bach festival Saturday, Sunday and Monday, Jan. 17, 18 and 19. Joseph Bonnet, eminent composer and organist of Paris, will open the festival with a Bach organ recital Saturday evening. Sunday afternoon a string ensemble will play the Brandenburg Concerto in D major and the D major Suite. Izler Solomon, conductor of the Illinois Symphony and of the Women's Symphony of Chicago, will conduct the string ensemble.

Sunday evening the chancel choir of fifty-five voices will sing Buxtehude's "Rejoice, Beloved Christians" and Bach's Ascension Oratorio, "Praise Our God in All His Splendor," accompanied by two pianists, Mrs. Peter Kleynenberg and Miss Eleanor Malek.

The highlight of the festival will be the presentation of Bach's Mass in B minor Monday evening by the choir, accompanied by a new, complete Bach festival orchestra and on the organ by Emory L. Gallup, organist of the First Methodist Church, Evanston, Ill. The choir, composed entirely of volunteer singers, is under the direction of C. Harold Einecke.

## UNIVERSITY OF CHICAGO PRESENTS M'CURDY JAN. 27

The University of Chicago will bring another guest organist to Chicago Jan. 27, when Dr. Alexander McCurdy will give a recital at Rockefeller Memorial Chapel. Dr. McCurdy is organist and director at the Second Presbyterian Church of Philadelphia and is on the faculty of both the Westminster Choir College and the Curtis Institute of Music.

The program will consist of the following works: Prelude and Fugue in E minor, Bach; Chorale Preludes, "Now Blessed Be Thou," "Our Father, Who Art in Heaven," "Hark, a Voice Saith, All Are Mortal," "Lord, Hear Me Call" and "In dulci Jubilo." Bach; Scherzetto, from "Twenty-four Pieces in Free Style," Vierne; Cantabile, from Second Symphony, Vierne; "The Tumult in the Praetorium," from the Passion Symphony, de Maleingreau; "The Legend of the Mountain," Karg-Elert; Communion, Purvis; "In Quiet Joy," Dupré; "He Remembering His Great Mercy," Dupré; "Glory Be to the Father," Dupré.

The recital will open at 8:15 and admission will be without ticket.

## DESIGN OF THE ORGAN AT CURTIS INSTITUTE

### RESOURCES OF LARGE WORK

Widespread Interest in Completion by G. Donald Harrison of the Instrument in Philadelphia Music School.

Organists throughout the land are interested in the organ at Curtis Institute in Philadelphia as rebuilt by the Aeolian-Skinner Company under the supervision of its president, G. Donald Harrison. Completion of this work was noted in THE DIAPASON last month. Except for the five-manual console, which was built for the original organ by the Aeolian Company in 1929, the entire design is new, as is a large part of the pipework.

The instrument stands in Casimir Hall at Curtis Institute. Dr. Alexander McCurdy, head of the organ department, is immensely pleased over the success of the new installation. In view of the standing of Curtis Institute and the type of training it gives its organ pupils the new organ may be ranked as one of the most important and prominent in the educational institutions of America.

The tonal resources are shown by the following list of stops:

**GREAT ORGAN.**  
Violone, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohr Flöte, 4 ft., 61 pipes.  
Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 3 to 5 rks., 285 pipes.  
Cymbel, 3 rks., 183 pipes.  
Chimes.  
Harp.  
Celesta.

**SWELL ORGAN.**  
Quintaton, 16 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Viola de Gambe, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Cor de Nuit, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Cornet, 2 rks., 183 pipes.  
Plein Jeu, 4 rks., 244 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Chimes.  
Harp.  
Celesta.  
Tremolo.

**CHOIR ORGAN.**  
Dulciana, 16 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Nason Flute, 8 ft., 73 pipes.  
Unda Maris, 2 rks., 4 ft., 146 pipes.  
Zauber Flöte, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Dulzian, 16 ft., 73 pipes.  
Krummhorn, 8 ft., 73 pipes.  
Schalmel, 4 ft., 73 pipes.  
Chimes.  
Harp.  
Celesta.  
Tremolo.

**SOLO ORGAN.**  
French Horn, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Trompette Harmonique, 8 ft., 73 pipes.  
Clairon Harmonique, 4 ft., 73 pipes.  
Chimes.  
Harp.  
Celesta.  
Tremolo.

**ECHO ORGAN.**  
Echo Viola, 8 ft., 73 pipes.  
Viola Celeste (tenor C), 8 ft., 61 pipes.  
Fern Flöte, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

**POSITIV ORGAN.**  
Principal, 8 ft., 61 pipes.  
Rohr Flöte, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Koppel Flöte, 4 ft., 61 pipes.



Nazard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Sifflöte, 1 ft., 61 pipes.  
Scharf, 4 rks., 244 pipes.  
Zimbel, 3 rks., 183 pipes.

**PEDAL ORGAN.**

Contre Bourdon, 32 ft., 1 pipe.  
Contre Basse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone (Great), 16 ft., 32 notes.  
Dulciana (Choir), 16 ft., 32 notes.  
Quintaten (Swell), 16 ft., 32 notes.  
Principal (ext. Contre Basse), 8 ft., 12 pipes.

'Cello (Great), 8 ft., 32 notes.  
Gedeckt Pommer, 8 ft., 32 pipes.  
Quint, 5 1/2 ft., 32 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Koppel Flöte, 4 ft., 32 pipes.  
Blockflöte, 2 ft., 32 pipes.  
Grand Cornet, 4 rks., 128 pipes.  
Mixture, 3 rks., 96 pipes.  
Posaune, 32 ft., 12 pipes.  
Posaune, 16 ft., 32 pipes.  
Dulzian (Choir), 16 ft., 32 notes.  
Trompette, 8 ft., 32 pipes.  
Clairon, 4 ft., 32 pipes.  
Chimes.

There are nine pistons and a cancel each for great, swell, choir, solo and positiv divisions, nine pedal combination toe studs and twelve general pistons, the last six duplicated by toe studs. Double-touch brings on pedal combinations corresponding to the manual combinations. Reversible pistons throw 16-ft. manual stops on or off and similar reversible pistons are provided for the 16-ft. couplers, the 32-ft. and 16-ft. pedal stops, the 32-ft. reeds, the 32-ft. bourdon and all swells.

**GIVE HORACE ALDEN MILLER PROGRAM AS A MEMORIAL**

A Horace Alden Miller memorial program was given Nov. 25 in Richardson Hall at Winfield, Kan., by members of the Southwestern College Organ Club. The numbers used were sent to the club in April by Mr. Miller, and at that time it was planned to play them on a winter program and dedicate it to the composer. Mr. Miller died in July, however, and the program was given as a memorial to him.

A biographical sketch was read by Miss Grace Sellers, after which the following compositions of Dr. Miller were presented: "Suite Negroid," "Deep River," played by Miss Dorothy Davis, and "It's Me, O Lord," by Miss Marian McNabb; two American hymn-tune preludes, "Take the Name of Jesus with You," by Miss Lois Hull, and "Ring the Bells of Heaven," by Miss Marjorie Young; characteristic piece, "Scottie's Pranks and Moods," by Miss Elizabeth Everly; "Suite Amerindian," "Song of Farewell," "Theme and Variations," played by Miss Sellers.

The vesper program of Leslie P. Spelman at the University of Redlands in California Sunday, Nov. 30, was a memorial to Dr. Miller. Mr. Spelman played the following organ numbers: Funeral Music, Tallis; "Hark! a Voice Saith, All Are Mortal," Bach; Passacaglia and Fugue in C minor, Bach; Theme and Variations from "Amerindian Suite," Horace Alden Miller; "Were You There?"; Miller; "Thakayama" (Japanese Chime Clock), Miller; "O Zion," Miller.

On the back of the program was reprinted an editorial appreciation of Dr. Miller published in THE DIAPASON soon after his death.

**RICHARD F. BOWER APPOINTED TO CHARLESTON, W. VA., POST**

Richard F. Bower, A.A.G.O., has been appointed organist and choir director at the Charleston, W. Va., Baptist Temple, where there is a choir of forty voices and where he will have a fine three-manual Skinner organ at his disposal. He intends to present a series of recitals as soon as possible.

For the last ten years Mr. Bower has been organist-director at Bethany Evangelical Church, Cleveland. He was graduated from the Baldwin-Wallace Conservatory in Berea, Ohio, with a bachelor of music degree in 1935, having majored in organ under Dr. Albert Riemen-schneider. He has had additional organ positions at the Cleveland State Hospital and the Hawthornden State Hospital, where they have chapel services Sunday afternoons for the patients. The last four years he has been organist for the annual Bach festival at Berea, and has continued study in theory and organ with Henry F. Anderson of Cleveland.

**CHARLESTON CHURCH HAS ORGAN BY PILCHER**

**THREE-MANUAL WITH ECHO**

**Citadel Square Baptist, with Membership of 3,000, Acquires Instrument—Placed in Large Chambers Above and Back of Choir.**

A three-manual organ with a floating echo division has just been finished by Henry Pilcher's Sons of Louisville, Ky., for the Citadel Square Baptist Church of Charleston, S. C.—a church with a membership of 3,000. A number of pipes from the old organ were utilized. The church built large new chambers above and back of the choir for the present instrument. The main body of the organ is placed in these chambers, the echo being located in the rear left balcony.

Vernon Weston is organist and choir-master of this church and has been prominent in musical circles in Charleston all his life.

Following is the stop specification of the instrument:

**GREAT ORGAN (Unenclosed).**

Violone, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Grave Mixture, 2 rks., 122 notes.  
Tuba (Choir), 8 ft., 61 notes.  
Chimes (Echo).

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Chimney Flute, 4 ft., 12 pipes, 61 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Flageolet, 2 ft., 61 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clairon, 4 ft., 12 pipes, 61 notes.  
Tremolo and muffler.

**CHOIR ORGAN.**

Geigen Principal, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Quint, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Chimes (Echo).  
Tremolo and muffler.

**ECHO ORGAN (Expressive).**

English Diapason, 8 ft., 61 pipes.  
Viola da Gamba, 8 ft., 61 pipes.  
Aeoline, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 49 pipes.  
Wald Flöte, 4 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes.  
Tremolo.

**PEDAL ORGAN.**

Open Diapason, 16 ft., 32 pipes.  
Violone, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Flute, 8 ft., 12 pipes, 20 notes.  
'Cello, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes, 20 notes.  
Ophicleide, 16 ft., 12 pipes, 20 notes.

Twenty-nine couplers, thirty-seven combination pistons and ten pedal movements are included among the mechanical aids in the console.

**Solovox as Organ Adjunct.**

Dr. Robert Leech Bedell, organist and choir-master of old St. Anne's Church, New York City, announces that two more centennial gifts have been presented to his church in commemoration of its 100 years of existence. A Hammond Solovox was presented by a university professor and Dr. Bedell's choir presented a Gothic spire for the altar in the church. The Solovox, which was installed by the Francis Rybak Company, gives effective solo stop effects which blend with the organ. This is one of the first attempts to add the Solovox to the organ as well as the piano. The Gothic spire was made by a cabinetmaker according to a design by an architect.

The chorus of the University of Illinois, Russell Hancock Miles, conductor, presented Handel's "Messiah" at the university auditorium Sunday afternoon, Dec. 7. Paul Pettinga was organ accompanist and Sherman Schoonmaker played the piano.

**S. WILLIS JOHNSON**



**CAMP CLAIBORNE RECITALS GIVEN BY S. WILLIS JOHNSON**

How one organist carries his music with him into the army and thus makes himself useful to his country in two capacities is reported from Camp Claiborne, La., where Staff Sergeant S. Willis Johnson is giving Monday evening recitals in the recently-dedicated chapel for the benefit of his fellow soldiers. What he offers his audiences is illustrated by the following program which he played Dec. 1: "Electa ut Sol" and "Stella Matutina," Dallier; "Jesu, Joy of Man's Desiring," Bach; "The Cuckoo," d'Aquin; "Ave Maria," Schubert; "Soeur Monique," Couperin; "In dulci Jubilo," Bach. His aim in planning his programs is to play the best in organ literature and at the same time make the recitals interesting to soldiers.

Mr. Johnson is on leave from his position as organist and choir-master of Gethsemane Episcopal Church and associate organist and director at Westminster Presbyterian Church, Minneapolis, Minn. He enlisted in the 151st Field Artillery Regiment of the Minnesota National Guard just prior to its induction into federal service Feb. 10. Since then he has been stationed at Camp Claiborne. During this period he has risen to the rank of staff sergeant, being message center chief of the regiment.

Mr. Johnson's organ study was pursued under Rupert Sircom in Minneapolis and Dr. Francis W. Snow of Boston. He has served during the last few summers as guest organist and choir-master of Trinity Church, Boston.

**Death of Lawrence O. Fitz.**

Lawrence O. Fitz, a Pittsburgh organist, died Dec. 10 at the age of 47 years. Mr. Fitz was the first president of the Catholic Organists' Guild of Pittsburgh and for twelve years was musical director of the Eintracht Musical Society. He was organist for Lodge No. 11, B. P. O. Elks, and organist at St. Francis Xavier's. Mr. Fitz's work won recognition when the Eintracht Chorus competed in the Sun-Telegraph music jubilee and won awards three years in succession. Besides his widow, Mrs. Bessie Prince Fitz, Mr. Fitz left two sons, Donald and Harold; five daughters, Betty, Dorothy, Patricia, Elaine and Mary Lou; four brothers, Charles, Andrew, Raymond and Edward Fitz, and three sisters, Mrs. Amelia Rothert, Mrs. Louise Thompson and Sister Evaline of St. Francis' Hospital.

In cooperation with the Brenau College Symphony Orchestra of forty-two players, the Y.W.C.A. Vesper Choir of thirty members and alternates, directed by Gordon Farnell, A.A.G.O., sang a program of Christmas carols of many nations at the college Dec. 14. Brenau is a girls' college. This choral group is newly organized this year and is doing an outstanding piece of work.

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

**IN THIS MONTH'S ISSUE**

Specification of large organ just completed at Curtis Institute of Music, Philadelphia, by Aeolian-Skinner Company is presented.

Organ completed by Henry Pilcher's Sons for Citadel Square Baptist Church, Charleston, S. C., is described.

At a meeting in Ann Arbor, Mich., prominent organ builders discussed problems confronting them and formed an organization to make possible united effort.

History of the year 1941 in the organ world, as recorded in the twelve issues of THE DIAPASON, is reviewed.

Life and training of choir boys of St. George's Chapel, Windsor Castle, is described by one of them, now an American organist, Wilfred Layton, F.R.C.O.

Interesting article on French organs as seen in 1932 by Charles Marie Widor is translated for THE DIAPASON.

William R. Voris concludes his recollections of music in prominent American churches forty years ago.

New music published in 1941 for organ and choir is the subject of a comprehensive review by Dr. Harold W. Thompson.

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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In order to do his bit for his country, Ralph Vaughan Williams, the composer, is driving a cart around the British capital collecting junk metal to be used in the manufacture of armaments, according to news from London.

**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.

**Richard F. Bower**  
A.A.G.O.

Charleston Baptist Temple  
Charleston, W. Va.

**AUGUST**  
**MAEKELBERGHE**  
MUS. M. F. A. G. O.  
ORGANIST — CARILLONNEUR

**CHARLES F. HANSEN**  
Organist Second Presbyterian Church  
Indianapolis, Ind.  
RECITALS A SPECIALTY



Dr. Alexander McCurdy at the console of the new organ in Curtis Institute in Philadelphia.

## ANOTHER HARRISON ORGAN IN AN EDUCATIONAL INSTITUTION

Where quality counts you will find instruments designed by Donald Harrison and built by the Aeolian-Skinner Organ Company.

THE CURTIS INSTITUTE OF MUSIC  
PHILADELPHIA, PENNSYLVANIA

Dear Mr. Harrison:

Finally there is an organ in Casimir Hall which is worthy of the Curtis Institute. I congratulate you on being able to accomplish this.

The instrument is magnificent and is a constant joy to my students and to me. The ensemble is transparent, with plenty of weight. It has a wealth of color both from the ensemble stops and from the gorgeous solo stops.

Wishing you continued great success, I am,

Yours sincerely,

[Signed] ALEXANDER McCURDY,  
Head of the Organ Department.

## AEOLIAN-SKINNER ORGAN COMPANY, INC.

G. Donald Harrison, President. William E. Zeuch, Vice President  
Factory and Head Office  
BOSTON, MASS.



## Events of the Year 1941 in the Organ World in Review

A review of the principal events of 1941 in the organ world is presented in the following summary of the news as published in the monthly issues of THE DIAPASON:

### January—

—Cornell University, Ithaca, N. Y. celebrated the completion of its large new Aeolian-Skinner organ with three prominent events in December. The organ is a noteworthy addition to the list of large instruments in educational institutions. It is a four-manual of 4,013 pipes.

—James H. Rogers, eminent American organist, composer and critic, died at his home in Pasadena, Cal., Nov. 28 at the age of 83 years.

—Ernest M. Skinner, the organ builder, and Ernest Douglas, prominent Los Angeles organist, were injured in an automobile crash in Connecticut in December. For a time Mr. Douglas' condition was critical, but he recovered from the effects of the accident.

—Fifty years of service by George Alexander A. West as organist and choir-master of St. Luke's Church, Germantown, Philadelphia, were commemorated Dec. 10.

—One of the largest organs in the South, a four-manual built by Ernest M. Skinner & Son for the First Baptist Church of Jackson, Miss., was opened in December.

—Statistics given out by the Bureau of the Census showed that in 1939 636 pipe organs, valued at \$1,988,038, were built in the United States.

—A four-manual organ built by Austin Organs, Inc., was opened at Agnes Scott College, Decatur, Ga.

—Raymond Nold, for thirty years choir-master of the Church of St. Mary the Virgin in New York City, died Nov. 24.

—It was announced that Dr. John McE. Ward had made a bequest to his church, St. Mark's Lutheran in Philadelphia, of \$50,000 to be devoted to the music of the church. Dr. Ward at the time of his death had been organist of St. Mark's over fifty years.

—Harold W. Gilbert's twenty-fifth anniversary as organist and choir-master of St. Peter's Episcopal Church in Philadelphia was observed with a celebration by the people of the parish Dec. 6.

### February—

—John P. Marshall, dean of the Boston University College of Music and an organist of national reputation, died Jan. 17.

—The annual church music conference under the auspices of Northwestern University was held at Evanston Jan. 13.

—Mrs. John Bell, 91 years old, believed to have been the oldest active organist in the United States, died Jan. 12 in Brooklyn, N. Y.

### March—

—A three-manual Kimball organ was dedicated in Trinity Reformed Church, Holland, Mich., Feb. 3, with Dr. Alle D. Zuidema at the console.

—Herbert C. Peabody resigned as organist and choir-master of the Church of the Ascension, Pittsburgh, after a distinguished service of eleven years.

—The organ at the First Methodist Church of Wilkes-Barre, Pa., was being rebuilt into a four-manual with enlarged resources by Ernest M. Skinner.

—At the annual meeting of the Hymn Society of America in New York, Jan. 27, Dr. Henry Wilder Foote was elected president.

### April—

—The four-manual organ built by the Aeolian-Skinner Company for Christ Church in Cambridge, Mass., was dedicated Feb. 1. Ernest White gave a recital. W. Judson Rand, Jr., is organist of the church.

—Warner M. Hawkins, Mus.D., F.A.G.O., was nominated for warden of the American Guild of Organists to succeed Dr. Channing Lefebvre, who declined a renomination.

—Professor Charles S. Skilton, noted American organist and composer, and professor of organ, theory and history of music at the University of Kansas since 1903, died in Lawrence, Kan., March 12 at the age of 72 years.

—Sir Henry Walford Davies, eminent English organist and famous the world

over for his church music, died March 11 in England. He had held the office of "Master of the King's Musick" since 1934.

—Charles H. Doersam was honored by the Rutgers Presbyterian Church of New York City March 16 in recognition of his fifteenth anniversary as the church's organist and director.

—A major A.G.O. event was a performance of works of Dr. T. Tertius Noble March 17 in St. Thomas' Church, New York City.

—John M. Klein, organist of the Broad Street Presbyterian Church, Columbus, Ohio, was accepted by Commander Donald B. MacMillan to accompany him on

his Arctic expedition and to do research work in the music of the Baffin and Polar Eskimos.

—The March meeting of the Montreal Center of the Canadian College of Organists took the form of a program of compositions of members of the center.

### May—

—A unique festival of music in honor of Harvey B. Gaul, at which his compositions made up the program, took place in Carnegie Music Hall, Pittsburgh, March 28. Several hundred musicians took part and the event was a demonstration of the affection of his home city for the distinguished organist, composer and critic.

—Francis A. Mackay relinquished his position as organist and choir-master of St. Paul's Episcopal Cathedral in Detroit

as a result of ill health. He had served St. Paul's for twenty-four years.

—The Aeolian-Skinner Company completed a three-manual organ for Phillips Exeter Academy, Exeter, N. H., and E. Power Biggs gave the dedicatory recital March 16.

—"A Holy Week Litany," a major choral work by Bethuel Gross, received its first performance on Palm Sunday afternoon under Mr. Gross' direction at St. James' Methodist Church, Chicago.

### June—

—Dr. Channing Lefebvre, organist and choir-master of famous Trinity Church in New York, resigned to become music master of St. Paul's School, Concord, N. H.

—The last musical event of the American Guild of Organists in New York for the season took place May 22, when four choirs participated in the Ascension Day services at St. Bartholomew's Church. The program included Lilli Boulanger's "Psalm 24," the Magnificat in D by Sowerby, Harold W. Friedell's prize-winning anthem "King of Glory" and Bach's cantata "Praise Our God, Who Reigns in Heaven."

—The contract to build a large three-manual organ for Trinity Episcopal Cathedral in Davenport, Iowa, was awarded to the Wicks Organ Company.

—To mark the completion of a three-manual Möller organ in the home of Henry P. Bridges at Johnson City, Tenn., an inaugural recital and reception took place April 10 and Dr. Charles M. Courboin and Henry P. Bridges, Jr., a talented youth of 13 years, gave the program.

—A four-manual organ was installed in St. Martin's Church, New York City, by Ernest M. Skinner & Son and Roy Tibbs of Howard University played the dedicatory recital April 27 before a congregation of more than 2,000 people.

—The large new organ in Kimball Hall, Chicago musical center, had its debut May 20, when Virgil Fox gave the initial recital on it before an audience which filled the hall.

—A three-manual organ installed in a Chicago factory and assembled and built largely by John Hohenadel, son of the owner of the Illinois Duster and Brush Company, attracted the attention of a number of organists.

—The fourteenth annual convention of Florida organists took place in Tampa May 12 and 13.

—The Middle Collegiate Reformed Church of New York paid tribute to its organist, Herbert Stavely Sammond, May 7 on the occasion of his completion of his twentieth year as its organist.

—The concluding event of the season for the Montreal Center of the C.C.O. was a festival service April 29 in the Church of St. Andrew and St. Paul.

—James H. Simms, for forty-six years organist of All Saints' Episcopal Church, Omaha, Neb., was honored at a party by the choir April 25 to mark his seventy-eighth birthday.

—The second church music conference and choir festival under the auspices of the Washington Cathedral took place April 29. Becket Gibbs and Leo Sowerby delivered lectures. An inspiring service took place in the evening.

### July—

—The biennial general convention of the American Guild of Organists was held in Washington, D. C., the last week in June and 600 organists from coast to coast were registered for the meetings and recitals. Among the recitalists were Joseph Bonnet, E. Power Biggs, Miss Catharine Crozier, E. William Brackett, Richard Ross, Leslie P. Spelman and Walter Blodgett. Several addresses on topics of interest to organists and choir-masters were other features, and there were several outstanding choral programs, including a thrilling performance of Robin Milford's new oratorio "The Pilgrim's Progress" by the chorus choir of the Brown Memorial Presbyterian Church of Baltimore, conducted by W. Richard Weagly, with Virgil Fox at the organ, and a beautiful service at the Washington Cathedral, to mention only two events.

—At its annual meeting May 27 in New York the American Guild of Organists paid tribute to R. Huntington Woodman, who had just retired from his

### \* These Finished Their Tasks in 1941 \*

Persons of prominence in the realms of organ playing, church music and organ construction who died in the course of the year 1941, with the dates of their passing, included the following:

- John P. Marshall, Boston, Mass.—Jan. 17.  
 Henry Bethuel Vincent, Erie, Pa.—Jan. 7.  
 Mrs. John Bell, Brooklyn, N. Y.—Jan. 12.  
 Edward Hardy, Mauch Chunk, Pa.—Jan. 4.  
 George Henry Clark, Oak Park, Ill.—Jan. 18.  
 Gerard W. Pilcher, Louisville, Ky.—Jan. 3.  
 Dr. Jeremiah F. Ohl, Philadelphia, Pa.—Jan. 21.  
 Immanuel C. Strieter, Evanston, Ill.—Jan. 6.  
 James A. Reilly, Boston, Mass.—Dec. 28.  
 Irving Gingrich, Chicago—Feb. 2.  
 William C. Hardy, Brooklyn, N. Y.—Jan. 14.  
 Charles S. Skilton, F.A.G.O., Mus. D., Lawrence, Kan.—March 12.  
 Sir Henry Walford Davies, Bristol, England—March 11.  
 Miss Martha Patterson Pickard, Philadelphia, Pa.—March 15.  
 Theodore S. Robaczewski, Wilkes-Barre, Pa.—March 22.  
 Mrs. Amelia Hook, Detroit, Mich.—Feb. 9.  
 Blynn Owen, Chattanooga, Tenn.—Feb. 25.  
 Johannes Biehle, Berlin, Germany—Jan. 4.  
 Clarence F. Read, Rome, N. Y.—Jan. 16.  
 James A. Ecker, Boston, Mass.—March 27.  
 B. Jackson Kenyon, Jersey City, N. J.—March 27.  
 George Morgan McKnight, Elmira, N. Y.—April 11.  
 Percy L. Bryning, Auburndale, Mass.—March 22.  
 Miss Harriet Beecher Fish, San Francisco, Cal.—April 28.  
 Joseph A. Campbell, Brooklyn, N. Y.—May 3.  
 Henry Hosszer, Bayside, N. Y.—April 6.  
 Miss Emily S. Perkins, New York City—June 27.  
 Seth Clark, A.G.O., Buffalo, N. Y.—June 20.  
 Paul Ambrose, Hamilton, Ont.—June 1.  
 John Henry Wick, Highland, Ill.—July 4.  
 Elden J. Gatwood, Nashville, Tenn.—July 2.  
 Dr. Tali Esen Morgan, Asbury Park, N. J.—June 30.  
 Mrs. Ellen Bonfield Cline, Kenilworth, Ill.—July 16.  
 Chester G. Harrison, Bridgeport, Conn.—June 8.  
 J. Alfred Webb, Woodstock, Ont.—July 12.  
 Horace Alden Miller, Mus. D., Altadena, Cal.—July 25.  
 George Fischer, New York City—Aug. 24.  
 Harry Wall, Nottingham, England—July 3.  
 Dr. Johan Wagenaar, Holland—July —.  
 Robert J. Winterbottom, New York City—Aug. 26.  
 George L. Beaudry, Springfield, Mass.—Aug. 2.  
 Frank T. Harrat, New York City—Sept. 14.  
 Mrs. Minnie R. Wergin, Milwaukee, Wis.—Aug. 23.  
 Robert Pier Elliot, Forest Hills, N. Y.—Oct. 4.  
 Wesley B. Milner, New Rochelle, N. Y.—Sept. 20.  
 George Edgar Oliver, Albany, N. Y.—Sept. 26.  
 John Denues, Baltimore, Md.—Oct. 12.  
 Mary Quigley Lynch, Richmond Hill, N. Y.—Oct. 26.  
 Wilfred M. Adams, New Rochelle, N. Y.—Nov. 17.  
 Robert H. E. Lippert, Pittsburgh, Pa.—Oct. 22.  
 The Rev. Alphonse J. Dress, Dubuque, Iowa—Nov. 8.  
 John G. Williams, New York City—Nov. 9.  
 Lawrence O. Fitz, Pittsburgh, Pa.—Dec. 10.



IMPORTANT NEW ORGANS INSTALLED IN 1941

The year 1941 was a busy period for the organ builders of America and no doubt the best year since the economic depression reached its height a decade ago. What has been accomplished in the last twelve months is indicated in part by the subjoined list of organs completed or being built during the year, the specifications of which were published in THE DIAPASON. In a few instances the organs are not entirely new, some of the pipes of old organs having been incorporated in the reconstructed instruments, but they have been rebuilt and enlarged to such an extent as to be practically new.

Place	Builder	Manuals
Ithaca, N. Y.	Cornell University	Aeolian-Skinner.. 4
Wilkes-Barre, Pa.	First Methodist Church	Ernest M. Skinner 4
New York City	St. Martin's Church	Ernest M. Skinner 4
Austin, Tex.	University of Texas	Aeolian-Skinner.. 4
Great Neck, N. Y.	All Saints' Church	Aeolian-Skinner.. 4
New York City	Union Theological Seminary	Möller ..... 4
Cambridge, Mass.	Christ Church	Aeolian-Skinner.. 4
Philadelphia, Pa.	Curtis Institute of Music	Aeolian-Skinner.. 5
Huntingdon, Pa.	Juniata College	Möller ..... 3
Wilmington, N. C.	First Baptist Church	Pilcher ..... 3
Fowler, Cal.	First Presbyterian Church	Kimball ..... 3
Fairfield, Conn.	First Church of Christ, Congregational	Estey ..... 3
Denver, Colo.	Augustana Lutheran Church	Reuter ..... 3
Holland, Mich.	Trinity Reformed Church	Kimball ..... 3
St. Louis, Mo.	Our Lady of Sorrows Church	Wicks ..... 3
Chicago	Hope Lutheran Church	Wangerin ..... 4
Burlington, Iowa	Oak Street Baptist Church	Kimball ..... 3
Olean, N. Y.	St. Stephen's Episcopal	Austin ..... 3
St. Louis, Mo.	Second Baptist Church	Möller ..... 3
Northfield, Minn.	St. Olaf College	Wicks ..... 3
York, Pa.	Zion Lutheran Church	Aeolian-Skinner.. 3
Chicago	Kimball Hall	Kimball ..... 3
Monroe, Mich.	Immaculate Heart of Mary Academy	Casavant ..... 3
Ottumwa, Iowa	First Methodist Church	Kilgen ..... 3
Exeter, N. H.	Phillips Exeter Academy	Aeolian-Skinner.. 3
Marshall, Tex.	First Methodist Church	Wicks ..... 3
Davenport, Iowa	Trinity Episcopal Cathedral	Wicks ..... 3
Berea, Ohio	Baldwin-Wallace College	Holtkamp ..... 3
Johnson City, Tenn.	Home of Henry P. Bridges	Möller ..... 3
Washington, D. C.	Calvary Methodist Church	Aeolian-Skinner.. 3
Honolulu, Hawaii	St. Clement's Episcopal Church	Austin ..... 3
Fort Smith, Ark.	First Baptist Church	Kilgen ..... 3
Lakeland, Fla.	Florida Southern College	Reuter ..... 3
Cleveland, Ohio	Fairmount Presbyterian Church	Holtkamp ..... 3
Dallas, Tex.	Highland Park Presbyterian	Kimball ..... 3
Burlington, Vt.	First Methodist Church	Austin ..... 3
Glendale, Ohio	Christ Episcopal Church	Möller ..... 3
Beaumont, Tex.	First Methodist Church	Aeolian-Skinner.. 3
Milwaukee, Wis.	Radio Station WTMJ	Wicks ..... 3
Buenos Aires, Argentina	Institute for the Blind	Legge ..... 3
Crawfordsville, Ind.	First Methodist Church	Kimball ..... 3
York, Pa.	St. Paul's Lutheran Church	Casavant ..... 3
Sac City, Iowa	First Presbyterian Church	Wicks ..... 3
Charleston, S. C.	Citadel Square Baptist Church	Pilcher ..... 3
Lenoir, N. C.	First Baptist Church	Pilcher ..... 3

position at the First Presbyterian Church of Brooklyn after a service of sixty-one years. The meeting marked the retirement of Dr. Lefebvre as warden and the induction of Dr. Warner M. Hawkins as his successor.

—Miss Emily S. Perkins, founder of the Hymn Society of America, died June 27 at Manhasset, N. Y., after a long illness.

—George Mead, Jr., was appointed organist and choirmaster of Trinity Church, New York City, to succeed Dr. Channing Lefebvre.

—The corner-stone of Lutkin Memorial Hall, the new auditorium of the Northwestern University School of Music, was laid in Evanston June 12. The building is a memorial to Dr. Peter Christian Lutkin, founder of the school of music and a distinguished organist and choral conductor for a generation.

—Paul Ambrose, president of the Canadian College of Organists, died in Hamilton, Ont., June 1. He was 72 years old, and although a native of Hamilton, had held church positions in New York City and Trenton, N. J., for many years previous to his retirement.

—Announcement of the closing of the Chicago Auditorium recalled the opening of the building and the dedication of its organ in 1889. This organ, designed by Clarence Eddy, was built by Roosevelt and had 109 sets of pipes. It was one of the earliest large instruments with electric action.

—The ninth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, under the leadership and inspiration of Dr. Albert Riemenschneider, held in June, drew large audiences to the five scheduled events.

August—

—John Henry Wick, a member of the firm of the Wicks Organ Company, Highland, Ill., and a son of the founder and president of the company, lost his life in an automobile collision July 4. Mr. Wick was 29 years old.

—Dr. Tali Esen Morgan, a nationally known choral conductor and a founder of the National Association of Organists, died June 30 at his home in Asbury Park, N. J. He was born in 1858.

—Edward B. Gammons left the position at Christ Church, Houston, Tex., to become director of music at the Groton School in Massachusetts.

—Charles A. H. Pearson became the successor to Dr. Caspar P. Koch, who retired as instructor in organ at Carnegie Institute, Pittsburgh.

September—

—Horace Alden Miller, Mus.D., who was on the faculty of Cornell College, Mount Vernon, Iowa, from 1904 to 1937 and whose compositions have appeared on many of the best recital programs, died July 25 after suffering a stroke when on a vacation trip.

—George Fischer, head of J. Fischer & Bro., New York music publishers, died Aug. 24 at the age of 71 years. He was an organist in his early days and his service to organ and church music did much to promote the interests of organists.

—News from war-torn France received by Joseph Bonnet, the Paris organist, at present sojourning in America, told of the death in action in 1940 of Jehan Alain, a gifted young organist and composer, and of Fernand Gonzales, son of the French organ builder.

—The right to confer the degree of doctor of sacred music was granted by the New York legislature to the School of Sacred Music of Union Theological Seminary, of which Dr. Clarence Dickinson is the director.

—H. J. Winterton, an organ "fan" of Muskogee, Okla., received five pipes from the organ in Manchester Cathedral, wrecked by German bombs, and added them to his interesting collection.

October—

—The new United States revenue bill, which provides for a tax of 10 per cent on organs, became effective Oct. 1.

—The Canadian College of Organists held its annual convention Aug. 26 and 27 in Brantford, Ont. Dr. Charles Peaker was elected president of the organization.

—Dr. Elmer A. Tidmarsh, organist of Union College, Schenectady, N. Y., gave his 500th recital in the Memorial Chapel Sunday, Oct. 12.

—The final recital of the 1941 season on the large organ in the City Hall Auditorium at Portland, Maine, was played by Dr. Alexander McCurdy Aug. 22. The 1941 season marked the twenty-ninth anniversary of the large Austin organ presented to Portland by Cyrus H. K. Curtis.

—Robert J. Winterbottom, who for many years held important posts in the East, died Aug. 26 at the age of 86 years.

November—

—M. P. Möller's forces completed the installation of a large four-manual organ in James Chapel at Union Theological Seminary, New York.

—The new four-manual over which Hugh McAmis was to preside at All Saints' Church, Great Neck, N. Y., was finished by the Aeolian-Skinner Company.

—Jef Denyn, the nationally-known carillonneur, died in Malines, Belgium, Oct. 1, according to word received in Chicago by his last pupil, Frederick Marriott, organist and carillonneur of the University of Chicago.

—Robert Pier Elliot, whose long career in the organ building profession included

connections with a number of prominent builders, died at his home in Forest Hills, N. Y., Oct. 4, at the age of 70 years. He was one of the principal associates of Robert Hope-Jones and afterward was manager of the organ department of the W. W. Kimball Company for a number of years.

—The Illinois Chapter, A.G.O., honored its oldest member, Albert Cotsworth, Oct. 6 at a luncheon on the occasion of his ninetieth birthday.

December—

—American organ builders were studying the possibility of adapting substitute materials to organ construction because of the shortage of metals required in the manufacture of war materials.

—The death of John Denues of Baltimore ended a long career of prominence as a church organist and director of music in the schools of Baltimore.

—Four excellent programs marked the eighth annual Bach festival in November at the First Congregational Church of Los Angeles, under the direction of Arthur Leslie Jacobs.

—The initial social event of the season for the A.G.O. in New York was a dinner Oct. 27 at which successful candidates in the 1941 examinations received their certificates and Dr. Warner M. Hawkins, the new warden, presided.

—Special musical services and recitals by prominent organists from Nov. 30 to Dec. 7 marked the opening of the entire length of the Cathedral of St. John the Divine in New York City.

—The third annual hymn festival in Atlanta, Ga., was held Nov. 17 at Emory University.

—Organists of Arkansas, Mississippi and Tennessee held their fifteenth tri-state A.G.O. convention at Nashville, Tenn., Nov. 4 and 5.

—Ralph Kinder, distinguished American organist, was the guest at a dinner in his honor, held in the First Baptist Church of Camden, N. J., Nov. 18. A program of his compositions was presented.

—The Friday noon series of recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., was opened and the new organ in the hall was heard.

CARL F. MUELLER IN DEMAND AS SPEAKER TO ORGANISTS

Carl F. Mueller, minister of music of the Central Presbyterian Church of Montclair, N. J., has been in demand as a speaker on the musical ministry of the church in various places since he delivered an address at the convention of the American Guild of Organists in Washington, D. C., last June. Nov. 29 he addressed a choir conference in the Nepperhan Avenue Baptist Church, Yonkers, N. Y., on "Musical Ideals for a Choir Ministry" and directed the choir of the church in two of his own compositions—"Now Thank We All Our God" and "Salutation of Peace." Nov. 17 he spoke before the Metropolitan New Jersey Chapter, A.G.O., at the First Presbyterian Church in Orange. Nov. 10 he was a speaker before the Syracuse Chapter of the Guild. Mr. Mueller's youngest daughter, Renee, is a cello scholarship student and also is taking public school music at Syracuse University.

Bach Cantata at Bethlehem, Pa.

The choir of Holy Trinity Lutheran Church, Bethlehem, Pa., under the direction of Dr. I. H. Bartholomew, sang the cantata "For Us a Child Is Born," by Bach, Sunday evening, Dec. 14. The senior choir of thirty-five voices was assisted by the young men's choir, the Luther League male quartet, the vesper choir and the junior choir, all under the direction of Dr. Bartholomew. Dr. Bartholomew enjoys the distinction of having completed twenty-one years of perfect attendance in Sunday-school and church. He is serving his thirty-ninth year at Holy Trinity.

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## KIMBALL HALL DRAWS GROWING AUDIENCES

### RECITALS FRIDAYS AT NOON

Winston Johnson, Barrett Spach, Burton Lawrence and Whitmer Byrne Are Heard—Schedule of Performers for January.

The Kimball Hall Friday noon recitals in Chicago under the auspices of the American Guild of Organists, Illinois Chapter, showed a gain in attendance in December and have been enjoyed by a group of people from all walks of life who have devoted the noon luncheon hour to hearing the new organ in the hall.

Winston Johnson, who played Nov. 28, gave an excellent account of himself in the following program: Pavane, Byrd; "Fugue a la Gigue," Bach; Andante Sostenuto (Gothic Symphony), Widor; Improvisation on "God Rest You Merry, Gentlemen," Roberts; Scherzetto, Vierne; "Imagery in Tableaux" (Theme and Variations), Edmundson.

Some original effects were achieved in the Improvisation on "God Rest You Merry" and the Edmundson number was played with the sense of color required to interpret the composer's intents in this stunt piece. The "Legend" from Douglas' Suite in B minor was played by Mr. Johnson at the close in response to insistent applause.

Barrett Spach, dean of the Illinois Chapter and organist and director at the Fourth Presbyterian Church, played these compositions Dec. 5: Chorale Preludes, "Wake, O Wake for Night Is Flying," "Jesu, Priceless Treasure" and "In Thee Is Joy," Bach; Cantabile, Franck; "Matin Provençal," Bonnet; Minuet, Vierne; "Carillon," Sowerby.

Mr. Spach displayed fine knowledge of and command over the resources of the instrument. His work stood out in the colorful Bonnet number, in the dainty Vierne piece and in the chorale prelude on "Jesu, Priceless Treasure."

Burton Lawrence showed himself the thoroughly competent organist that he is

in the recital Dec. 12. His program, nearly all of it played from memory, was as follows: Toccata, Adagio and Fugue in C, Bach; "Sheep May Safely Graze," Bach-Biggs; Chorale in A minor, Franck; "Moonlight," Vierne; "A Mighty Fortress Is Our God," Karg-Elert.

The pedal work in the Bach Fugue and the performance of the Karg-Elert composition displayed great technical fluency, but the lovely interpretations of the Bach "Sheep May Safely Graze" and Vierne's "Moonlight" were even more impressive.

Whitmer Byrne, whose performances on the organ have caused him to be rated as one of the foremost organists of Chicago, played Dec. 19. He had arranged a program of variety, opening with the Purcell Trumpet Tune and including such pieces as Bonnet's "Song of the Chrysanthemum" and the Boex Rustic March. Mr. Byrne gave a stunning performance of the Prelude and Fugue in A minor of Bach and aroused his audience to real enthusiasm. As an encore number he played the Finale from Widor's Second Symphony.

Organists listed to play the January recitals are:

Jan. 9—William H. Barnes.  
Jan. 16—Philip McDermott.  
Jan. 23—Emory L. Gallup.  
Jan. 30—Robert Kee.

### CLAIRE BACHMANN PLAYS FOR CATHOLIC ORGANISTS

The Diocesan Guild of Catholic Organists of Pittsburgh held its monthly meeting Dec. 10 at St. Canice's Church, Knoxville, Pittsburgh, Pa., where a recital of Catholic church music was given by one of its members, Miss Claire Bachmann, organist and director at St. Mary's Church, Sharpsburg. Miss Bachmann's program was as follows: Two Variations on "Puer Nobis Nascitur," Guilman; Chorale Prelude on "In dulci Jubilo," Bach; "The Virgin's Slumber Song," Reger; "Hosanna," Dubois; "Adoration," Mauro-Cottone; "Tollite Hostias," Saint-Saens; "Salve Mater," Richard Keys Biggs; "Elevation," Vierne; "Grand Choeur," Jawelak; "Psalm XVIII," Marcello.

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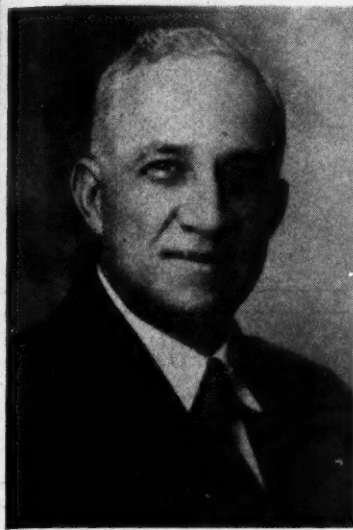
## ESTEY ORGAN CORPORATION

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DAVID A. PRESSLEY



Sumner Kittredge of Boston, director of music in a South Carolina college. Later he studied piano with Edwin Hughes in New York. When he went to the Washington Street Church Mr. Pressley had at his disposal a two-manual Felgemaker organ with tracker action, blown by hand. After twenty years he had the privilege of presiding over a three-manual Skinner of thirty-three sets of pipes, installed in the church in 1921.

After holding various positions in the bank, from collection clerk through paying teller, Mr. Pressley decided to give up bank work and devote his entire time to music. For the last fifteen years he has been the South Carolina representative of M. P. Möller, Inc., but his principal work now is at his church, where he has a senior choir of twenty-four voices, a solo quartet and a junior choir of twenty voices.

Mr. Pressley married Miss Warlick of Statesville, N. C., nineteen years ago. She is a graduate of Mitchell College, Statesville, and studied piano and organ there under Karl Bondham of The Hague, Holland, who was director of music at the college for a number of years. Mr. and Mrs. Pressley have one daughter, Annie Louise, now a student in junior high school.

Mr. Pressley confesses that he has been a reader of THE DIAPASON without interruption for some twenty-seven years.

**Christmas at Union Seminary.**

Two traditional Christmas musical programs were presented by the Union Theological Seminary motet choir in the James Memorial Chapel of the seminary, New York City. Handel's "The Messiah" was sung Dec. 8. Traditional and modern Christmas carols were heard at the annual candlelight service Dec. 15 at 5:30. This service, which opened with a processional of 100 singers, each carrying a tall, lighted candle, marching and counter-marching down the aisles of the chapel, has been a Christmas feature for many years. The children's choir of St. Michael's Episcopal Church, directed by Mrs. William Neidlinger, took part in the program. The choir was under the direction of Dr. Clarence Dickinson, director of the seminary's School of Sacred Music.

DAVID A. PRESSLEY has completed two-score years as organist and director at the Washington Street Methodist Church of Columbia, S. C., and during that long period has made a valuable contribution to the cause of good church music in that part of the South. Mr. Pressley's early training was in the field of banking and he is a convert from this more prosaic profession to that of a musician, rounding out his training with study under Lynnwood Farnam in New York not long before Mr. Farnam's death.

The Washington Street Methodist is the mother church of Methodism in the capital of South Carolina. It is a historic parish, organized in 1803 by an Englishman who was ordained by John Wesley. From a nucleus of a few adherents of the Methodist faith the parish has grown to one of 1,800 members in the 139 years that have intervened.

When he began work in a Columbia bank in his youth Mr. Pressley studied music and practiced at night. His early teacher of piano and organ was George

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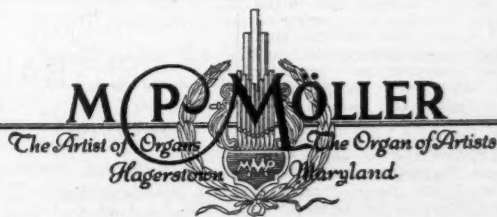
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## David McK. Williams Speaker at Service in St. Bartholomew's

When one of the country's eminent organists is invited to leave the console and take the rector's place, addressing the congregation at its morning service, the fact obviously may be rated as news. Dr. David McK. Williams delivered an address on "The Voice of Melody" at St. Bartholomew's Church in New York City Oct. 19 and printed copies of his talk, from a stenographic report, have been made available. The purpose in inviting Dr. Williams to speak was to interest the congregation in the new hymnal of the Episcopal Church, but he took occasion to bring out several points that should be of interest to all organists. The following interesting paragraphs are quoted:

Music is the youngest of the arts, and it might well be called the Christian art, since all its developments have taken place under the aegis of the church. There has been no contribution made to the art of music, as we know it, from any people or any lands save those under the direct influence of Christianity.

The hymns of Jesus and the disciples were the Psalms. The first collector and editor of Christian hymns was St. Luke, who gave us the Benedictus, the Magnificat and the Nunc Dimittis. Then from Hebrew, Greek and Latin sources came the Sanctus, the Gloria in excelsis and the Te Deum. These are the great liturgical hymns of the church.

Then we begin to have the hymn in metrical form, and by the time of St. Ambrose, Bishop of Milan in the early part of the fourth century, the metrical hymn is a fixture, and it has remained as the popular form for hymn writers to this day.

What constitutes a good hymn? A hymn is good not because of the merit of its verse or for the excellence of its tune, but for the felicitous union of both words and tune. A hymn at its best has dignity and worth enough to stand on invincible ground in the arena of the arts. A hymn should be the result of a deep love, understanding and experience of the subject—it might be of adoration or contemplation or prayer or praise or prophecy.

The name of Bach, the greatest musician on record, is always associated with the mighty hymns of the Reformation. Beethoven, in his Ninth Symphony, which has been called immortal, reaches his climax in the "Hymn of Joy." Brahms does the same thing at the apex of his peerless C minor Symphony.

Here in St. Bartholomew's Church we use about 150 hymns in the course of a year. I should like to urge the use of more. There is a wealth of material that we have not yet touched, and there will be more. The first verse of this morning's Psalm read: "O sing to the Lord a new song." These are not idle words. Apart from their merit, old hymns are always valuable and good because of the memories and associations which they evoke. But we cannot live on memories and associations. In so doing we move about in a circle and we are apt to think and act and sing somewhat mechanically.

When we sing, through our emotions the door of our understanding is opened to things far beyond the meaning of words. We sing ourselves into the grace of believing; too often we talk ourselves into doubt. So then, let us once in a while be filled with the freedom and the ecstasy of singing. The reward will be great. It will be that we are numbered among the immortals who sing the never-beginning, the never-ending, the ever old, the always new song to the praise of God.

### PHILADELPHIA CLUB ACTS ON RETIREMENT OF H. S. DREW

The American Organ Players' Club of Philadelphia has adopted the following resolution voicing its regret over the retirement from the office of treasurer of Herbert S. Drew:

Resolved, That the American Organ Players' Club records its regret due to the resignation from the office of treasurer of Mr. Herbert S. Drew, and that the club expresses its deep appreciation of the unflinching, careful attention and integrity with which he discharged the duties of that office for twenty-six years. Be it further

Resolved, That a copy of these resolutions be spread upon the minutes of the American Organ Players' Club and that a copy be sent to Mr. Drew, THE DIAPASON and The American Organist.

JENNIE M. CARROLL,  
MARY H. RICE,  
HARRY W. GRIER, Chairman.

DR. DAVID M.C. WILLIAMS OF ST. BARTHOLOMEW'S, NEW YORK



### KING CAROL GIVES ORGAN TO A CHURCH IN MEXICO

The turn of fate in Rumania, which cost a king his crown, has brought a new organ to a church. Former King Carol, who has found refuge in Mexico, presented the parish of Pachuca, whose glory as "El Dorado" in colonial times echoed through Europe, with 18,000 pesos to purchase a new organ for San Francisco Church. His gift was accompanied by a message describing it as a token of appreciation for his friendly reception in the land which has become his haven.

### NOTES FROM LOS ANGELES; ERNESTINE HOLMES HEARD

By ROLAND DIGGLE, MUS. D.  
Los Angeles, Cal., Dec. 22.—An excellent recital was given by Ernestine Holmes, the talented assistant organist of the First Congregational Church in Los Angeles, Dec. 14. The program was well chosen and beautifully played, especially the Bach Doric Toccata and the Scherzo from Vierne's First Symphony. Miss Holmes also did a fine job with the piano part of the first movement of Rubinstein's Concerto in D minor, with H. Toni Roelofsma playing the orchestral part on the organ.

The Guild held its December meeting in Claremont with a public recital in Bridges Hall. Irene Robertson was the organ soloist and the Pomona College Choir under the direction of Ralph Lyman gave a fine performance of the new sacred cantata "The Challenge," by William G. Blanchard. The work is well written and has made a deep impression

every time it has been performed. Miss Robertson, as usual, played some difficult music about as well as it could be played.

The attack on Pearl Harbor was announced in my church at the close of the morning service, and to hear the congregation sing "O God, Our Help in Ages Past" was as moving an experience as I wish to undergo. I am burning the manuscript of my "Fantasy and Sixty Variations on the Japanese National Anthem."

Lewis Eldridge gave a recital in Royce Hall at the University of California the latter part of November which seemed to please the students greatly. So help me, there was some applause after a part of a Hindemith sonata.

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RUTH ARLINE WHITE



RUTH WHITE GIVES PROGRAM ON TENTH ANNIVERSARY

A "service of psalms and music" was held Sunday evening, Nov. 16, at the Green Ridge Presbyterian Church, Scranton, Pa., in observance of Miss Ruth White's tenth anniversary as organist. A large congregation testified to the position which this organist holds in the community as church musician, teacher, recitalist and friend of music. Miss White is an associate of the American Guild of Organists and for two years served as dean of the Guild's Northeastern Pennsylvania Chapter.

The program, consisting of music which had met with popular approval through the years at the Green Ridge Church, included: Toccata and Fugue in D minor, Bach; "Clair de Lune" ("Moonlight"), Debussy; "Sheep May Safely Graze" (piano and organ), Bach; "Jesu, Joy of Man's Desiring," Bach; "The Bells of St. Anne de Beaupré," Russell; Concerto in A minor (piano and organ), Grieg.

Miss Maude D. Thomas, pianist, assisted Miss White.

A sound broadcasting system has been installed in the Green Ridge Presbyterian Church and was used for the first time at the services Dec. 7. Amplifiers have been placed in the tower and microphones in the pulpit and choir loft. In addition to broadcasting special sermons and choir programs, the apparatus is equipped to broadcast programs from records, making it possible to reproduce Christmas and other church holiday programs. A connection has been made with the chimes in the church organ which will enable the organist to broadcast the calls for service. Funds for the purchase of the apparatus were provided by a bequest of Mrs. Millie Dimmick Marvine.

Miss White is a native of Scranton and received practically all her education there. She began the study of piano at 5 years of age under the late J. Alfred Pennington and was graduated from the piano department of the Conservatory of Music. This was followed by teacher training under Hollis Dann at Cornell University and organ study under Ellen M. Fulton, L.R.A.M., F.A.G.O., former organist of the Second Presbyterian Church, Scranton, and a former pupil of Lynnwood Farnam. She continued organ study for three years as a member of the master class conducted by Charles M. Courboin and prepared for the associate examination of the A.G.O. under Warren R. Hedden and Dr. Frank Wright.

Miss White has been active in Guild affairs, serving in all offices since becoming a colleague. She was dean for three years, from 1938 to 1941.

In addition to the responsibilities connected with her church position, which includes playing for five organized choirs, Miss White teaches organ and piano, coaches and accompanies vocalists, and is accompanist for the Scranton Temple Chorus, a group of 150 voices, who from time to time present the best in choral literature. Yet she finds time to give an occasional organ recital at home and abroad.

Vreeland Opens Wicks Organ.

Over 300 people turned out to hear the dedicatory recital on the two-manual Wicks organ recently installed in the First Congregational Church of Salamanca, N. Y., Sunday afternoon, Nov. 23, and the recital was brilliantly played by Edward B. Vreeland, Jr., organist of the church. The organ is placed in two especially built chambers, each with separately controlled expression shades. There are provisions in the console for the future installation of chimes and two more sets of pipes. For his recital Mr. Vreeland chose the following program: Trumpet Tune, Purcell; "Come, Sweet Death," Bach; Minuet and Gigue, Rameau; Londonderry Air; Chorale in A minor, Franck; "Dreams," McAmis; Roulade, Bingham; "To a Wild Rose" and "To a Water Lily" MacDowell; Toccata on "America," Coke-Jephcott.

Concert of Utica Bach Choir

The Bach Choir of Utica, N. Y., gave its winter concert Sunday afternoon, Dec. 14, in Grace Episcopal Church. A full church testified to the interest in Utica's outstanding choral organization. Several hundred people disregarded a snow-storm to attend and were thrilled with one of the choir's choicest programs. "God's Time Is Best," a Bach cantata, was followed by two a cappella motets—"Every Weather-Beaten Sail" and "There Is an

CHOIR FESTIVAL IN MAINE PROVES IMPRESSIVE EVENT

One of the most impressive musical events of the Thanksgiving season in Portland, Maine—the annual massed choir festival given by the State Federated Church Choirs—was held Sunday afternoon, Nov. 23, in the city hall auditorium under the auspices of the church music department of the Maine Federation of Music Clubs.

These choral offerings, conceived and arranged by Mrs. Foster L. Haviland, head of the department, have been presented as a contribution to the people of the city. They serve a double purpose in carrying the Thanksgiving message through music and in bringing some measure of recognition to church music.

The 1941 festival introduced a new conductor in John White Thomas, head of the music department at Colby College.

The twenty-three combined senior, student and junior choirs gave precedence to the works of American composers on the festival program, but included also several great choral works, such as the Hallelujah Chorus from "The Messiah," and two choruses from Mendelssohn's "Elijah" and the Gloria from Mozart's Twelfth Mass. One of the anthems was the Russian Thanksgiving anthem "All Praise to God Eternal," arranged by Gaul.

Organ selections were played by Howard W. Clark, Fred Lincoln Hill and Alfred Brinkler. Mrs. Evelyn Badger Carroll directed the student choir and Mrs. Maud Haines conducted the massed junior choir.

UNIVERSITY OF ILLINOIS ISSUES BOOK OF PROGRAMS

The University of Illinois has issued its annual volume of programs of musical events in the academic year 1940-41, which includes the Sunday organ recitals. The programs are listed in ten divisions: Star course concerts; school of music faculty recitals; university orchestra concerts; university chorus concerts; recitals of graduate students in the school of music; senior recitals of the school of music; students' recitals of the school of music; special recitals and concerts; summer school recitals and vesper organ recitals.

The vesper organ recitals are given on Sunday afternoons at 4:30 o'clock, in the recital hall of Smith Memorial Hall. These recitals have been played by Director Frederic B. Stiven, Professor Russell Hancock Miles, Lanson Demming and Paul Sidney Pettinga of the faculty of the school of music.

DR. SCHWEITZER IS WELL AT HIS HOSPITAL IN AFRICA

Word received in December from Dr. Albert Schweitzer by Edouard Nies-Berger, organist and director at Centenary Methodist Church, Richmond, Va., states that Dr. Schweitzer is well and is working energetically with two other physicians at his hospital in Lambarene, Africa. He also writes that he is taking time for organ practice and that he is enjoying THE DIAPASON, which comes to him every month.



for 1942

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Old Belief," by C. Hubert Parry. After the offertory hymn, Chester Watson, baritone from New York City, sang "The Trumpet Shall Sound," by Handel. Vaughan Williams' cantata "Dona Nobis Pacem" concluded the program. Timpani, drums and glockenspiel were used effectively in the dramatic portions of this work. George Wald, organist, played a superb accompaniment and J. Laurence Slater, the conductor, displayed again his ability to produce beautiful tonal effects in the quiet passages and in the climaxes.

Carols by Virginians Sung.

Edouard Nies-Berger conducted his choir of thirty-six men and women in a candle-light concert Dec. 21 at Centenary Methodist Church, Richmond, Va., of

which he is organist and director of music. As a prelude Mr. Nies-Berger played Bach's "In dulci Jubilo" and the first part of the program included four carols by Virginia composers, as follows: "The Babe of Bethlehem," John Powell; "Jesus Born in Bethlea" and "Ah, Mary Went a-Journeying," Annabel Morris Buchanan, and "God Bless You," Hilton Ruffy. The second part of the program consisted of a performance of Saint-Saens' Christmas Oratorio.

The second and third parts of Bach's Christmas Oratorio are to be given by the choir of the Ninth Presbyterian Church, Philadelphia, under the direction of David Spratt, with Rollo F. Maitland at the organ, on Jan. 4 at 4 p. m.

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- 1387 O God, our help in ages past—Croft-Barton..... .12  
SATB, accompanied; easy.

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

## Ministers Speak Freely to Pennsylvania Organists on Their Joint Problems

One of the most enjoyable and helpful meetings of the Pennsylvania Chapter was that held Saturday evening, Nov. 29, in the Sellers Memorial Methodist Church, Upper Darby, where our treasurer, Nathaniel E. Watson, is organist and choir director. The meeting, which was prefaced with a dinner, took the form of a clergy-organist conference.

Dr. Rollo F. Maitland, dean of the chapter, introduced the guest speaker, the Rev. Reginald Helferich of Bath, Pa., who presented a humorous portrayal of an organist's part in the service, from the prelude, in which he endeavors to wake up the congregation before the clergyman puts it to sleep, to the postlude, which says "Hurray, it's all over." Despite the fact that it was intended for a burlesque, the address provided abundant food for thought to the organist.

Newell Robinson, former dean of the Pennsylvania Chapter, spoke in behalf of the organist, deploring the fact that small salaries make it necessary for him to peddle music in the streets. Mr. Robinson emphasized also the importance of having the organist take his work seriously and give his best to the church.

The clergymen present were invited by Dean Maitland to express freely their thoughts and their problems, and suggested solutions. The Rev. H. Alford Boggs of the Princeton Presbyterian Church spoke beautifully of the analogy between the small country church and the great cathedral, in that the worshipers in both were reaching out after God, and the minister and organist in both were, each according to his ability, striving to help the congregation find that which they sought. The Rev. Elmer D. S. Boyer of Grace Evangelical Lutheran Church, Philadelphia, expressed the desire for satisfactory hymn singing by the congregation, recalling the days when singing schools were conducted for that purpose. The Rev. W. Roulston McKean of St. Matthew's Episcopal Church called attention to the fact that the anthem is the only thing the choir sings the words of which are not known by the congregation. It is Dr. McKean's custom to read to the congregation the words of the anthem if they are not in the epistle for the day.

The Rev. George F. Conners of the Sellers Memorial Methodist Church paid a tribute to the importance and value of the work done by the organist and choir director, expressing the desire to see the day when the minister of music and the minister of the Gospel would be on the same plane, receiving the same remuneration.

Other clergymen who took part in the discussions were the Rev. William H. C. Lauer of St. Simeon's Lutheran Church and the Rev. Charles E. Fisher of St. Mark's Evangelical Lutheran Church, Birdsboro, Pa.

ADA R. PAISLEY.

**Miss Crozier Thrills Niagara Falls.**  
Under the auspices of the Niagara Falls branch of the Buffalo Chapter a recital was given by Miss Catharine Crozier of Rochester Nov. 17 at St. Paul's Methodist Church. This recital was one of the most impressive ever heard in Niagara Falls. It was a well-balanced program, including the Fantasia and Fugue in G minor by Bach and the Chaconne in E minor by Buxtehude; five

## IN THE GUILD

For the ambitious organist the Guild, through its examinations, offers a challenge which, if accepted, definitely assures the organist of a place in the musical world. Norman Coke-Jephcott has this to say about the Guild examinations:

"With music in the chaotic state in which it finds itself today, we need the steadying influence of the Guild examinations more than ever—the steadying influence that encourages us to maintain our idealism and impels us to be satisfied with nothing less than the highest standard of scholarship and workmanship."

The following letter has just been received by Charles H. Doersam, chairman of the examination committee. This letter was written by a new colleague of the Guild, elected Nov. 11, 1941:

"Dear Mr. Doersam: I count it a great honor and responsibility to be a member of the American Guild of Organists. In order to be a credit to the Guild, however, I feel I must be more than a colleague. In view of this I am writing for three of the previous examination papers for the associate examination, and I am enclosing 30 cents in stamps."

From a national membership of 6,000 organists the examination committee receives about 300 inquiries a year concerning the examinations. Of these 300 about 100 (average) take the Guild tests.

Printed requirements are available, as well as previous examination papers. Write now and become interested in the backbone of the Guild—the examinations—associate, choirmaster, fellow.

beautiful chorale preludes of Bach, one of the most charming being "Comest Thou, Jesu, from Heaven to Earth"; a lovely Pastoral by Roger-Ducasse; a Symphonic Chorale and "Clair de Lune," by Karg-Elert; the Scherzo from the Second Symphony of Vierne and the "Carillon-Sortie" by Mulet.

Miss Crozier displayed amazing technical skill and her program, which was played entirely from memory, was interpreted with consummate artistry. Her registrations were exquisite and in them she showed excellent judgment. Niagara Falls was very fortunate to have the opportunity to hear such a fine musician.

ALICE BARBARI, Secretary.

### Make Merry in Cincinnati.

The Christmas party of the Southern Ohio Chapter held at the home of Dean and Mrs. Robert Alter in Cincinnati, Dec. 8, will be remembered long by all the members who were present. After being received by the host and hostess the guests followed the line to the dining-room, where a buffet luncheon was displayed. Having filled their plates, the members found tables and chairs at which to eat and visit.

A lovely trio composed of piano (Mrs. Irene Ganzel), violin (J. Alfred Schehl) and organ (Walter Devoix) played an Andante Religioso by Carri. The same trio accompanied a mixed choral group selected from the members who sang Mr. Schehl's arrangement of "Silent Night." Mumford Platt, a personal friend of Dean Alter, had the audience in constant laughter with his ventriloquism and carried on a realistic conversation with his sailor boy, George. Games followed, with prizes of filled Christmas stockings and other gifts. As a climax to the evening of fun, all the guests marched in the tune of "Jingle Bells" played by Dean Alter on his Hammond around a table of gifts which Santa had left for all.

ETHEL HAAG, Registrar.

## Choirs of Blind People Heard in Carols Sung for Massachusetts Chapter

The Massachusetts Chapter was a guest of the Perkins Institution for the Blind at a concert of Christmas carols Dec. 10. The program consisted of a wide variety of carols, mostly of American and English origin or arrangement, and was produced by two choirs—a regular chorus of seventy-five voices and a children's unison choir which sang from a gallery and antiphonally in some of the numbers. These choirs were under the direction of John Hartwell and Miss Eleanor Thayer and showed the result that can be obtained by careful attention to detail work, especially diction. A keen listener would have missed few words throughout the evening, which is more than can be said of the average church service.

The prelude to the service—"Ave Maria," from Karg-Elert's "Cathedral Windows"—was well played by Edward Jenkins, a blind instructor in musical subjects at the school; Philip Small, also of the school, offered the Allegro con Brio from Mendelssohn's Fourth Sonata as a postlude. It was well received.

There were numerous short soli interspersing the program, among which must be mentioned the work of a 20-year-old lad who sang the familiar solo part of Cornelius' "The Three Kings" against a lovely, shimmering accompaniment of the adult choir. Kenneth Morris deserves credit for his work in this piece.

The amazing part of the whole evening is that these choirs sang for an hour and a half entirely from memory. They are scheduled to appear in Jordan Hall soon and to give an hour's program over a local radio station near Christmas.

GARDNER EVANS, Secretary.

### Delaware Chapter Service.

The Delaware Chapter held its annual Guild service in the Hanover Presbyterian Church Nov. 20, with Sarah Hudson White, A.A.G.O., dean of the chapter, at the console, assisted by the glee club and quartet of the church. The Rev. John Herrick Darling, D.D., pastor of the church, presided, and the address was delivered by the Very Rev. Hiram R. Bennett, D.D., chaplain of the chapter and dean of the Cathedral of St. John, Wilmington.

On Tuesday evening, Dec. 9, the annual Christmas party was held. There were games and refreshments, and Santa Claus appeared to present each member with a gift. The executive committee is planning for some interesting meetings during the winter and spring.

WILMER C. HIGHFIELD, Secretary.

### Program for Utah Chapter.

The Utah Chapter deviated a little from the regular program of organ music at the meeting held Dec. 6 in Salt Lake City, with a program of piano and violin music. The guest artists were Mr. and Mrs. Arthur P. Freber. Mr. Freber is head of the instrumental department of the University of Utah and concertmaster of the Utah State Symphony Orchestra, and he was formerly associated with the New York Philharmonic Orchestra. Mrs. Freber is a member of the Guild. We were delighted when Mr. Freber announced that he would play a Stradivarius violin which had been left in his care. In the course of the evening he played another violin so we could note the difference in the tone quality.

IRENE JACOBSON, Registrar.



News of the American Guild of Organists—Continued

Tulsa Acts as the Host to Oklahoma City at Party that Ends 1941 Activities

The Oklahoma Chapter had its last meeting of the year 1941, a Christmas party in honor of the Oklahoma City Chapter, on the night of Dec. 8 in the parish-house of Trinity Episcopal Church, Tulsa. For several years the two sister chapters of the state have interchanged meetings, alternating between Tulsa and Oklahoma City. Last year our chapter was entertained at Oklahoma City and we were asked to give a recital.

Greeting the eye at this December meeting were the gaily-decorated tables and then came the satisfying turkey dinner, served by the young women of St. Catherine's Guild. Thirty-five members and guests, including seven from Oklahoma City, were present and were greeted with words of welcome by the dean, Marie M. Hine. The chairman of entertainment was Mrs. Lorna Dee Young, who conducted a dinner-table program consisting of the playing of several cleverly-devised games and the singing of humorous old English rounds, concluding with Christmas carols. After the entertainment the company went into the church auditorium, where Oklahoma City organists were heard in the following program: "Piece Heroique," Franck, and Chorale Prelude, Bach (Robert Swan); "Hebrew Prayer of Thanksgiving," Gaul (Mrs. D. W. Faw); "Holy Night," Buck (Mrs. T. P. Paxton); Andante from Fifth Symphony, Beethoven-Koch, and "Rippling Brook," Gillette (Mary Haley).

Among activities of chapter members may be mentioned the organ numbers on the "good cheer" program of the Hyechka Club at Philbrook Art Center Dec. 3. These numbers included: "March of the Wise Men," Gaul, and "Christmas in Sicily," Yon, played by Mrs. Marie M. Hine, following which Mrs. Loy Wilson played three movements from the First Organ Suite by James H. Rogers. The Hyechka Club is the oldest and one of the largest music clubs in the state. The name "Hyechka" (Hi-yeech-ka) is a Creek Indian generic word for "music." The writer has just been notified of his election as an honorary member of the club—a signal honor.

JOHN KNOWLES WEAVER, Sub-Dean.

Atlanta, Chattanooga Join in Concert.

With the Georgia Chapter as co-sponsor, the Atlanta Music Club presented the Chattanooga Civic Chorus and the Atlanta Choral Society as an interstate chorus of 200 voices in a concert Dec. 6 in Presser Hall at Agnes Scott College, Decatur, Ga. Haskell Boyter is director of the Atlanta group and J. Oscar Miller is director of the Chattanooga group. The concert was open to the public without charge as a community Christmas contribution from the sponsoring organizations. The hall was filled, extra chairs were placed in the aisles and many people stood in the rear foyer.

The program consisted of two major works—"The Swan and the Skylark," by Thomas, and the Christmas Oratorio by Saint-Saens. The four soloists, who came to Atlanta especially for the concert, are well known throughout the nation in opera and oratorio work: Agnes Davis, soprano; Lydia Summers, contralto; Joseph Victor Laderoute, tenor, and Glenn Darwin, baritone. The accompaniments were played by Mrs. Charles Chalmers and Mrs. Haskell Boyter, pianists, and C. W. Dieckmann, organist.

Plans were announced for the January program, which is to be a presentation by Atlanta organists of modern literature for the organ.

JULIAN BARFIELD, Secretary.

Piano, Organ, Violin Concert.

Four members of the Rochester Chapter, with the assistance of Marguerite Baker, violinist, gave a program of compositions for piano, organ and violin at St. Matthew's Lutheran Church in Rochester, N. Y., Nov. 17. The program included compositions for piano and organ by Demarest, Guilman, Mendelssohn and DeLamar, and a Vivaldi Concerto for violin, piano and organ. Harriette Slack, Catharine Crozier, Byron Bevis and Rob-

ert Evans were the performers at the organ and piano.

At this concert the special guests were choirmasters of Rochester who, at the meeting following the program, expressed their enthusiasm over organizing a Rochester chapter of choirmasters to work with the Guild. Needless to say, the A.G.O. members are eager to bring this about and definite plans are being made to form the organization in the near future.

CATHARINE CROZIER, Corresponding Secretary.

Annual Hymn Festival in Macon.

The Macon, Ga., Chapter held its fourth annual hymn festival at the Municipal Auditorium Sunday afternoon, Nov. 30. Twenty-four choirs were in the procession—a total of about 300 singers. The theme of the service was "Praise and Thanksgiving." Mrs. Doris Onderdonk Jelks was the service organist.

Each year the Macon Chapter sponsors this service to encourage congregational singing. All of the hymns chosen are familiar to the entire group, so that the practices for the chorus can be done by the individual choirs.

The doxology preceded "O God, Our Help in Ages Past," and then Dr. I. E. Marcuson of Temple Beth Israel led the audience in the 100th Psalm.

Dr. George Stoves read the Scripture lesson and Chaplain Reagan prayed. Other hymns on the program were Crüger's "Now Thank We All Our God," "All Hail the Power," "God of Our Fathers," in which trumpeters from Camp Wheeler joined; "Jesus Shall Reign," "Blest Be the Tie" and "O Worship the King."

"The Star-Spangled Banner" was sung before Dr. J. E. Sammons pronounced the benediction, and the choir sang the "Hymn to St. Cecilia" as an offertory.

Mrs. Jelks played as the prelude Jørgen's Cantabile and as the postlude Karg-Elert's "Now Thank We All Our God." The choir left the auditorium singing "The Church's One Foundation."

Activities of Texas Chapter.

The December meeting of the Texas Chapter was held in the form of a Christmas party Dec. 29 at the Dallas home of Dr. and Mrs. Raymond Willis, both of whom are patrons of the Guild and organists of outstanding ability. Dorothy Voss, chairman of the social committee, had charge of the arrangements for the evening and John Huston, sub-dean, was in charge of the program. Interest centered in the colorful tone quality of the organ which the Willises have in their home and which the members of the Guild enjoyed thoroughly. One entertaining feature of the program consisted of a quiz game in which Mr. Huston played a few measures from several well-known compositions, the names of which the members were supposed to guess. Mrs. Frank Frye, former dean of the chapter, was the official hostess for the evening in the absence of the dean, Dora Poteet. Miss Poteet was unable to attend the party because of a recital engagement. She has been signally honored in having been chosen to give two recitals for the annual meetings

of the American Association for the Advancement of Science, held in Dallas Dec. 29, 30 and 31. Miss Poteet gave one recital on the evening of Dec. 29 in the First Baptist Church and another Dec. 30 in McFarlin Auditorium at Southern Methodist University.

In accordance with the laws, a meeting of the executive committee was held Dec. 8 for the purpose of selecting a nominating committee. John Huston, Mrs. Frank Frye, Miss Anita Hanson, Miss Leota Agee and Mrs. J. M. Sewell were chosen for that committee. Plans were also discussed for presenting Virgil Fox Feb. 7.

John Huston is giving a series of musical evenings on Sunday evenings during the winter months.

The choir of the Oak Cliff Presbyterian Church beautifully presented parts of "The Messiah" under the able direction of Miss Sara Gallaher, organist and choir director.

MATTIE K. GERBERICH.

Farewell for Daniel R. Philippi.

The Missouri Chapter spent Monday evening, Nov. 24, at the First Congregational Church, St. Louis, enjoying a farewell dinner, with appropriate speeches, from co-workers of past years, in honor of Daniel R. Philippi, who has left his position as organist and director at Christ Church Cathedral, St. Louis, to go to New York. The program was all Bach, played by Mr. Philippi on the large Austin organ which he designed and dedicated for the First Congregational Church several years ago. He was assisted by the choir and three soloists in doing part of the "St. Matthew Passion."

MILDRED E. SPRINKLE, Registrar.

Monmouth, N. J., Chapter.

The Monmouth Chapter of New Jersey held its monthly meeting Nov. 17 in Trinity Episcopal Church, Red Bank. The Rev. Herbert S. Craig is pastor of the church and Laurence Dilsner, sub-dean of the chapter, is the organist. After the business session, conducted by the dean, Miss Thelma Mount, the meeting took the form of an organ and program round-table, with organists, guest ministers and choirmasters participating.

Ferd Rassmann of Asbury Park, an organ builder, spoke on "Tone Quality for the Church Organ." The Rev. Carl H. Miller, pastor of the Atonement Lutheran Church of Asbury Park; the Rev. Everett N. Hunt of the West Grove Methodist Church, and the Rev. Mr. Craig of the host church spoke on "The Relation and Cooperation of Minister and Organist in the Church Service." Miss Roberta Bitgood, state dean, was present and spoke to the chapter and played the following impromptu recital: "Now Thank We All Our God," "Subdue Us with Thy Kindness" and "Sheep May Safely Graze," Bach, and Toccata, "O Filii et Filiae," Farnam.

The December meeting was held in the St. Paul Methodist Church of Ocean Grove Dec. 16, when a Christmas carol festival was given by the massed church choirs of Monmouth County. Miss Thelma Mount, organist of the church, played and Laurence Dilsner directed the choirs.

MRS. FRED L. HALL, Registrar.

Choirs of Lincoln, Neb., Join in City's First Hymn Festival Before 2,000

Over 2,000 people packed the St. Paul Methodist Church of Lincoln, Neb., Sunday, Nov. 23, for Lincoln's first hymn festival. The event was a great success, with twenty-four church choirs participating, making a total of approximately 450 singers from primary to adult age. The festival was sponsored by the Lincoln Chapter in cooperation with the Lincoln Ministerial Association and the women's division of the Chamber of Commerce.

The program opened with a solemn processional down the five aisles of the church auditorium by the massed choirs to the singing of "God of Our Fathers." Both Dr. Walter Aitken, pastor of St. Paul, who gave the invocation, and Professor Oscar Bennett, director of singing for the program, invited the audience to worship in song. Most brilliant was the singing by junior girls of a descendant to "The Church's One Foundation." Sung in "round," first by the choirs alone and then with the audience joining in, was "All Praise to Thee." The festival organist, Paul LeBar, improvised on the same number as the hymn was sung by the congregation.

Myron Roberts, First-Plymouth Congregational Church organist, played the prelude to worship, and Cornelia Gant Cole, organist at the First Baptist Church, played the postlude.

Christmas Party at Lincoln, Neb.

The Lincoln, Neb., Chapter met Dec. 15 for a Christmas party at the home of Mr. and Mrs. Edgar Cole. Miss Ann Christianson had charge of the evening's entertainment, which ended in the exchange of 10-cent gifts. Miss Grace Finch assisted with the refreshments.

Two recitals were given in December by Miss Grace Finch—one on Dec. 7, for a P.E.O. guest day at the First Presbyterian Church in Lincoln and the other for the Women's Club of Grand Island, Neb., in the First Presbyterian Church. Her program was as follows: Capriccio, Froberger; Prelude and Fugue in E minor, Bach; Concerto for Organ No. 13, ("The Cuckoo and the Nightingale"), Handel; Chorale with Variations (Sonata No. 6), Mendelssohn; Canon in B minor, Schumann; "Clair de Lune," Karg-Elert; "La Concertina," Yon; "L'Organo Primitivo," Yon; Chorale in A minor, Franck.

Washington Birthday Party.

The District of Columbia Chapter held its annual birthday party in the parish hall of St. Alban's Church, Washington, Dec. 1. After a business meeting the members indulged in some antics that made them forget what dignity they might have on the organ bench. Under the direction of a professional leader the local organ grinders proceeded to do some fancy and plain square dancing. Since many had come in costumes that resembled the traditional country lad and lassie, the dancing was a sight to behold. Later in the evening food was served and with the dean, Ruth Farmer Vanderlip, presiding, a birthday cake was cut by one of the charter members, Miss Maude Sewall, F.A.G.O.

SHERMAN J. KREUZBURG, Registrar.

Chesapeake Chapter.

The Chesapeake Chapter held its monthly business meeting Dec. 1 at Emmanuel Lutheran Church in Baltimore. Howard R. Thatcher, sub-dean, presided. A special feature of the meeting was an interesting and helpful talk by Dorothy B. Atlee on the junior choir, after which those present were privileged to ask Mrs. Atlee questions or to make suggestions on the problems confronting the leader of the junior choir.

Messrs. Thatcher, Paul and Ender played a Mozart trio for viola, clarinet and piano. This was thoroughly enjoyed by everyone.

At our February meeting we are to have the pleasure of hearing Newell Robinson, dean of the Pennsylvania Chapter, speak to us on the approaching regional convention.

MARY J. LESLIE, Secretary.

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## News of the American Guild of Organists—Continued

### Flandorf as Improviser Thrills His Colleagues; Bonnet Class in Chicago

The Illinois Chapter had one of its most interesting meetings in many moons Dec. 22, when a dinner was followed by an intimate console party at the Fourth Presbyterian Church, Chicago, at which Walter Flandorf was in charge. Mr. Flandorf, sub-dean of the chapter and organist of station WGN, held all who were present in rapt interest for more than an hour while he gave a demonstration of the possibilities of improvisation in the church service. After pointing out the advantages of improvisation at the beginning and close of the service and showing how in various ways this means of preparing the congregation for the service was better, in his opinion, than the performance of set organ compositions, Mr. Flandorf showed what he could do in a carefully planned way to embellish the themes offered by various hymns selected by his audience. His fellow organists marveled at the ingenuity and the fertility of mind of their colleague, at the same time realizing that he was the possessor of an unusual talent.

The dinner which preceded the meeting at the church was served at Normandy House. At the dinner the dean, Barrett Spach, made announcement of an arrangement in which the Illinois Chapter had joined by which Joseph Bonnet was being brought to Chicago for a master class in connection with the midwinter conference on church music at Northwestern University in Evanston Feb. 18 and for a recital to be played the preceding evening at the First Methodist Church of Oak Park by the famed Frenchman. For a very small consideration the opportunity is being offered A. G. O. members to hear Mr. Bonnet and to take advantage of morning and afternoon classes.

#### Lecture by Daniel Gregory Mason.

The Guild held its second public meeting of the year Nov. 24 at Christ Methodist Church, New York. The special event was an illustrated lecture by Dr. Daniel Gregory Mason, MacDowell professor at Columbia University. Dr. Mason analyzed his orchestral suite on "English Folk-tunes," illustrating his sources of material on the piano. An acetate recording of the work, performed by the N.B.C. Symphony Orchestra under the direction of Bruno Walter, was played. The recording outfit was rather poor and so it was difficult to gain a true conception of this colorful work. Dr. Mason has transcribed the middle movement, "Arise, Arise," for organ. Searle Wright gave a thrilling performance of this and achieved remarkable effects considering the organ at Christ Church, which is devoid of solo stops.

The evening closed with a reception for Dr. Mason, with Dr. Warner Hawkins, the warden, acting as host.

#### Northern California Chapter.

A Thanksgiving concert was presented Nov. 25 at St. Luke's Episcopal Church in San Francisco by Harold Mueller, F. A. G. O., organist and choir director at St. Luke's, in cooperation with the San Francisco Conservatory Chamber Orchestra and Bach Chorus, under the direction of Nicholas Goldschmidt. The entire program was devoted to works of Bach and Handel. A superb presentation of Bach's cantata "Wachet Auf" ("Sleepers, Wake!") was the focal point of the concert. Mr. Mueller opened the program with Bach's Toccata and Fugue in D minor. The Bach Suite in B minor for orchestra and the second movement from the Concerto for two violins were followed by a masterly rendition of Handel's Organ Concerto in F with the orchestra. The Rev. John Compton Lefler, rector at St. Luke's, reminded those present that music was born in the church and that it is fitting that these inspiring works should be heard there.

Leslie P. Spelman, professor of organ at the University of Redlands, gave a recital Nov. 18 at Calvary Presbyterian Church in San Francisco under the joint sponsorship of the Guild and the church choir. In constant evidence were technical mastery, musical intelligence and a keen feeling for tonal color. The program, which comprised pre-Bach, Bach and modern compositions, not only was ably performed, but held the interest of the audience from start to finish.

A more intimate meeting of the Northern California Chapter took the members to the home of Mr. and Mrs. William Allen Taylor in the Millbrae Highlands, south of San Francisco, at the end of October. All were interested in inspecting the organ which Mr. Taylor is building in his home. Later a profitable hour was spent in listening to varied organ recordings loaned for the occasion by the members present.

KATHLEEN S. LUKE, Registrar.

#### December Program in Memphis.

The December meeting of the Tennessee Chapter was held at the Idlewild Presbyterian Church, Memphis, Dec. 8. Dinner was served, after which a business meeting was presided over by the dean, Mrs. Bates Brown. The names of two new members were announced and several visitors were introduced.

A program arranged by Thomas H. Webber, Jr., program chairman for the year, was given in the church auditorium. Mrs. E. A. Angier read a paper on French and German composers and these organ selections were played: Toccata and Fugue, in D minor, and Siciliano, Bach (Albert M. Johnson); "Now Thank We All Our God" and "Aus meines Herzens Grunde," Karg-Elert (J. G. Hughes, Jr.); "Fugue a la Gigue," Bach, and Cantabile, Franck (Albert Rabb); Andante ("Grande Piece Symphonique"), Franck, and Scherzo in E, Gigout (Mrs. Bates Brown); "Landscape in Midst," Karg-Elert, and Finale, Sixth Symphony, Widor (Frances McFadden); "Elegie," Peeters, and Choral Impromptu on "In dulci Jubilo," Karg-Elert (Thomas H. Webber, Jr.).

MARTHA McCLEAN, Secretary.

#### Claire Coci in Grand Rapids.

Music-lovers from all parts of western Michigan were present Nov. 24 when Claire Coci of New York was presented in a brilliant recital at the First (Park) Congregational Church, Grand Rapids, by the Western Michigan Chapter. A capacity audience filled the church—the largest audience Grand Rapids has ever had at an organ recital. A reception followed, at which Miss Coci spoke to the chapter members.

The December meeting was in the form of a Christmas dinner party at the Rowe Hotel, Grand Rapids, Dec. 15. Dinner was served before a roaring fire in an open fireplace. The tables were decorated with Christmas greens and candles, and a Christmas tree lent a festive atmosphere to the spacious room. Records were played by Dr. C. H. Einecke, explaining the individual voices of the organ, with the many combinations possible. Games filled the remainder of the evening.

EVELYN DRIESSENS, Secretary.

#### Address on Origin of Carols.

Following the monthly business meeting of the Louisville Chapter, held at the French Village Dec. 1, the dean, MacDowell Horn, presented the guest speaker of the evening, E. A. Jonas, distinguished journalist. Mr. Jonas gave a comprehensive outline of the origin of the carol, which, he said, "has been the subject of much discussion, and, as most music used at Christmas, is ancient and not particularly connected with Christmas." Mr. Jonas pointed out "that the crude percussion instruments of ancient Egypt proved conclusively that little progress had been made in music in the earliest ages, and that owing to lack of musical instruments, music was preserved among the Hebrews chiefly in their religious songs, which were floric and sung by cantors in the synagogues." Down through the centuries these songs underwent changes, gradually evolving into something simple that "children and even the shepherds and their flocks could understand—carols."

Mr. Jonas then explained that from the East these songs or carols were transmitted to the Western countries of Russia, France and England, where they were interpreted in a manner characteristic of the culture and nationality of each country. In France carols depicting the story

of Christmas became known as "Noels—songs of the Nativity." So that, continued the speaker, "carols or noels, as we know them today, are songs which either celebrate the birth of the Saviour or which have relation to the Three Kings—the Wise Men—all of which are simple yet very rhythmic."

"Noels," he said, "contain accents of grace which hang about the memory and are full of the best things of religion—submission, love, joy of giving, charity and the joy of receiving."

CHARLOTTE WATSON,  
Corresponding Secretary.

#### Hearing Is Subject of Lecture.

A dual program was offered the members of the Massachusetts Chapter at their social Nov. 24, held in the Arlington Street Church, Boston. The first half of the program consisted of a group of piano pieces played by Miss Susan Williams of the New England Conservatory, who gave an interesting interpretation of the F sharp major Impromptu of Chopin, the familiar Theme with Variations in A major of Paderewski and the Chopin-Liszt "Maiden's Wish."

Dr. Werner Mueller of the faculty of the Harvard Medical School was introduced by the dean as an outstanding microphotographer, an Egyptologist, a dyed-in-the-wool organ fan and a professional otologist. In his opening remarks Dr. Mueller stated that he proposed to give the audience facts about the one thing that was paramount in importance to the life of every musician—hearing. His lecture was not technical in the sense of containing terminology familiar only to the medical fraternity, but nevertheless covered the field of the anatomy of the ear and hearing thoroughly. At the end of his lecture he demonstrated the limits of hearing with the aid of tuning forks, resonators, German whistles and other apparatus. He was so well received by the chapter that an invitation has been extended to him to lecture at a future date and go into further detail on the subject of resonance versus reverberation, harmonics, etc., in which field he speaks with authority.

GARDNER EVANS, Secretary.

#### Minnesota Chapter.

The Minnesota Chapter met Nov. 25 for a Guild service at Plymouth Congregational Church in Minneapolis, to which members of the Twin City Choirmasters' Association also were invited. Music by the Plymouth Church choir under the direction of Arthur B. Jennings, A. A. G. O., organist and choirmaster, included the following anthems: "Praise," Rowley; "Arise Now, Daughter of Zion" (from Christmas Oratorio), Saint-Saens; "Pater Noster," Tschalkowsky. The highlight of the service was an impressive performance of the Bach cantata "God's Time Is Best." The service was conducted by the Rev. Silas A. Meckel, minister of the Mayflower Community Church, in the absence of Dr. David Nelson Beach. The opening and closing organ selections—Chorale in B minor, Franck, and Toccata and Fugue in D minor, Bach—were ably played by the assistant organist, Jean C. McIntyre, who also directed the vesper choir in the "Cherubim Song" by Bortniansky.

Preceding the service a dinner meeting was held in the church parlors, with Dean G. H. Fairclough presiding.

HENRY ENGEN, Secretary.

#### Christmas Party in Columbus.

Members of the Central Ohio Chapter met on the evening of Dec. 8 at the home of the Rev. and Mrs. Harry Ford in Columbus for an informal Christmas party. Instead of the usual business meeting and formal program, the sixty members and guests enjoyed games and contests which were kept going in a lively manner by our host.

John M. Klein, our dean, invited Mrs. Kathryn Hill Rawls, whose husband has recently been transferred to Fort Hayes, to tell of some of her experiences in the Orient while they were stationed there. She spoke of the unusually interesting organs she has found near the various Far Eastern army posts, many of the organs being primitive, some having knobs for the keys of the pedalboard, and none having electrical power.

After refreshments were served, there

was a friendly exchange of gifts which each guest had brought. With the singing of carols our pleasant evening was concluded.

MRS. ALLEN McMANIGAL, Secretary.

#### Choir Festival at Pasadena.

The Pasadena and Valley Districts Chapter presented a junior choir festival at the First Methodist Church, Pasadena, Cal., Sunday afternoon, Dec. 14. Howard Swan was director and John Paul Clark organist. Choirs participating came from All Saints' Episcopal, Pasadena, John E. P. Clarke, A. A. G. O., choirmaster; Church of the Ascension, Sierra Madre, Frances Kitzman, choirmaster; First Methodist, Alhambra, Frances Chatem, A. A. G. O., director; First Methodist, Pasadena, George A. Lynn, minister of music; Lake Avenue Congregational, Pasadena, Suzanne Gardner, director; Pasadena Presbyterian, Howard Swan, director; St. Mark's Episcopal, Pasadena, V. Gray Farrow, A. A. G. O., choirmaster; Washington Street Methodist, Pasadena, Verdell Thompson, director, and First Baptist, Pasadena, Edward N. Qualen, director.

CLEMENTINE E. GUENTHER, Librarian.

#### Buffalo Chapter Events.

The Buffalo Chapter held its regular meeting Nov. 17 at the University of Buffalo. Following a dinner and a brief business session, the dean, Wallace A. Van Lier, gave a lecture on "Music through the Ages," with illustrations on the Victrola of each period described. It was most interesting and educational.

A progressive choir concert followed the December meeting. Four church choirs participated, each presenting a different type of church music. The choirs taking part were those of Asbury-Delaware Church, Curtis York, director; Trinity Church, Reed Jerome, director; Emmanuel Lutheran, Clara Mueller Pan-kow, director, and the First Presbyterian, Squire Haskin, director.

HELEN M. NASH, Secretary.

#### Christmas Party in Detroit.

The Christmas party of the Michigan Chapter was held at Wesley Methodist Church in Detroit Dec. 9, through the courtesy of Miss Wilma Hood. Members of the Woman Organists' Club of Detroit were guests of the chapter. About sixty were present at the dinner, after which there was a social hour, with carol singing and distribution of gifts. Later in the evening the group was royally entertained with a program at the Scottish Rite Cathedral by the Orpheus Club of Detroit under the direction of Charles Frederic Morse, a distinguished member of the Michigan Chapter.

The January meeting will be held on the 20th at the First Baptist Church, with Dr. Cyril Barker as host. It will be a joint meeting with the clergy. Dr. Linhart of the Faith Evangelical Lutheran Church is to speak for the clergy, and Dr. Barker for the organists.

HELEN WATSON EDWARDS, Secretary.

#### Indiana Chapter Meeting.

The Indiana Chapter held its meeting Nov. 28 at Zion Evangelical Church, Indianapolis. Dale Young, organist and choirmaster of the church, was our host. Dinner was served and a business meeting followed, presided over by the dean, Cheston L. Heath. At 8 o'clock George Wilson, organist of Indiana University, gave an ambitious and well-rendered program on the beautiful new Kimball organ completed last year. Mr. Wilson played the Harpsichord Suite by Handel and Bach's seldom-played Toccata in F major, two Chorale Preludes and the Vivace from the Third Trio-Sonata. The latter part of the program included the Introduction and Fugue on "Ad Nos, ad Salutarem undam," Liszt; "Legend of the Mountain," Karg-Elert; Scherzo, Parker; "Dreams," Wagner, and Dupre's Prelude and Fugue in B major.

ELSIE MACGREGOR, Secretary.

#### Youngstown Chapter.

The Youngstown, Ohio, Chapter met Nov. 25 at St. John's Church, where Frederick Miller, F. A. G. O., of Cleveland gave a splendid recital. On the same program Miss Laura Louise Bender, F. A. G. O., of Cleveland gave a talk on "The Woman Organist."

MILDRED HILL, Secretary.



News of the American Guild of Organists—Continued

**Hymns Subject of Two Meetings.**

The last two meetings of the Harrisburg Chapter have been devoted entirely to the study of hymns. The meeting Nov. 18 was held at the home of Doris Stuart, with Irene Bressler in charge. The subject of "Ancient and Early Christian Hymns" was well presented by Mrs. Marshall Brown and Mrs. Harold Wood. Miss Bressler's talk was interesting, as was her outline on a blackboard.

The second in the series of studies of hymns was under the direction of Henry W. Van Pelt, and was held at the home of Mrs. Charles Swartz, Dec. 11. Hymns of the pre-Reformation era were studied and papers were read by Miss Ella May Foreman, Miss Marguerite Wharton and Dr. Harry Rhein. Every member on the program illustrated his subject either on the organ, with organ and piano or in song. This discussion also included several German hymns and Gregorian chant, and records of the Lutheran service were played.

A brief business meeting of the executive committee was held and light refreshments were served.

VIVIAN EVES STEELE, Secretary.

**Christmas Social in Altoona.**

The Central Pennsylvania Chapter met Dec. 10 in Bethany Lutheran Church, Altoona. The dean, Alfred Ashburn, conducted a business meeting and plans for the January hymn festival were discussed. The remainder of the evening took the form of a Christmas social in charge of Mrs. L. M. Nugent. Beautiful colored slides depicting the Nativity were shown. A farewell was extended the Rev. John C. Hare, chaplain, who leaves the chapter to assume the pastorate of the Hawthorne Presbyterian Church, Pittsburgh. The Rev. Mr. Hare will be greatly missed by the chapter. He has been active in its work since its organization.

Miss Elizabeth Hull and Miss Helen Brede were received as new members.

AGNES H. SHAFFER, Registrar.

**Fox Recital in Wilkes-Barre.**

The Wilkes-Barre Chapter was pleased to present Virgil Fox Dec. 16 for its eighth annual artists' recital. It was Mr. Fox's second appearance there in as many years. The recital was given in the First Presbyterian Church, Wilkes-Barre, and was attended by an enthusiastic and appreciative audience. Three of the numbers were very appropriately woven around age-old Christmas themes, the most familiar and in all probability the most brilliantly treated being "Adeste Fideles" in the final number, "Christmas," by Dethier.

The program was as follows: "Noel" in G major, d'Acquin; "In dulci Jubilo," "Come, Sweet Death" and Passacaglia, Bach; Giga, Bossi; Communion on an Old French Noel, Hure; Prelude and Fugue in G minor, Dupré; "Perpetuum Mobile," Middelschulte; Allegretto Grazioso, Bennett; "Christmas," Dethier.

On Nov. 24 the Wilkes-Barre Chapter held a business meeting at the studio of Miss Marion Wallace.

On Dec. 8 the annual Christmas party was held at the Central Methodist Church. The members brought toys, which later were distributed among the needy children of the valley. The highlight of the party was the surprise visit of Ernest M. Skinner, who gave us a very interesting talk on organs and the art of program-making for that instrument.

DOROTHY TURNER, Secretary.

**Central New York Chapter.**

The Central Chapter held its first monthly meeting Nov. 24 at the home of Mrs. F. H. Kassing in Sedgwick Park, New Hartford. A short program was followed by an enthusiastic discussion of the recent recital by Virgil Fox and the organ school to be conducted in February by Carl Weinrich, and many registrations for the latter were received at the meeting.

Monday evening, Dec. 1, the regular meeting was held in the First Presbyterian Church, Utica, with Gorge Wald as host. Nell Doodson Snell of Frankford, N. Y., played: Prelude and Fugue in D major, Bach; Pastorale, Franck, and Chorale Prelude, "Lo, He Comes with Clouds Descending," Parry. The choir

of the church, under the direction of Mr. Wald, sang the following group: "Holy, Holy, Holy," Attwood; "Create in Me, O God," Brahms; "List to the Lark," Dickinson; "Glorious Is Thy Name," Mozart.

George S. Davis, organist at Tabernacle Baptist Church, Utica, closed the program with these selections: "Christe Redemptor" (Tune for Bells of Gloucester Cathedral), Matthews; Pastorale from "Prologue de Jesus," Clokey; Improvisation on "Let All Mortal Flesh Keep Silence," Bedell; "The Fifers," d'Andrieu; "A Lovely Rose Is Blooming," Brahms; Allegro con Fuoco, Borowski.

The Christmas carol festival by the junior choirs of Utica was to be held Dec. 28 in Westminster Presbyterian Church. J. Laurence Slater will conduct and Miss Margarethe Briesen will be at the organ. More than 200 children will sing.

**Wisconsin Chapter Hymn Festival.**

The annual hymn festival of the Wisconsin Chapter was held on the afternoon of Nov. 16, at Immanuel Presbyterian Church, Milwaukee. The following are the organ selections played: Fantasia on "Duke Street," Kinder, (Mrs. Gertrude Barr); "Have Mercy upon Us," Bach, (Elmer Ihrke); Festival Prelude on "Ein' feste Burg," Faulkes, (John Christensen). The choirs which participated in the festival were those of All Saints' Cathedral (Anglo-Catholic), First Methodist Church, Immanuel Presbyterian, Kenwood Methodist, Lake Park Lutheran, Resurrection Lutheran and Shorewood Presbyterian.

On Monday evening, Nov. 24, the Guild met in the reception room of the Bradford Piano Company. The following program, delightfully varied and interesting, was played on the Hammond electronic organ by Lyman Nellis: Prelude on "Netherlands," Fisk; "Come, Sweet Death," Bach; Allegro Cantabile (Symphony 5), Widor. An organ and piano arrangement of the Air for the G string by Bach was played by Mr. Nellis and John Christensen. An interesting feature was the use of the Solovox with the organ. Ruth Borge and John Christensen played two-piano arrangements of Bach's "Sicilienne" and "Sheep May Safely Graze," the latter with Solovox. They also played "Petit Poucet-Ma Mere L'Oye," by Ravel. Joseph Anthony Ciernia, baritone, sang "Cielo e Mar" from "La Gioconda," and "When You've Lost What You've Loved" from "Polonaise," by Conrad A. E. Saskowski, who accompanied both songs.

ARTHUR A. GRIEBLING.

**Ithaca Chapter.**

The Ithaca Chapter held its monthly meeting Dec. 5. Members of the chapter met at the Willard Straight cafeteria for dinner, after which the group, with several friends, adjourned to Sage Chapel, on the campus of Cornell University. At the chapel the meeting was in charge of George Hathaway, who conducted a model choir rehearsal with the members and friends serving as a choir group. Various phases of choir technic and training were explained and demonstrated by Mr. Hathaway.

The date for the next meeting was set for Jan. 12.

HAROLD O'DANIELS, Secretary.

**Rhode Island Chapter.**

The Rhode Island Chapter held a meeting Dec. 1 at St. Martin's parish-house in Providence. Dean Apgar presided at the short business meeting. Mr. Apgar introduced the speaker of the evening, Professor Donald J. Grout, instructor in music at Harvard University. Professor Grout's talk was on "Opera in the Seventeenth Century." Earl Helberg, violinist, of Pawtucket, and the members of the Guild as a chorus assisted Professor Grout. Mrs. Grout was presented with a corsage by the members of the Guild. Refreshments were served.

MARY E. LUND, Registrar.

**Miami, Fla., Chapter Meets.**

The first business meeting of the season was held by the Miami Chapter Nov. 17 at the studio of the Morgan Piano Company. Plans for the Southeastern district convention, to be held in Miami in May, provided the topic for considerable discussion and important decisions were reached, which will be announced

later. The meeting was addressed by the Rev. Joseph Barth, pastor of the Unitarian Church. His informal talk on the subject of music in relation to worship was interesting and instructive and was followed, at his suggestion, by questions pertinent to the points touched in his address. William J. Lee was asked to tell about his experience with his junior choir and responded briefly with interesting comments. An entertaining talk by Alfred Kilgen on various experiences with organs and certain features of organ specifications, along with items of topical interest, concluded the meeting.

CARROLL ELY, Secretary.

**Choir Festival in Tampa, Fla.**

A choir festival in which choirs from five Seminole Heights churches of Tampa took part was held Nov. 30 at the Seminole Heights Methodist Church, where the Tampa regent, Mrs. George Hayman, is organist and director. The festival was under the direction of Walter Myers. A varied program of anthems and hymns, a beautiful organ, piano and violin trio and a vocal duet were enjoyed.

Mrs. Nella Wells Durand, secretary and treasurer of the Tampa branch and a member of the state executive board, attended the state board meeting held Dec. 1 at Orlando. The board selected Mrs. Durand as chairman of the state nominating committee.

The evening of Dec. 4 brought forth the first of a weekly series of concerts for tourists, given at the First Christian Church, with Dr. Nella A. Crandall in charge. The program included classical and semi-classical music by Mrs. Crandall at the organ, Mrs. Sally Lee Potter, soprano, and Chester Humphrey, tenor.

MRS. NELLA WELLS DURAND.

**Christmas Program at Tallahassee.**

The Tallahassee branch held its Christmas meeting Dec. 15. The first part of the program was given on the four-manual Skinner organ in Westcott Auditorium, Florida State College for Women. For the second part the members went to the tower studio to hear a program on the two-manual organ. Four selections were presented in the first part of the program. These included Stewart's "Bells of Aberdovey," played by Mary Pendatis of Bluntstown, Fla.; Guilman's "Noel Polonoise," played by Alma Anderson of Winter Haven; Guilman's Offertory on Two Noels, by Mary Stevenson of Jacksonville, and Foote's "Christmas," by Margaret Smith of Tampa. In the tower studio the group heard Clerambault's Prelude, played by Jane Williams of Fort Pierce; Gounod's "Nazareth," Jean Paterson of Tallahassee; Bach's "Now Come, Saviour of the Heathen," by Margaret Smith; Pachelbel's "From Heaven to Earth I Come," by Lula Cooper of Tallahassee; Bach's "Puer Natus in Bethlehem," by Mary Stevenson, and Bach's "In dulci Jubilo," by Margaret Thorton of Orlando. Mildred True of the Panama Canal Zone sang the chorales upon which the chorale preludes are built. At the close of the program the group joined in singing carols.

In addition to Margaret Smith, organist of the college glee club, many subscriber

members of the Tallahassee branch participated in a rarely beautiful Christmas vesper service given by the glee club Sunday afternoon. Included were Helen Dahlgren, Winter Haven, and Myra Swindell, Miami, violinists; Mildred True, soprano soloist; Virginia Dunn, chairman of subscriber membership; Dinah Shulman, Vivienne Rainey, Betty Jacobi, Mary Stapleton and Margaret Tunison.

EDITH PFARR, Secretary.

**St. Petersburg, Fla., Branch.**

Mrs. Jeanette Johnson DeHon has been elected vice-regent of the St. Petersburg, Fla., branch, succeeding H. Louis Hollingsworth, recently inducted into the army.

The Rev. George Gibson, associate minister of the First Methodist Church, is playing a series of organ vespers there. Mr. Gibson, a member of the St. Petersburg branch, has given many artistic performances at its console meetings. His program for Sunday, Dec. 28, was as follows: Prelude in G minor, Dubois; Offertoire in D, Dubois; Chorale Preludes, "A Lovely Rose Is Blooming," Brahms; "Fairest Lord Jesus," Edmundson, and "I Love Thee, Lord Most High," Kreckel; "Puer Natus Est," Titcomb; Pastoral Symphony, from "The Messiah," Handel; "Adoration," Borowski; "The Holy Night," Buck; Cradle Song, Wagner; "To the Rising Sun," Torjussen; "To the Setting Sun," Edmundson; "Ave Maria," Schubert; Sketches of the City, Nevin.

EDWIN A. LEONHARD, Secretary.

WANTS

IN THE ORGAN WORLD

The classified section of The Diapason, containing offers of organs for sale, etc., etc., may be found

ON PAGE 31 OF THIS ISSUE

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GREETINGS FOR 1942

May we all be filled with the spirit of the joy of living in this, our much-loved America, the land of great opportunity and freedom.

Let us meet the call for service in an unselfish way and give of our time and skill as God and our country may direct, to the end that all mankind may be blessed and a lasting peace on earth be realized.

Wishing you all a Christmas full of good cheer and a new year of love and service.

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## English Cathedral Music; How Achieved, Told by Old Choir Boy

[In this paper, which is an elaboration of an address at a meeting of the Michigan Chapter, A.G.O., Oct. 21, 1941, the writer, now an American church organist of distinction, and at present organist and choir-master of St. Paul's Episcopal Church, Flint, Mich., tells in an interesting manner of his experiences as a choir boy in St. George's Chapel, Windsor Castle, under Sir Walter Parratt, and of the training of English choirs.]

BY WILFRED LAYTON, F.R.C.O.

Looking back at one's childhood is likely to prove a sentimental, intimate and personal proceeding. Look back I certainly must, but I do not wish my paper to be personal. I want to give you, if I can, a picture of English cathedral music as I knew it in my youth, and in so doing I must give you some details of my life and surroundings as a choir boy between 9 and 14 years of age. When a little over 9 years old I went to Windsor Castle, to be one of the children of the Chapel Royal—that is to say, to live in St. George's Choir School and sing in the daily services in St. George's Chapel.

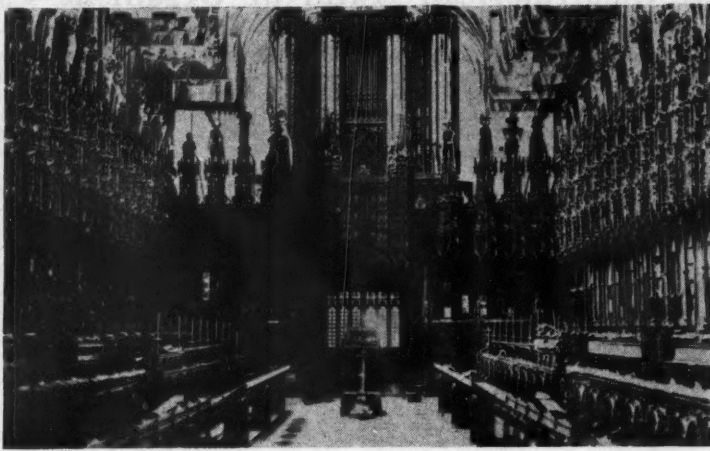
Windsor Castle is about twenty miles west of London, standing on a hill overlooking the river Thames, and is of great antiquity. William the Conqueror saw the military importance of the hill near the river, and about A. D. 1080 erected on it a palisaded castle defended by a moat. This was the beginning of Windsor Castle, which since that time was first a fort and later and until the present time has been a grand residence for the court and reigning monarchs of England. Many of England's kings have added to the castle, until today it stands on the old hill, a little town in itself—unique among the royal palaces of the world.

Situated inside the castle walls is the beautiful St. George's Chapel, which took many years to build. It was started about 1470, in the reign of King Edward IV, who did not live to see it finished, and it was not until the reign of the notorious Henry VIII that the chapel was completed, early in the sixteenth century. The chapel is of remarkable beauty and cathedral-like dimensions. It is pure late Gothic and cruciform in design. That part of the building which is east of the crossing and contains the high altar and reredos is separated from the main body of the nave by a massive wooden screen on which stands the organ, thus forming a smaller chapel inside the main structure, called the "choir," formerly spelled "quire." It is interesting to note in passing that the word "choir" originally meant a special part of the church, and not a group of singers; and those familiar with the English prayer-book will remember the rubric "In quires and places where they sing, here followeth the anthem."

From a musical standpoint the churches of the Church of England can be divided into two groups—on the one hand all the parish churches and on the other the cathedral churches, including the collegiate chapels such as those at Magdalen and Christ's Colleges, Oxford, and Trinity and King's Colleges, Cambridge, and in this group also are the Temple Church, London (now unfortunately in ruins), and, of course, the Royal Chapels of St. James', London, and St. George's, Windsor. The important distinction is this: The parish church choirs, no matter how important or how humble, always have at any rate as part of their work the job of leading the congregation in some parts of the service, singing hymns or psalms, and possibly simple settings of the canticles with the congregation. The cathedral choirs do not have this responsibility; it is their job to sing the great Anglican church music under ideal conditions, and it is this type of music and service with which we are now concerned.

Prior to the Reformation the ancient cathedrals were monastic institutions and the numerous offices (services) and masses were held in the "quire." All the brethren took part and were fundamentally what we would call the choir. The music was, of course, plainsong, sung in unison and unaccompanied. In the Reformation three very important things took place which had a very direct and important influence on church music. First, there was the movement to sub-

### VIEW OF THE CHOIR IN ST. GEORGE'S CHAPEL, WINDSOR CASTLE



stitute the vernacular for Latin in the services of the church. At first certain services were read in English, until finally Latin was entirely replaced by the English language. This movement produced the English Bible and the Book of Common Prayer, which is the greatest gift of the Church of England to Christianity. Secondly, King Henry VIII, who needed money, dissolved most of the great monasteries and seized their wealth. Third, Henry VIII, who was a musician, and is credited with having written "O Lord, the Maker of All Things," an anthem we sang occasionally at St. George's, was interested in perpetuating the choral services of the cathedrals and enacted a statute to the effect that "men of sound judgment in singing" be appointed to the cathedrals as minor canons, lay clerks, deacon and sub-deacon. This was the starting of the English cathedral choirs as we have known them.

The choir at St. George's was started about this time, and some arrangements were made for the care of the children of the Chapel Royal—that is to say, St. George's Choir School was born, making it some 400 years old. It is, however, badly beaten in years by the choir schools at Canterbury and York, the latter of which was founded in A. D. 627, celebrating its 1,300th anniversary in 1927 and claiming an unbroken existence for all that time in spite of wars, persecutions and revolutions.

The use of the vernacular instead of Latin made it necessary to adapt the traditional plainsong to the English text. This was done by John Marbeck at the instigation of Archbishop Cranmer. The Book of Common Prayer encouraged the evolution of the choral services, especially at morning and evening prayer and Holy Communion. Anglican chant was invented and at first almost completely replaced the ancient tones to the psalms. The canticles, that is the Te Deum, Jubilate, Magnificat and the Nunc Dimittis, etc., were given settings of varying elaboration. Likewise the people's parts of the communion service were similarly set. Provision was made for the anthem after the third collect at morning and evening prayer and, of course, all the prayers, versicles and responses would be sung. Thus began what is known as Anglican cathedral music.

Now I must turn to what we did at Windsor—not our school life as choir boys, but what we did in the chapel. I have already given you a brief description of the choir in St. George's, but I have not told you that the congregation sat in the choir with the singers and the clergy, and that the only form of illumination at night and on dark days was from candles, not in great clusters, but little individual ones placed on the stalls (pews). Alas! the march of progress has now removed the candles, and with them a certain mysterious beauty at the evening services. Presumably they were a fire hazard, and a modern system of electric lighting has taken their place.

And now about the singers. First, there were four minor canons—priests who were trained singers and whose job it was to sing the services—that is, the prayers, versicles, etc. Then there were twelve lay clerks, professional man singers who lived in small houses provided for them in the castle. Of these four were altos or counter-tenors, four tenors and four basses. And finally the boys, about twenty

of us. Such was our choir, and I think it would represent a fair average English cathedral choir.

Our routine work was as follows: At 8:30 every morning a rehearsal for the boys, two choral services daily, fourteen every week. On Saturdays a full and usually rather long rehearsal with the men; this was always held in the chapel. Now these services were really choral. Everything was sung except the Bible lessons at morning and evening prayer, and the epistle and gospel at the communion service.

Five minutes before service time the singers and clergy assembled in the chapter-house in the northeast corner of the chapel, waiting quietly for the bell to cease tolling. As soon as the bell stopped, the head verger, arrayed in a black gown and holding his silver wand of office, called out in a loud voice "Toll's down." The organist then began his extemporaneous voluntary, and the canon on duty started the choir prayers. As the said canon was usually an old gentleman more renowned for his scholarship than for his musicianship, this was not one of the musical high-lights. We usually managed, however, to sing "And with thy spirit" and the "amen" in tolerably unanimous harmony.

Prayers over, we started into the chapel, the boys leading, followed by the lay clerks and minor canons; then came the verger, followed by the canons, and finally the dean, if present. There was never a crucifer and we never sang a processional or recessional hymn, nor did we march; we just walked slowly down the aisle through the gates in the screen and so under the organ into the choir stalls, taking our places and waiting quietly for the organist to finish his voluntary. Then the minor canon, quite independently of the organ, began intoning the opening sentences, etc., everything entirely unaccompanied and without any prompting note from the organ until we came to the Venite (Psalm 95), which we sang to an Anglican chant. This was accompanied, as were the psalms appointed for the day, which followed. Next came the first lesson, read by one of the canons, followed by the Te Deum—always to a setting, never chanted, and our repertory covered a very wide range from the Tudor period down to works by modern composers. This was followed by a second lesson and a second canticle, also to a setting; then the creed and responses, all sung unaccompanied, and after the third collect the anthem. The anthems again covered all periods of church music and varied from the simplest forms to the most elaborate.

On Wednesday and Friday mornings the anthem was replaced by a hymn, which was followed by the singing of the litany, instead of the usual prayers. On Fridays both the morning and evening services were entirely unaccompanied. The psalms, canticles and anthem all without the organ—a *cappella* if you will—and it is interesting to note that we never had a conductor, the organist being entirely out of sight of the choir or congregation.

On Sunday mornings we had our weekly sermon, and this service was always long, consisting of morning prayer and communion.

This was a heavy enough load for any choir, and naturally there was not much time for musical activities apart from the regular services. Yet we gave two per-

formances every year of Bach's "St. Matthew Passion," as well as selections from "The Messiah" and other oratorios.

But I am sure that on the whole our choral work was of a very high order. We had our ups and downs, of course, but on occasion we rose to great heights.

Naturally it may be asked: How did we do it. The answer is simply this: Plenty of hard work and discipline, with a very large dose of inspiration from our leader, Sir Walter Parratt. Sir Walter, tall and thin, with shaggy, unruly hair and long, sensitive fingers, was a fine musician and Christian gentleman, and undoubtedly the greatest English organ teacher of his day. He was very irritable at times and, of course, the boys got the full benefit of that in unpleasant ways sometimes. No doubt we deserved what we got. But I am sure all of his old choir boys and pupils think of him now with greatest admiration and affection and are proud to have had the honor of working with him.

Much of the music was in manuscript, notably the chant books, and this was inevitable, as Sir Walter was constantly changing the chants. As directed in the prayer-book, we sang through the whole psalter (150 psalms) every month. Frequent changes in chants were very desirable, and it is not strange that many of the boys knew most of the 150 psalms from memory. The chant-books were also part books. The librarian never copied out all the parts in one book. Each part just had its own line from which to sing. A very large proportion of all the music we sang was in single parts. Much of the sixteenth, seventeenth and eighteenth century music was printed in single parts on large folio sheets. We used such sheets bound up into volumes which made very large, clumsy books, but we did not have one each; usually three and sometimes four boys sang from one book. Much of this part music was in manuscript and as far as I know has never been printed. It consisted in the main of compositions of early organists at St. George's, among whom were such men as Dr. William Child in the seventeenth century and in the sixteenth century John Marbeck himself.

The English cathedral organists of the past have been a splendid body of well-trained and practical musicians and until comparatively recent times their training took the form of an apprenticeship to a master organist. Many of them were old choir boys who, when their voices broke, were apprenticed or articulated to a cathedral organist for periods varying from three to five years. They frequently lived with their masters and attended all the rehearsals and services, had some private lessons and practiced the organ whenever possible. They had to become expert at extemporizing, reading from the C clefs and playing from figured bass, as much of the cathedral music in the older books was written with C clefs and the accompaniment was only a figured bass.

Such are some of the aspects of English cathedral music as an old choir boy saw it. How much of it will survive the present war none can foresee. The choir school at Westminster Abbey is disbanded—only temporarily, it is to be hoped. The choir boys of St. Paul's and Canterbury Cathedrals have been evacuated and are continuing their studies and singing in the west of England, and many of the cathedrals have had to abandon their daily services.

The majestic English liturgy associated with its appropriate and traditional music is something too precious to be lost, and surely when the present struggle is over some of the ancient cathedrals will be able to carry on their choral work again. We trust it may be so, and that the services of our beloved cathedrals may be again, as they have been in the past, a source of inspiration and power to church musicians of the Anglican communion throughout the world.

#### Death of Veteran Organist.

Sarah R. Higbie, 84 years old, a member of an old Long Island family and former organist and choir-master of the First Presbyterian Church in Springfield Gardens, N. Y., died Nov. 27. Miss Higbie was a lifelong resident of Springfield Gardens and was a member of the First Presbyterian Church since it was organized seventy-four years ago. She had been its choir-master for thirty years. Miss Higbie was a descendant of Edward Higbie, who came from England in 1646 and settled on Long Island after a brief stay in Meriden, Conn.



WILLIAM SELF



THE DREAM OF EVERY CHOIRMASTER is a spacious, well-furnished, convenient and beautiful choir room. The dream is not always realized. For William Self, the well-known organist of All Saints' Church, Worcester, Mass., it has just come true in a big way. The new room at All Saints' is the gift of two generous parishioners who wish to remain anonymous. The quarters, finished a few months ago, are on the first floor of the parish-house. The equipment includes metal cabinets for the music, which are beautifully paneled, in keeping with the other woodwork; a Victrola which is built into the wall, and a small two-manual Aeolian-Skinner organ. The organ console is placed in a balcony at the rear of the room. A robing room also was provided and this adjoins the choir room.

The choir of men and boys of All Saints' Church sang a service of choral evensong at Trinity College, Hartford, in 1941 and repeated the program at the Groton School. Alexander Gretchaninoff and his wife attended the second service as guests of the choir and of the Groton School.

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# Over Seventy Organists'

Recital Programs were published in the December issue of The Diapason.

*This is an example of the monthly service rendered the organist's profession by this magazine, aside from its many other features, which cover the news and represent the best thought of the Organ World.*

These programs provide a comprehensive survey of the present-day organ recital and afford a most valuable reference list to all who wish to enlarge their own repertory.

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## THE DIAPASON

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CHICAGO, JANUARY 1, 1942

## Looking Out on 1942

As we look out of the window to see the dawn of 1942 we behold the new year in the midst of a fog. The most ominous clouds dim the horizon. The world is in chaos. And the worst of it is that it is manmade chaos. In the midst of the enjoyment of comforts and pleasures that science and mechanics have provided in a measure no previous generation has enjoyed, the nations have become embroiled in a devastating conflict created by conditions which made possible the ascendancy of a few men who have brought misery to all. Two thousand years after the incarnation of the Deity we witness the apparent incarnation of Satan, with the aim of destroying all the peace and goodwill which Christ came to bring. But encouragement may be derived from the everlasting truth substantiated by history, that wickedness may flourish for awhile, but always is defeated in the end.

More than ever should it be recognized that music, and especially the music of religion, is a necessity, and one of the few things that will bolster the spirit of man to carry on the fight. Whether or not the world realizes it, the profession of church musician today is more important than perhaps it has ever been.

While many of the oncoming generation of organists are being enlisted in the nation's forces of defense, those who remain at home are bound to serve in many ways, not the least of which is in giving solace through our music to those whose spirits are low. Music has always been an essential to men in their joys and in their sorrows. We must continue to make it such in war until a hymn of praise can go up over the restoration of peace for our land and for the world.

## The Losses of 1941

The inexorable sweep of the Grim Reaper's scythe inflicted on the organ world a number of losses in the course of the year 1941. As we enter upon a new year we may well pause a moment to appraise these losses.

The group of men who founded the American Guild of Organists forty-six years ago, all of them now of advanced age, was made smaller by one through the death of Seth C. Clark of Buffalo. Likewise one of the leaders in the group that founded the National Association of Organists some thirty years ago was taken in the death of Tali Esen Morgan.

Two organists who taught a generation of their successors and both of whom left as a heritage organ music based on Indian themes died in the West—Dr. Charles S. Skilton of the University of Kansas and Dr. Horace Alden Miller of Altadena, Cal., most of whose life was spent at Cornell College in Iowa.

The organ world lost a friend and the music publishing business a respected leader when George Fischer passed away after a long career of service to church

music and to the composers of organ and church music.

The Canadian College of Organists was bereaved of its president, Paul Ambrose, a native of Canada, but for many years organist of prominent churches in the United States. The Hymn Society of America mourns its founder—and for a quarter of a century its secretary—in the death of Miss Emily S. Perkins.

Two untimely deaths occurred among the younger men who were carrying on a tradition established by their fathers in the organ building profession. Gerard W. Pilcher was taken by pneumonia in Louisville and John Henry Wick as the result of an automobile collision. And a veteran of the organ business whose life came to a close was Robert Pier Elliot.

In England a real loss was suffered in the passing of Sir Walford Davies, "Master of the King's Musick," whose compositions are as much in use in this country as in his native land.

Consolation is found in the fact that men and women of talent are constantly coming to the front to take the places of those who are taken. And still greater comfort may be derived from the fact that those who have devoted their lives to our profession have left rich legacies in the pupils they have trained, the compositions which are a contribution to the ages, and the memories that live on and are a constant inspiration to those who follow.

## Lowell Mason Anniversary

If Lowell Mason had done nothing else in his active and useful life than to compose the hymn-tunes that are inseparably associated with "Nearer, My God, to Thee" and "My Faith Looks up to Thee" he would deserve immortal fame. But this great American wrote many other hymn-tunes. Pick up any hymnal of the last century, including the latest and most carefully edited, take a look at the list of composers of tunes and you will almost invariably find Lowell Mason represented more frequently than any other man. His closest rivals are Barnby and Sullivan. Perhaps this irks some of our high-brows, but it is evidence that more is required of a hymn-tune to make it live than the ability to meet the critical analysis of the erudite musician. The people who love and always will love such hymns as those mentioned and the great missionary hymn "From Greenland's Icy Mountains" and that hymn of fellowship, "Blest Be the Tie That Binds," have an affection for these so deep that it cannot be alienated by scholarly tests or by the patronizing smile of any snob, musical or theological. Association and sentiment—if you will—still are important elements in determining the life of a hymn—or its tune. Even the fine German chorales which happily have found their way in increasing numbers into our best hymn-books owe their long survival in great measure to the place they made for themselves in the hearts of the people since the period of the Reformation.

But Lowell Mason has to his credit another great achievement aside from his contribution to hymnology. He was the father of public school music. One may well wonder whether he had the vision to realize what fruits the work he thus initiated would bear!

All of this is apropos of the one hundred and fiftieth anniversary of the birth of Dr. Mason, which comes early in January. The Hymn Society of America has undertaken the task of appropriately celebrating the event, as announced in detail in the December issue and in this issue of THE DIAPASON. Every church musician should be interested in joining in the observance and many have already announced their intention to do so. The Hymn Society has just published a pamphlet, the latest of its valuable papers, edited by Carl F. Price, which presents an appreciation of the life and work of Dr. Mason by his grandson, Henry Lowell Mason. Summarizing his estimate of his grandfa-

ther the writer says:

Although the period of Lowell Mason's active work came to a close seventy years ago, its beneficial influences live today, as in truth they bid fair to live through years to come; for with characteristic foresight and practical application he utilized in his work sound basic principles, raising his structures, so to speak, like a master architect, upon foundations firm and enduring. Of all his innumerable pupils the most indefatigable was, we believe, himself! Largely self-taught, he realized as a youth that time was fleeting, that the night cometh when no man can work, and he persistently sought to educate not only others, but also himself.

Lowell Mason was born in Medfield, Mass., Jan. 8, 1792. He left this earth Aug. 11, 1872. In four-score years this educator, musician, composer and man of God wrought what has lived for seventy years after his passing and will endure many more years.

## Recalls George W. Morgan

The death in Richmond, Staten Island, N. Y., early in December of Maud Morgan, the harpist, recalls the fact that her father was an equally famous New York organist of the early days. Miss Morgan died at the age of 81 years after a career of worldwide note. Her father was George Washbourne Morgan. He played the organ in public at the age of 8. Mr. Morgan was a nephew of the Lord Mayor of London, and Miss Morgan was fond of recalling that he had played for Queen Victoria when the latter was still a princess.

Many interesting stories have been told of George Washbourne Morgan. He was born in England in 1823 and died in Tacoma, Wash., in 1892. In 1853 he came from England to New York and was organist of St. Thomas' Church for a year and in 1855 went to Grace Church, where he remained until 1868. After that he held several important positions successively. In 1863 he gave what was said to be the first recital on the great organ in the Boston Music Hall and in 1876 he was heard in a number of recitals at the Centennial Exposition in Philadelphia.

With her father, Miss Morgan made several tours of this country giving harp and organ recitals. In 1924 she marked her golden jubilee at Carnegie Hall, where friends congratulated her in a setting described at the time as a "forest of harps."

## A New "Order of the Day"

An interesting case of what may be called a "conversion" has been noticeable to those who read musical papers from England. Whereas before the time, say, of the passage of the lend-lease bill there was too often apparent a tone of patronizing condescension in reviewing anything American, with emphasis on the bizarre and disregard of the serious in news from the United States, there is today a note of respect that is refreshing. Now comes a candid confession that appears at the end of a short article in *Musical Opinion* on the work of a modern composer, wherein the writer slips in this sentence: *And now that a sympathetic consideration of all music that comes from America is the order of the day, we shall listen with interest to all that we are permitted to hear.* [The italics are ours.] Meanwhile English publishers are advertising American compositions prominently.

## All of Which We Appreciate.

Los Angeles, Cal., Nov. 26, 1941.—Dear Mr. Gruenstein: I continue constantly to increase my regard for the merits of your paper. With all good wishes for your continued success, I am, Cordially yours,  
A. L. JACOBS.

## Weinrich Plays in Princeton Chapel.

Carl Weinrich, professor of music at Wellesley College and professor of organ in the Dalcroze School, New York City, played the third part of the "Klavierübung" of Bach in a recital on the four-manual Skinner organ in the Princeton University Chapel Sunday afternoon, Nov. 30.

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

TWENTY-FIVE YEARS AGO THE following items of news were published in the January, 1917, issue—

The Newberry organ in Woolsey Hall at Yale University, which was entirely rebuilt and enlarged to twice its original size, was to be dedicated in January. Professor Harry B. Jepson was to give his twenty-first annual series of recitals on the new instrument. The J. W. Steere & Son Company of Springfield, Mass., later absorbed by the Skinner Organ Company, now the Aeolian-Skinner Company, built the organ.

Four-manual organs were being built by the Hutchings Organ Company for the Masonic Temple at St. Paul, Minn., and for the Church of the New Jerusalem at Newtonville, Mass.

William E. Zeuch, a prominent Chicago organist, holding the position at the First Congregational Church of Oak Park, was elected vice-president of the Ernest M. Skinner Company of Boston and was appointed organist of the South Congregational Church of that city.

Dr. William Wallace Gilchrist, an organist and composer of national reputation and a leading figure in the musical life of Philadelphia, died Dec. 20.

Among new compositions reviewed for THE DIAPASON by Harold V. Milligan were the "Sonata Prima" by Pietro Yon, the "Meditation a Ste. Clotilde" by Philip James, "Where Dusk Gathers Deep" and "Oh the Liting Springtime" by Charles A. Stebbins and a collection of "Music for the Wedding Service" by Dr. William C. Carl.

TEN YEARS AGO THE ISSUE OF Jan. 1, 1932, made note of the following events—

The dedicatory recital on the large Estey organ for Claremont College, Claremont, Cal., was played Nov. 23 by Palmer Christian. The instrument was one of 119 stops and 5,990 pipes. The specification was presented.

Announcement was made of the merging of the pipe organ business of the Aeolian Company with the Skinner Organ Company, effective Jan. 2, under the name of the Aeolian-Skinner Organ Company, with Arthur Hudson Marks as president.

Dr. Peter Christian Lutkin, noted organist and founder of the Northwestern University School of Music, died Dec. 27 at his home in Evanston.

The large four-manual organ built by the W. W. Kimball Company for the First Congregational Church of Columbus, Ohio, was opened Dec. 13 with Glenn Grant Grabill at the console.

Sigfrid Karg-Elert, noted German composer for the organ, arrived in the United States Jan. 4 for a recital tour. His first appearance was to be at the new Möller organ in the Waldorf-Astoria Hotel in New York.

John Hyatt Brewer, Mus.D., prominent organist and composer and a former warden of the A.G.O., died Nov. 30 after an operation. He had been organist of the Lafayette Avenue Presbyterian Church in Brooklyn for fifty-one years.

Norman Coke-Jephcott of Grace Episcopal Church, Utica, N. Y., was appointed organist and master of the choristers of the Cathedral of St. John the Divine, New York City, to succeed Miles Farrow, who retired on a pension.

The four-manual organ built by the W. W. Kimball Company for Cornell College, Mount Vernon, Iowa, was opened Dec. 1. William H. Barnes gave a recital in the evening, following the dedication service, at which Horace Alden Miller was the organist.

## Books for Soldiers and Sailors.

Books by the million will change hands in the national defense book campaign starting Jan. 12, when readers in homes throughout the land will share the books they have enjoyed with soldiers, sailors and marines. The campaign, sponsored by the American Library Association, the American Red Cross and United Service Organizations, seeks 10,000,000 books for U.S.O. houses, army "dayrooms," ships, naval bases, etc. Books should be taken to libraries, where they will be sorted, repaired, if necessary, and sent on to the places where men in the service want books.



**THE FREE LANCE**

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

Of the colleges for women in New England it is easy to name at least four that have unusually large and well-drilled choirs. To this group must now be added the choir of Wheaton College, 120 to 130 voices, trained by Professor Carl A. Garabedian, organist of the college. Wheaton College finds a home in a small town, Norton, not far from Mansfield, Mass., twenty-five to thirty miles from Boston. It is not many years since Wheaton became a full-fledged liberal arts institution. Garabedian's programs are of the best academic types and his taste is exacting.

Among the lesser problems of the war as it may affect the United States is that of the American composer for the organ. Is he, as at present, to be penalized by his fellow countrymen for his nationality? American organists who refuse to play compositions by their fellow countrymen may be divided into these classes—(a) those who are influenced in making service programs by names, not by music values; (b) those who affirm that American-composer-made music is not as good as, for example, French music, and (c) those worthy souls, chiefly organists in colleges and influential preparatory schools, who, instead of choosing music for its influence as worship-music, choose it (perhaps unwittingly) for its cultural value. Chief among these mistaken souls are the organists who play nothing in the church service except compositions by the immortal Johann Sebastian.

Good music, so called because answering to the aesthetic standards pretty generally accepted, may not answer at all to the standards set up for service music. Do you consider that the J. S. Bach fugues (with their preludes) in G, A and E minor—the "Wedge"—are suitable for service? If you answer "yes," I will ask you how any of them stimulate the feeling that accompanies worship.

A service is not an opportunity for the professor of music to offer examples of historical styles or to rouse or animate a love for good music as such in his choir and congregation. Nor are the standards of the good concert performance rightfully the standards of service music and its performance. You may retort to all this by saying: "Your theory seems to me to carry us far away from actual conditions in church service; good music is good music, and you can't make me believe that a piece is good when used in a concert, but bad when it is performed in church."

Well, brother, you must admit that you have heard more than once a "special music" or "vespers" that was just a concert with "sacred" words, and carried out like a concert. Think about it, if you will.

Continuing a bit with the distinctions between a concert of "good" music and a service in church, I want to share with you impressions of a service list sent me by a friend in Arizona; the church is the First Congregational of Tucson.

Several things about this order of service seem to me to be novel and admirable; the names of the minister, music director and organist are given at the top of the page; under these names and under the words "Worship Service" is printed:

I like the silent church before the worship begins.—Emerson.

The organ prelude is a veil dropped between every-day living and the sanctuary; in crossing the threshold the music should separate the world within from the world without.—Beecher.

In some service lists I have seen there is a curious (and irritating) repetition of the definite article, "The prelude," "The hymn," "The anthem," etc. The form used in the Tucson church seems to me more intelligent as giving a hint of the

different functions of various parts of the service, "A call to worship," "A hymn, No. 251," "A reading," "A solo," "The Scripture," "The silent hymn," "The sermon," "An organ postlude."

Two pamphlets came to me in December that suggested the main topic of this month—the American composer. I will take them in the order received.

"Through the Year with American Music," a collection of sketches and programs for groups interested in presenting American music, 124 pages. Janet Cutler Mead. [The House Publication, 1941; apply to Mrs. Mead, 304 East Church Street, Oxford, Ohio.] This is one of the most original, practical and readable books of the kind I have seen. There are programs for every month, September to May; American woman composers and the music they have written; chapters about June, music of summer gardens, music of youth, Flag Day, Independence Day; music inspired by July midsummer, and August vacation-time; an index giving names of 288 American composers with biographical data, preludes delightfully written for each chapter—altogether a book-pamphlet motivated by a love for music and the desire to give the American composer help toward recognition.

The second pamphlet, "List of Books on Music, Third Supplement," Sidney C. Durst, Leon R. Maxwell, James T. Quarles (chairman), National Association of Schools of Music, 1941. [Thirty-one pages, price 10 cents; write Burnet C. Tuthill, Southwestern College, Memphis, Tenn. The whole set, book-list and three supplements, 60 cents.]

The third supplement deals with books published since 1939, the date of publication of the second supplement; there are 193 compilers or authors and 208 books listed and summarized as to contents, and publishers' prices noted. Nine pages busy themselves with titles of books in German, French and Italian; old and rare music; instrumental music from various sources; English instrumental music, fifteenth to the seventeenth centuries; choral music; early psalmody in America; music of the Moravians; music by contemporaneous American composers. A generous measure for 10 cents!

"These are times that try men's souls." In the field of music we have the two classes of Tories and Liberals, the Leftist and the Orthodox, the Middle of the Road and the Strait-laced. One has to go somewhat as his individuality and temperament pull him, but one ought to help good causes as he sees them. For my part, I try earnestly to find good in unlikely places; we should treat even the Victorian composer with some measure of decency, and the plainsong devotee might well find a Smart, Barnby or Sullivan hymn-tune surprisingly worth while. Yes, a little more broadmindedness, more appreciation of "the other fellow's good points" in these days of stress and turmoil, more belief in music's power to console and minister, more stepping out into the open and clear sky. . . . Can we do it?

**IMPRESSIVE HYMN SERVICE  
AT U. S. PRISON FOR WOMEN**

A vesper musical service of thanksgiving quite out of the ordinary was that held Nov. 27 at the Federal Reformatory for Women in Seagoville, Tex., with Miss Marjorie Davis, director of music of the reformatory and a member of the American Guild of Organists, in charge. The occasion took also the form of a hymn festival. A choir composed of officers and inmates of the institution formed a chorus that sang eleven familiar and well-loved hymns in an impressive manner. Miss Davis played the Prelude in G minor of Bach as the prelude and the Prelude in D minor as the postlude. The Rev. J. C. Watkins delivered a Thanksgiving message. The idea in mind in planning the program was to promote worship through hymns, and the spirit of the service was such that it is planned to have a similar one on New Year's, with the purpose in mind of making these services a tradition of the institution.

**Skinner**

The organ in the Cathedral of St. John the Divine, New York City, now replaced in its original position in the great choir, was used at the opening of the Cathedral Nov. 30. Its breadth of tone and Cathedral character made a profound impression on the thousands present, many of whom came to the Console to express their approval.

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## Charles Marie Widor on the French Organ as Seen in Year 1932

[The following essay by the late French organist was written in 1932, dedicated to Dr. Albert Schweitzer and published by Durand & Co., Paris. It has been translated for THE DIAPASON by Walter Holtkamp, the organ builder, and Marcel Vignerac. M. Widor throws interesting light on the organs and organists of the period of which he writes, making his article of value to the organ devotees of today, who, of course, will read it with due allowance for the fact that some opinions expressed at the time probably would be revised today by M. Widor in the light of developments of the last ten years.]

### TRANSLATORS' FOREWORD.

Charles Marie Widor presents an instructive and delightful account of French organ building from ancient times to the year 1932. Unlike many similar critical essays, M. Widor bases his judgment of organs on musical and aesthetic grounds, and his opinions are therefore valuable as well as interesting to present-day students. Curiously, M. Widor dismisses with merely an allusion to "the rich pipes of Clicquot" both the ancient French organ and its music; these he seems to consider trivial as compared to the wonderful achievements in the Cavallé-Coll era. Today the work of the pre-Cavallé-Coll period is held once more in high esteem; in some respects even, the relative estimate of the work of the two periods, in spite of M. Widor's judgment, has actually been reversed. Also, it is gratifying to be able to relate, the decadence described by M. Widor is being vigorously counteracted, and French organ building is again making its mark. The careful reader of M. Widor's essay will find therein a great deal to help him understand and appreciate the music of the nineteenth century French organ school. Thanks is due Melville Smith for generous help in preparing this translation.

MARCEL VIGNERAC,  
WALTER HOLTKAMP,  
Translators.

### By CHARLES MARIE WIDOR CHAPTER I—THE MODERN ORGAN.

The modern organ had its inception in the meeting of a builder of genius (a) and a master virtuoso (b). By "modern organ" I mean an instrument with an unending wind supply and a reliable mechanism, and also with a proper balance of timbres and beauty of tone.

In our ancient organs there was faulty wind supply, with rudimentary coupling of manual keyboards and incomplete pedalboards; weakness in foundation stops, similarity in the quality and intensity of the flutes and "montres"; (c) only the cornets and nazards on the one hand, cromornes or trumpets on the other hand, added some brilliancy to the sonority of the ensemble. No expressive means were provided.

Such was the eighteenth century organ. It is extraordinary that organists did not influence the organ building of their time. They asked for no reforms; they did not stimulate any investigations or experimentation. This state of affairs remained the same, without any progress in mechanism or sonority (with the exception of the rich pipes of Clicquot), until the first half of the nineteenth century, when Cavallé-Coll learned from Lemmens what he had never known before—that the "Bach organ" requires a careful balance of foundation stops and mixtures, at least two manual keyboards of fifty-four notes each and a pedalboard of thirty notes, beginning with low C of 8, 16 or 32-ft., according to the case.

The pedalboard at the Church of St. Denis began at F; that at Saint-Roch at A; that of Notre-Dame de Lorette at A for the foundation stops and at C for the reeds. That of the Church of the Madeleine had only twenty-five keys, dangerously close together. No rule, no principle prevailed. Bach's music was not played in France: no organ could render the Toccata in F, for instance. However, one could hear it at times in Rue du Mail, but on a piano with pedal keyboard, a complete thirty-note board, the first of its kind. Pierre Erard had built it at Alkan's request. From time to time a few ama-

teurs came there to listen to the Preludes and Fugues, the Passacaglia and the Toccata in a little room where this master pianist often performed. (Incidentally, a great musician whose work is unjustly forgotten today). Alkan was thus a pioneer of Bach in Paris.

The inferiority of French instruments explains the mediocrity of the compositions of the time. It was the same in England, but even to a greater extent. While Handel's orchestral works move us by their grandeur, his organ concertos seem as if they were written for the harpsichord, more adapted to stringed instruments than to a wind instrument. If the means had been at his disposal, Handel would certainly not have scorned the effect of the long notes—of the deep bass tones of which even the orchestra may be envious.

Organ music of that time remained timid and mechanical, just as did the organ itself. Bach alone knew how to animate this machine, to give it a soul and to make it sing with joy and sorrow. The instrument of the Cantor, let us hasten to say, was quite superior to those of England and France. It owed this superiority to the improvements inspired by the master himself, who loved to collect and even to repair instruments. The lungs of his organ allowed him liberties unknown to Handel. The balance of sound groups, the arrangement of the manual keyboards, the form of the key itself (somewhat narrower than ours), the shape and the proportions of the pedalboard, are our models even today. The organ of the University of Leipzig (fifty-four registers) included on the manuals only one reed stop, at low wind pressure. We find the same composition at St. Thomas' (thirty-six registers). The manual reed stop was at that time traditionally reserved for the melody of the chorale, never being used in polyphony. The *tutti* of the organ resulted from the ensemble, both of foundation stops and mixtures, sustained in the pedal by a trumpet and a bombarde.

In the fifteenth and sixteenth centuries the number of mixtures was greater than that of the foundation stops. Certain small instruments astonish us by the crystal-like sonority of a tierce, of a nazard, of a larigot, perfectly blended with a modest bourdon. In Bach's time this proportion was altered; eight foundation stops against five mixtures in the Arnstadt organ, Bach's first titular organ; the same at Leipzig, eight against five.

In the preface of my large Bach edition I have given the specifications of all the instruments which Bach had at his disposal. Here are some details about his registration which was in general very simple:

Manuals: Foundation stops of 8 ft. for the slow movements; mixtures for the fast movements.

Pedal: Foundation stops of 8 ft. and 16 ft.; reeds for the *tutti*.

The backbone of the orchestra is the strings; that of the organ is the 8-ft. diapasons, flutes and bourdons. The effect of 4-ft. stops is never that of a transposition to the octave, but of a ray of light in what would otherwise be a thick polyphony. They are the connecting links between foundation stops and mixtures, inasmuch as they supply the second overtone of the harmonic series.

Let us note, in passing, in the organ of Bach's time, the exclusion of any sonority which reminds us of the orchestra—of those acid timbres, those sickly gambas of the moving-picture organ. With Bach only the true and dependable sonorities are employed. Like the sound wave, which our instruments can prolong indefinitely, his art defies the ravages of time and still remains expressive and human.

If a musician such as Rameau, a professional organist, never wrote for the organ, it is probably because he did not find in the cold machinery of his time any adequate vehicle for his musical sensitivity. Bach seems to have projected his soul into this same machine; he gave it life. Before him there was little mysticism in the music of organ composers; the same may be said after his time, and until the ingenious invention which permits the gradation of sounds and the proper balance of tone colors.

The expression box was first introduced in the organ of Saint-Magnus le Martyr in London (1712) by the older of the Jordans. The device consisted in sliding (one over the other) two perforated

### READY FOR BACH FESTIVAL



IN THIS PICTURE are shown Arthur Leslie Jacobs, director of music at the First Congregational Church, Los Angeles, Cal. (at right), and Robert Elmore, the Philadelphia organist (left). The photograph was taken just before Mr. Elmore played his Bach program, which was a part of the Los Angeles Bach festival held under Mr. Jacobs' direction. A full account of the festival was published in the December issue of THE DIAPASON.

boards. This device was soon replaced by horizontal, then vertical, shutters.

We know that Handel congratulated the inventor and that about 1780 Abbe Vogler was advising the German builders to use the English system, which was known in France only many years later, when it was imported and used by a French master mechanic and piano builder. In London, where he had lived during the French Revolution, Sebastian Erard had devoted himself to the study of acoustical problems and especially to those connected with organ building. His experiments led him to build some small instruments, such as the one in the Chapel of the Tuileries, to which he gave both an expression box and a keyboard whose intensity augmented and diminished according to the dip of the key. This organ unfortunately was destroyed three years after its construction and wrecked at the time of the invasion of the castle (1830). Only a few bits were saved, but it was possible to reconstruct the expressive keyboard, which is now in the museum of the Conservatoire.

No progress can be noted among the French organ builders who were the contemporaries of Erard. The instruments of the nineteenth century do not differ from those of the eighteenth, either in mechanism or in sonority: incomplete keyboards, anemic wind supply, voiceless foundation stops and screaming reeds.

But soon a transformation began to take place. Aristide Cavallé-Coll was asked to build the organ of St. Denis (1836). The following chapter will tell about the extraordinary adventure of that student, the son and grandson of fine organ builders from Languedoc, who on coming to Paris was almost immediately called upon to construct the greatest organ of France, and who justified the confidence placed in him by the most illustrious scholars and artists of the time.

The St. Denis organ was opened in 1841. That of Notre Dame de Lorette had been in 1838. Later were those of Saint-Roch (1842), the Madeleine (1846), Saint-Vincent de Paul (1851), Sainte-Clotilde (1859), Saint-Sulpice (1852), Notre-Dame (1868), Trinity (1869), the Trocadéro (1878), Saint-Ouen in Rouen (1890). I mention only the most interesting ones from the historical standpoint.

Born in 1811, the young master of physics and mechanics had not, previous to 1852, had the occasion to meet the musical initiator, the master virtuoso, who could indicate to him the necessities of specification and disposition of the classical organ, traditional since Bach. Like his predecessors, he found himself mired in the indifference and the ignorance of contemporary organists, for the most part musicians without musical intelligence and performers without fingers.

There was never any preparation for the service—that is, written preparation—never any rendition from memory of a composition having a beginning, a development and a peroration based on any kind of inspiration or purpose.

On the inauguration program of the organ at the Madeleine we find three "Improvisations" by M. Fessy, organist of the parish, and three "Improvisations" by M. Lefebure-Wély, organist of Saint-Roch. Two hours of nonsense! The imitation of the sounds of nature was then in vogue: "M. X," said one critic, "made us hear a storm, which unfortunately he did not announce by a few flashes of the lightning of genius."

With the exception of Boëly, whom people reproached for his improvisations "in the German style," but who left us many worthy works, nothing remains of the compositions of the contemporaries.

One can, therefore imagine the impression on the public at Saint-Vincent de Paul (1852), when Lemmens came to play, interpreting Bach with his style and his mastery in a program composed only of large works. In the audience were Gounod, Halévy, Ambroise Thomas, César Franck, Alkan, Boëly, Benoist and all the organists and amateurs of Paris.

For Cavallé-Coll this was the true light. He found in this master virtuoso the basic and guiding principles which he had lacked until then. From this came the organs of Saint-Sulpice, Notre-Dame, Saint-Ouen (in Rouen). For all the artists this was a revelation. They began to write. Franck was the first with "Six Grandes Pièces d'Orgue," 1862; then Chauvet, Salomé, Guilmant, Saint-Saëns. In half a century France had recovered the lost ground. No country possesses a richer library.

Born in 1823 in Zoerle-Parwys (province of Antwerp), Lemmens died in 1881. After brilliant studies at the Conservatory of Brussels, he received from his government a scholarship which allowed him to go to Breslau and work under the well-known master Adolph Hesse, heir to the pure classical tradition. In 1849 young Lemmens became titular professor of the very same organ class in Brussels in which a few years earlier he had been a student. A thorough musician, a fine artist both on the organ and on the piano, admirable interpreter of Beethoven and Bach, his playing was characterized by grandeur, clarity and absence of stiffness.

Guilmant had been his student. A few years after Guilmant, and following his example, I went to study in Brussels. The ideal of temperamental youth is in virtuosity and speed. Just when I believed that I had thoroughly succeeded, I found it was a profound deception.

"It is nothing, he would say, without 'will,' without 'accent.'" What he meant by "will" I did not dare ask him. However, I finally understood. It is the art of the speaker whose authority asserts itself by the calm, the order and the just proportions of his speech. With us musicians, the "will" manifests itself most of all through rhythm. A mechanical piano does not hold our interest much longer than the tick-tock of a clock; we do not listen to it: whereas the virtuosity of a Liszt or of a Rubinstein, who did not play too fast, moved the whole world.

This was Lemmens' conception of the organ.

Cavallé-Coll would have liked to bring him to Paris and have him appointed titular organist of a large church and founder of a school. But this was not to be. Lemmens' whole life was to be divided between England and Belgium. His pupils, however, entrusted with the tradition, had the privilege of upholding it in our own Conservatory, where for about forty years it has flourished—to what extent you all know.

This success is due in large part to the appealing qualities of our instruments. What great works have been inspired by them! Since the organ, alone of all the instruments, can sustain sound indefinitely, this sound, of course, must not be

(a) Aristide Cavallé-Coll (1811-1899).

(b) Nicholas Jacques Lemmens (1823-1887).

(c) Diapason pipes of the grand choeur and postif; so named because the pipes are visible in the facade.



harsh to our ears. The builder of the complex machinery must busy himself with the acoustical problems before the mechanical ones. As voice teachers say, one must "place the voice." Now the organ may be likened to a super-human, tireless larynx, the sound of which reminds one of eternity. One can imagine the precision and experience required to fashion, to mold, such an instrument.

Mere sound itself, beauty of tone, a choir, an orchestra, a string quartet, the flute in "Orpheus," the horn in "Oberon," the brasses in "Don Juan," the great bell of Notre-Dame—what an effect these have upon our nerve centers! But further—to create sound, to manipulate sound waves, to control this intangible force—what a miracle! Yet this miracle has been achieved.

The organ of Saint-Sulpice has 100 stops—100 tone colors, each of which was scientifically studied and developed in the workshop, then refined in the church itself to suit it to the nature of its permanent environment. The harmonic series can here be found in its complete development. Inasmuch as the reeds, by their very nature, weaken toward the treble, the sonority in this register relies almost entirely on the mixtures.

The wind supply is to the organ what the lungs are to the individual. Whenever Bach tried a new instrument, he would, with his ten fingers and both feet, hold for a long time the chord of C with all the stops pulled out—and then pass judgment.

Since 1862, cleaned only twice of its dust and overhauled, the mechanism of Saint-Sulpice functions just as well as the day it was built. It is the same with the small positif, the choir organ, built for the Dauphin in 1747, sold with the furniture of Trianon in 1793 and bought in 1804 on the occasion of two visits of the Pope to Saint-Sulpice. (Dec. 23 and Feb. 2.)

This is why I prefer a good mechanical action to any electrical or pneumatic system; these have, at least in France, proved more or less unreliable until now. Another reason is that I have not been able to observe any improvement in sonority, or any new timbres since Cavallé-Coll, in "modern" organs, over the beautiful instruments of the last century. So far, nothing better has been produced; I might even say as good. Might it be that the famed builder has taken with him to his tomb the secrets of his art?

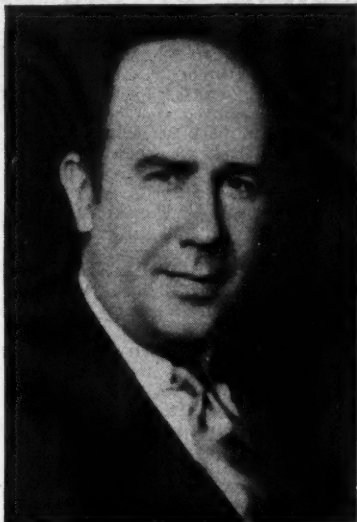
**FINE CHRISTMAS SERVICES  
PRESENTED BY L. H. SANFORD**

The junior choir of more than fifty boys and girls was presented in an operetta, "The Cobbler and the Elves," by Berta Elsmith, under the direction of Luis Harold Sanford, minister of music, assisted by Mrs. Sanford, and Mrs. Mary Russell, drama director, in the beautiful Second Presbyterian Church, Newark, N. J., Nov. 14. The music was arranged from folksongs of various countries. To open the program Mr. and Mrs. Sanford played an arrangement for piano and organ of Dohnanyi's "Variations on a Nursery Tune." Between the two acts they played a Scherzo written by Mr. Sanford and now in process of publication by the H. W. Gray Company.

The first Sunday in Advent, Nov. 30, brought the "ceremony of the lighting of the Christmas candle," an original and annual event at this church. Dr. Lester H. Clee, the minister, read the poem written by Anna Hempstead Branch, seven girls in light blue robes enacted the pantomime and the chancel choir sang the responses written by the former organist and choir-master, Charles Black. The whole service of lighting the large Christmas candle, surrounded by a huge pine wreath, which burns from that time until after Christmas, was one of dignity and beauty.

The Christmas candlelight carol service, at which all six choirs sing annually, was presented Sunday, Dec. 14, at 5:30 and again at 8 o'clock, as is the custom, because nearly 3,000 people attend these services yearly. The candlelight processional of the children's groups, during the singing of the adult choirs; the program of carols, some well-known and some rather unfamiliar, and the Biblical readings by Dr. Clee all made up a worshipful presentation of the Christmas story. Accompaniments were provided by Morris Watkins at the organ; Christine Phillipson, violin; Frank Fenwick, cello, and Irene Branin, harp, in addition to

J. THURSTON NOE



J. THURSTON NOE, former director of music at Calvary Baptist Church, New York City, who was recently appointed minister of music at the South Methodist Church in Manchester, Conn., made elaborate plans for the annual Christmas carol service, with which was combined the traditional candlelight processional at 7:30 Sunday evening, Dec. 21. Preceding this service there was a program of old Christmas carols on the chimes in the South Church tower. This carol service, together with the regular Sunday afternoon organ recitals played by Mr. Noe, is a part of the unusual ministry of music which South Church has carried on for years under the patronage of Mrs. Maytie Case Crowell, adviser to the music committee of South Church. Mrs. Crowell, for many years herself a prominent organist and choir director, has contributed generously to the church's musical program and has been instrumental in making of Manchester a center for the best in New England church music. Mrs. Crowell is a member of the American Guild of Organists and a leader in her home community.

Mr. Noe at the age of 15 was accepted as the only organ pupil of Dr. Alexander

which there were several numbers by this quartet of instrumentalists, with Mr. Sanford directing.

**DR. HERBERT A. FRICKER WILL  
RETIRE AT END OF SEASON**

Dr. Herbert Austin Fricker, distinguished Canadian organist, composer and conductor, and former city organist of Leeds, England, who for the last twenty-five years has been conductor of the Toronto Mendelssohn Choir, is retiring at the end of the current musical season.

Dr. Fricker was born in Canterbury in 1868 and left for Canada in 1917. Before his departure he received from Leeds University the honorary degree of M.A., and after he had been in Canada six years the University of Toronto, of whose staff of lecturers on music he was a member, conferred upon him the honorary degree of doctor of music. Dr. Fricker acted as chorus master for several of the Leeds triennial musical festivals. His popularity as a musical director may be judged from the fact that he was the conductor of five societies in the West Riding. On one occasion he took his Philharmonic Choir to Paris to give a series of concerts.

**VAN DUSEN CLUB RECITAL  
MARKS CHRISTMAS PARTY**

Members of the Van Dusen Organ Club met on Monday, Dec. 8, in the organ salon of Kimball Hall, Chicago, for their annual Christmas party and recital. Frank W. Van Dusen spoke of the seriousness of the present age and urged everyone to treasure the cultural things which have intrinsic value, compared with the material things of today, which seem to lose their value in these troubled times. "We must preserve our appreciation of music and continue to foster cultural activities for posterity," he said. Mr. Van Dusen pointed out that organists have a reputation for diligently applying themselves and encouraging the younger students in

MAYTIE CASE CROWELL



Russell, concert director at the Wanamaker Auditorium, New York City, whose assistant he became after seven years of study. Later Mr. Noe was appointed organist, choral director and radio program director of WWZ and musical director of the John Wanamaker Commercial Institute. He played the organ daily in the Wanamaker Auditorium and frequently went to Philadelphia to play on the great organ in the grand court of the Philadelphia store. Mr. Noe continued his organ studies with Dr. Charles M. Courboin. Following this he made a tour in Europe.

Mr. Noe was organist at Calvary Baptist Church in New York City for ten years. There he directed two choirs of 100 adults and a junior choir of forty-five. More recently he has been a member of the faculty at Hunter College, New York City, where he trained and directed a choir of 500 to 600 voices. He is now studying for his doctor's degree at Columbia University. During his college courses he acquired a B.S. in music and an M.A. He is a member of Phi Delta Kappa, Kappa Delta Pi and Phi Mu Alpha Sinfonia, as well as the American Guild of Organists.

He urged them also to patronize other musical programs in order to gain a wider knowledge of musical literature and thus to attain a higher standard of musical appreciation.

The program for the evening was played by the following student members: Bach's Prelude and Fugue in D minor by Peter Fife; Bach's Prelude and Fugue in B minor by Florence Clausen; Bach's Doric Toccata by Patricia Westcott; Karg-Elert's chorales, "O Gott, Du frommer Gott" and "Schmucke Dich, O liebe Seele," by Esther Timmermann; Edmundson's "Imagery in Tableaux" and Bach's "Fugue a la Gigue" by Winston Johnson.

Wilbur Held conducted a musical quiz, which proved highly entertaining and educational. The meeting closed with the serving of refreshments.

The next meeting of the club will be held Monday, Jan. 5, at which time Kenneth Cutler will take charge of the program. Jan. 12 the club will sponsor another Illinois Symphony program. Daniel Saidenberg is to conduct the performance on that evening. A new work by Stravinsky, to be played by Thaddeus Kozuch, is scheduled for its first Chicago performance.

**Harold L. Turner in Indiana.**

Harold L. Turner has been appointed organist and choir director of the Evangelical Church in Indianapolis, Ind. Dec. 17 he gave a lecture on Bach at the fellowship dinner of the First Congregational-Christian Church of Kokomo, Ind., and Dec. 21 he was heard in a recital at the same church on the rebuilt Estey organ. Other recital engagements for Mr. Turner are at Rushville and Greensburg, Ind., in January and February.

"Seven Voices at Christmas," an oratorio by Bethuel Gross, was presented at George Williams College, Chicago, Sunday afternoon, Dec. 14. The oratorio is a work along novel lines, first sung last year.

**WILLIAM H. BARNES**

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ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF  
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PRINCETON, NEW JERSEY

**JOHN GROTH**

Broadway Tabernacle Church  
New York City

**Walter Flandorf**

CHICAGO

**LEON VERREES**

HEAD OF THE ORGAN DEPARTMENT  
SYRACUSE UNIVERSITY

**A.A.G.O. M.S.M.**

**LUIS HAROLD SANFORD**  
Organist and Choirmaster  
SECOND PRESBYTERIAN  
CHURCH  
NEWARK, NEW JERSEY

**CORRESPONDENTS, TAKE NOTE!**

News articles that do not indicate the date and place of the event recorded cannot be published. Accounts of chapter events sent in more than two weeks after the event cannot be considered as news.



## Programs of Organ Recitals of the Month

**Marshall Bidwell, Mus.D., Pittsburgh, Pa.**—The following are some of Dr. Bidwell's Saturday evening and Sunday afternoon programs at Carnegie Music Hall:

Nov. 22—Program of works of living American composers: Prelude and Fugue, William H. Oetting; "Lament," Ralph Lewando; "Sonata Tripartite," Gordon B. Nevin; Intermezzo, Leon Verrees; "Evening," Gaylord Yost; Impromptu-Caprice, Robert Leech Bedell; Two-Hymn-Tune Fantasies, "St. Clement" and "Amsterdam," Carl McKinley; "In Memoriam," Homer Wickline; Roulade, Seth Bingham; "Somebody's Knocking at Your Door," arranged by William Wentzell; Variation and Toccata on a National Air, Coke-Jephcott.

Nov. 23—Overture to "Mignon," Thomas; Andante con moto from First Symphony, Beethoven; "Ancient Hebrew Song of Thanksgiving," Gaul; "Hear the Pretty Thinking Bells," Mozart; Chorale, "Now Thank We All Our God" and Chorus from Cantata No. 79, Bach; Fugue in G minor (the Lesser), Bach; Prelude on "The Netherlands," Beatrice Hatton Fisk; Londonderry Air, Irish folksong; Fantasie on the Chorale "Lobet den Herren," Gade; Meditation on "Thais," Massenet; Chorus, "Thanks Be to God," from "Elijah," Mendelssohn.

Dec. 6—Bach program: Dorian Toccata in D minor; Chorale Fantasia, "Humble Us by Thy Goodness"; "St. Anne" Fugue; Chorale Preludes, "Come, Saviour of the Gentiles" and "We All Believe in One God"; Chorale Fantasy, "Jesus, Joy of Man's Desiring"; Prelude and Fugue in A minor; Chorale Prelude, "My Heart Is Filled with Longing"; Vivace from Sonata 6, in G major; Aria, "See What His Love Can Do"; Fantasia and Fugue in G minor.

Dec. 7—Passacaglia, Frescobaldi; Largo from Symphony in G major, Haydn; Gavotte in C minor and Presto from Sinfonia in B flat, Johann Christian Bach; Improvisation, Karg-Elert; Variations and Fugue on the English National Anthem, Reger; "Pantomime," De Falla; "By the Sea" and "Moment Musical" in F minor, Schubert; "The Lost Chord," Sullivan; "Dance of the Gypsy," from "Henry VIII," Saint-Saens; "Dance of the Hours," Ponchielli.

**Vincent H. Percy, Cleveland, Ohio**—In his recital at the Euclid Avenue Congregational Church on the evening of Nov. 5 Mr. Percy had the assistance of Robert William Percy, baritone. The organ numbers included: Prelude and Fugue in B minor, Bach; "Evensong," Johnston; "Star of Hope," Richard Keys Biggs; "Waldenwoods Suite," Shure; "Come, Sweet Death" and "Sheep May Safely Graze," Bach; Three Movements from Sonata in E minor, Rogers.

Dec. 3 Mr. Percy gave a recital at his church with the West High School Choral Club assisting. On this occasion he played: Chorale Prelude, "Break Forth, O Beauteous Heavenly Light," and Fantasia and Fugue in G minor, Bach; Chorale Prelude, "A Lovely Rose," Langstroth; Improvisation, Myron J. Roberts.

**Harold Heeremans, New York City**—Preludial recitals by Mr. Heeremans at the Church of the Saviour, Brooklyn, in December included performance of the following compositions: Dorian Toccata, Bach; "Preamble," Vierne; Fugue in C, Buxtehude; Chorale, "Sleepers, Wake!"; Bach; "The Shepherds in the Field," Malling; Pastoral Symphony ("Messiah"), Handel; Pastoral Symphony (Christmas Oratorio), Bach; Allegro (Trio-Sonata 1), Bach; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach.

**C. Harold Einecke, Grand Rapids, Mich.**—Dr. Einecke played these compositions for his "twilight hour of organ music" at the Park Congregational Church in December: Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Prelude to "The Blessed Damozel," Debussy-Christian; "We All Believe in One God," Bach; "The Christmas Pipes of County Clare," Gaul; Dutch Psalm-tune, "Eere Zij God," Jan Zwart; "March of the Toys," Schminke; "Christus Advent" (Christmas Suite No. 21), Edmundson.

**C. Griffith Bratt, A.A.G.O., Baltimore, Md.**—Mr. Bratt gave a recital Nov. 16 dedicated to those who by their gifts made the instrument possible at Grace Evangelical Lutheran Church. His program included: "Horn Pipe," Air and Trumpet Tune, Purcell; Passacaglia and Fugue, Bach; "Fugue a la Gigue," Bach; "O Gott, Du frommer Gott," and "Ein

feste Burg," Karg-Elert; Canon, Schumann; Adagio, Sixth Symphony and Toccata, Fifth Symphony, Widor.

An added feature of this program was an improvisation on a theme submitted by someone in the audience, and upon which Mr. Bratt developed an intriguing fantasy, fugue and chorale.

**Frederick Marriott, Chicago**—Mr. Marriott, organist of the University of Chicago, finished his series of six Sunday afternoon recitals at Rockefeller Memorial Chapel with the performance Nov. 30. The last two programs of the series were as follows:

Nov. 23—"Ave Maris Stella," Titelouze; Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Aus meines Herzens Grunde," "Ach bleib mit Deiner Gnade" and "Mit Ernst, O Menschenkinder," Karg-Elert; Finale, Dupré.

Nov. 30—Toccata and Fugue in D minor, Bach; "Herzlich thut mich verlangen," Bach; Chorale in A minor, Franck; "Clair de Lune," Debussy; Improvisation; Vesper Hymn, Bortniansky.

**Theodore Beach, New York City**—In a recital Sunday evening, Dec. 7, in the chapel of the Home for Old Men and Aged Couples Mr. Beach, organist of St. Andrew's Church, was assisted by Jean Van Brink, bass. Mr. Beach played: Andante from Seventh Sonata, Rheinberger; "Walther's Prize Song," Wagner; "Marche Nuptiale," Ganne; Gavotte and Minuet, Scharwenka; Festival Prelude and Fugue on "Old Hundredth," Eddy.

**Mario Salvador, St. Louis, Mo.**—Mr. Salvador played the following program in a recital on the evening of Dec. 16 at the St. Louis Cathedral, of which he is the organist: First Sonata, Gullmunt; "Ave Maria," Schubert; Canzona, Handel-Thorley; "Rhapsodie Catalane," Bonnet; "The Cloister of St. Trophime at Arles," Reuschel; "Adeste Fideles," Whitford; "The Shepherd from Ahusquy," Bonnal; Scherzo, Salvador; "Adeste Fideles," Grison-Salvador.

**George William Volkel, F.A.G.O., New York City**—Mr. Volkel, organist and director at Emmanuel Baptist Church, Brooklyn, gave a recital at St. Paul's Episcopal Church in the Bronx Oct. 23 and played these selections: Prelude and Fugue in E minor, Sinfonia in F and Chorale Prelude, "In dulci Jubilo," Bach; "Soeur Monique," Couperin; "October Twilight," Hadley; Canon in B minor, Schumann; Allegro, Reformation Symphony, Mendelssohn; "The Afternoon of a Faun," Debussy; "The Bells of St. Anne de Beaupré" and "Song of the Basket Weaver," Russell; "Will-o'-the-Wisp," Nevin; Caprice, "The Brook," Dethier.

**Miss Mary Gilkeson, Naugatuck, Conn.**—Miss Gilkeson was heard in a recital on the afternoon of Dec. 7 on the Harris Whittemore memorial organ in the Congregational Church—a three-manual Skinner rebuilt in 1940. Her program was made up of the following compositions: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Prelude, Clerambault; Fantasie and Fugue in G minor, Bach; Four Advent Chorale Preludes ("Sleepers, Wake," "Salvation Now Is Come to Earth," "Saviour of the Heathen, Come" and "From Heaven Above to Earth I Come"), Bach; "Dance of the Reed Pipes," Tschalkowsky; "A Rose Breaks into Bloom," Brahms; "Noel Polonais," Gullmunt; "Silent Night," Gruber-Kohlmann; Chorale in A minor, Franck.

**Norman Hennefeld, Jamaica, L. I., N. Y.**—Mr. Hennefeld, organist and choir-master of St. Mark's Lutheran Church, was heard in a recital at the church on the afternoon of Nov. 23 and presented the following program: Chorale Variations, "Christe, Der Du bist der Helle Tag," Bach; Chorale Preludes, "Das Alte Jahr Vergangen ist," "Wachet Auf," "Aus tiefer Noth Schrei ich zu Dir" and "Allein Gott in der Höh sei Ehr," Bach; Prelude and Fugue in G minor, Bach; Fourth Concerto, C major, Bach; "Herzlich thut mich Erfreuen," Brahms; Two Canons for Three Equal Treble Voices ("Sleep, Baby, Sleep" and "Sounds of Music"), Brahms; Barcarolle and "Song from Assian's Fingal," Brahms; "Piece Heroique," Franck; "Cherubim Song," Tschalkowsky.

**Charlotte Tanno, A.A.G.O., Cleveland, Ohio**—Mrs. Tanno gave a short recital preceding the Christmas Eve carol service at the First Presbyterian Church of

East Cleveland. Her numbers included: "Christmas," Dethier; "Gesù Bambino," Yon; "Distant Chimes," Snow; Pastorale, Traditional, arranged by Clokey; Christmas Pastorale, Bach-Hänlein.

**Ralph Douglass, New York City**—A Christmas recital was played by Mr. Douglass at the Madison Avenue Baptist Church on the evening of Dec. 10. He was assisted by Mildred Talbot, contralto. The organ numbers were: Prelude and Fugue on B-A-C-H, Liszt; Andante Sostenuto ("Symphonie Gothique"), Widor; "Noel," Mulet; Roulade, Bingham; "Christmas," Dethier.

**George R. Hunsche, Boston, Mass.**—Mr. Hunsche, assistant organist of Emmanuel Church, has played the following Bach programs in recent vesper recitals on the large Casavant organ which the late Lynnwood Farnam designed:

Nov. 30—Variations on "Sei gegrüßet, Jesu gütig"; "Wachet auf, ruft uns die Stimme"; Prelude and Fugue in E minor ("The Cathedral"); "Jesus, meine Zuversicht"; "Liebster Jesu, wir sind hier".

Dec. 16—Prelude and Fugue in E minor; "Komm, süßser Tod"; Sonata 1, in E flat; Prelude and Fugue in C major.

**Gilman Chase, Chicago**—Mr. Chase will play a Bach program on the evening of Jan. 27 at the First Unitarian Church, with the assistance of the church's choir. Mr. Chase's offerings will consist of the following: Prelude and Fugue in B minor; "Erbarm' Dich mein, O Herre Gott"; "Wachet auf, ruft uns die Stimme"; Pastoral Suite; "Wie Schön leuchtet der Morgenstern"; "Herzliebster Jesu"; "Dir, Dir, Jehovah, will ich singen"; Prelude and Fugue in D major.

**Carl F. Mueller, Montclair, N. J.**—Mr. Mueller gave his Christmas recital at the Central Presbyterian Church on the afternoon of Dec. 14 and had the assistance of Carlette L. Mueller, soprano. The organ numbers were the following: Pastorale, from Eighth "Concerto Grosso," Corelli; "In dulci Jubilo," Bach; Pastoral Symphony, from "The Messiah," Handel; "The Holy Night," Buck; "In Bethlehem Town," Carl F. Mueller; "Noel," with Variations, Bedell; "Cancione Religiosa," de Cabezon; "Rhapsodie sur des Noels," Gigout.

**Glenn Grant Grabill, A.A.G.O., Westerville, Ohio**—Professor Grabill, assisted by the Women's Music Club Choral Society, directed by Ellis E. Snyder, gave a recital for the club and the Central Ohio A.G.O. Chapter at the First Congregational Church of Columbus Sunday afternoon, Dec. 14. The organ selections were these: Fugue in D minor, Bach; Christmas Chorale Prelude (from the Christmas Oratorio), Bach; "Jesus, meine Freude," Bach; "In dulci Jubilo," Bach (Andantino quasi Allegretto, arranged by Gaul; Chorale Moderato, arranged by Gaul, and Scherzo, arranged by Candlyn); Allegretto in B minor, Gullmunt; Pastorale on "Fairest Lord Jesus," Edmundson; Fantasie on "Dankt, Dankt Nu Allen Got," Bonset.

**Leonard Adams, A.A.G.O., Buffalo, N. Y.**—Mr. Adams played his dedicatory recital on a two-manual organ installed in the First Baptist Church of Clarence, N. Y., Dec. 19 and his program consisted of the following numbers: Suite in F, Corelli-Noble; "Soeur Monique," Couperin; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Prelude and Fugue in G major, Bach; "March of the Magi," "The Virgin's Slumber Song" and "Carillon," Edmundson; "Gesù Bambino," Yon; "Will-o'-the-Wisp," Nevin; Intermezzo, Verrees; Improvisation, Mr. Adams; "Grand Choeur," Hollins.

**Laurence Dilser, Red Bank, N. J.**—In a recital at Trinity Episcopal Church Sunday evening, Dec. 21, Mr. Dilser played these compositions: Toccata and Fugue in D minor, Bach; "To Shepherds as They Watched," Bach; "Water Music" Suite, Handel; Melody from "Orpheus," Gluck; Prelude to "The Deluge," Saint-Saens; "Adoration," Arabolaza; "In the Convent," Borodin; "Finlandia," Sibelius.

**Gordon Fardell, A.A.G.O., Gainesville, Ga.**—Mr. Fardell of the Brenau College faculty was heard Dec. 28 in a recital at the First Presbyterian Church of Warren, Ohio, of which the Rev. W. Frederic Miller is minister of music. His program was made up as follows: "Ein feste Burg," Walther; "Alle Menschen müssen sterben," Bach; "Wachet auf, ruft uns die Stimme," Bach; "In dulci Jubilo," Karg-Elert; Prelude in F flat ("Clav-

ierübung," part 3), Bach; Magnificat 5 ("Vesper du Commun"), Dupré; "Piece Heroique," Franck; Allegretto, Parker; Intermezzo, Bonnet; "Tu es Petra," Mulet.

**Lillian West, A.A.G.O., Newtonville, Mass.**—In a vesper service at the Central Congregational Church Dec. 7 Miss West, assisted by Mrs. Helen Ross, played the following program of organ and piano music: "Now Thank We All Our God," Bach-Grace; "Sicilienne," Bach; Adagio from "Moonlight Sonata," Beethoven; "Marche Religieuse" (organ alone), Saint-Saens; Pastorale, Gullmunt; "The Fountain," Fletcher; "Sheep May Safely Graze," Bach; Pastorale, Traditional-Clokey; "Noel," Balfour-Gardiner.

**G. Criss Simpson, Lawrence, Kan.**—Mr. Simpson made a feature of Percy Whitlock's "Plymouth Suite" at his vesper recital at the University of Kansas Dec. 7. The complete list of offerings was as follows: Toccata in F, Bach; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Vivace, Sonata in G, Bach; Chorale in B minor, Franck; Intermezzo from Second Symphony, E. S. Barnes; "Plymouth Suite," Whitlock.

**Temple Dunn, Louisville, Ky.**—Mr. Dunn gave a farewell recital Nov. 23 on the three-manual Pilcher organ in the Clifton Baptist Church, of which he was organist. He was assisted by the choir of the church. The organ compositions used were the following: Prelude and Fugue in C, Bach; "Lamentation," Gullmunt; Fugue in G minor, Bach; "The Swan," Saint-Saens; Allegretto Scherzando ("L'Arlequin"), Nevin; Aria from Suite in D, Bach; Adagietto, Suite "L'Arlesienne," Bizet; "October Twilight," Hadley; "Marche Pontificale," Lemmens. Mr. Dunn left Louisville the last week in November for Washington, D. C., where he will engage in defense work.

**Fred Williams, F.A.G.O., Cleveland, Ohio**—The Northern Ohio Chapter presented Mr. Williams in the following program at the Church of the Saviour: "O, Thou of God the Father" and Canzona D minor, Bach; Four Chorale Preludes, Op. 79, Reger; "Rhosymedre," Vaughan Williams; Minuet, Vierne; "Carillon," Sowerby; "Cortege et Litanie," Dupré. The same program was played for the Youngstown Chapter Nov. 25 at St. John's Church.

Nov. 19 this Bach program was played by Mr. Williams before the lecture at the Fourth Church of Christ, Scientist: Toccata and Fugue in D minor; "Jesus, Joy of Man's Desiring"; "My Inmost Heart Doth Yearn."

**Frank Q. T. Utz, Mus. B., Marshall, Mo.**—Mr. Utz gave a recital on the new Wicks two-manual organ in the First Christian Church of Sedalia, Mo., Nov. 12 before a congregation which crowded the edifice and made chairs necessary in the aisles. Mr. Utz reports this to have been the most enthusiastic audience before which he ever gave a recital. The numbers used to demonstrate the resources of the instrument were: "Marche Militaire," Schubert; Chorale, from Gothic Suite, Boellmann; "Finlandia," Sibelius; Allegretto in E flat, Wolstenholme; "Jubilate Deo," Silver; Suite for organ, "Sketches of the City," Nevin; "Torch Dance," German; "An Autumn Sketch," Brewer; "Evening Bells and Cradle Song," Macfarlane; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Dreams," from Seventh Sonata, Gullmunt; "At Twilight" (dedicated to Mrs. Utz), Frank Q. T. Utz; Toccata (dedicated to John F. Wick, builder of the organ), Utz.

**Harold L. Turner, Indianapolis, Ind.**—In a recital Sunday evening, Dec. 21, at the First Congregational-Christian Church of Kokomo, Ind., Mr. Turner played: Toccata and Fugue in D minor, Bach; "To Shepherds as They Watched by Night," "A Babe Is Born in Bethlehem," Arioso in A, "Jesus, Joy of Man's Desiring" and Allegro, from "For Us a Child Is Born," Bach; "Gesù Bambino," Yon; "Clair de Lune," Debussy; "Star of Hope," Biggs; Rhapsody on Old Carol Melodies, Lester; "The Holy Birth," Turner; Chorale in A minor, Franck.

**John T. Erickson, Mus. D., A. A. G. O., New York**—Dr. Erickson played the following selections on the new organ in Gustavus Adolphus Church Dec. 13: "Now Thank We All Our God," Bach; "A Lovely Rose Is Blooming," Brahms; Toccata in F, from Fifth Symphony, Widor; "Hallelujah Chorus," Handel.



## Programs of Organ Recitals of the Month

**Harold C. O'Daniels, Ithaca, N. Y.**—Mr. O'Daniels, organist of the First Presbyterian Church, gave a recital of Christmas music Sunday evening, Dec. 14. The program included the following: Christmas Chorale, "Good News from Heaven the Angels Bring," Pachelbel; Chorale Preludes for Christmas from the "Orgelbüchlein" ("Oh Hail This Brightest Day of Days," "Now Blessed Be Thou," and "Jesu, My Chief Pleasure"), Bach; "Christmas in Settimo Vittone," Yon; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Deux Pieces sur Des Noels Populaire," Busser; "While Shepherds Watched," Mauro-Cottone; Fantasy on "Adeste Fideles," Geoffroy Shaw.

**Pietro Yon, New York City**—Preceding the low mass at St. Patrick's Cathedral Dec. 7 Mr. Yon played these selections: Prelude and Pastoral, Rheinberger; "Ave Maria," Bossi; Chorale Prelude, "Sleepers, Awake," Bach; Finale, di Pietro.

The following Bach program was played by Mr. Yon Dec. 21: Prelude and Fugue in G minor; Adagio in E flat; "So Fervently I Long for Thee"; Adagio in A minor; Prelude and Fugue in C minor.

**Paul S. Pettinga, Urbana, Ill.**—Mr. Pettinga gave a program of Christmas music at the University of Illinois on the afternoon of Dec. 14 and played: Toccata on "Vom Himmel hoch," Edmundson; "Noel Grand Jeu et Duo," d'Aquin; Five Christmas Chorale Preludes from the "Little Organ Book," Bach; Christmas Cradle Song, arranged by Poister; Christmas Suite, Edmundson; "Christmas Dance of the Little Animals," Gaul; "The Holy Boy," Ireland; "L'Adoration Mystique," de Maleingreau; "In dulci Jubilo," Karg-Elert.

**Dudley Warner Fitch, Los Angeles, Cal.**—On the occasion of a short visit to Chicago Mr. Fitch, until recently organist and choirmaster at St. Paul's Cathedral, Los Angeles, gave a short post-vesper meditation on the three-manual Möller organ in the chapel of Seabury-Western Theological Seminary, Evanston, Dec. 2. Included on his program were the following numbers: Processional, Martin Shaw; Cathedral Prelude, J. W. Clokey; Variations on the Hymn-Tune "I Need Thee Every Hour," Horace A. Miller.

**H. Toni Roelofsma, Los Angeles, Cal.**—Mr. Roelofsma was presented in a recital at the First Congregational Church Sunday afternoon, Nov. 9, and had the assistance of Mary Lehigh Putnam, pianist; Cyril Towbin, violinist, and Anne Biggs, soprano, in this program: Prelude, Clerambault; "Soeur Monique," Couperin; Chorale, "Jesu, meine Freude," Bach-Gaul; Prelude in G major, Bach; "Variations de Concert," Bonnet; Prelude on "St. Fabian," F. Rayner Brown; Chorale Interlude, "Vom Himmel hoch" (for organ, violin and voice), Karg-Elert; Scherzetto, Vierne.

**Howard L. Ralston, Washington, Pa.**—In an hour of organ music at the Second Presbyterian Church Nov. 23 Mr. Ralston played: Prelude and Fugue in F minor, Handel; "Come, Sweet Death," Bach-Kraft; Gavotte, from "Iphigenia in Aulis," Gluck; "Carol of the Flowers" and "Shepherds of the Mountains," Guilman; Adagio from Sixth Symphony, Widor; "March of the Priests," from "Athalie," Mendelssohn; "Sapphic Ode," Brahms; "The Music Box," Lidloff; Intermezzo, from Suite in G minor, Rogers; "Alla Trinita Beata," arranged by Clarence Dickinson; Two Modern Pieces on Gregorian Themes ("Vexilla Regis" and "Credo in Unum Deum"), Titcomb.

**H. Velma Turner, St. Davids, Pa.**—Miss Turner, assisted by Minna Wack, soprano, gave a program at her studio Nov. 22. The organ numbers were these: "Eventide," Harker; Toccata and Fugue in D minor, Bach; Cavatina, Raff; "Hymn of the Nuns," Lefebure-Wely; Adagio and Scherzo from Fifth Sonata, Guilman; "Veni, Veni Emmanuel," Kreckel; "Invocation" Mally; "Prayer" on Motives from "Lohengrin," Sulze; Toccata, Nevin.

**Lauren B. Sykes, A.A.G.O., Portland, Ore.**—In his second annual recital for the Derthick Club of Oregon City, played Dec. 12, with the assistance of Ruth Ryder Sykes, pianist, Mr. Sykes' program included the following: "In dulci Jubilo," Bach; Pastoral from "Le Prologue de Jesus," Clokey; "Sicilienne" (piano and organ), Bach; Andante from Concerto for Organ, Op. 7, No. 1, Handel; "Sphärenmusik in der Weihnacht," Lubrich;

"Fleuse," Rowley; Serenade, Grasse; "Comes Autumn Time," Sowerby; Prelude on Schumann's "Night Song," Edmundson; Chorale Improvisation on "O for a Closer Walk," Verrees; "Praeludium," Jarnefelt-Nevin; "The Cuckoo," Arensky-Nevin; Rhapsody (piano and organ), Demarest.

**Crandall K. Hendershott, A.A.G.O., Cleveland, Ohio**—Mr. Hendershott, organist of the Church of the Incarnation, Cleveland, played the following program at St. James' Church, Painesville, Ohio, on the afternoon of Nov. 30: Allegro, First Symphony, Maqualre; Spring Song, Shelley; "Suite Gothique," Boellmann; Festival Prelude on "Ein feste Burg," Faulkes; Reverie, Bonnet; Rhapsody, Rosseter G. Cole.

**Alfred Ashburn, Altoona, Pa.**—Mr. Ashburn played the following program Dec. 4 at the second of a series of three recitals in Trinity Church: Chorale Prelude, "Good News from Heaven," Pachelbel; "Lo, How a Rose," Brahms; Pastoral, "Prologue de Jesus," Clokey; "The Nativity," Hokanson; "Noel," Bedell; "Meditation a Ste. Clotilde," James; "Bethlehem," Malling; "Of the Father's Love Begotten," Candlyn; "Vom Himmel hoch," Edmundson.

**W. Arnold Lynch, A.A.G.O., Topeka, Kan.**—Mr. Lynch, of the First Presbyterian Church of Topeka, gave a recital on the three-manual Kimball organ at Park College, Parkville, Mo., Nov. 2 and played: Variations on "Our Father," Mendelssohn; Scherzo in E, Gigout; Cantabile, Franck; Fugue in G minor, Bach; "Sonata Eroica," Op. 94, Jongen; "Carillon," DeLamarter; Caprice, Kinder; Finale from Sixth Symphony, Widor.

Mr. Lynch gave a recital in November on the new Reuter organ in the First Presbyterian Church of Arkansas City, Kan., and Dec. 10 gave a recital at the First Presbyterian Church of Decatur, Ill., playing: Concert Overture in B minor, Rogers; "Christmas in Sicily," Yon; "Ave Maria," Schubert; "Tidings of Joy," "Sleepers, Wake!" and Toccata and Fugue in D minor, Bach; Variations on "Our Father," Mendelssohn; Caprice, Kinder; "Dreams," McAmis; Finale, Sixth Symphony, Widor.

**James S. Constantine, A.A.G.O., University, Va.**—At a vesper service of Christmas music in St. Paul's Memorial Church at the University of Virginia Dec. 14 Mr. Constantine played: "Rhapsodie sur Des Noels," Gigout; Chorale Prelude on "Unto Us a Boy Is Born," Variations on "The Coventry Carol" and "Pastoral Dance" on "On Christmas Night," Robin Milford; Chorale Prelude on "Lo, How a Rose e'er Blooming," Brahms; Fantasy on an Old English Carol, "God Rest Ye Merry, Gentlemen," A. Eaglefield Hull.

At his recital Nov. 16 Mr. Constantine's program was as follows: Symphonie 6, in G minor, Widor; "Ave Maris Stella," Titelouze; Prelude, Clerambault; "Récit de Tierce en Taille," de Grigny; "Wotan's Farewell" and Magic Fire from "Die Walküre," Wagner, transcribed for organ by Edwin H. Lemare; "Pageant," Sowerby.

**George Stewart McManus, Los Angeles, Cal.**—Dr. McManus was assisted by Emil Danneberg, pianist, in his recital at the University of California at Los Angeles Dec. 2. Mr. Danneberg played Bach's Concerto in D minor. Dr. McManus played: Prelude and Fugue in B flat major, Bach; Chorale Preludes, "Deck Thyself, My Soul," "O God, Thou Faithful God" and "A Rose Breaks into Bloom," Brahms.

Dec. 5 Dr. McManus played a request Bach program which included: Prelude and Fugue in E minor; "Jesu, Joy of Man's Desiring"; Fugue in G minor; Chorale Preludes, "We All Believe in One God" and "Whither Shall I Flee"; Toccata in F.

**Mildred Bickett Creswell, Columbus, Ohio**—The Women's Music Club and the Central Ohio Chapter, A.G.O., presented Mrs. Creswell in a recital at the Indianapolis Presbyterian Church on the afternoon of Oct. 26. Her program consisted of the following selections: Trio-Sonata 1, Bach; Fantasia, Franck; Berceuse from "Suite Bretonne," Dupré; "L'Organo Primitivo," Yon; Madrigal, Sowerby; Finale from First Sonata, James.

**Allanson Brown, F.R.C.O., Ottawa, Ont.**—In a recital Sunday evening, Nov. 23, at the Dominion United Church, in which he was assisted by the church choir, Mr.

Brown played the following organ compositions: "Enigma Variations," Elgar; Allegretto, Bridge; Postlude, Gilbert; "A Christmas Slumber Song," Whitehead; Prelude on "Fragrance" Tune, Allanson Brown; Prelude in C sharp minor, Rachmaninoff; "At the Village," Moussorgsky; "Song of India," Rimsky-Korsakoff; Reverie, Borodin; "Marche Slav," Tschai-kowsky; "Marche Pontificale," Widor.

**Eugene Hill, A.R.C.O., Toronto, Ont.**—Two recitals were given by Mr. Hill at the Church of St. Alban the Martyr on Sunday afternoons in November and December. The choir of the church assisted. On Nov. 23 the program was made up as follows: Toccata for the Flutes and "A Fancy," Stanley; Allegro Giocoso ("Water Music"), Handel; Fugue in G, Bach; Chorale in B minor, Franck; "A Song of Sunshine," Hollins; Prelude and Fugue in G minor, Dupré; "Jesu, Aid Us" and "Now Thank We All Our God," Karg-Elert; "The Primitive Organ," Yon; Toccata, Fifth Symphony, Widor.

On Dec. 7 Mr. Hill played: "The Day so Full of Joy," "Praised Be Thou, Jesus Christ" and "In Thee Is Gladness," Bach; Pastoral Dance on "Christmas Night," Milford; Prelude on "St. Peter," Darke; Allegro Giocoso, Sonata in E flat, Bal-stow; Sixth Symphony (Allegro, Adagio, Intermezzo), Widor; "Romance," Dupré; Scherzo and Toccata, Gigout.

**Marcus Naylor, Warren, Pa.**—For his recital at the First Presbyterian Church Sunday afternoon, Dec. 7, Mr. Naylor chose this program: "Marche Pontificale" and Meditation, First Symphony, Widor; Chorale Prelude, "In Thee Is Joy," Bach; Fourth Sonata, Guilman; "Impression," Op. 86, Karg-Elert; Pastoral Symphony, Handel; Minuet in G, Beethoven; "Gesu Bambino," Yon; Christmas Musette, Mally; Toccata, "Electa ut Sol," Dallier.

**Robert Pereda, Newark, N. J.**—In a recital at the First Baptist Peddie Memorial Church on the evening of Dec. 3 Mr. Pereda presented the following program: Toccata and Fugue in D minor, Bach; "Eine Kleine Nachtmusik" ("Romance,"

Minuet), Mozart; "In Bethlehem's Town," Mueller; "A Rose Breaks into Bloom," Brahms; Improvisation on "God Rest Ye Merry, Gentlemen," Roberts; Prelude in C sharp minor, Rachmaninoff; "Echo," Yon; "The Bells of Ste. Anne de Beaupré," Russell; Suite in G minor, Rogers.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree gave his annual Christmas program on the four-manual Skinner organ at the University of Florida Sunday afternoon, Dec. 14, playing: "Adeste Fideles," Edmundson; "A Carpenter Is Born," Edmundson; "Noel Provincial," Bedell; "Christmas in Sicily," Yon; Pastoral, "Le Prologue de Jesus," arranged by Clokey; "Tidings of Joy," Bach-Clokey; Christmas Reverie, Seely; A Carol Fantasy, Diggle; "Noel," Mulet; "Christmas Evening," Mauro-Cottone; "Variations on a Noel," Dupré.

**Griff Perry, Macon, Ga.**—Mr. Perry gave a recital at the Vineville Methodist Church Sunday afternoon, Nov. 23, with the assistance of the church quartet. His selections included: Chorale Preludes, "Out of the Depths I Call to Thee," Bach; "Deck Thyself, My Soul," Brahms, and "Now Thank We All Our God," Karg-Elert; "The Last Supper" and "Lord Jesus Walking on the Sea," Weinberger; "Sketches of the City," Gordon B. Nevin; "Dreams," McAmis; "The Kettle Bolls," from "Fireside Fancies," Clokey.

This is Mr. Perry's third year as organist at the Vineville Church.

**Mabel Zehner, Mansfield, Ohio**—Miss Zehner gave a recital at the First Presbyterian Church Sunday afternoon, Dec. 7, and had the assistance of the *cappella* choirs of the Mansfield high schools. Her organ selections were the following: "In Bethlehem's Town," Mueller; "Christmas in Sicily," Yon; "Rhapsodie Catalane," Bonnet; A Christmas Cradle Song, Bohemian (arranged by Poister); Pastoral, Traditional (arranged by Clokey); "Variations on a Noel," Dupré; "Christmas Evening," Mauro-Cottone; "Christmas," Dethier.

[Continued on next page.]

## FOR LENT AND EASTER

### CANTATAS FOR MIXED VOICES

THE ROAD TO CALVARY.....	F. Leslie Calver	.75
THE CRUCIFIXION, RESURRECTION AND ASCENSION .....	Ernest A. Dicks	.30
THE WORLD'S REDEEMER .....	Ernest A. Dicks	1.00
ALLELUIA, HAIL WITH GLADNESS.....	J. Lamont Galbraith	.75
CHRIST TRIUMPHANT .....	Bruno Huhn	.75
DARKNESS AND DAWN.....	Fred W. Peace	.75
FROM CROSS TO CROWN.....	Fred W. Peace	.75
THE RESURRECTION LIGHT.....	R. S. Stoughton	.75

### LATEST ANTHEMS

I AM THE RESURRECTION, T. Carl Whitmer.....	SATB	.16
CROWN HIM WITH MANY CROWNS, Russell Hancock Miles .....	SATB	.15
RIDE ON, RIDE ON IN MAJESTY, Gounod-Milligan.....	Unison	.10
HOSANNA TO THE LIVING LORD! Paul Ambrose.....	SSA	.12
LIFT UP YOUR HEARTS, Sibelius-Dana.....	SA	.10
LIFT UP YOUR HEARTS, Sibelius-Dana.....	SATB	.12
HAIL THE DAY THAT SEES HIM RISE, T. Frederick H. Candlyn.....	SATB	.15
BENEDICITE, OMNIA OPERA (Shortened Form), T. Frederick H. Candlyn .....	SATB	.15
SWEET BELLS OF EASTER TIME, Wm. Baines.....	SA	.10
HOSANNA BE THE CHILDREN'S SONG, A. W. Marchant.....	SA	.12
NOW IS CHRIST RISEN FROM THE DEAD, A. W. Lansing.....	SATB	.12

MELODIES OF CHRISTENDOM, Arr. by Cyr de Brant.....	SAB	.12
O Sacred Head Surrounded .....	Hassler-Bach	
Jesus Christ Is Risen Today .....	Lyra Davidica (1708)	
Ye Sons and Daughters of the Lord .....	Palestrina	

SIX CHORUSES FOR EASTER-TIDE.....	Unison	.25
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(Schmidt's Junior Choir Leaflets No. 3)  
 THIMAN, A Song of Praise—VORIS, Ye Sons and Daughters  
 GOUNOD-MILLIGAN, Ride on in Majesty—PEACE, 'Tis the Spring of Souls  
 STEANE, Look ye Saints—HARRIS, Come Sing with Holy Gladness

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PROGRAMS OF ORGAN RECITALS—Continued

**Robert M. Treadwell, New York City**—In a Christmas recital at the Brooklyn State Hospital Jan. 6 Mr. Treadwell will have the assistance of a chorus of 150 patients. The program will include: Rondo in C from Sonata, Op. 24, Weber; Carols, "O Come, All Ye Faithful" and "Silent Night"; "Ave Maria," Schubert; Gavotte, Wesley; French Carol, Sixteenth Century, and Fantasie and Fugue, Boely; Carols, "It Came upon the Midnight Clear," "O Little Town of Bethlehem" and "Hark, the Herald Angels Sing"; Pastorale on "Herald Angels," Dinelli; Carols, "Angels from the Realms of Glory" and "Joy to the World"; "Hallelujah Chorus," Handel.

**George M. Thompson, Greensboro, N. C.**—Professor Thompson played the following program in a recital at the Woman's College of the University of North Carolina Sunday afternoon, Nov. 23: Prelude in B minor, Bach; Chorale Preludes, "Come, Saviour of the Gentiles" and "Jesus, Joy of Man's Desiring," Bach; Passacaglia in C minor, Bach; "Sur un Theme Breton," Ropartz; Allegro Cantabile from Fifth Symphony, Widor; "Dance of the Princesses," from "Firebird" Suite, Stravinsky; "Yasnaya Polyana," Gaul.

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

Dec. 7—"Entrée du Procession" and "La Zingara," from Second Sonata, Harry B. Jepson.

Dec. 14—"Les Jongleurs" and "Cortège," from Second Sonata, Jepson.

Dec. 21—"Christmas," Arthur Foote; "Variations sur un Noel Angevin," Gaston Litalze.

Dec. 28—Allegro con Moto (first movement), from Sonata in G minor, Edgar Tinel.

**Charles H. Demorest, A.A.G.O., Chicago**—Mr. Demorest played the following numbers preceding a lecture at First Church of Christ, Scientist, Evanston, Nov. 25: Meditation, Bubeck; Adagio from Fifth Sonata, Guilman; "Prayer of Thanksgiving," Kremser; Chorale Prelude, "O Man, Bemoan," Bach; "Panis Angelicus," Franck.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following programs will be given by Dr. Tidmarsh at the Union College Memorial Chapel Sundays from 4 to 5:

Jan. 11—Wagner program: Introduction to Act 3, "Lohengrin"; Prelude to "Lohengrin"; March from "Tannhäuser"; "Pilgrims' Chorus," "Tannhäuser"; "To the Evening Star," "Tannhäuser"; "Ride of the Valkyries," "Die Walküre"; Magic Fire Music from "Die Walküre"; Prelude and "Lebestod," "Tristan and Isolde."

Jan. 18—French music: Toccata, de la Tombelle; Adagietto, Bizet; "Ronde Française," Boellmann; Prelude to "The Blessed Damosel," Debussy; "The Afternoon of a Faun," Debussy; "Clair de Lune," Debussy; "Carillon," Dupré; "Aux Etoiles," Duparc; "Westminster Carillon," Vierne.

**F. Carroll McKinstry, Springfield, Mass.**—In a recital at the Church of the Unity Sunday evening, Nov. 30, Mr. McKinstry presented the following program: Third Symphony, Widor; Tuba Tune, Lang; Second Concerto, Bach; "Fireside Fancies," Clokey.

**George Dok, Rockford, Mich.**—In the second of a series of Sunday evening musicales sponsored by the Pilgrim Fellowship of the Lowell, Mich., Congregational Church, Mr. Dok on Nov. 30 played these selections: Cathedral Prelude and Fugue, Bach; Allegro Maestoso, Third Sonata, Guilman; Presto and Aria Tenth Concerto, Handel; "Grandmother Knitting," Clokey; "Bird in the Garden," Rogers; "Fountain Reverie," Fletcher; March in D major, Guilman.

**Frederick Boothroyd, Colorado Springs, Colo.**—For his Grace Church memorial recital Thursday afternoon, Nov. 27, Dr. Boothroyd selected the following program: Concerto in F, Corelli; "In the Steppes of Central Asia," Borodin; "Legende," Scherzetto, Arabesque, Berceuse, Pastorale and "Carillon," from "Twenty-four Pieces in Free Style," Vierne.

**Royal A. Brown, San Diego, Cal.**—Mr. Brown's afternoon programs at the Spreckels Organ Pavilion in Balboa Park have included the following:

Nov. 29—Overture to "Il Guarany," Gomez; "A Dream," Bartlett; Suite of "Four Miniatures," Rogers; "Retrospection" and "Night Song," Elmore; Chorale and Eight Partitas, "O God, Thou Faithful God," Bach; Chaconne, Op. 62, Durand; "Juba Dance," Dett; Toccata in D major, Becker.

Nov. 30—The Fourth Beatitude, "Blessed Are They Which Do Hunger and Thirst after Righteousness," Franck; Military March, "Pomp and Circumstance," Elgar; "The Little White Donkey," Ibert; Finale from Piano Sonata in C, Weber; Toccata from Fifth Symphony, Widor; "Scene Pittoresque," Massenet; "Drink to Me Only with Thine Eyes," paraphrased by Russell Hancock Miles; Operatic Selection, "Rigoletto," Verdi; Scherzando, "On the Playground," Royal A. Brown.

The following was Mr. Brown's program Dec. 13: "Grand Choeur" in D major, Spence; Meditation on a Theme of Gottschalk, Henry M. Dunham; Arab Dance and Mirliton Dance, from "Nutcracker Suite," Tchaikovsky; Waltz in B flat major, Godard; Chorale in A minor, Franck; Chorus, "Thanks Be to God," from "Elijah," Mendelssohn; "Adeste Fideles," arranged by Ivor Novello; Operatic Selection, "Pagliacci," Leoncavallo; Scherzino, "The Squirrel," Weaver; Finale in D major, Lemmens.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe's 319th recital at the South Congregational Church was marked by the performance of a Christmas program which included these compositions: Four Pieces ("Mary and Elizabeth," "The Holy Night," "The Adoration" and "Herod"), Malling; "Tidings of Joy," Bach; Andante, Gothic Symphony, Widor; "The Christ-child," Halling; "Nativity Song," Bingham; "Christmas," Dethier.

**Cecil C. Neubecker, Fond du Lac, Wis.**—Mr. Neubecker played the following compositions in a Christmas Eve recital at St. Paul's Episcopal Cathedral: Finale from Symphony 6, Widor; "Where Wild Judea Stretches Far," Stoughton; "Christmas Chimes," d'Antalfy; "A Rose Breaks into Bloom," Brahms; "Carillon de Westminster," Vierne. Mr. Neubecker is organist and choirmaster of the cathedral and the recital was a prelude to the midnight service. The premiere

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- ADORATION.....George Noyes Rockwell .40  
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Played by J. Max Kruwel
- MINIATURE SUITE.....James H. Rogers .75  
Played by Mrs. E. R. Treverton
- TOCCATA on "O Filii et Filiae". Lynnwood Farnam .60  
Played by Allan Bacon . . . Played by E. Power Biggs

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performance of his "Christmas Anthem" was a feature of the service.

**Minor C. Baldwin, Southern Pines, N. C.**—In a recital Nov. 30 at the Congregational Christian Church Dr. Baldwin played: "Pilgrims' Chorus," from "Tannhäuser," Wagner; Reverie, Baldwin; "At Evening," Baldwin; "Spring's Awakening," Haberbier; Overture, Rossini; "The Chimes of Dunkirk"; "The Bride of Armanan," Bachmann; "By the Sea," Schubert.

FROM THE NATION'S CAPITAL;  
FIRST RECITAL ON NEW ORGAN

BY MABEL R. FROST

Washington, D. C., Dec. 19.—Louis Potter has been kept busy in recent weeks filling a schedule of engagements. Nov. 24 he gave his first recital on the new Aeolian-Skinner organ in Calvary Methodist. About half of the program was repeated for the Friday Morning Music Club at its annual organ recital Dec. 19, given this year by Mr. Potter, Frederick Stevens of Pennsylvania, tenor, sharing the honors. On Dec. 16 Mr. Potter conducted the Washington Choral Society in a rendition of the Bach Christmas Oratorio before an audience that crowded the Washington Cathedral. Lyman McCrary was organist. On the afternoon of Dec. 21 Mr. Potter conducted "The Messiah," Christmas portion, in a performance at Calvary Methodist Church by the Calvary senior choir and the National City Christian Church choir. Mabel Frost was organist. The oratorio was repeated in the evening by the same choirs at the National City Church, William E. Braithwaite conducting and Hester Smithy at the organ.

So numerous have become "Messiah" performances that it would seem to be almost a household word. Notable renditions include four by the choir of the Chapel of the Latter-Day Saints, D. Sterling Wheelwright director and organist, and one by the Georgetown Presbyterian choir, Nancy Poore Tufts organist and William O. Tufts, Jr., guest director.

The Covenant-First Presbyterian

Church has presented a series of attractive offerings. Nov. 19 Richard Ross was heard in another of his stirring recitals, a sort of return engagement following the acclaim accorded him on the occasion of his A.G.O. convention recital.

Attendance on a Gene Stewart recital is always rewarding. He inaugurated this season's series Dec. 17 at Waugh Methodist Church, Winifred Rose, soprano, assisting, and will be heard henceforth similarly every third Wednesday night. Two of his vested choirs joined in an evening of music Nov. 30.

Jean Phillips has been appointed organist of the Church of the Transfiguration. Early in December Miss Phillips played a series of daily recitals at St. John's Church, Washington Parish.

NEVIN'S CHRISTMAS PROGRAM  
A TRADITION AT COLLEGE

Gordon Balch Nevin, Westminster College organist, and a composer of national reputation, gave a program of Christmas music at the annual Y.W.C.A. candlelight services Dec. 18 in Wallace Memorial Chapel at New Wilmington, Pa. Professor Nevin's program was made up of the following selections: "Christmas," Foote; "Christmas Evening in Sicily," Mauro-Cottone; "Tidings of Joy," Bach; Pastorale from "Le Prologue de Jesus," Traditional; "To Martin Luther's Christmas Carol," Gaul; "March of the Wise Men," Gaul; "How Brightly Shines the Morning Star," Karg-Elert, and Fantasia on Old Christmas Carols, Faulkes.

These candlelight services, introduced by Professor Nevin eight years ago, have become a tradition at Westminster College. The Sunday evening service on Dec. 14 featured his anthem "Upon the Snow-Clad Earth," based on a carol by Sir Arthur Sullivan. It has become so popular at the college that it has been made a tradition also.

John Charles Thomas is to be the soloist for the Oratorio Society of San Francisco Jan. 20 in the War Memorial Opera House. The program will include the cantata "I Hear America Singing." Waldemar Jacobsen is director.

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**DORSEY D. BAIRD AT HASTINGS, NEB., CATHEDRAL ORGAN**



DORSEY D. BAIRD is shown in this picture at the console of the Austin organ in St. Mark's Episcopal Pro-cathedral at Hastings, Neb. The photograph was taken on the occasion of the completion by Mr. and Mrs. Baird of twenty years of service in the music of St. Mark's. This church is the headquarters of the missionary district of western Nebraska and here on the plains Mr. Baird has been

doing his part to make the services of the pro-cathedral appropriate and attractive. The edifice of St. Mark's was consecrated late in November, the debt of \$165,000 having been paid. Preceding the service of consecration Sunday evening, Nov. 30, Mr. Baird played a short recital in which he included these numbers: Toccata, Widor; "Three Impressions," Karg-Elert; "Piece Heroique," Franck.

**ELMORE TOUR CARRIED OUT  
DESPITE ILLNESS AND DELAY**

A tour that was successful despite unfortunate conditions has been completed by Robert Elmore of Philadelphia. Along the way between Philadelphia and Los Angeles Mr. Elmore was ill a large part of the time. At his Los Angeles recital he twice feared he would faint in the midst of his performance. At San Jose, Cal., his train was late and he arrived at the church in which the recital took place just in time to play without an opportunity to look at the organ. Nevertheless he was able to keep all of his engagements and the critics' reviews indicate that his physical condition did not become evident in his playing.

Special offerings at the Church of the Holy Trinity in Philadelphia under Mr. Elmore's direction in January will include the following:

- Jan. 4—"Flight into Egypt," Berlioz.
- Jan. 18—"Sages of Sheba," Bach.
- Jan. 25—"Rejoice, Beloved Christians," Buxtehude.

Handel's "Messiah" was presented by the First Lutheran Concert Chorus, Edgar A. Lundberg, director, Sunday evening, Dec. 14, at the First Lutheran Church, on Fullerton Avenue, Chicago. Guest soloists were: Ruth Lyon, soprano; Marcia Sandahl, contralto; Max E. Wilson, tenor; Lawrence Davidson, bass, and Dorothy Cutler at the organ.

At the Covenant-First Presbyterian Church, Washington, D. C., a candlelight carol service by the quartet, chancel, youth and children's choirs was presented twice this year—Wednesday evening, Dec. 17, and Sunday, Dec. 21, at 5 p. m.—under the direction of Theodore Schaefer, minister of music.

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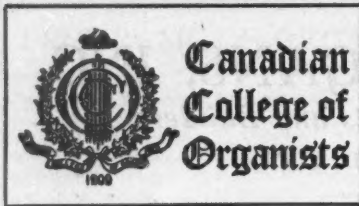
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**Toronto Center.**

A meeting of the Toronto Center was held Dec. 4 at St. James' Cathedral. The choir, under the direction of W. Wells Hewitt, A.R.C.O., sang an evening service, in which Psalms 46 and 48 were chanted, the Magnificat and Nunc Dimittis were by Walmisley in D minor and the anthem was "Remember Now Thy Creator," Steggall. The following anthems and carols were sung after the service: "This Is the Record of John," Orlando Gibbons; "When to the Temple Mary Went," Eccard; "In the Bleak Midwinter," Darke; "Carol of the Nativity," Stanford; "Across the Snow," Bridge; "A Carol of Peace," G. J. Bennett; Te Deum in B minor, Noble.

After the service and before the recital Mr. Hewitt made explanatory remarks regarding a cathedral service, also giving a little history of the composers represented. This was very much appreciated and made the recital more interesting. Mr. Hewitt has a large and very capable choir and the service was beautifully rendered. As most of the organists are fully occupied on Sundays, they have few opportunities of hearing a cathedral service, and this made the meeting all the more appreciated.

After the recital we retired to the parish hall, where refreshments were served.

T. M. SARGANT, Secretary-Treasurer.

**Ottawa Center.**

A meeting of the Ottawa Center was held at the First Baptist Church Oct. 29. George Green, chairman of the Choirmasters' Club, delivered a very interesting address on choir publications. A number of anthems in his repertoire were sung by those present.

On Nov. 6 the members took advantage of the recording facilities at the Carnegie Library and listened to organ music. Myron McTavish, chairman of the center, gave a short talk preceding the numbers played. The organ tone, similar to that of Bach's day, of the baroque type, was in contrast to the tone of present-day organs. It was shown to be clear and pure, best for music of contrapuntal nature, illustrated by several recordings by E. Power Biggs. The organs included one in Philadelphia, one at Harvard, the one in York Cathedral and the one at St. Michael's, Cornhill, London.

Prior to the meeting a box social was enjoyed at the Y.M.C.A.

ERNEST S. HUSON, Secretary.

**Montreal Center.**

The monthly meeting of the Montreal Center took the form of a recital in the Church of the Messiah by Godfrey Hewitt, F.R.C.O., organist and choirmaster of Christ Church Cathedral, Ottawa. The program was British and devoted to some outstanding examples of organ compositions of the last forty years.

The most imposing composition played was the Sonata in C minor by Percy Whitlock, in four movements. It is a work brimming with difficulties, calling for flawless technique and demanding never-ceasing watchfulness in matters of registration. Mr. Hewitt played the sonata with complete mastery of the difficulties and with a sense of its possibilities as a vehicle for varied tonal treatment. There was diversity of opinion as to the merit of the composition, but everyone was unanimous as to the interpretation given it by Mr. Hewitt. The writer admits that he is entirely out of sympathy with the sonata, which seemed full of irrelevant matter spread out in such a

manner as to mar the general plan, and charged with altogether too much shifting of tonality, which made for a restlessness uncalled for in a composition demanding cohesion. One wonders whether the literature of the organ is enriched or weakened by works such as these, no matter what erudition they may display.

Mr. Hewitt's complete program was as follows: Fantasy-Prelude, Charles Macpherson; Sonata in C minor, Percy Whitlock; Three Preludes on Welsh Hymn-tunes, R. Vaughan Williams; Variations on an Old English Melody ("Heartsease"), Geoffrey Shaw; Rhapsody No. 3, Herbert Howells.

GEORGE M. BREWER, Librarian.

**Kitchener Center.**

The fourth annual carol service presented by the Kitchener Center was given on the evening of Dec. 15 at St. Andrew's Presbyterian Church. Three choirs participated, all singing groups of carols. The program was opened with an invocation by the Rev. Frank Lawson, minister of St. Andrew's. Glenn Kruspe, director of the carol service, spoke briefly on the origin of the carol. Carols, he said, are songs with religious impulse that are simple, popular and modern. They are generally spontaneous and direct in expression. The word "carol" has a dancing origin, he said, and once meant to dance in a ring. Typical carols give voice to the common emotion of healthy people in language that can be understood and music that can be shared by all, he pointed out. A feature of the service was the singing of Handel's "And the Glory of the Lord" by the combined choirs, directed by Mr. Kruspe. They provided an inspiring climax for a service which again heralded the Christmas story.

Under the direction of Bernard Hiron the St. Andrew's choir sang the following carols arranged by Clarence Dickinson: "Out on the Plains Shepherds Watching," "Angels in the Fields," "The Inn at Bethlehem," "The Babe in the Manger" and "Sleep, My Jesus, Sleep." The King Street Baptist choir, under the direction of Garfield Bender, sang Whitehead's "The Christ-child" and "The Carol of the Bells," Yon's "Gesu Bambino" and Snow's "Sleep, Holy Babe." The Zion choir, under the direction of Glenn Kruspe, presented "Sion's Daughter," the musical setting of which was composed by Eugene Hill, a former member of the Kitchener Center. This choir also sang the "Crib Song" by Warrel; "As Lately We Watched," by Black, and Holst's "Christmas Day."

Mr. Hiron, organist of St. Andrew's Church, presided at the organ, accompanying the congregation in several carols and opening the service with Karg-Elert's "Rejoice Greatly, O My Soul" and Rowley's "Benedictus."

EDGAR V. MERKEL, Secretary.

**St. Catharines Center.**

Members of the St. Catharines Center gathered at the home of Mr. and Mrs. Kadwill Saturday evening, Dec. 6, for their monthly meeting. William T. Thompson related the various experiences which he enjoyed during his stay in Vienna while studying with Theodore Leschetizky. Mr. Thompson also played the following piano solos: Finale from Sonata in C, Beethoven; "Romance," Schumann; "Danse Negre," Cyril Scott;

Lento, Scott, and "Fantasie Impromptu," Chopin. Ted Munro played a Violin Sonata by Dr. Arne and Mrs. Nora F. Munro sang "Three Hebridean Songs," by Kennedy Fraser. Following this program refreshments were served.

MURRAY SMITH, Secretary.

**Hamilton Center.**

Members and friends of the Hamilton Center gathered in St. George's parish hall Dec. 2 for a choir leaders' forum. The meeting opened with the chairman, Paul Daniels, introducing and explaining three anthems. Those present then joined in singing these anthems: "Go to Dark Getsemane," Noble; "Prayer of Thanksgiving," Kremser; "Defend Us," F. W. Snow. A short business meeting followed, after which Mr. Daniels asked Harold Johnson to lead in a discussion of choirmasters' problems. Various subjects were brought up and the conclusions were both interesting and helpful.

HAROLD LENOURY, Secretary.

**PRESTON H. DETTMANN OPENS ORGAN IN FLATBUSH CHURCH**

Preston Howard Dettmann played the dedicatory recital on the new Tellers organ in St. Paul's English Lutheran Church, Flatbush, Brooklyn, N. Y., Dec. 19. For the last three years Mr. Dettmann has been organist and director of music at Zion Lutheran Church, Flatbush, and previous to that was assistant organist to Dr. John A. Glaser at the Lutheran Church of the Saviour, Brooklyn. The program for the evening of dedication was as follows: "Bible Poem," "Abide with Us," Weinberger; Prelude and Fugue in A minor, Bach; Largo in G, Handel; Chorale Preludes, "Come, Sweet Death" and "Fervent Is My Longing," Bach; "Harmonies du Soir," Karg-Elert; "Suite Gothique" (Chorale and "Priere a Notre Dame"), Boellmann; "Noel" with Variations, Bedell; Two Intermezzi, Schroeder.

**ANDREW TIETJEN GOES TO INTERCESSION CHAPEL IN N. Y.**

Andrew Tietjen, for the last four years organist at All Angels' Episcopal Church, West End Avenue and Eighty-first Street, New York, has been appointed organist and choirmaster of the Episcopal Chapel of the Intercession, Trinity Parish, Broadway and 155th Street.

Mr. Tietjen is a native of New York City. He started as a choir boy in St. Thomas' Church and formerly was assistant to Dr. T. Tertius Noble. In his new position he succeeds Frank T. Harat, who died Sept. 14.

**Christmas Vespers in Miami, Fla.**

Miss Junia Sells, organist of the Coral Gables Presbyterian Church, gave a recital at the Christmas vespers service in the Tamiami Temple Methodist Church, Miami, Fla., Dec. 14, and was assisted by a chorus of women's voices from the Sigma Chi Chapter of Sigma Alpha Iota musical fraternity for women of the University of Miami, under the direction of Frances Hovey Bergh. Miss Sells, a pupil of Marcel Dupre, teaches organ and voice at Miss Harris' School in Miami. This vespers service was the fourth in a series of musicales under the direction of Mrs. E. R. Treverton.

**New Publications for Organ**

By WILLIAM LESTER, D.F.A.

Prelude on "Duke Street," by Edward G. Mead; "Pantomime," by Philip James; published by the H. W. Gray Company, New York.

This pair of pieces offers a very interesting coincidence. The one is set down with the exemplary exactitude of a Richter or Prout devotee. The other scorns all rules and precepts of traditional counterpoint and texture. One is severely diatonic, tonic-anchored. The other is full of come-as-will chromatics. The first, as is fitting for treatment of a hymn-tune for service use, is conservative, careful not to detract the attention of the listener from thoughts of worship. Mr. James' opus, concert music essentially, is bound by none of these restrictions. Clever clash of dissonances, spasmodic rhythms, abrupt contrasts all are evident, all are legitimate. Both pieces are excellent, each in its own good way. Each composer has had sense and taste enough to mold his musical thought to a form and style consistent with his purpose. Neither number is difficult. Both are to be highly recommended as worthy music worth prompt attention.

"Twelve Hymn-Preludes for Organ," Op. 38, by Seth Bingham; "Meditations on Communion Hymns," by Leo Sowerby; published by the H. W. Gray Company.

The hymn-preludes (put out in two volumes, of which only the first is at hand) are treatments in various styles of tunes well and favorably known to practically every Protestant denomination. They are intended (it is so stated on the fore-leaf) to serve as preludes, offertories or postludes, and are recommended as being particularly effective when used in the same service with the corresponding hymn; to that end the keys used are those in which the hymns are commonly sung. As music of definite purpose and aim, these pieces must meet with hearty approval. The hand of a skilled writer and, equally important, the good taste and sensibility of the expert in service needs, are obvious.

The Sowerby opus impresses me as a decided mistake in judgment. Musically, it does not represent this important composer at his best. Such harsh, bleak, unfriendly, angular music is utterly out of place in the communion service. Backgrounds of dissonance and disturbing clashes are not ideal elements to promote meditation. The best of the group is N. 5—on "St. Vincent."

"Four Sketches for Pedal Piano," Op. 58, by Robert Schumann; arranged and registered for organ by John E. West; published by the H. W. Gray Company.

This set of four is a necessary element in every organist's repertory. A new edition is here offered—one that no doubt will meet a warm welcome for the high quality of its editorial supervision, the intrinsically high grade of the music itself and the splendid printing and engraving exhibited. This volume, one of those issued under the general title of "Standard Series of Organ Compositions," holds to the high standards of the sister book reviewed a month ago in these columns—the West edition of the Brahms chorale preludes. We shall look forward to further releases.



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 R. G. Morel ..... 154 Park Ave., Arlington, Mass.  
 Arthur R. Temple ..... 3955 West Lake St., Chicago, Ill.  
 Richard K. Biggs ..... 6657 Sunset Blvd., Hollywood, Cal.



## Recalls Pilgrimages to Hear Best Church Music of Years Ago

[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 December issue.]

One Sunday morning in February [1907, New York] we had a gloriously spectacular medieval pageant at the Church of St. Mary the Virgin. The complete enjoyment of the Silas mass was marred by the fact that organ and orchestra were never playing in quite the same key. The choir did some good work straddling the intervals. My own feelings were somewhat assuaged by the ritual, the rich vestments and later a view of the uncompleted Dangerfield mural in the chapel. A service at St. Mary's would be musically satisfying now.

There was an important list of musical services during Lent at Calvary Church, including Brahms' "Song of Destiny" (with kettledrums), Stainer's "Crucifixion" and one of Spohr's cantatas. A well-trained and alert choir saved the Stainer performance when the organist repeatedly fumbled and once or twice lost out entirely. It was an evidence of what a good choir can do under stress of circumstances. Usually both organ and choir work at Calvary were full of inspiration.

Another Lenten series was that at the Church of the Ascension under the direction of Dr. Heinroth. I missed very few, but my service lists have disappeared. You older Guild members will recall the weekly presentation of cantatas; and Heinroth was more than fair in presentation of American works. I think it was on Palm Sunday afternoon that we heard the "premiere" of Dr. Macfarlane's fine cantata "The Message from the Cross," which we used at Franklin every two or three years thereafter. Dr. Heinroth consistently used anthems or service parts by American composers and on Easter Day he presented Hammond's "Messiah Victorious."

Palm Sunday morning found me at Trinity Church, where there was a most impressive rendition of the more severe type of Episcopal service. With the utmost respect and admiration for the fine training evidenced, the service left me cold. The same thing was true of Grace Church the few times I was there. Little inspiration. Restraint is a fine thing at times, and is needful in service playing and directing, but it can be overdone. Easter morning I attended a service in that strange, pseudo-Gothic structure up on Fifth Avenue, where Dr. Horatio Parker then held forth. There was much in the building, the too-lavish floral display, and the service itself, which one would wish were otherwise. There was a lot of good music by a double quartet—the regular quartet was reputed to be the highest-paid in the city. But the big organ very nearly drowned out the big singers. For the prelude there was Mozartean music by organ, harp and violin, and it was fine. The anthems included Dr. Parker's "Come, See the Place," an Easter number by Stainer; "When the Sabbath was Past," Bartlett, and "Shout, Ye High Heavens," Chadwick. The Americans won with much loud huzzahing, relentlessly pursuing. It was all very good music—yes—but there were even then such lovely things to sing on Easter Day, anthems or carols without noise, full of the Christly spirit of peace and quiet joy and gratefulness. This was only one of very, very many services in the most prominent churches where the small-town organist learned something of what not to do.

At the Brick Church Easter afternoon service there was a four-number prelude for strings, harp and organ, with Mendelssohn, Massenet, Bizet and Gibson as composers. The closing meditation, with flute added, included: "Prayer," Massenet; "Solvejg's Song," Grieg; Cavatina, Raff, and "Moonlight," MacDowell. Today one would probably use works more definitely religious. In addition to a fine antiphon by Gibson, there were anthems by Martin, Reinecke and Gibson. One Sunday in early spring there was

the annual rendition of Gibson's motet "Emancipation" at the Brick Church, in memory of Dr. Maltbie D. Babcock, former brilliant minister of the church. The text was a fine poem by the lamented minister; and from one of the choir members there was an interesting story of how the composer wrote the music in the church while Babcock's body lay in state. Anyway, the music adequately interprets the text and was most impressively sung at that communion service. By the way, the score shows the most meticulous registration directions I have ever seen printed. Some of us could learn a lot from this score.

On the evening of April 24 I braved a cold New York downpour to hear my first Guild service. The Church of the Divine Paternity welcomed a fair-sized congregation to hear church music done just about as it should be. From the rear gallery the processional was most impressive and it was easy to spot a number of the notables. Following the processional there were three movements from Guilman's Sixth Sonata, played by Carl G. Schmidt. J. Warren Andrews played the service in admirable style and a picked choir of sixteen voices did the finest sort of work with the responses, sentences and anthems. The latter included: "O Come before His Presence," Martin; Magnificat, Marks; "Gallia," Gounod. The postlude was the first movement from Wermann's Sonata, masterfully played by Samuel A. Baldwin. The whole thing was done as only the best of New York church musicians would do. It was an experience that remains with me.

On May 5, in the afternoon, there was at the Church of the Ascension a farewell to Dr. Heinroth, who was then leaving New York to go to Carnegie Institute, Pittsburgh. The church was filled, as was usual at those afternoon musical services, and many stayed to speak to Dr. Heinroth and wish him well. The prelude was by Kinder; the Nunc Dimittis by Barnby; the anthem, "Leave Us Not," Stainer. For the offertory Gaul's "Holy City" was selected by request, and that sweet old work was done in a fashion and with a spirit that was soul-satisfying, the sections from Revelations taking a new meaning. For the postlude there was the big Thiele number so often played.

Dr. Heinroth played a farewell recital two weeks later, but we had gone back to Indiana and have heard no New York church music since then except through memory—and infrequently by radio. What a joy it would be to listen to the music at the new Brick Church, the new St. Bartholomew's, St. Thomas', the Cathedral of St. John the Divine, St. Mary the Virgin, Old First, Church of the Ascension—and many others! It would take months of Sundays to get around. One of the regrets concerning the 1906-1907 sojourn is that we did not get to Brooklyn's First Presbyterian or to the Lafayette Avenue Presbyterian to hear those to-be-venerable men—R. Huntington Woodman and John Hyatt Brewer. But that seven months of listening to others prepared me for future work as formal instruction probably could not have done.

You youngsters in the field, fail not to listen to good choirs and organists wherever you may find them. You will learn something, even if it is what not to do. Usually there will be something positive—something to remember and from which to gain help for the years to come. Don't be one-sided in your choice of music. There is much which we can accept from the various schools—Tudor, polyphonic, plainsong, just plain unaccompanied music, even from the Victorians—and we surely had to take a lot of their stuff for fifty years. Today our best service lists show an increasing amount of music by American writers, much of it by the more progressive group; but there is room for improvement in this respect. Don't be afraid to give the best, not the most difficult or the most involved. Be wise in your selections, strive for religious atmosphere, not display.

Don't let anyone tell you that only such and such a type of music is the right thing to sing in church. Don't be too all-fired professional about it, either. Have a heart. And again, listen!

The senior choir of St. Mary's Church, Manhattanville, New York City, gave a Christmas carol concert Dec. 16 in the Church Undercroft.

## JUANITA M. JAMISON



THE RARE COMBINATION of organist and painter is embodied in Mrs. Juanita McGuire Jamison (in private life Mrs. James E. Jamison) of Burlington, Iowa. Mrs. Jamison's work as a church musician and choral director is known beyond the bounds of Burlington and during her incumbency of the position at the First Methodist Church she did work with her choirs that was outstanding.

A year ago Mrs. Jamison won the first award in oil painting at the Six States Exhibition, held at the Joslyn Memorial in Omaha, Neb. States represented every year are Missouri, Iowa, Kansas, Nebraska, Colorado and South Dakota. In October of 1941 Mrs. Jamison held a one-woman show of paintings at the Joslyn gallery and Dec. 1 she returned from a three-day anniversary celebration at the museum, where, as the guest of the museum, she demonstrated the technique of oil painting for the visitors. Every afternoon and night at the museum there was an event open to the public, one offering being Claire Coci's recital on the organ on Friday night. For 1942 Mrs. Jamison has been selected for the Six States group, for which forty-six canvases were selected of nearly 500 submitted.

Mrs. Jamison's possession of two major talents enabled her before she devoted most of her time to church work to hold the combined position of public school director of art and music.

But to prove that music is not neglected for the sake of painting, Mrs. Jamison at the organ and Elizabeth Morgan, harpist, gave a twilight musical program at the Masonic Temple in Burlington Nov. 23. An audience of 600 heard the performance. The harp and organ ensemble numbers were: "Marche Solennelle," Gounod; Meditation, Mietzke; "Le Soir," Chaminade; "Narcissus," Nevin; Reverie, Debussy, and "Waltz of the Flowers," Tschaiowsky. To this was added Brahms' Lullaby as an encore number. Organ solos were Gaul's "Ancient Hebrew Prayer of Thanksgiving" and a Toccata by Gillette.

Mrs. Jamison's husband, James E. Jamison, is a bond and insurance broker, a former member of the Iowa legislature

and a veteran of the world war. Mr. Jamison was for seventeen or eighteen years treasurer of the Burlington Independent School District and has always been identified with civic affairs, acting for a time as city treasurer.

Mrs. Jamison was graduated from the Northeastern Missouri State Teachers' College with the degree of bachelor of science in music. She attended the University of Chicago and various music and art schools and visited European art museums while carrying on her work as music and art instructor of the schools of Kirksville, Mo., and later in Burlington. She is a member of the P.E.O. Society, the D.A.R. and the Alpha Sigma Alpha National Sorority.

### Mass Marks Her Jubilee.

Solemn high mass of thanksgiving was celebrated Nov. 30 in the chapel at the United States National Soldiers' Home in Washington for Mrs. Peter M. Dorsch, in recognition of her golden jubilee as organist at the home chapel. As a girl of 16 Mrs. Dorsch, then Miss Mary Agnes Brown, played the organ for the first time Dec. 2, 1891. She had just returned from St. Clara's Convent at Sinsinawa Mound, Wis., where she studied under the Dominican Sisters. The instrument Mrs. Dorsch now plays is the fourth installed in the chapel within the last fifty years. Mrs. Dorsch is the wife of the president of the Spaulding Baking Company of Staunton, Va.

### Death of Albany Veteran.

Andrew Schreiber, organist of the Evangelical Protestant Church of Albany, N. Y., for the last thirty-five years, died Dec. 15 at the age of 88 years. He played the day preceding his death. Mr. Schreiber, who was born in Albany, received his musical education in New York City. Years ago he was conductor of the Trimble Opera House in Albany, which later became the Leland Theater. He leaves a widow.

Saint-Saens' Christmas Oratorio was sung at the First Baptist Church of Philadelphia Sunday evening, Dec. 28, under the baton of Walter Baker, organist and director of music at this church.

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## Survey of Church Music Published in 1941

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

"Year That Trembled" is the title of a new choral number by Roy Harris, the setting of a text by Walt Whitman. But it is the duty of the church to be serene and whole and strong, as old Walt was, and our composers have met the test.

### New Christmas Music

Some of the best compositions, whether original or arrangements of traditional carols, are songs of the Prince of Peace:

Bach-Binhammer and Others—"Advent Christmas Cyle of Chorales." Eleven numbers. English words only. (Kjos.)

Bach-Gaul—"Good Christian Men, Rejoice," or "In dulci Jubilo." Unaccompanied. (Ditson.)

Barnes—"Once in a Manger." S solo *ad lib.* (Schmidt.)

Belgian-Luvaas—"The Friendly Vell of Night." Unaccompanied; some divisions. (Birchard.)

Bohemian-Grayson—"Sing Songs of Joy." (Kjos.)

Brooks—"The First Christmas Day." Unison. (Oxford, 1940.)

Chapman, M.—"Gates and Doors." Poem by Klilmer. (Row.)

Chapman, M.—"The World's Desire." Poem by Chesterton. (Row.)

Christiansen—"Wonders Are Wrought." Bell effects. Unaccompanied chorus. (Augsburg.)

Cornish-Marryott—"Holy Tree Carol." Unaccompanied chorus, sections for SSAA and TTBB. (Ditson.)

Diggie—"Christmas Cradle Song." Unison, short; might make a good solo. (Pond.)

Dutch-Hill—"Slon's Daughter." (Oxford.)

English-MacDougall—"Yuletide Carol." SBar solos. (Wood, 1939.)

Frank-Luvaas—"Blessed Night." Allegheny Choral Series. Words from Swedish. (Kjos.)

French-Johnson—"The Carol of the Sheepfold." Unaccompanied, some divisions. (Kjos.)

French-Winter—"The Lullaby of Jesu." Unaccompanied *ad lib.* (Summy.)

Hokanson—"Shepherds at Night," or "While Shepherds Watched." Section for children or S solo. (Row.)

James—"Child Jesus Come to Earth." Unaccompanied. Carol. Hallelujah refrain. (Galaxy.)

James—"Christ Is Born." Eighth century text. Carol style. (Galaxy.)

Jommell-Lundquist—"Hosanna, David's Son." Unaccompanied, three pages. (C. Fischer.)

Liszt-Dickinson—"An Angel Spoke." From "Christus." Uses children or high solo. Twenty pages. Parts available for violin, cello, harp (piano). (Gray.)

Miles—"Christians, Be Joyful." S (or semi-chorus) and Bar solos. Ten pages. (Ditson.)

Negro-Gillette—"Rise Up, Shepherd." (Kjos.)

Noss (ed.)—"Eight Swiss and French Carols. Publications of the Carol Society, No. 17. Unaccompanied chorus. (Galaxy.)

Portuguese-Hopkins—"That Wondrous Christmas Night." (Presser.)

Russian-Hopkins—"Father Christmas." Presser.)

Tatton—"Come, Christians, Sing." (Birchard, 1940.)

Weston—"Holy Family Carol." S solo. (Schmidt.)

Wetzler—"Tota Pulchra Est Maria." Latin words only. Unaccompanied. (J. Fischer.)

Whitehead—"Three Christmas Carols." English, Dutch, Norwegian. Simply arranged. (Ditson.)

Wilde—"In Excelsis Gloria," or "When Christ Was Born." Strophic carol, like hymn. (G. Schirmer.)

Williams, D. McK.—"The Storck." Old English text. (Gray.)

### Music for Easter

As usual, the list for Easter is shorter, though it contains some excellent music:

Bach-Lefebvre—"Alleluia," from the cantata "For Us a Child." Also used at Christmas. (Galaxy.)

Biggs—"Alleluia," on the "O Filii." (J. Fischer.)

Davis—"Alleluia, Come, Good People." Unison. Carol style. Also edited for men or women. (Galaxy.)

Dutch-Voris—"See, the Conqueror Mounts." Medium solo. Also useful for Ascension. (Gray.)

French-Marryott—"Now the Green Blade Riseth." Unaccompanied. (Hall & McCreeay.)

Gillette—"Come, Ye Faithful." (Kjos.)

Henried—"Christ Is Risen." Based on twelfth century melody. (Galaxy.)

Hill—"The Whole Bright World Rejoices." (Gray.)

Marryott—"Alleluia of the Bells." Unaccompanied, SSATTB. (Gray.)

Noble—"An Easter Alleluia." Ten-page

anthem. S divides. (Galaxy.)

Various—"Six Choruses for Eastertide." Pamphlet. Includes "Ye Sons and Daughters" and Thiman's carol, "A Song of Praise." (Schmidt.)

Willan—"Sing Alleluia Forth." SBar solos *ad lib.* (Harris, Oakville, Ont., 1940.)

### War, Peace, Patriotism

My favorite in this division is Roy Harris' strong, simple, original setting of a poem by Archibald MacLeish, "Freedom's Land," one of a set of "Songs of Democracy," published in separate issues by the new firm of Mills Music, Inc., New York. I like it best as a unison song or solo, but it sounds well in the edition for unaccompanied mixed chorus. Arranged for SSA, it is accompanied. The other unaccompanied works in the set are rather better for concert than for church; all are truly original and have fine texts by Whitman: "Freedom, Toleration," "To Thee, Old Cause," S solo; "Year That Trembled," the sopranos divided. There are many other fine numbers:

Ambrose—"Tomorrow Comes the Song." Arranged for SSA, it is accompanied. The other unaccompanied works in the set are rather better for concert than for church; all are truly original and have fine texts by Whitman: "Freedom, Toleration," "To Thee, Old Cause," S solo; "Year That Trembled," the sopranos divided. There are many other fine numbers:

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Barnes—"God Is Working His Promise Out." (Schmidt.)

Baker, R.—"O Lord God, unto Whom Vengeance Belongeth." B solo. Colorful and sonorous. (Gray.)

Dietrich—"For a World That Has Lost Its Way." Unaccompanied. (Summy.)

Dyson—"Motherland." Fine text by W. Watson. Edited for SATB and for unison. (Novello.)

Erb—"Thou Wilt Keep Him." ST solos. Fifteen pages. (J. Fischer.)

Friedell—"King of Glory, King of Peace." Text by G. Herbert. A.G.O. prize anthem. (Gray.)

Gaul—"William Penn's Inscription." A prayer for the Colony of Pennsylvania. Unaccompanied. S solo. (J. Fischer.)

Harbone—"Who Shall Separate Us?" High solo. A few divisions. (J. Fischer.)

Jassinowsky—"Ode to America." Hebrew and English words. (Bloch, New York.)

Johnson—"Prayer for Peace." Editions for unison, SATB, SA and TTBB with Bar solo. (J. Fischer.)

Lang—"He Shall Give His Angels Charge." Unaccompanied, SSATB. (Novello.)

Means—"A Prayer for Liberty." Unaccompanied. (Gray.)

Redman—"O God of Earth and Altar." Text by Chesterton. Mostly unison. Very useful. (Novello.)

Reiff—"O Father Just and Holy." T solo. (Birchard.)

Southey—"Song of America." Processional. (Summy.)

Thiman—"O God of Love, O King of Peace." Tenor or medium solo. (Gray.)

Willan—"The Trumpet Call." Text by Noyes. Orchestral parts available. Fourteen pages. (Oxford.)

Williams, V.—"A Hymn of Freedom." Fine text by Canon Briggs of Worcester, England. First published in 1939; now in leaflet. (Oxford.)

### Anthems and Motets, Mixed Voices

Dr. Christiansen has a number of new things (Augsburg), including a Christmas number already listed. The others include: "Born Anew," best for concert; "The Spires," brief S solo, concert; "The Sun Has Gone Down," Norse melody, can be used in summer services, excellent; "There Many Shall Come," Swedish melody, good for saints' days. These fine numbers head a list of wide usefulness:

Blake—"The Day of Judgment." Advent. (Ditson.)

Brown—"Blessed Is He That Cometh." Introit; Advent or Palm Sunday. High solo. (Schmidt.)

Chambers—"Before the Ending of the Day." Short. (Novello.)

Clokey—"Treasures in Heaven." (Birchard.)

Dett—Three Motets: "I Am Weary," SATBB, eighteen pages; "The Lord Is My Shepherd," twelve pages; "O Praise God," eight parts, seven pages. All unaccompanied. (Oxford, 1940.)

Dett—"Ask for the Old Paths." Unaccompanied. T solo. A few divisions. (Mills.)

Dett—"City of God." Solos for Bar and Mezzo-soprano. Needs chorus. (J. Fischer.)

Elmore—"O Come, Immanuel." Bar solo. Advent. (J. Fischer.)

Galway—"Let Us Now Praise Famous Men." Unison. (Oxford, '40.)

Genet—"Lead On, O King Eternal." Processional. (Galaxy.)

George—"Ride On!" Palm Sunday. (Gray.)

Gillette—"All Glory, Laud and Honor." Palm Sunday. (Kjos.)

Gillette—"Come, Holy Spirit." Unaccompanied, some divisions. (Kjos.)

Hallstrom—"God Came Like the Dawn." Oriental atmosphere. (Gray.)

Harbone—"I Am the Light of the World." (Presser.)

Hays—"Behold Your King!" Fine text. Palm Sunday. (Gray.)

James—"The Day Is Gently Sinking." Bar solo. Luscious and effective. (Galaxy.)

Lester—"Saviour, Like a Shepherd." Short S. Useful for Children's Day. (Ditson.)

Luvaas—"Sing Loud Halleluia." Unaccompanied. (Birchard.)

Marks—"In Thee, O Lord." Unaccompanied. (Presser.)

Marks—"O Light, Whose Beams." B solo. (Schmidt.)

Marryott—"God's Promise." Unaccompanied. (Ditson, '40.)

Means—"Lord of All Power and Might." Good, short. (Galaxy.)

Mueller—"Thou Art the Way." Unaccompanied, a little division. (Galaxy.)

Norden—"Praise Ye the Lord." Short S solos. (Schmidt.)

Reiff—"O Father, Just and Holy." T solo. (Birchard.)

Runkel—"Closing Prayer." (Birchard.)

Sampson—"O Lord Most High." Text from fifth century. (Novello.)

Saxton—"Mother's Day." Carol style, pretty. (J. Fischer.)

Scholin—"We See the Christ." (J. Fischer.)

Sifer—"The Miracle on the Mount." Medium solo. (Summy.)

Sowerby—"Lord, to Thee We Lift Our Voices." Latin and English words. Unaccompanied. Ten pages. (Gray.)

Sowerby—"Psalm 122." Sixteen pages. Church festival. (Gray.)

Spiritual-Dett—"Heavenly Union." Unaccompanied. Bar or T solos. Has hallelujahs. Effective. (Mills.)

Thiman—"O God, from Whom All Holy Desires." (Gray.)

Whitehead—"Come, Thou Almighty King." On tune "Serug." (C. Fischer.)

Wickline—"Psalm 140." Twenty pages. Brilliant, better for concert. (Gray.)

Willan—"Christ Hath a Garden." S solo *ad lib.* (Harris.)

### New Editions, Mixed Voices

There is a new "Dessoff Choir Series" edited by Paul Boepple and published by Music Press, Inc., New York. Some are for mixed voices, some for equal voices; all are for unaccompanied singing and some are difficult. I have received and commend to you the following:

Hassler—"Ad Dominum cum Tribulatione." SAATB.

Lassus—"Cantiones Duorum Vocum." Twelve motets for two equal voices.

Palestrina—"Assumpta Est Maria." For six mixed, or SSA with strings, or TTBB with strings. Eighteen pages.

Schein—"Christmas Chorale," or "Vom Himmel hoch." SAATB or SATTB. English and German.

Schütz—"Four Psalms (20, 84, 97, 121). Like hymns.

Schütz—"Sacred Concert, "Give Ear, O God." Two medium voices and continuo.

As usual, there are a number of new editions of numbers by Bach. In each case I list first the editor:

Banks, C. O.—"God of the Living." Bach-Gounod—"Ave Maria." S solo. Humming effects. (Gray.)

Crüger—"Jesu meine Zuversicht." English words. Chorale published with a setting of "God Be in My Head," to the tune "Poplar." (Oxford, '40.)

Grayson—"Now Let Every Tongue." Unaccompanied chorale. (Kjos.)

Lundquist—"Christ, the Life of All the Living." Short unaccompanied motet. S divides. (Summy.)

Nagle—"Dearest Lord Jesus." Unaccompanied. (Ditson, '40.)

Runkel—"My Heart Ever Faithful." One, two or three choirs *ad lib.* Chance for juniors. Pentecost or Advent. From the solo. (Schmidt.)

Sampson—"Now Thank We All." Unison with descants. (Novello.)

Sampson—"Wherefore, O Saviour, So Long in Returning?" (Novello.)

Here are some other admirable issues:

Brahms-Douglas—"Ah, Holy Jesu" and "O World, Thou Dost Forsake Me." From organ chorales. (Gray.)

Dickinson—"Great and Glorious Is the Name." New edition of a popular festival anthem, with parts for children. (Gray.)

Drese—"Round Me Falls the Night." Four pages. (Oxford.)

Frank-Gillette—"O Lamb of God." Based on Allegretto from the Symphony. (Summy, '40.)

Glinka—"Cherubim Song." Unaccompanied, SSATTB. (Kjos.)

Gluck-Geiringer—"God Is Good." Unaccompanied. Three pages. (Presser.)

Gretchaninoff-Dickinson—"To Thee, O Lord, I Cry." B solo. Divisions. Unaccom-

panied. Lent. (Gray.)

Handel-Collinger—"Hallelujah, Amen," from "Judas Maccabaeus." (Summy.)

Ingegneri-Collinger—"Tenebrae." Latin only. (Summy.)

Handel-Lefebvre—"Thanks Be to God." (Galaxy.)

Mozart-Guenther and Rosenthal—Two sacred songs previously unpublished, "O Lamb of God" and "Jehovah Reigns." English and German words. (Distributed by E. B. Marks, New York.)

Neander-Bitgood—"God Himself Is with Us." (Gray.)

Negro-Scholn—"Wake Up, Jacob" and "Blow, Gabriel." Concert. (J. Fischer.)

Negro-Smith—"I Stood by the River of Jordan." Men divide. Concert. (Kjos.)

Purcell—Three Choruses from "Ode on St. Cecilia's Day." (Gray.)

Schütz-Otto and Others—"Christ, to Thee Be Glory," from "St. Matthew Passion." One of new series, "Masters of Church Music." Unaccompanied. (Kjos.)

Tchesnokov-Matterling—"Thou Life of Life." Unaccompanied. (Kjos.)

Thompson, V. D.—"Arise, My Soul," from "The Evangel of the New World." (Presser.)

White Spiritual-Shure—"The Old Boat Zion" and "Play the Golden Harp." Unaccompanied chorus. Concert. (J. Fischer.)

Wise (Seventeenth Century)-Aldrich and Harris—"Thy Beauty, O Israel." TB solos, TTB trio. Eleven pages. (Novello.)

### For Junior Choirs

There have not been many good things in this class, though some listed elsewhere—for example, for women's voices—might belong with the following:

Marchant—"Hosanna Be the Children's Song." Palm Sunday. Two-part. (Schmidt.)

Noble—"Communion Service for Junior Choir. The most important of these; admirable in every way. Two-part. (Galaxy.)

Schubert-Black—"O Light Divine." Unison. (Gray.)

Here I might add a book entitled "The Modern Choral Hour," edited by H. R. Wilson and Van A. Christy (Hall & McCreeay), which contains fifty-six numbers for elementary and junior high schools, both sacred and secular. It deserves careful examination.

### For Women's Voices

For this sort of choir we have had a banner year in publication. Some of the numbers also published for SATB have already been listed above, but here are many more:

Bach—"And Now the Lord to Rest Is Laid," from "St. Matthew Passion." Elmira Series. SSA. (J. Fischer.)

Bach-Bement—"Now Thank We All." SSA. (Galaxy.)

Bach-Dickinson—"O Saviour Sweet." SSAA, unaccompanied. (Gray.)

Bach-Goldsworthy—"Open Wide, My Heart," from "Redeemer of Our Race." SS or SA. (Gray.)

Baines—"A Good Christmas Cheer." SA. (Presser.)

Bizet-Bornschein—"Thy Way, Not Mine." The "Ave Maria." SSA. (J. Fischer.)

Cain—"Lead, Kindly Light." SSA. (Flammer.)

Cain—"Lullay, My Jesus." SSA. (Flammer.)

Castelnuovo-Tedesco—Two Songs of Praise: "Lo, the Messiah" and "Mary, Star of the Sea," published separately. SSA. (Galaxy.)

Dett—"When I Survey." SSAA, unaccompanied. (Mills.)

Dvorak-Kramer—"Twenty-third Psalm." SSA. (Galaxy.)

English-Davis—"As It Fell upon a Night." SSA. Christmas. (Galaxy.)

French, M. M.—"A Christmas Folksong." Poem by Reese. SSA. (Kjos.)

Gevaert-Grayson—"Noel, Noel." SSA. (Kjos.)

Gretchaninoff—"Cherubic Hymn, Op. 29." SSAA. (Gray.)

Handel-Bement—"For unto Us a Child." SSAA. (Galaxy.)

Indian-Guenther—"Twas in the Moon of Wintertime." Carol of one of the Jesuit martyrs of Canada. SSA. (Gray.)

James—"By the Waters of Babylon." SSAA. Arranged from what is perhaps the finest Lenten anthem composed in the United States. (Gray.)

Johnson—"On the Via Dolorosa." SA. Lent or concert. Perhaps junior choir. (J. Fischer.)

Mexican-Gaul and Bailey—"The Shepherds and the Inn." Arranged for SSA from the very popular carol for SATB. (Ditson.)

Milford—"Hear Me, O God." SA. (Oxford, '40.)

Negro-Guenther—"Go Tell It on the Mountains." SSA. (Gray.)



Scotch Carol-Lamont—"Ballo Lammy." SSA. (Kjos.)  
 Swedish-Davis—"A Swedish Dance Carol." SSA. (Galaxy.)  
 Swiss-Dickinson—"O Nightingale, Awake." SSA. (Gray.)  
 Westra—"Jesus Christ Is Born Today." SA or children or unison. Good. (Gray.)

**For Men's Voices**

A few of these have been listed when there are also versions for SATB. On the whole, the conspicuous achievement of the year in this form is the editing of Dr. Channing Lefebvre, who published with Galaxy the following admirable numbers:

Bach—"Jesu, Joy of Man's Desiring." Two-part.  
 English—"Here We Come Awassailing." Christmas.  
 German—"Eja, Eja," or "To Us in Bethlehem City." High solo.  
 Handel—"Thanks Be to Thee." Solo for T ad lib.  
 Tyrolean—"Out of the Orient Crystal Skies." High solo.  
 Welsh—"Dark the Night." Carol.

Here are the others, by various hands:  
 Beethoven-Scherer—"The Glory of God in Nature." (Gray.)

Clark, Palmer—Four numbers published separately by Kjos: "Christmas Message," "Exalted Vision Stirr the Heart," "The Shepherds' Joy" and "Carols Gay We Sing."

Gaul—"Hear, O Israel." Jewish creed. Bar solo. (Galaxy.)  
 Gevaert-Clark—"Noel, Noel." (Kjos.)  
 Seelenharfe-Marks—"O Spirit of Life." Hymn of 1650. Unaccompanied. (Church, Presser.)

Swiss-Dickinson—"O Nightingale, Awake." Carol. Three parts. (Gray.)  
 Tye-Holler—"O Come, Ye Servants of the Lord." English and Latin words. Unaccompanied. (Gray.)

Wittenberg Songbook-Luvaas—"All Blessing, Honor." Unaccompanied. (Kjos.)

**Services and Responses**

Of services we have more than anyone can possibly use, but of responses for churches other than the Episcopal there are not enough available. It is fortunate, then, that Dr. Eric DeLamarter has decided to bring out six sets of "Choral Responses" from the repertoire of the Fourth Presbyterian Church of Chicago (C. Fischer). I have received two of the sets: "Close of Service, Set I" and "Reading of Scripture." There are nine numbers in each, mostly for SATB, but using men's or women's voices for variety and stretching divisions of parts to at least one number for SSAATTBB. I recommend the two sets heartily. Other services:

Armstrong—"Missa Aedis Christi." (Oxford, '40.)

Arnold (ed.)—"The First English Te Deum. With fauxbourdons and an accompaniment. (Oxford, '40.)

Ashfield—Communion Service in C. (Oxford, '40.)

Bairstow—Evening Service in G. (Oxford, '40.)

Bergh—Jubilate Deo in G. (Birchard.)  
 Butcher—Communion Service in C. Unison. (Gray.)

Byrd-Arnold—Communion Service. Number 4 of "Oxford Liturgical Settings." (Oxford, '40.)

Clokey—"Missa Festiva." For men, but an edition is promised for mixed voices. Orchestral parts available. An important work. (Gray.)

Douglas, W.—Magnificat. Latin words only. Eight parts. (J. Fischer, 1939.)

Edmundson—Benedictus in G. Unaccompanied, women divide. (Gray.)

Harwood—Communion Service in A. TTb or STB. (Novello.)

Harwood—Magnificat and Nunc Dimittis in A. TTb. (Novello.)

Ireland—Ninifold Kyrie in A minor. (Novello.)

Lang—Communion Service in C sharp minor. Men. (Novello.)

Lang—Communion Service in E flat. Unison. (Novello.)

Noble—"Benedictus Es, Domine," in C minor. Good. (C. Fischer.)

Overley—Responsories. Freely harmonized in the style of Tallis. (Gamble.)

Samson—Four Hymn-tunes with Descant: "Darwell's 148th," "Quem Pastores," "Winchester Old," "Nun Danket." Published together. (Novello.)

Shaw, M.—Benedictus Es, Domine. (Novello.)

Shaw, M.—Te Deum in E. Orchestral parts available. (Novello.)

Thiman—Te Deum in G. Optional part for unison. (Novello.)

Wadley—Magnificat and Nunc Dimittis in E flat. Unison. (Novello.)

Waghorne—Amen after Benediction. Junior plus adult choir. (Birchard.)

Westra—Benediction, "The Lord Bless You." Unaccompanied. (Gray.)

**Cantatas and Other Longer Works**

Some of the following are for concert rather than for the church service, and

there is considerable range in difficulty:

Bach-Honaas—Cantata 154, "My Dearest Jesus Now Hath Left Me." (Gray.) Thirty-two pages. For first Sunday after Epiphany (or Lent). Includes fine alto solo and alto-tenor duet. Chorus has only two easy chorales.

Darke—"The Love Which Passeth Knowledge." (Oxford, '40.) Thirty-two pages. Biblical text. Bar solo. Strings ad lib.

Donovan—"Fantasy on American Folk Ballads." (J. Fischer) Concert. For TTBB and piano, four hands. The first two numbers are spirituals, white and Negro; might be used separately. Important work.

Gaul, Harvey—"This Dear, Dear Land." (Gray.) Thirty-six pages. Concert. Text is Shakespeare's tribute to England. Solos for S.A.B.A. One section uses spoken-word choir. Accompaniment for piano, four hands.

Ham—"The Vision at Chartres." (J. Fischer.) Admirable little Nativity play, based chiefly on traditional carols.

Jones, G. J.—"God of the Amen." (Ditson.) Choral service with use of spoken-word choir. Music by Gibbons, Haydn, Handel, Mozart, Rossini, etc. Forty-five minutes.

Stairs, L. E.—"The Infant Holy." (Presser.) Fifty-five pages. Solos for SATBarB. Easy.

**Sacred Vocal Solos**

To me the most impressive one of these is Roy Harris' "Freedom's Land" (Mills), already mentioned, which, as solo, comes for medium voice. There are a number of other useful ones:

Bitgood—"Be Still, and Know That I Am God." Medium. (Gray.)

Dvorak—"The Twenty-third Psalm." Two keys. First edition with King James version text instead of the translation from the Bohemian Scriptures. (Galaxy.)

Eakin—"Out of the Midnight Long Ago." Medium. Christmas. Good. (Galaxy.)

Fisher, Gladys W.—"To Us in Bethlehem." High. (J. Fischer.)

Gretchaninoff—"O God of Love." Soprano. Three pages. (Gray.)

Lucke—"Blessed Is the Man." Medium with top note F. (Presser.)

Klemm—"God Who Made the Mountains." Two keys. Thanksgiving. Tuneful. (Galaxy.)

Newman—"Lovest Thou Me?" Medium, top note F. (Church, Presser.)

Parker, H.—"There's a Star in the Sky." Medium. (Gray.)

Russell, S. K.—"Hallowed Night." Medium. Fine text, good music. (Galaxy.)

Sibelius—"Onward, Ye Peoples." High or medium. (Galaxy.)

Spier—"The Beatitudes." High. (Gray.)

Still, W. G.—"Plainchant for America." Bar and orchestra. Fourteen pages. Concert. (J. Fischer.)

Weaver, Powell—"Joy to the World." Medium, preferably soprano. At close quotes Handel. (Galaxy.)

**Compositions for the Organ**

An ambitious undertaking of the year was Mr. Gray's publication of several numbers in a new "Contemporary Organ Series." It strives to present us with some really modern pieces, not all of which are composed by men who are organists. I recommend the clever and charming "Pantomime" by Philip James as the first one to try. Here are the others:

Copland—"Episode." Two pages.

Jacobi—"Dirge (Passacaglia)." Two pages.

Moore—"Chromatic Study on the Name of Bach."

Sessions—Chorale No. 1.

Sowerby—Toccata. See this surely.

Wagenaar—"Eclogue."

Honors go to the indefatigable Garth C. Edmundson, who keeps pouring out useful and well-written works, many of them on familiar melodies of the church. Here are his offerings for 1941:

"Polyphonic Preludes on Christian Liturgy." Six pieces, including excellent ones on "Puer Nobis" and "O God Our Help." (J. Fischer.)

"Christus Nocte." Three preludes for evensong, including one bound to be popular on "All through the Night." (Gray.)

Seven pieces published separately by J. Fischer: "Our Father," Canon-Prelude.

"Puer Nobis." Christmas, good. Prelude on a Theme of Schumann. Two pages.

Toccata-Prelude on "St. Ann's." Prelude on "Dies Est Laetitiae." Prelude on "Angelus." Two pages. Prelude-Nocturne on "Avon." Seventeenth century. Two pages.

Here are a number of other useful new pieces:

Bedell—"Offertoire Carillon." One of his best. (Gray.)

Biggs—"Carillon." On the "O Fili," Easter melody. (J. Fischer.)

Biggs—"Star of Hope (Salve Mater)." Four pages. Christmas. (J. Fischer.)

Coke-Jephcott—Variations and Toccata

on a National Air ("America" or "God Save the King"). (Gray.)

Elmore—"Donkey Dance." Charming novelty for concert. (Gray.)

Gaul—"Christmas Dance of the Little Animals." Hopi Indian melody. Bell effects. (Gray.)

Gretchaninoff—Three Pieces, including a pretty "Berceuse." (Gray.)

Leach—"Seven Casual Brevities." Colorful pieces inspired by scenes in the American Southwest. (Gray.)

Martin—"Vespers at Solesmes." (Gray.)

Mead—Prelude on "Duke Street." (Gray.)

Noble—"A Summer Idyll." Graceful. (Galaxy.)

Read—Chorale Fantasia on "Good King Wenceslaus." (Gray.)

Shure—"Waldenwoods." (J. Fischer.)

Weinberger—Sonata. (Gray.)

Whitford—Five Chorale Paraphrases, including "Now Thank We" and "O Come, All Ye Faithful." Good. (Gray.)

There have been two editions of the quaint Biblical Sonatas of Kuhnau, immediate predecessor of Bach at the Thomas School at Leipzig and early experimenter with program music. Mr. Nevins edits the First Sonata (Gray) and Mr. Bonnet the Fourth (Oxford, '40). See these for historical recitals.

Bach has not been neglected, as the following list will show; I mention first the name of the editor or arranger:

Bedell—"Polonaise et Double." From Suite in B minor for flute and strings (No. 2). (Gray.)

Black—"Miserere." From the "St. Matthew Passion." (Gray.)

Fox—"Come, Sweet Death." (Gray.)

Gaul—Four Bach Organ Transcriptions. Including Prelude from the Christmas Oratorio and the enchanting "Sheep May Safely Graze." (J. Fischer.)

Kraft—"Christ Lay in Death's Dark Prison." From an Easter cantata. (Gray.)

Other arrangements and editions include:

Brahms-West—Chorales. The famous eleven without the nuisance of clefs found in the German edition. (Gray.)

Handel-Lefebvre—"Arioso—Thanks Be to Thee." (Galaxy.)

Schumann-West—Four Sketches, Op. 58. Originally for pedal-pianoforte. (Gray.)

**Books for the Organist**

It is quite possible that I have not seen all the books which might be useful to organists and choirmasters; at any rate, I can recommend only two of those which I received. "The Voice Governor," by the Rev. R. M. Harper (E. C. Schirmer) is an interesting and curious volume for singers and speakers, presenting the theories of the late Miss Sarah H. Hooker of Boston, though the author has consulted a formidable list of physicians and other teachers of singing.

Mr. Holler has edited a "General Anthem Book, Set I" (Gray) which gives you a dozen numbers for 75 cents.

**Conclusion**

The second article that I wrote for THE DIAPASON, published in January, 1919, was entitled "Victory and Peace." In spite of all that has happened in the intervening years we can still believe in Victory and Peace, for we organists are concerned with God's Victory and Christ's Peace. I believe that the United States and Canada are in many ways better places for man's long hope than they were in 1919. I am sure that our profession has advanced steadily in skill, in taste, in devotion to artistic ideals, and in the essential art of human fellowship. "In Excelsis Gloria!"

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**Observing Lowell Mason Anniversary**

The chief events in the New York celebration of the sesquicentennial of Lowell Mason's birth were outlined in this column last month. The commemorative service to be held in the Highland Avenue Church, Orange, N. J., Thursday afternoon, Jan. 8, will have added interest through the playing of two chorale preludes on Mason's tunes, written especially for this occasion. For the prelude Dr. T. Tertius Noble has taken "Watchman" as his theme and Dr. Daniel Gregory Mason has written a chorale prelude on the tune "Dort," to be used as the postlude. Both of these original compositions will be played by Mrs. Charlotte Mathewson Garden. The service is open to the public and programs may be obtained from the society's office at 2268 Sedgwick Avenue, New York.

At a commemorative service in James Chapel, Union Theological Seminary, New York, that evening, Dr. Daniel G. Mason will deliver an address on Lowell Mason's Americanism. Dr. Frances Elliott Clark will pay a tribute on behalf of the Music Educators' National Conference and Warden Warner M. Hawkins will bring a greeting from the American Guild of Organists. Mrs. Garden will play the chorale preludes which she plays in the afternoon. This service takes the place of the dinner that was announced previously.

**Celebrations Throughout Country**

The order of worship for a commemorative service prepared by Dr. William C. Covert (price \$1 a hundred) has been widely circulated and many churches will be making use of it on a convenient Sunday. Sample copies may be obtained, as above. The eighth paper of the Hymn Society, giving a concise account of Lowell Mason's life, is also off the press. It will provide ample material for an address at such services and it has real permanent value, due to the care with which its author, Henry Lowell Mason, grandson of Lowell Mason, has assembled the facts. If your church desires to consider such a service, the writer will send you the necessary material promptly and give you any assistance possible.

**Recent Hymn Festivals**

Four programs have been received of services held in November, and all of them well deserve mention.

Toledo, Ohio, Nov. 9.—Thirty churches and thirty-nine choirs were represented in a great festival at the First Congregational Church. In addition to the hymns there was a special responsive reading of Scripture and a meditation on the Lord's Prayer in antiphonal form. Original liturgic elements of this kind add greatly to the beauty of such a service. We have a small supply of the programs and can send you one for reference if you will enclose stamped reply envelope.

Brookline, Mass., Nov. 9.—The Boston Chapter of the Hymn Society sponsored a festival at St. Mark's Methodist Church, Brookline. The order of worship was well balanced and dignified. Four hymns were sung to the tunes of Lowell Mason and an excellent address on his contribution to American church music was delivered by the president of the Hymn Society of America, Dr. Henry Wilder Foote. Herbert Irvine, A.A.G.O., organist of St. Mark's Church, was in charge of the music, while the chairman of the Boston Chapter, the Rev. Edward Perry Daniels, and other ministers took part in the service.

Vincennes, Ind., Nov. 16.—Three choirs joined to hold a thanksgiving festival at St. John's Evangelical and Reformed Church, using several excellent hymns, with two anthems. Mrs. Woodrow Weir was guest director, with the organist of St. John's Church, Mrs. T. B. Coulter, at

**RICHARD ELLSASSER AT THE WANAMAKER ORGAN**



FEB. 12, 1942, WILL MARK the fifth anniversary of the debut of Richard Ellsasser, the phenomenal 15-year-old recital organist. Richard was born in Cleveland Sept. 14, 1926. When he was found to possess the gift of perfect pitch and a remarkable sense of rhythm, his father, a music teacher, began teaching him the piano. He took up study of organ at the age of 9 with Edwin Arthur Kraft and made phenomenal progress. He gave his first recital at Trinity Cathedral, Cleveland, with a Bach program. The Cleveland board of education recognized his unusual ability and permitted him to have a private tutor, so that he could devote more time to music. Beginning in July, 1938, Mr. Ellsasser, Sr., brought young Richard, at frequent intervals, to New York City to study with Winslow Cheney. In June, 1941, Richard went to New York to live permanently. He is studying there with Mr. Cheney.

In his five years as a recitalist Richard has given over 300 performances. He has been guest soloist with orchestras and has dedicated many new organs. He finds that the numbers most frequently requested and played by him are: Bach's Toccata and Fugue in D minor, Alexander Russell's "The Bells of St. Anne de Beaupré," his own transcription of Schubert's "By the Sea," and Vierne's "Carillon." His hobbies are reading Shakespeare and plenty of it; reading worthwhile books, and not much fiction; hearing good concert artists; seeing good plays, ranging from "Macbeth" to "Hellzapoppin," and seeing good "movies." He

the organ. Mrs. Coulter is experienced in organizing such festivals.

Lincoln, Neb., Nov. 23.—Sponsored by the Lincoln A.G.O. Chapter, the Ministerial Association and the Women's Division, Chamber of Commerce, this service was held at St. Paul's Methodist Church. About twenty-five choirs took part and thirteen well-chosen hymns were used. Oscar Bennett of the First Presbyterian Church conducted the service, the organists being Paul Le Bar, Myron Roberts and Cornelia G. Cole.

The Highland Avenue Congregational Church, Orange, N. J., holds a Lowell Mason festival Sunday, Jan. 4, at 4 p. m. Mrs. Cornelia S. Hunter is the organist. REGINALD L. McALL.

**FIRST WOMAN PRESIDENT FOR LIVERPOOL ORGANISTS**

For the first time in its history the Liverpool and District Organists' and Choirmasters' Association has a woman president. She is Miss M. Mearns, a well known Merseyside church musician, who is organist and director of the choir at St. Sebastian's Church, Fairfield. The association is now in its thirty-third sea-

son, and Miss Mearns' predecessors as president include Herbert F. Ellingford, Liverpool city organist, and Henry Goss Custard, organist of Liverpool Cathedral.

Norman Hennefield and the choir of St. Mark's Evangelical Lutheran Church, Jamaica, L. I., N. Y., gave "The Messiah," by Handel, Dec. 25 at 11 a. m. and Dec. 28 at 11 a. m. The oratorio was not sung as an anthem, but constituted the morning service.

Mr. Ellsasser is preparing with Winslow Cheney for a Southern tour in January. The second week of February he returns to Ohio, Pennsylvania and New York.

Besides playing on the concert stage, Richard is beginning to compose. His first opus, a Fantasia, will have its world premiere in Cleveland Feb. 15.

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**Power Biggs Record Wins First Review in New Chicago Paper**

Organists were paid a compliment in the first issue of the new Chicago morning newspaper, *The Sun*, in December, when its music critic, Claudia Cassidy, devoted her initial lead to a Victor record recently made by E. Power Biggs. The following is quoted from her review:

Perhaps the way to start any new column is to get down to fundamentals, so how about Bach's "Art of Fugue," newly recorded by E. Power Biggs for Victor (M-832 and M-833). Mr. Biggs plays the baroque organ in the Germanic Museum of Harvard University. \* \* \* Mr. Biggs' performance, as usual, is superb.

To the musician and the musically curious (who may be identical) the "Art of Fugue" is the mountain top of music, a peak reached by easy stages at the hands of a guide as persuasive as he is logical. Bach's swan song is an intellectual masterpiece, but because it is a masterpiece it is neither austere nor forbidding. Like all great achievements it is an endless source of revelation and delight—even, in truth, of a whimsical and rueful despair at one's own shortcomings.

The new recording omits the fourteenth "counterpoint" and the four canons and ends with organ chorale, added where the monumental work breaks off just before launching into the quadruple fugue. That breaking off is tantalizing, because Bach's eyes failed at the culmination of his gigantic effort. It is like being taken through increasingly wonderful rooms to a final door—and finding it forever locked.

Don't make the mistake of thinking this a recording for the expert alone. A year or two ago I asked a dozen or more collectors to name their ten prize sets. Two-thirds of them began the list with Bach's "Art of Fugue." It is a lifetime treasure.

Mr. Biggs, though an exponent of the classic organ and classic organ music, is broad in his tastes and by no means a crusty specialist, as attested by a list of his recordings in the Victor "Masterpieces of Organ Music," which includes eight albums and five individual recordings and contains such items as the Handel Thirteenth Concerto, with orchestra; the Christmas sections of Bach's "Little Organ Book," Brahms' "Behold, a Rose E'er Blooming," Bach's "Jesu, Joy of Man's Desiring" and two of d'Acquin's "Noels."

Mr. Biggs was soloist with the Massachusetts Youth Administration Symphony Orchestra Dec. 10 at the municipal auditorium in Springfield. The *Springfield Republican* in its review of the performance says:

E. Power Biggs, organist for the Boston Symphony Orchestra, was soloist in two Handel Concertos. Under his hands, the great auditorium organ became a fine musical instrument capable of giving rich voice to the Larghetto of the F major Concerto and a clean line to the Allegro ma non Presto of the B flat major Concerto. The audience, though small, was demonstrative. Mr. Biggs was called back three times when the concertos were over.

**Recital in Mrs. Jeffus' Studio.**

Estella Mayer MacBride, pianist, and Q'Zella Oliver Jeffus, organist, presented an hour of music Nov. 30 in Mrs. Jeffus' studio at Fort Worth, Tex. The organ offering was the Third Sonata by Borowski. The Concerto, Op. 16, by Grieg, was played by Mrs. MacBride, with orchestral accompaniment on the Wicks organ by Mrs. Jeffus.

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Press dispatches from Lima, Ohio, state that Clint Richmond has made a record of sixty-one years as organist of Calvary Evangelical and Reformed Church. He is now 74 years old. In the course of his long service he has missed only three Sundays from the bench.

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**New Catholic Church Music**

By **ARTHUR C. BECKER**

Every so often I wax enthusiastic over the undertakings of music publishers who have the courage to present new works to choirmasters, who, in many cases, already have well-stocked libraries. Today I believe I do this for the very good reason that the volume "Exaltate Deum," by the Rev. Carlo Rossini, which J. Fischer & Bro. are presenting, impresses me as one of their outstanding contributions to Catholic music. The volume offers works of scholarly authority and at the same time thoroughly practical.

"Exaltate Deum" consists of music written and arranged for four mixed voices, representative of various styles and composers. The music selected fills the needs of the ecclesiastical year—Advent (offertories), Christmas (offertories), Epiphany, Sundays after Epiphany (offertories), Sundays before Lent (offertories), Lenten season (offertories), Palm Sunday (at the Blessing of Palms), Holy Week, Easter Sunday (offertory and hymns), Pentecost (offertory), Trinity Sunday and Corpus Christi (offertories and hymns). In addition the volume contains hymns for benediction and eucharistic hymns and motets and hymns and motets to Jesus and the Blessed Virgin.

A feature of this collection is the appropriate music for confirmation, ordination or reception of a priest, dedication of a church, for a nuptial mass and special feasts. The print is very readable and in most cases written on two staves. Much of the music may be sung *a cappella*.

From McLaughlin & Reilly some interesting and worthwhile compositions come for the consideration of choirmasters. First of all I wish to commend the "Chant Service Book" by Achille Bragers. This contains accompaniments to various motets, litanies, hymns and canticles. The vespers of the Blessed Virgin and compline are also included. In addition to the foregoing are the accompaniments of the principal propers of the mass—to this reviewer the most valuable section of this excellent volume.

The late James A. Reilly compiled and arranged an interesting set of motets published under the title of "Standard Motet Book." This collection consists of twelve world-famous and easy liturgical motets for four mixed voices. Such standard motets as the Guilman "Ave Verum," Terry's "Cor Jesu," the "Emitte Spiritum" of Schuetky and the "O Bone Jesu" of Palestrina are in this book.

Three interesting motets recommended are "Panis Angelicus" (SATB), by Romualdo Sapio; "Ave Maria," TTBB, by William J. Marsh; "O Jesu Vivens in Maria" (SSA), by Sister Cecilia Berry.

The "Missa Quotiescumque" by J. Alfred Schehl is most interesting. This mass was commissioned by the members of Loras Institute of Liturgical Music of the Archdiocese of Dubuque, Iowa, and is dedicated to them. In a foreword Mr. Schehl makes the statement that it is an effort on his part to meet a demand for masses for two unequal voices of boys or women and men in choirs of limited number or vocal range. It may also be sung by equal voices SA or TB.

**Exhibition in Library of Congress.**

Formal opening of the first exhibition of the Gertrude Clarke Whittall Foundation collection of musical autographs took place in the Whittall Pavilion of the Library of Congress, Washington, Nov. 14. This collection, which will be on display for an indefinite period, was acquired through the generosity of Mrs. Gertrude Clarke Whittall. Most of the manuscripts were formerly in the possession of the late Dr. Jerome Stenborough of Vienna. The composers represented in the collection are Beethoven, Brahms, Michael Haydn, Meyerbeer, Mozart, Schubert, Clara Schumann, Wagner and Weber. Many of the manuscripts are typical of their composers' most important work.

**Sing Carols from Many Lands.**

An interesting program of carols from many lands was presented at Grace Evangelical Church in Milwaukee, Wis., on the evening of Dec. 14 by Arthur A. Griebing, organist and choirmaster of the church; Mrs. M. Eichstaedt, harpist, and the church choirs. The male choir, mixed choir and girls' choir sang German, Danish, French, Polish, Finnish and Norwegian carols.

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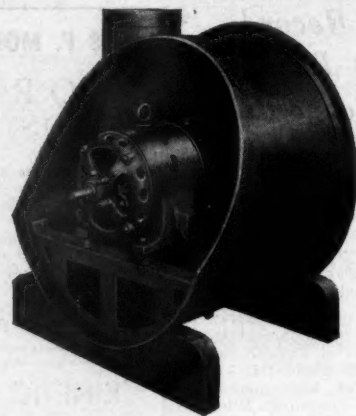
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**JOHN WEATHERSEED PLAYS  
FOR THE CASAVANT SOCIETY**

The second recital in the 1941-42 series of the Casavant Society of Montreal took place Dec. 4 in Trinity Memorial Church. The recitalist was John Weatherseed, organist and choirmaster of St. George's Parish Church, Montreal. What was without doubt the largest audience since the founding of the society five years ago greeted Mr. Weatherseed's rendition of an all-British program with very evident appreciation and admiration.

Eight composers were represented, ranging from William Byrd and Purcell to the late Sir Hubert Parry. Informative and interesting notes written by the recitalist were distributed. The French translation, supplied in conformity with the custom of the society, was warmly received by the many French-Canadians present.

As a performer Mr. Weatherseed displayed a fine command of the resources of the organ, employing them legitimately and discreetly for interpretative rather than virtuoso purposes. There was a fine perception of breadth of melodic line and clearcut rhythm. One had a certain sense of historicity while listening to the various items. For example, the Temple Church, that beautiful Norman structure recently destroyed by enemy action, was represented by three composers who had been organists of the well-known shrine of English music—John Stanley in the eighteenth century, Sir Walford Davies and G. Thalben Ball in the twentieth. Mr. Weatherseed seemed particularly happy in the performance of the compositions of these men, who perpetuated one of the noblest organ and choral traditions of the ancient capital, London. The two works of large calibre were the "Sonata Britannica" by Villiers Stanford and the "Wanderer" Toccata and Fugue by Sir Hubert Parry. The recitalist conveyed the resolute character of the opening section of the sonata, lent lyrical quality to the second subject, and, with a registration plan that provided logical cumulative power, brought about the well-ordered turbulence of the first movement. The harmonic adventures and moments of ecstasy in the second movement were played with a feeling of rhythmic elasticity—indeed, that quality in Mr. Weatherseed's playing might be said to be one of his most distinctive characteristics.

In his rendition of the Parry Toccata and Fugue the dramatic nature of the writing was sought, timing was excellent, and there was every sign of a splendid understanding of dynamic values.

The complete program was as follows: "Sellenger's Round," William Byrd (1543-1623); Suite in C, Henry Purcell (1658-1695); Introduction and Allegro, John Stanley (1713-1786); Gavotte in F, Samuel Wesley (1766-1837); "Sonata Britannica," Charles Villiers Stanford (1852-1924); "Jesu, Dulcis Memoria," Walford Davies (1869-1941); Elegy, G. Thalben Ball (1890-); Processional, Martin Shaw (1875-); Toccata and Fugue in G ("The Wanderer"), C. H. H. Parry (1848-1918).

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**Plans of Club in Florida.**

The Musicians' Club of America, organization of which has been mentioned in THE DIAPASON, is a Florida project "to place the benefits of Florida's invigorating winter climate within the reach of all music-makers in this country." Its scope also includes a plan for providing a permanent home for the aged, indigent musician who has given a lifetime of service to the art without receiving monetary reward for his efforts. The club proposes to build on the outskirts of Miami a comfortable and charming building as a home for all musicians who need one when their period of professional activity is past. It will also be a vacation home for all its members and a place of retirement at reasonable rates for those whose incomes are not cut off. The club is offering associate membership to patrons who wish to assist with this project, in addition to the memberships held by professional musicians all over

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*A Lamb Goes Forth Our Griets to Share*  
*Hail, Thou Blessed Lord, Redeemer*  
*Our Lord and Savior, In the Night*  
*Ah, Holy Jesus Hast Thou Offended*  
*In Triumph Shouts the Son of God*  
*Jesus Christ, Our Lord and Savior*  
*The Lord Is Ris'n on This Glad Day*

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the country. Miss Bertha Foster, dean of the school of music, University of Miami, and a member of the A.G.O., will provide any information desired.

**To Our Old Reed Organ**

[This "portrait in verse" was written by David Leroy Yount, an organ builder of Greensburg, Pa., who sends it to THE DIAPASON for the benefit of the many who played the old-fashioned reed organ.]

Our old reed organ stands alone,  
Its languids choked with dust,  
Long since its sweet familiar tone  
Succumbed to moth and rust.

The pedals utter groans and squeaks,  
The feeders, stiff, protest,  
And in the bellows grievous leaks  
Asthmatic gasps attest.

I know this prized instrument  
Of days of long ago,  
And feel the weal its music meant  
And tenderly its woe:

The dulciana's "Sweet and Low,"  
Poured mellow from its chest,  
And rolling, rumbling sub-tones slow  
A thunderous power expressed;

And lullabies, and pattering feet  
Across the parlor floor,  
And curious lads, and lassies sweet  
In pants, and pinafore;

And could its yellowed keys but speak  
Would tell of parties gay,  
And words of love, and crimson cheek,  
And brides, and wedding day;

And years of simple, homey life,  
Of work, and joy, and care,  
Success and failure, peace and strife,  
And hope, and dull despair:

And in a veiled, solemn hour  
Its chants of measured tread—  
Obedience to a higher power—  
And slow march of the dead.

And now—neglected—there it stands  
A relic of the past,  
Consigned to strange, unfriendly hands,  
And to the rubbish cast.

But in the great eternal ways  
Where impulse hath no end  
Our old reed organ's vital lays  
In widening rings extend:

Though moth and rust its shell disperse—  
Unwanted and alone—  
Beyond—throughout the universe—  
Is heard—its ceaseless tone!

Philip James' cantata "The Nightingale of Bethlehem" was sung at the vesper service in the Church of the Covenant, Cleveland, Ohio, Dec. 14, under the direction of Charles Allen Rebstock, organist and choirmaster.

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**STEUTERMAN GIVES "MESSIAH"  
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Handel's "Messiah" was given its seventeenth annual rendition by the fifty-voice choir of Calvary Episcopal Church, Memphis, Tenn., Adolph Steuterman, F.A.G.O., organist and choirmaster, Sunday evening, Dec. 14, before a congregation which filled the church. An orchestra of professional musicians, with Harry J. Steuterman at the organ, assisted. The first hour of this traditional Christmas performance was broadcast over station WHBQ. This was the forty-sixth oratorio presentation with orchestra given by Mr. Steuterman in Calvary Church.

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