

# THE DIAPASON

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

Thirty-third Year—Number Five.

CHICAGO, U. S. A., APRIL 1, 1942

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## WILL BROADCAST NEW SOWERBY WORK APRIL 5

### NOTABLE EVENT ON THE AIR

**E. Power Biggs and William Primrose to Give Premiere Over NBC of "Poem" for Viola and Organ from the Hammond Museum.**

A very unusual treat is offered lovers of organ music throughout the country by a broadcast over the NBC Blue Network from Gloucester, Mass., on Easter Sunday afternoon, April 5. E. Power Biggs, nationally famous organist, will play a program the principal feature of which is to be the first performance of a new work by Leo Sowerby of Chicago, distinguished American composer—a "Poem" for viola and organ. William Primrose will be the violist. The program will be one of important modern music. Appropriate to Easter and to the memory of Lynnwood Farnam, Mr. Biggs will begin with Mr. Farnam's Toccata on "O Filii et Filiae." Other works to be played are the Finale from Verne's First Symphony and the second movement, "Fast and Sinister," from Mr. Sowerby's Symphony for Organ in G major, a composition dedicated to Mr. Farnam.

What makes the broadcast even more interesting is the fact that Mr. Biggs will play the organ recently completed in the John Hays Hammond Museum. This instrument of some 125 sets of pipes, designed by Mr. Hammond, the inventor, has been built over a period of more than twenty years. It is described on another page of this issue.

The time of the broadcast is from 1:30 to 2 o'clock Eastern war time, or 2:30 to 3 central war time.

The "Poem" for viola and organ is described as a very effective composition. It is in one movement and will occupy about fifteen minutes, or half of the broadcast. It was written at the suggestion of Mr. Biggs in the fall of 1941. The viola part calls for great virtuosity and the organ writing is very fully developed. The work is based on two themes. A slow introductory figure heard first on the organ is followed by the viola. The second and energetic allegro theme is given first to the viola. The first theme then appears allegro and is followed by a short organ fuggetta leading to a cadenza for solo viola. After further development and another cadenza the themes appear in reverse order, culminating in the major key *ff* for organ. The work ends quietly with material derived from both themes.

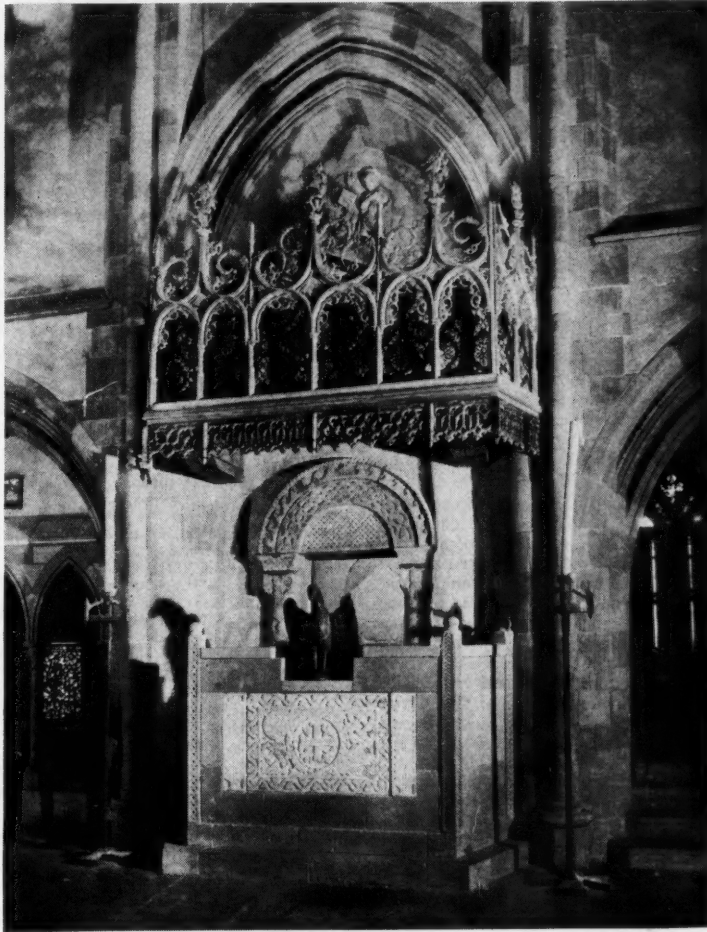
This Easter event is intended as a compliment to the organ profession as a whole and to one of the outstanding composers and one of the leading performers of the day. Those who will hear the broadcast will do a real service to organ music if they will express their appreciation and interest by means of a letter or postcard addressed to the National Broadcasting Company. Such a response is the only means the NBC officials have of measuring interest in music of this character.

At the end of April the Victor Company expects to release a recording of Sowerby's Symphony as played at the Harvard University Memorial Church by Mr. Biggs, through the cooperation of G. Wallace Woodworth, university organist.

### Norden to Conduct Own Works.

N. Lindsay Norden will conduct three of his new compositions at the Federal Symphony Orchestra concert in Irvine Auditorium, Philadelphia, Sunday afternoon, April 19—"Clouds of the North," "A Holiday" and "Romanza" (for solo cello and orchestra)—the last being in the style of Mendelssohn.

## SCREEN AND BALCONY OF HAMMOND MUSEUM ORGAN



THIS PICTURE shows the organ screen and the balcony on which rests the console of the large and unusually interesting instrument just completed in the Hammond Museum at Gloucester, Mass. As related on the second page of this issue, several prominent organ builders collaborated with John Hays Hammond, Jr., the inventor, in designing and building the

instrument, which may be heard April 5 in a noteworthy nationwide broadcast of modern American compositions, played by E. Power Biggs. The carvings in the organ screen were discovered in Lübeck, Germany, and brought to this country by Mr. Hammond some years ago. The carving was done in the fifteenth century. The console itself is hidden by the screen.

### FREDERICK W. MUELLER DIES; FORMER MINNESOTA DEAN

Frederick W. Mueller, A.A.G.O., for a generation a prominent musician of Minneapolis, Minn., and dean of the Minnesota Chapter of the American Guild of Organists for five terms—from 1922 to 1925 and from 1936 to 1938—died March 7. Mr. Mueller was 79 years old. At the time of his death he was secretary of the MacPhail College of Music and taught piano, organ and theory at this school for many years. He was ill only a few days and death was the result of a heart attack.

Mr. Mueller was born in Sandusky, Ohio, and was a graduate of the Oberlin Conservatory of Music and the Royal Conservatory in Leipzig, Germany. He taught at the Knox Conservatory of Music, Galesburg, Ill., and the Tarkio Conservatory, Tarkio, Mo., where he was acting president in 1910-11. He was a director of the old Northwestern Conservatory of Music in Minneapolis in 1915-16 and became affiliated with the MacPhail School in 1917.

Mr. Mueller was a member of the famous Evergreen Club, composed of men active in the development of music in the Northwest, for more than twenty years, and was the club's "first fiddle" last year. He became a member of the Minnesota Chapter, A.G.O., in 1915 and passed the associateship examination in 1923.

### CARL WEINRICH BACK FROM TRANSCONTINENTAL TOUR

Carl Weinrich returned March 1 from a transcontinental tour which opened with a recital at Juniata College, Huntingdon, Pa., Jan. 9. During the spring he will make a number of appearances in the East, beginning with a performance of the third part of Bach's "Klavierübung" at Wellesley College. During the season he has given performances of this great work at Princeton University and for the Casavant Society in Montreal. On March 22 Mr. Weinrich appeared on a Mozart program given by the Wellesley and Harvard choirs.

As an added feature of his tour Mr. Weinrich has been conducting a successful series of master classes throughout the country. Some of these have been under the auspices of Guild chapters; others have been sponsored by colleges and individuals.

### Bonnet to Play for French Relief.

Joseph Bonnet will give a recital of the works of French organ composers, ranging from Perotin to Jehan Alain, Tuesday evening, April 21, at 8:30 in the Church of St. Vincent de Paul, 120 West Twenty-fourth Street, New York. The recital is under the auspices of the Committee of French-American Wives. Mr. Bonnet is donating his services and the entire proceeds will go to the relief of French war prisoners.

## FINISH ORGAN ORDERS; CHANGE TO WAR WORK

### PLAN OF THE GOVERNMENT

**Materials Are Allowed Builders for Maintenance and Repairs and to Complete Contracts—Defense Orders to Follow.**

At a meeting of the Associated Organ Builders of America, held at the Hotel Commodore in New York City March 11, there was a full attendance, either in person or by proxy, of all of the membership, with one exception. A report was received from Emerson Richards, who has been acting as an intermediary with the officials of the War Production Board, to the effect that a limited amount of critical materials would be allowed to the industry, provided the Policy Making Board agreed to this.

Mr. Richards was in Washington March 13 in communication with the policy making authorities having control over the manufacture of musical instruments. It was there learned that the intention was to change over all available facilities from the manufacture of musical instruments to war production as rapidly as possible.

Another meeting of the organ builders was held March 16, at which time a committee of the builders, consisting of G. Donald Harrison, H. A. Walker and C. J. Zimmermann, with Mr. Richards, continued the discussion with the officials of the War Production Board. The result was that the order prohibiting the use of tin in musical instruments, which had been amended March 16 to permit the use of this metal for maintenance and repairs in the case of organs used in churches or institutions, will be further relaxed so as to permit the completion of organs now on hand, provided the builder has the critical materials available. It may be that a further concession will be made permitting the completion of other contracts with available material, but no new material will be allotted to the industry.

Meanwhile the WPB is engaged in determining what would be the most suitable work the organ industry could do in furtherance of the war effort and conversion from organ building to war production will proceed as rapidly as possible, it being expected that by the time present organ contracts are completed the industry will be in war production. The type of work to be done will be within the capabilities of the industry and will employ the exceptional talents of the organ builders' personnel. The nature of this work is, of course, of military importance and therefore is not divulged.

### NOTABLE TENEBRAE SERVICE IN NEW YORK APRIL 1 TO 3

"Tenebrae," the complete office, will be sung at the Church of St. Mary the Virgin, New York, at 8 o'clock on the evenings of Wednesday, Thursday and Friday, April 1, 2 and 3, under the direction of Ernest White, organist and choir-master. Antiphons, psalms and lessons will be sung in English to the ancient plain-chant, with responsories, and "Christus factus est" and "Miserere Mei" to Latin settings by the polyphonic masters Ingegneri, Victoria, Anerio and Allegri. The complete set of Victoria responsories will be sung for the first time in this church and it is believed that this is the first performance in America of the entire set. "Tenebrae" (darkness), from the practice of extinguishing the lights of the church, is the office of matins and lauds of the last three days of Holy Week, and one of the most striking features of the celebration of that solemn period.

## GREAT ORGAN BUILT IN COURSE OF 20 YEARS

CONTAINS OVER 100 STOPS

**John Hays Hammond Carries Out Plan in Museum at Gloucester, Mass., with Aid of Such Men as Skinner and Harrison.**

The Hammond Museum in Gloucester, Mass., a nationally famous institution owned by John Hays Hammond, the inventor, has just announced the completion of an organ which has been under construction for twenty-odd years. This instrument, which has over 100 stops, is based on new lines of design. Mr. Hammond intends it to fill two essential musical functions—rendition of classical organ music and the performance of orchestral transcriptions.

The total number of pipes in the organ is 7,353, of which 1,586 are in the great, 2,117 in the swell, 1,006 in the choir, 1,301 in the solo, 511 in the reed chorus and 832 in the pedal.

The organ is made up of five divisions under separate expression, each of twenty or more stops. These divisions represent the strings, the wood-winds and the brasses of the orchestra. The wood-wind section is built up of solo reeds which are the design of Ernest M. Skinner. The brass section, which is under the high wind pressure of twenty inches, constitutes stops built by the Dennison Organ Pipe Company of Reading, Mass., and these stops possess the brilliancy of orchestral brasses. A fourth division, the choir, is built up largely of stops from old churches which Mr. Hammond explored over many years. He selected from these churches the particular color of voices which he considered as having unusual artistic interest. The fifth division is the great, having diapasons by Skinner, Edwin Welte, the well-known German organ builder, and mixtures on low pressure by G. Donald Harrison of Aeolian-Skinner. This division is rich in classical organ tone and constitutes the backbone of the tonal structure.

Most of the organ is on six-inch wind pressure, but the swell mixture is on three-inch wind, the solo tuba and French horn are on ten inches, the pedal trombone and tromba on twenty inches and the pedal fagotto on twelve inches. A number of the stops on the great also are on seven-inch wind and the reed chorus is all on twenty-inch pressure.

Recently this instrument has been used to make records for the Victor Company which are expected to be released this summer.

The main hall of the Hammond Museum, a room 100 feet long and sixty feet high, was planned primarily to house the large instrument. The acoustics of this room were designed from the plans of the vases which were used in the ancient Greek theaters and which killed the reverberations of sound in the amphitheaters. Mr. Hammond noted this principle as applied to the Little Greek Theater in Syracuse, southern Sicily, and on returning to America he built into the walls of the Gothic room absorption chambers which would prohibit undue reverberations, especially of the lower pedal notes. The result has been a room which has proved itself excellent for purposes of phonograph recording.

Another problem which was met successfully has been that of installing such a large instrument without injuring the architectural symmetry of the room by the use of copper screening and special arrangements of lighting. A large part of the instrument speaks directly through the walls and ceiling without being visible.

An interesting detail of the great hall is the little gallery where the console of the instrument stands. This gallery is surmounted by a beautiful Gothic carving of the fifteenth century from the St. Marien Kirche in the town of Lübeck, in northern Germany. It was here that for many years Bach was organist.

The organ at the Hammond Museum was designed after the Hammond laboratories in Gloucester had conducted experiments for years to produce organ tone electrically. Electro-mechanical vibrations of materials as a source of sound were first tried by Mr. Hammond and in 1916-18 oscillating vacuum tubes were em-

LEO SOWERBY



ployed with loud-speakers. Mr. Hammond says of this work: "I was early convinced of the impracticability of trying to create true pipe organ tone with mechanisms producing artificial harmonics. The source of true organ tone must come from blown pipes in the classical arrangement that 2,000 years of organ building has given us."

Mr. Hammond does feel, however, that there are great possibilities in equipping the instrument with more than one console. He believes that an instrument of great polyphonic possibilities could easily be played to advantage by three or four artists at the same time. He has devised a mechanism using nine synchronously moving perforated rolls which would carry the complete orchestral score. The color, dynamics and tempo of this device in turn would be controlled by one leader, placing the organ in the class of an orchestra. Mr. Hammond holds that the organ itself is richer than the orchestra in tonal color, and while it successfully imitates much of the tone of the orchestra, it has many intermediate shades and tone colors unknown to the orchestra itself.

Following is the stop specification of the museum organ:

### GREAT.

Diapason, 16 ft., 61 pipes.  
Diapason No. 1, 8 ft., 61 pipes.  
Diapason No. 2, 8 ft., 61 pipes.  
Diapason No. 3, 8 ft., 61 pipes.  
Diapason No. 4, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Principal Flute, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Quinte, 5 1/2 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Furniture, 3 rks., 183 pipes.  
Full Mixture, 4 rks., 244 pipes.  
Cornocean, 8 ft., 61 pipes.

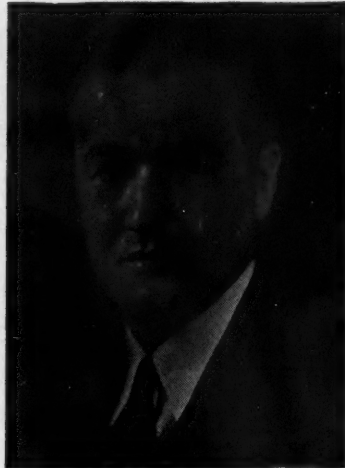
### SWELL.

Gamba, 16 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol d'Orchestre Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flauto Celeste, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Dulcets, 2 rks., 8 ft., 146 pipes.  
Nazard, 2 1/2 ft., 73 pipes.  
Fifteenth, 2 ft., 73 pipes.  
Tierce, 1 1/2 ft., 73 pipes.  
Septieme, 1 1/7 ft., 73 pipes.  
Plein Jeu, 6 rks., 438 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Tremolo.

### CHOIR.

Diapason, 8 ft., 73 pipes.  
Tibia, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Piccolo, 2 ft., 73 pipes.  
Tuba, 16 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.

E. POWER BIGGS



Vox Humana, 8 ft., 73 pipes.  
Harp Celesta, 61 notes.  
Chimes, 20 notes.  
Piano, 73 notes.

### SOLO.

Flauto Mirabilis, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Kleiner Erzähler Celeste, 8 ft., 61 pipes.  
Kleiner Erzähler, 8 ft., 61 pipes.  
Orchestral Flute, 4 ft., 61 pipes.  
Cornet, 4 rks., 244 pipes.  
Bassoon, 16 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
French Horn, 8 ft., 61 pipes.  
Corno di Bassetto, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Cor d'Amour, 8 ft., 61 pipes.  
Heckelphone, 8 ft., 61 pipes.  
Cor Anglais, 8 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Celesta, 61 bars.  
Chimes, 20 tubes.

### REED CHORUS.

Stentorphone, 8 ft., 73 pipes.  
Stentorphone, 4 ft., 73 pipes.  
Tuba Sonora, 8 ft., 73 pipes.  
Trumpet No. 1, 8 ft., 73 pipes.  
Trumpet No. 2, 8 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

### PEDAL.

Open Diapason, 16 ft., 32 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 pipes.  
Quinte, 10 1/2 ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Gemshorn, 8 ft., 32 pipes.  
Flute No. 1, 8 ft., 32 pipes.  
Flute No. 2, 8 ft., 32 pipes.  
Gemshorn, 5 1/2 ft., 32 pipes.  
Flute, 4 ft., 32 pipes.  
Mixture, 3 rks., 96 pipes.  
Mixture, 3 rks., 96 pipes.  
Contra Fagotto, 32 ft., 32 pipes.  
Contra Fagotto, 16 ft., 32 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 32 pipes.  
Contra Fagotto, 8 ft., 32 pipes.  
Tuba, 8 ft., 32 pipes.  
Contra Fagotto, 4 ft., 32 pipes.

## PITTSBURGH ORGANISTS GIVE SEWICKLEY RECITAL SERIES

Julian Williams enlisted the cooperation of three of his prominent fellow organists of the Pittsburgh region for a series of four Monday evening recitals at St. Stephen's Church, Sewickley, Pa., in March. The performers and their programs were these:

March 2—Russell G. Wichmann, Shady-side Presbyterian Church: "All Glory Be to God On High," Bach; Chorale Preludes, "Deck Thyself, My Soul" and "My Heart Is Filled with Longing," Brahms; Sonata in G (Allegro Maestoso and Andante Espressivo), Elgar; Passacaglia, Andressen; Sortie in F, Franck; Scherzetto in F sharp minor, Vierne; Three Hymn Preludes: "Picardy," Sowerby; "Truro," Bingham, and "Eventide," Parry; Fanfare and Gothic March, Weitz.

March 9—Clyde English, Sixth United Presbyterian Church: Toccata, Adagio and Fugue in C major, Bach; "Come, Sweet Death" (arranged by Virgil Fox), Bach; Allegro from First Trio-Sonata, Bach; Symphonic Movement, Weitz; "Carillon," Sowerby; First Symphony, Vierne.

March 16—Robert H. Cato, Church of the Ascension: Pavane from "Parthenia" and "A Gigg," from the "Fitzwilliam Virginal Book" (arranged by Lynnwood Farnam), Byrd; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven,"

## IN THIS MONTH'S ISSUE

Organ of 7,353 pipes is completed in the John Hays Hammond Museum at Gloucester, Mass., and new work by Leo Sowerby for organ and viola is to be heard on a national broadcast from this instrument April 5, with E. Power Biggs at the console.

Organ builders are allowed critical material to finish present contracts and to take care of maintenance and repairs, while plans for converting industry to defense work are being formed.

J. Sidney Lewis, organist and choir-master of Grace Episcopal Cathedral in San Francisco, is dead. Frederick W. Mueller of Minneapolis, former Minnesota A.G.O. dean, and James G. Weisz, who served church in Macon, Ga., sixty-two years, also have passed away.

War experiences of English organ builders are told by Reginald H. Walker in an interesting letter.

Works of Gretchaninoff are sung in Calvary Church, New York, under the direction of Harold Friedell for the A.G.O.

Caroline B. Parker, distinguished hymnologist, is the author of a new practical hymnal, "Worship in Song."

Compositions of Leon Verrees are the subject of an article by Gordon Balch Nevin.

## 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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"Comest Thou Now, Lord Jesus" and "Christ Lay in Death's Dark Bonds," Bach; Fugue in E flat ("St. Anne"), Bach; Andante from Gothic Symphony, Widor; "The Tumult in the Praetorium," de Malingre; Toccata on "Ave Maris Stella," Dupré.

March 23—Julian Williams: Overture to an Oratorio, Handel; Prelude in E minor and Fugue in G major, Bach; Fantasia in C, Franck; "Divertissement," Vierne; "Lent" and "Imagery in Tableaux," Edmondson; "Carillon," DeLamar; Variation and Toccata on a National Air, Coke-Jephcott.

## CESAR FRANCK FESTIVAL AT REDLANDS UNIVERSITY

The University of Redlands, Redlands, Cal., will hold a Cesar Franck festival the last of April and early in May. The entire organ works of Franck will be played at this time. Leslie P. Spelman will play the First Chorale and the "Grande Piece Symphonique," and students will play the other numbers. In addition to organ works there will be compositions for piano and for voice. The festival will come to a climax with a performance of "The Beatitudes" Sunday afternoon, May 3.

Dates for the festival are: Sunday, April 19, 4 o'clock; Sunday, April 26, 4; Tuesday, April 28, 8:15; Saturday, May 2, 4; Sunday, May 3, 4 o'clock.

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## J. SIDNEY LEWIS DIES; 50-YEAR CAREER ENDS

FORMER DEAN IN CALIFORNIA

Native of England Had Been at Grace Episcopal Cathedral, San Francisco, Since 1924—Once Engaged in Steel Industry.

J. Sidney Lewis, organist and choir-master of Grace Episcopal Cathedral, San Francisco, Cal., and from 1939 to 1941 dean of the Northern California Chapter, American Guild of Organists, died Feb. 23.

Mr. Lewis was held in esteem by the entire organ fraternity of the Pacific coast and had devoted half a century to church music. Of this time twenty years had been spent on the coast. For many years Mr. Lewis also was connected with the steel industry and during that time made the organ his avocation. His early life was passed in his native England, where he received the training that prepared him for a distinguished career.

J. Sidney Lewis was born in Stourbridge, England, March 17, 1877. As a boy he sang in the choir and soon became interested in organ playing. He received his first church appointment at the small Wesleyan Church in 1893. From the time of this appointment he never had been without a church position. His principal English post was for fifteen years at a large Wesleyan church, where he received \$75 a year. As Mr. Lewis pointed out, organists were obtainable in those days for "a dime a dozen." But he gained valuable experience in playing for a large choral society of which his father was conductor.

Mr. Lewis came to the United States in October, 1911, and settled at Bethlehem, Pa., where he was employed by the Bethlehem Steel Corporation. Through the influence of his friend David Griffith Samuels he soon took over the organ at the Wesleyan Methodist Church. During his stay in Bethlehem he was organist of several other churches, the last appointment being at the First Presbyterian. The late Dr. J. Fred Wolle was his good friend and he sang in Dr. Wolle's celebrated Bach choir for six years.

In March, 1918, Mr. Lewis went to San Francisco for the Bethlehem company, intending to stay only a few weeks, but circumstances arose which forced him to remain. In May, 1918, he was appointed organist of the largest downtown church in San Francisco, the First Congregational. He stayed a little over three years and then went to Calvary Presbyterian. He resigned from there in 1924 and was appointed to Grace Cathedral.

Until 1931 music was Mr. Lewis' avocation, but in that year, because of the depression, he severed his connection with the steel company and since that time had devoted his life to the church and its music. Up to June, 1939, he was organist of the cathedral, but in that month he was appointed choir-master also. He had a choir of thirty boys and eight men. The organ in Grace Cathedral is a four-manual Aeolian-Skinner, one of the finest in the country. Since the instrument was installed in June, 1934, Mr. Lewis had

J. SIDNEY LEWIS



given a half-hour recital every Sunday before evensong.

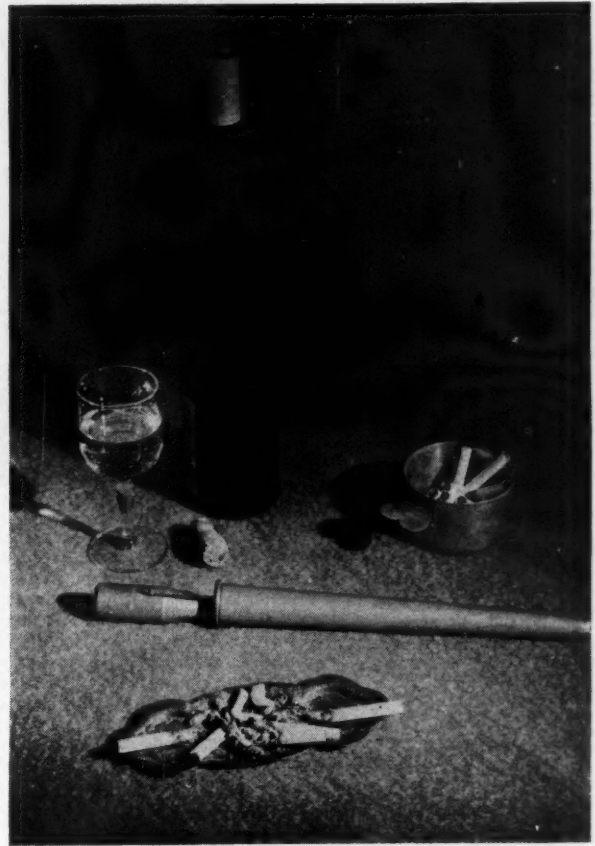
Mr. Lewis' father was a prominent conductor of choruses. He had his own choral society for many years and before the son left England the father celebrated his fiftieth anniversary as a conductor. J. Sidney Lewis' brother, Joseph Lewis, was a conductor for the BBC. He retired in 1938 because of age and recently completed a book entitled "Singing without Tears," published in London.

Mr. Lewis married Miss Edith Ellen Horton Sept. 22, 1902, in St. George's Church, Kidderminster, England, of which the bride's father was the organist. Mrs. Lewis survives her husband. Mr. and Mrs. Lewis were the parents of three children—two boys and a girl—all of them now married.

Funeral services were held in Grace Cathedral with members of the Guild participating. Bishop Karl Morgan Block read the burial office and the cathedral boy choir chanted two psalms. The prelude to the service, "In Memoriam," was played by Harold Mueller, F.A.G.O., organist at St. Luke's Episcopal Church, San Francisco. This composition was written by Mr. Mueller several years ago as a tribute to Wallace A. Sabin. The music of the service was played by Val Ritschy, organist of St. Matthew's Episcopal Church in San Mateo. Members of the music committee of Grace Cathedral and of the A.G.O. chapter served as pall-bearers.

### ENDS SERVICE OF FIFTY-THREE YEARS IN CHICAGO CHURCH

Mrs. Charlotte Geddes has retired as organist of St. Martin's Episcopal Church, Chicago. She was in her fifty-third year in this position and retires with the rank of organist emeritus by vote of the vestry as a mark of reward for her service. In May, 1939, Mrs. Geddes completed her fiftieth year at St. Martin's and was honored with a special service. At that time a bronze plate was placed on the organ case commemorating the occasion.



## VOX HUMANA

The Vox Humana is in no sense an imitative stop. It is so named from the fact that it is voiced with a view to producing a tone rich in harmonics, but of moderate size. Since a well-produced human voice is rich with the same harmonics, the name is not as fanciful as might be thought on first acquaintance.

The pitch is produced by the reed tongue, while the resonating tube is tuned to one of the upper partials of the pitch. The result is an unusually short pipe. The resonator is partially stopped to further reduce the size of the fundamental tone in relation to the upper partials.

The tone is of moderate size, yet is one of considerable blending and telling quality. Good examples of this stop may be used with or without the tremolo to intensify combinations of strings and flutes. Without the tremolo this reed forms an excellent foundation for any of the mutation ranks. Indeed, in the seventeenth and eighteenth centuries this use of the stop was as common as that in chords.

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**THREE-MANUAL PLACED AT SPRINGFIELD, OHIO**

**ORGAN BUILT BY SCHANTZ**

**High Street Methodist Church Has New Instrument with Resources of 1,548 Pipes—Stop Specification Presented.**

A. J. Schantz, Sons & Co., Orrville, Ohio, have completed a three-manual organ for the High Street Methodist Church of Springfield, Ohio. The resources of the instrument include some twenty sets of pipes, a total of 1,548 pipes. The full equipment of accessories includes five combination pistons for each manual and five generals.

Following is the stop specification of the new organ:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Dulciana (from Choir), 8 ft., 73 notes.
- Melodia (from Choir), 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave Quint, 2 1/2 ft., 73 pipes.
- Super Octave, 2 ft., 73 pipes.
- Chimes (Deagan A), 21 bells.
- Tremulant.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 61 notes.
- Stopped Diapason, 8 ft., 97 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremulant.

**CHOIR ORGAN.**

- Contra Dulciana, 16 ft., 73 notes.
- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Dulcet, 4 ft., 61 notes.
- Dulciana Twelfth, 2 1/2 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Tremulant.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Major Bass, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

**MONTVILLE M. HANSFORD, EDITOR AND ORGANIST, DEAD**

Montville M. Hansford, newspaper man and former organist, died March 14 in Huntington, W. Va., at the age of 68 years. He had been ill since Jan. 26, when he suffered a cerebral hemorrhage. Mr. Hansford was editor of *The Console*, which was published by the National Association of Organists up to the time *THE DIAPASON* was made the official magazine of the N.A.O. in November, 1919. He was connected with G. Schirmer, the publisher, for some time.

From 1925 to 1939 Mr. Hansford lived in Hamilton, Bermuda, where he was advertising manager of *The Royal Gazette*. Upon the outbreak of the war in Europe he returned to the United States. Since returning to Huntington he had written a column for *The Huntington Herald-Advertiser*. In recent months he had served as liaison officer for the West Virginia Works Project Administration. Mr. Hansford in his early years was organist at Trinity Church in Huntington.

**KENNETH E. RUNKEL'S WORK SUNG BY CHOIR OF 102 VOICES**

Kenneth E. Runkel's cantata "Hadasah" was sung in St. Andrew's Methodist Church, Parkersburg, W. Va., March 15 by the church's three choirs, augmented to 102 voices. Mr. Runkel is organist and director. This is the fifth consecutive Runkel cantata given. Mrs. M. H. Hunt was organist and the pianists were Elizabeth Johnson and Betty Dye, assisted by a brass quartet. Mrs. Runkel is vocal advisor and the three soloists were Mary Louise Weigle, Charles Huff and John Secrist.

Five SAB arrangements and two three-choir arrangements by Mr. Runkel have been accepted for publication by the Clayton F. Summy Company.

**WINSTON JOHNSON**



WINSTON JOHNSON, Chicago organist and teacher, and president of the Van Dusen Organ Club for the second season, was born and raised in a missionary's home in China. It was over there that he began to study piano. His first teacher was his mother, Mrs. Joel S. Johnson (Adine Wenberg), a former church organist and piano teacher of Sioux City, Iowa. Additional training was received at the American School in Kuling, China. It was during the revolution of 1926-1927 in China that the family returned to the United States. The Rev. Mr. Johnson went to China in 1935 for his fourth term, and at present is in Hankow. With other Americans he was interned in the Lutheran Missionary Home by the Japanese last December. He had planned to return to the United States this summer, but because of the war will remain in the Orient.

Winston Johnson is organist of the North Park Covenant Church in Chicago, his fourth church position since starting his career nearly eleven years ago while in high school. He is completing his first year as professor of organ and chapel organist at North Park College. In addition he teaches a large class of piano and organ pupils in the Fox River valley section, forty miles west of Chicago.

Mr. Johnson received his musical education at the American Conservatory of Music in Chicago, studying organ under Frank Van Dusen. When he received the bachelor of music degree in organ and piano in 1937 he played the Guilman Concerto in D minor with the symphony orchestra. This performance was the result of winning an organ contest at the school. The following year he won the contest sponsored by the Society of American Musicians, and was presented in an organ debut recital at Kimball Hall in Chicago. In 1941 he was graduated with the degree of master of music. He has played three recitals at the University of Chicago Chapel, several dedicatory recitals in and around Chicago and a radio broadcast-recital.

**SINGERS IN BOMB SHELTER ORGANIZE CHORAL SOCIETY**

"Although there has been plenty of music-making of sorts in air-raid shelters, the first shelterers to organize a choral society for themselves are the lucky folk who have at hand a natural refuge which, for comfort and security, is the best in the country—the famous caves at Chislehurst," *The Musical Times* of London reports. From the *C.E.M.A. Bulletin* *The Musical Times* learns that the Chislehurst Caves Choral Society, with soloists, gave a subterranean concert Dec. 20. "Of all the hidden goings-on of war," says the *Bulletin*, "this form of cave life seems one of the few which have positive attractions."

Evacuees from London and other cities who found refuge in the Hampshire parish of Burghclere have presented an electric organ blower to the church as an expression of gratitude for their protection from air raids. Though few of the evacuees are or were in comfortable circumstances, nearly all subscribed.

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for general use, that appear throughout the year in the service lists of many churches.

**MIXED CHORUS**

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- The First Light of Morning.....Richard Kountz .15
- Onward, Ye Peoples!.....Jean Sibelius .15
- Thanks be to Thee.....George F. Handel .15  
(arr. by Channing Lefebvre)
- Thy Blessings, Father.....Alfred H. Johnson .15
- Lord of All Power and Might.....Claude Means .12
- Spirit of God.....Powell Weaver .15
- O Harken Thou, O Lord.....Alfred Whitehead .15

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- Elévation.....Robert Leech Bedell .50
- Gavotte moderne.....Robert Leech Bedell .50

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**SPECIAL EVENTS IN LENT AT ST. BARTHOLOMEW'S, NEW YORK**

Special music in Lent at St. Bartholomew's Church in New York City has consisted of Wednesday evening programs under the direction of Dr. David McK. Williams. Feb. 18 Verdi's Requiem was sung by the full choir and soloists. Feb. 25 and March 25 Dr. Williams gave organ recitals. March 4 the Princeton Chapel Choir, directed by Edward B. Greene, sang and March 11 a choir of women's voices gave a choral program. April 1 Bach's "Passion According to St. Matthew" is to be sung by the combined choirs of St. Bartholomew's and Calvary Church and the sopranos of St. Thomas' Church.

Dr. Williams' offerings at his recital Feb. 25 were: "Common of Saints" ("Vespers of the Virgin"), Ernest Chausson; Symphony, Guy Weitz; Chorale and Fughetta, Courtlandt Palmer; Symphony 7 (Moderato, Lento, Finale), Widor; Chorale Prelude on "Eventide," C. H. H. Parry.

March 25 Dr. Williams played: Prelude, Fugue and Chaconne, Buxtehude; "I Cry to Thee," Kyrie and "O Man, Bemoan Thy Grievous Sin," Bach; Symphony 6, Vierne; Adagio from Sonata in G, Elgar; Chorale Prelude on "Martyrdom," Parry.

**RECITAL BY VOLKEL OPENS BROOKLYN CHURCH EVENTS**

A series of special musical events this spring under George William Volkel's direction at Emmanuel Baptist Church, Brooklyn, N. Y., began with a recital by Mr. Volkel March 16 at which he played: Fantasia e Gravement in G major, Bach;

"Suite Modale" (three movements), Flor Peeters; Third Chorale, Andriessen; Four Pieces in Free Style, Vierne; "Clair de Lune," Debussy; Andante Cantabile and Allegro (Variations) from Fifth Symphony, Widor.

The remainder of the series is announced as follows:

April 3, Good Friday evening at 8—Rossini's Stabat Mater."

May 11, 8:30 p. m.—Recital by Mr. Volkel.

May 24, 8 p. m.—Mendelssohn's "St. Paul."

**CORNELIUS MacCARTHY AND MISS CLARA METER MARRIED**

Cornelius MacCarthy, a well-known Chicago organist, and Miss Clara Meter were united in marriage Feb. 14 in a ceremony of more than ordinary interest at St. Francis' Catholic Church in Wilmette. The ceremony was performed by the Rev. John M. MacCarthy of the Diocesan Missioners, a brother of the bridegroom, and the nuptial mass was intoned by the Rev. Charles N. Meter, M.C.G., a brother of the bride and professor of Gregorian chant at Quigley Seminary and De Paul University. Father Meter was assisted by Father MacCarthy as deacon and by the Rev. V. F. Kienberger, O.P., formerly an organist in Oconomowoc, Wis., as sub-deacon. Father Meter also is an organist.

The bride is a graduate of Marywood College and an accomplished pianist. Mr. MacCarthy is a graduate of the Metropolitan Conservatory of Music and attended Northwestern University. He is president of the French Club at the University College and has been for a number of years a member of the Illinois Chapter of the A.G.O.

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## LOS ANGELES ORGANIST KILLS BOTH PARENTS

### GRANDMOTHER ALSO VICTIM

**Courtney Fred Rogers, 24 Years Old,  
Confesses Chloroforming Mother  
and Asphyxiating His Father  
in Burning House.**

Developments in a strange tragedy involving a Los Angeles, Cal., organist have led to the confession of Courtney Fred Rogers that he had killed both his mother and his father. The confession was made March 4 after new circumstances that had come to light had led the police to reopen their investigation of the death last year of Rogers' parents eight months apart. The deaths had been listed previously as suicides. The police say that Rogers told them he killed his mother because he wished to end her sufferings. She was found dead in bed Feb. 14, 1941. A coroner's jury found she ended her life by taking sleeping tablets and using chloroform. Rogers admitted he chloroformed her. The father, Courtney C. Rogers, 50 years old, was found in his blazing home Oct. 25. A coroner's jury found he succumbed to asphyxiation. Rogers said he had turned on the gas, lighted five candles and walked out.

The earlier confessions by the prisoner were followed March 20 by his admission that he killed his maternal grandmother in 1935 by administering poison in her food. He gave as his motive a desire to obtain a legacy of \$1,000 which he knew she had provided in her will.

The prisoner said that he slipped into his mother's room when she was asleep and administered the chloroform. He gave as his motive that his mother had been ill and that he had "put her to sleep" so that she would be "out of her misery." Then he went to a Guild meeting in Hollywood, where he performed his duties as secretary and with the group had dinner at a Hollywood church and attended an organ recital afterward. He arrived home about midnight and was told that his mother was dead.

In the case of the father, Rogers said he had quarreled with his parent. After the quarrel he went to his church, played the organ and then went back to his home to turn on the gas and by means of the lighted candles to cause a fire which proved fatal to the father and burned the house.

Although he insisted he had collected no insurance on the life of his mother, Rogers admitted he collected \$1,000 on the life of his father, \$600 for fire damage to the furniture in the home and \$1,000 on the house.

Shortly before Christmas Rogers ran low on funds. He took jewels on which he had insurance to San Diego and hid them in a safe deposit box Dec. 23. On Dec. 24 he returned to Los Angeles and "robbed" his home. On Christmas he reported to police his home had been entered and later he collected \$1,700 insurance money.

Feb. 16 police arrested a man in North Hollywood for issuing worthless checks and uncovered the gems young Rogers had reported stolen. Rogers was interrogated and admitted that he had given the jewels to the man to sell for him.

Rogers is only 24 years old and had made a name for himself as an organist in Los Angeles. He had been secretary of the Los Angeles Chapter, A.G.O., and active in the chapter's work for some time.

For the last year Rogers was organist of the Wilshire Christian Church and previous to that was assistant at St. Paul's Episcopal Cathedral.

### Hymn Service in Milwaukee.

A Lutheran hymn service sponsored by the choirs of Ebenezer Lutheran Church, Cross Lutheran Church, Grace Church, Immanuel Church, Parkside Church, Siloah Church and Trinity Church, was held Sunday, Feb. 22, at 4 o'clock in Trinity Lutheran Church, Milwaukee. The organist for the service was Karl Markworth of Trinity. The Gregorian girls' choir of Grace Church sang the Psalm. The anthem, "Let Us Now Praise Famous Men," by Vaughan Williams, was sung in unison by all the choirs under the direction of Arthur A. Griebing.

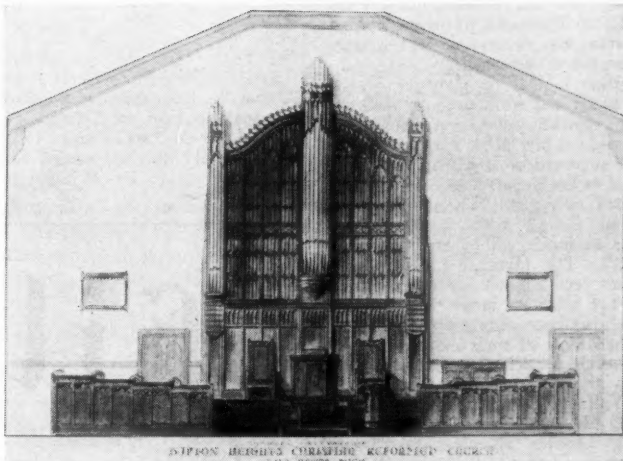
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Chesnokoff, P.	Sanctus
Sowerby, L.	Psalm 122
Voris, W. R.	Song of Mothers
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Lang, C. S.	Communion in E flat (Unison)
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Kuhnau, arr. Nevins	Biblical Sonata No. I
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## GRAY-NOVELLO

**"Worship in Song," by  
Caroline B. Parker,  
Fine Small Hymnal**

CAROLINE B. PARKER

"Worship in Song," latest of the group of hymn-books issued in the last year or two, came from the presses of the D. Appleton-Century Company last month and stands in a class of its own among the new books. It is a comparatively small volume, with only 367 hymns, including responses, etc. Thus it is eminently practical and fills a need apart from those met by larger hymnals. In quality the collection is of the best. While the standard is high, as even a cursory glance through the volume shows, there have been included enough of the old popular tunes to make an appeal to a very large public.

It is of special interest that "Worship in Song" is the work of a woman—that able American hymnologist, Miss Caroline B. Parker. Mere mention of her name as the editor will convince a large proportion of the churchmen and church musicians who keep informed on what is going on that the book has the characteristics which show discriminating taste.

Notwithstanding its limit of size, the new hymnal is complete. The Scripture readings by Dr. Oliver Huckel are well selected and they are printed in a form easy to read. The typography of the entire book is clear and leaves nothing to be desired.

The reception accorded "Worship in Song" by leading clergymen forecasts its success. One authority has written that he has given it the name "Mulum in Parvo."

Although she has rendered many years of service to the cause of hymn singing Miss Parker has never been in the limelight, because of her modesty. Her official position is that of manager of the church music and worship department of the D. Appleton-Century Company in New York. While Miss Parker has had editorial supervision of all of the books published in her department, she has herself edited only two, "The Hymnal for Boys and Girls," with G. Darlington Richards as music editor, and "Worship in Song." "The Hymnal for Boys and Girls" has been a great joy to its editors as both are believers in the fact that the children are more appreciative of good music than most of their elders. Several great church musicians contributed new tunes to the book, among them David McK. Williams, Edward Shippen Barnes, Mrs. H. H. A. Beach, Norman Coke-Jephcott, Charles H. Doersam, David Hugh Jones, Channing Lefebvre, Will C. Macfarlane and T. Tertius Noble. So far as known this is the only book for children which has found favor with the English church schools. Two printings were sold there before the war began.

When Miss Parker was ready to enter college, an uncle suggested as an alternative a musical education. The picture in dreams of the future instantly changed from that of a teacher's desk to one of a concert pianist receiving the enthusiastic applause of large gatherings. But after a year's study a secretarial opening in the publishing office of The Century Company offered an opportunity that was accepted. Miss Parker has been with this company ever since that time. The Century Company later was merged with another fine old house, the D. Appleton Company, and became the D. Appleton-Century Company.

Miss Parker's first and only chief, the head of the church music department, was a hymnologist and it was under him that this ambitious young person, who felt almost as green as her native Vermont mountains, received a good foundation for the responsible position that came later.

Miss Parker found a valiant ally early in her career in H. Augustine Smith, who dropped in at her office one day, unheralded and unknown, a rather small man with a large package. The package proved to be the manuscript of "The Hymnal for American Youth," which Mr. Smith modestly described as a book he had been working on for some years, but which he doubted would be of much value. Miss Parker studied the book for several weeks and decided that there was something different and really vital for



the youngsters who had been rather shabbily treated in the provision of hymn-books. Sales of this little book are well over a million, and its successor, "The New Hymnal for American Youth," is not far behind.

The Century Company's interest in church music dates back to 1879, when it took over the hymn-books of Dr. Charles S. Robinson, perhaps the greatest of the early American hymn-book editors. Even today copies of his "Spiritual Songs" and "Laudes Domini" series may be found in some of the churches. After Dr. Robinson's death came "In Excelsis," with Samuel P. Warren, one of a great family of organists, as music editor; "The Tucker Hymnal," edited by Dr. J. Ireland Tucker of Troy and his organist, William W. Rousseau, for the Protestant Episcopal Church; the "Hymns of Worship and Service" series and "The American Hymnal," the last-named edited by the great preacher Dr. William J. Daw-

son; also "The Church Hymnal," by an organist of wide and varied experience, George Wheelpton.

"The Army and Navy Hymnal," based upon "The Hymnal for American Youth," was the first high-grade hymnal supplied by any government for its armed forces. It was on the regular supply list and could be requisitioned by the chaplains as needed. This was published soon after the first world war, when the chaplains felt the need of something better than the ephemeral hymns which had been given them for use in France. Then followed "The Century Hymnal," "Hymns for the Living Age," "Praise and Service" and "The New Church Hymnal," all edited by Mr. Smith and all successful.

One of Miss Parker's privileges in her career was the opportunity to work with Dr. Louis F. Benson and publish his "Christian Song." In this book Dr. Benson embodied his most cherished ideas and he felt that it represented his best work in the field of church music. He died shortly after its publication and his hymnological library, the most important in the world, was bequeathed to Princeton University.

While Miss Parker's life work has been in a different field from that for which she had planned, she now feels that if she had the whole world to choose from she would take her own vocation, which has brought beautiful associations and friendships in the circle of writers and musicians who have really built for her as well as with her. Her favorite prayer is one by Joseph Fort Newton and used as an introduction to her new hymnal:

"For the masters of melody who have been the interpreters and deliverers of our spirits and the teachers of Thy truth, we praise Thee, O God, and give thanks."

**"Elijah" Sung in Scranton, Pa.**

Mendelssohn's oratorio "Elijah" was given March 8 at the Green Ridge Presbyterian Church in Scranton, Pa., as a part of the evening service. The choir of fifty voices was under the direction of Arthur N. Wake, Jr., and Ruth A. White was the organist.

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**ENGLISH ORGAN MEN'S EXPERIENCES ARE TOLD**

**REGINALD H. WALKER WRITES**

**Letter of Prominent Builder Recites Effects of War on Industry for Information of Colleagues in the United States.**

An interesting and informative account of the experiences of the organ builders of England since the war in Europe began is contained in a letter to THE DIAPASON from Reginald H. Walker, prominent English organ builder, who has many friends in America. Mr. Walker reviews the handicaps imposed on the industry and gives some indication of the probable course of events on this side of the Atlantic. While construction of new organs has ceased in Britain, the principal builders have not given up and continue to carry on by engaging in government defense production, maintenance work, etc., and are keeping prepared for the better days that inevitably will follow the war. Their organizations have been kept intact as far as possible, though some of them have lost their factories, as in the case of Henry Willis & Sons, whose plant was destroyed by enemy bombs.

The spirit that dominates the leaders of the industry is exemplified in their advertising. In the latest issue of *The Organ*, the quarterly organ magazine, dated January, 1942, for example, Henry Willis & Sons in their full-page advertisement on the back cover set forth that "our staff, while curtailed by this urgent struggle for civilization, will continue to give every service that is practicable. With you we overcome the present and look forward to the day of victory." They advertise from their new headquarters, occupied after the destruction of the Willis factory, their readiness to do "maintenance, cleaning, repairs from London, Liverpool, Glasgow and Sheffield as before." The John Compton Organ Company, in another full-page advertisement, also looking forward to the future, tells its clients:

"For the information of church authorities and organists, the John Compton Organ Company, Limited, wish to make it known that their organization remains intact and well equipped for the resumption of organ building immediately the war is over. Church authorities contemplating the installation of new organs or the rebuilding of existing instruments are invited to communicate with the company with a view to the preparation of suitable schemes. Meanwhile the company's maintenance department is carrying on its normal work and dealing with emergencies as they arise."

A similar tone pervades the advertising of other builders.

The story of the struggle with taxes, government restrictions and other obstacles, very much like those encountered by the American organ industry, are recounted by Mr. Walker, whose letter is herewith reproduced in large part:

"I think it may be of interest to your organ industry in the U.S.A. to summarize briefly our experiences in this country, since your country is one very quick to learn, and possibly things that have been necessary over here may one day have to apply to your own country in your own national interests.

"For about the first nine months or year of the war our organ trade was not catastrophically affected. As I sum it up, there was a brief lull, then a little spurt and then a lingering death, becoming rather sudden at the end. At first our existing contracts kept us nicely busy; then there was a small rush from discerning purchasers wanting to get their organs ordered and installed before labor and material costs increased and stocks for normal purposes became unavailable. For this our trade was very thankful, and some of our customers were lucky, while others were not quite quick enough, with the result that several contracts are still uncompleted and may well now be suspended for the duration. Then started the period of practically no orders and the tightening up of a multitude of official controls as to materials, with consequent filling up of forms and the bother of licenses, etc. The limitation of supplies act also operated more harshly and

RUTH HARSHA, MUS. D.

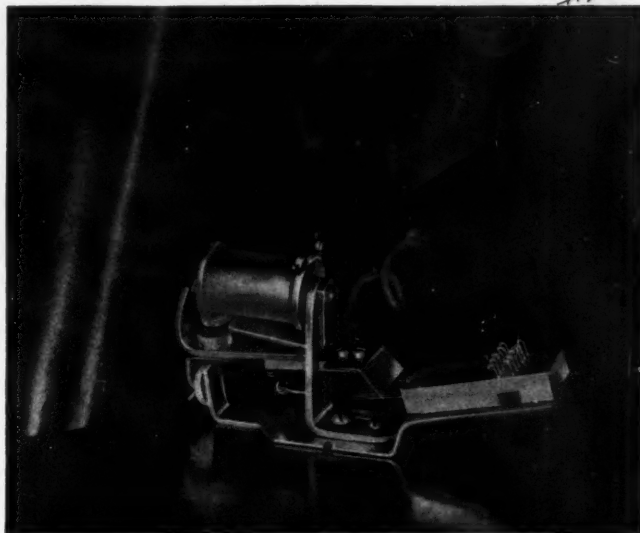


RUTH HARSHA, M.S.M., for the last ten years organist and more recently director of music at the Hanson Place-Central Methodist Church in Brooklyn, received the degree of doctor of music from the New York College of Music Feb. 22 at a service attended by more than 600 people in her church. Leslie Hodgden, head of the college's piano department, conferred the degree. The service was marked by a "festival of American music" by the four combined choirs of the host church, the symphonic band of the Ernest Williams School of Music and the young people's chorus of the Abyssinian Baptist Church, Manhattan. The Rev. Dr. J. Lane Miller presided.

this now means a quota of 25 per cent for musical instruments. In other words, if we organ builders could even get the orders and the labor and materials for an appreciable amount of organ building, we should anyhow be limited to an output of 25 per cent of the output in a standard period in 1939-40 (export trade excepted). Then in October, 1940, came the purchase tax, which was a final blow, and we all felt as you do over your 10 per cent tax on musical instruments; only we perhaps felt more stunned, since ours is a 33 1/3 per cent tax on the wholesale value. This, coming without warning to our particular trade, rendered protest too late to be of any avail, and we had to learn the hard lesson that this purchase tax was intended as a double-edged weapon, the sharper edge of which was probably definitely intended to stop normal purchases, or keep them to a bare minimum.

"As regards government work, we all in the organ trade with few exceptions had much the same experience as you are having. We were much discouraged. No one seemed to want us and our trade appeared much too small to be of any use to anybody. Yet we knew that the trade contained much experienced and capable organizing ability and that organ builders are noteworthy for being of a highly skilled type, very adaptable for many kinds of work. This was proved by the fact that as firms discharged, or lost, their men, these same ordinary average organ builders soon obtained responsible posts as foremen, chief draftsmen, etc., in many munition works. At the same time most firms held on to a small expert nucleus of their staff, always hoping that sooner or later their factories and services might be wanted as the war industry of the country grew and got into its war footing stride.

"Shortly after the Munich crisis of 1938, when making various inquiries about the possibilities of war work for organ builders, I had gathered the general opinion from several sources that in view of our vast armament program the small trades, or firms, would stand little opportunity of getting any government work until, in the event of a war, it had run at least one to two years. This view was nothing much for a small industry to hang its hopes upon, and as time went on and the organ industry became more and more a skeleton, coupled with several firms being bombed out and others renting part of their premises for other purposes, I often doubted if it would



*What are Relays?*

**R**ELAYS, used extensively in many electrically controlled mechanisms, are distribution points for current. Millions of them are used daily in telephone circuits where unflinching results are taken for granted. The preservation of human life depends on relays in numerous safety systems.

Wicks organ relays transmit current to small magnets that operate directly under the pipes. Cables are small and the wiring plan is amazingly simple. Patented features safeguard the relay's dependability. Contacts are mounted on steel frames, the grounds firmly attached to the magnets' armatures. No eventuality can dislodge the armature from its proper operating position.

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prove correct. Meanwhile for months our trade organization had been approaching various ministries, and many individual firms frequently circularized the many large concerns on war work, made personal calls, etc., but apparently with little result, although probably this was in fact useful spade work.

"Then, however, about Christmas, 1940, came a change in the situation, and, with the snowball effect of all war industries really beginning to gather their strength, there arose a noticeable tendency for the large concerns to make more use of the smaller firms in other trades and find out what they could do. This has greatly helped our organ trade and now several firms are really able to play their part in the war effort. Some of us have in fact entered other trades and those that have done so are glad that they were wise enough to keep together their nucleus staffs of organ builders. True, we no longer have the joy of designing and creating our own work of craftsmanship in the form of a completed pipe organ, but we have proved ourselves an adaptable trade. This is shown both by the fact that no organ builder can now be found out of work and by the way in which organ firms on war work have absorbed into their organizations men, women and girls from other trades, or with no trade at all, and gathered them around their nucleus staffs. I do not, of course, suggest that any such achievements are a monopoly of our organ building trade, as many other small trades are doing much the same, but I hope from my information that some of your correspondents mentioned in your article will take heart and encouragement, as I cannot wholly believe that your organ building plants and working staffs are really so unadaptable to war work as your article suggests. Meanwhile, however, they

must exercise patience and do early spade work, since it is not easy for anyone to get into a fresh trade and build up a new goodwill. Also, individual efforts and contacts must be relied upon more than any help from ministerial departments.

"Possibly the kind of difficulties facing your organ industry (shortage of materials, taxation and perhaps lack of orders) may not grow to the same extent as over here, but your article so struck me, and many others, as being a mirror of our experiences that I cannot help sending you this comment upon it. If this summary of our experience should happen to be of any help to your organ industry in taking care of its future in order to assure keeping itself alive for the eventual peace conditions, and meanwhile assisting the war effort, so much the better.

"I have tried to avoid saying anything censorable in this letter, and if you care to publish it in your journal you have my permission. I still have many pleasant memories of your country, and friends made, during my trip to the U.S.A. in 1937, including your kind personal welcome when I called upon you in Chicago. We are all glad to see THE DIAPASON still going strong. We also in these present times are more than grateful for all the practical sympathy and aid coming from the United States."

**CLARIBEL THOMSON TO PLAY CONCERTO WITH ORCHESTRA**

The first Philadelphia performance of the Poulenc Concerto for organ, strings and tympani will be given April 12, with Claribel Thomson as organ soloist. It will be a feature of one of the regular Sunday afternoon programs by the Philadelphia Civic Symphony at Irvine Auditorium, University of Pennsylvania.

# American Guild of Organists

(Name and seal registered in U. S. Patent Office)



Organized  
April 13, 1896  
Charter Granted  
Dec. 17, 1896  
Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1900  
Amended Charter  
Granted  
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

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## Works of Gretchaninoff Are Sung in New York by Harold Friedell's Choir

Harold Friedell and his mixed choir of thirty voices gave a program of the works of Alexander Gretchaninoff at Calvary Church, New York, Monday evening, Feb. 23, under the auspices of the American Guild of Organists.

From the opening chorus one became convinced that this is one of the few church choirs that thrill their audiences with exquisite artistry and beautiful shading and nuances. The voices are splendidly blended and the chorus was well balanced—in short, a choir that would be a success in the concert field in every sense of the word.

But New York audiences, like most others, do not appreciate that for which they do not pay. Things in church are free, consequently audiences are small. During these programs the number of listeners increased from about 250 to perhaps 400.

An address of welcome was delivered by the rector of Calvary Church, Dr. Samuel Shoemaker.

The anthems sung were: "Come and Let Us Worship," "Gladsome Radiance," "As the Waves of the Sea," "Praise the Lord, O My Soul," "I See Thy Kingdom" and "The Lord's Prayer."

The Russian idiom was well mastered. An octavist bass or two would add much, but we liked it even without this. Mr. Friedell varied the program with a free style improvisation on a theme submitted by Mr. Gretchaninoff.

An informal reception was held in the parish hall immediately after the program, at which Mr. Gretchaninoff spoke briefly. Refreshments were served by the members of the choir.

RALPH A. HARRIS.

### Meeting of Maine Chapter.

The Maine Chapter held its March meeting at the Westbrook Congregational Church in Portland as guests of Fred Lincoln Hill March 16. The first part of the program consisted of five-minute talks by the choir directors present on their respective "Choir Problems and Experiences." Following this interesting discussion, Mr. Hill gave a short recital on the new organ, playing several pieces suitable for general church use. After the recital the opportunity was given to the Guild members to try the new organ.

Plans for the April meeting were announced. It is to be held at the Congress Square Church, with each of several members playing an organ piece prepared for the occasion.

The Maine Chapter participated in a Guild service at Immanuel Baptist Church, Portland, on the evening of Feb. 1. The combined choirs of several members sang two anthems—"Open Our Eyes," by Macfarlane, and "O Saviour of the World," by Goss. The combined choirs were directed by Miss Susan Coffin, organist and director of music at Immanuel Church. The quartet from the First Parish Church sang "The Comforter," by Custance. The organ numbers included in the program were: "In Heav'n Above," Hokanson, and "St. Kevin," Whitford, played by P. F. Prince, Church of the Messiah; Pastorale, Guilment, played by Virginia Douglas of the Stevens Avenue Congregational, and "In Thee Is Gladness," Bach, played by John E. Fay,

## Are Your 1942 Dues Paid? Bonnet and Orchestra Heard by San Francisco Organists in Concert

If you have not yet paid your 1942 dues this may be your last copy of THE DIAPASON.

"Dues should be paid to your Local Treasurer before Feb. 28, 1942, in order to receive all issues of THE DIAPASON."

We have extended the deadline this year, but still there are members in every chapter whose dues are delinquent.

Please communicate with your local chapter treasurer immediately. Your chapter needs you—and the Guild as an organization needs you.

BE A MEMBER IN GOOD STANDING!

St. Joseph's Church. The minister of Immanuel Church, Dr. William H. Jones, preached the sermon on "Adding Beauty to Strength."

P. F. PRINCE, Secretary.

### Kraft and Maitland to Play.

Monday evening, April 20, at 8, in St. Thomas' Church, New York City, Edwin Arthur Kraft, F.A.G.O., of Cleveland will play the 1942 test pieces. Mr. Kraft will also play some numbers of his own choosing. Dr. Rollo F. Maitland, F.A.G.O., dean of the Pennsylvania Chapter, will appear on the same program with a demonstration of improvisation in connection with the Guild examinations.

### Rhode Island Chapter.

The March meeting of the Rhode Island Chapter was held March 3 at St. Peter's Church, Pawtuxet, R. I. The Rev. Leo S. Rowlands, O.P., delivered an interesting talk on the music of the mass, with illustrations on the piano.

On Monday evening, Feb. 23, Thomas Brierley, Jr., A.A.G.O., the organist and choirmaster of the First United Presbyterian Church, Central Falls, gave a recital at the Park Place Congregational Church, Pawtucket. His program was as follows: Voluntary on the Hundredth Psalm-tune, Purcell; "Chant de Mai," Jongen; "In dulci Jubilo," Prelude in G major and Fugue in C major, Bach; "Finlandia," Sibelius; "Sunset," Lemare; "Will-o'-the-Wisp," Nevin; Chorale Preludes, "A Rose Breaks into Bloom" and "Deck Thyself, O My Soul," Brahms; Toccata from Fifth Symphony, Widor.

MARY E. LUND, Registrar.

### Delaware Chapter.

The Delaware Chapter executive committee met March 11 at the Hanover Presbyterian Church, Wilmington. R. Barrett Johnson, who has served as treasurer for three years, has entered the service of his country and presented his resignation. Herbert Drew, who has served three years on the executive committee, also resigned, as he has moved to Point Pleasant, N. J. Miss Caroline Heinel was appointed to serve the remainder of Mr. Johnson's term and Samuel J. Blackwell was appointed as a member of the executive committee. A gift was presented to Mr. Johnson, and Mr. Drew, who was one of the charter members of the chapter, was placed on the honorary members' roll. The next regular meeting of the chapter will be held after Easter.

WILMER C. HIGHFIELD, Secretary.

Members of the Northern California Chapter attended a concert by the San Francisco Symphony under the auspices of the Art Commission of the city at the Civic Auditorium Feb. 11. Joseph Bonnet, noted French organist, appeared as guest soloist, playing the large municipal organ. Pierre Monteux conducted the concert. M. Bonnet had not toured the United States for many years, and his coming was eagerly welcomed, doubly so because the municipal organ is so seldom heard.

One outstanding number not listed on the program was Bach's Chorale Prelude "Aus tiefer Noth." The chorale melody in this composition, ordinarily played on the pedals, was announced by a quartet of trombones, producing a stunning effect in combination with the full organ. Beauty of another type was achieved in the Saint-Saens Symphony for organ and orchestra, the final number on the program.

After the concert a reception for Mr. Bonnet was held at the Hotel Whitcomb by the Guild, Dean Frederick Freeman, F.A.G.O., serving as host. Members of the Art Commission and of the French consulate were among the guests.

Carl Weinrich gave a thrilling recital under the sponsorship of the chapter at Calvary Presbyterian Church in San Francisco Feb. 17. "Some organists are scholars and some are virtuosi. Weinrich is one of the few who are both. His program was a model of both organ scholarship and brilliant performance. All in all, he proved himself an uncommonly accomplished master of the thousand schools and styles of organ playing, and of the several hundred different period instruments that can be found in any one modern organ," to quote Alfred Frankenstein, music critic of the *San Francisco Chronicle*. This statement was particularly well exemplified in Weinrich's carefully-planned performance of Buxtehude's "How Brightly Shines the Morning Star." The tonal effects he achieved here would convince any audience of the inherent beauty to be discovered in this master of the pre-Bach period. Mr. Weinrich enhanced interest by his informal and scholarly remarks concerning the music he played. His program gave to his audience a wider appreciation of the richness and grandeur of organ literature.

The day after the recital a group of organists of the Northern California Chapter had the privilege of attending a two-hour private session with Mr. Weinrich at the console, at which time he reviewed and discussed some of the program given the evening before.

San Francisco lost one of its best-loved and most prominent musicians in the death, Feb. 23, of J. Sidney Lewis, organist and choirmaster of Grace Episcopal Cathedral. For two years, from 1939 to 1941, Mr. Lewis was dean of the Northern California Chapter. Many times we have heard him plead that music in the church be not a mere entertainment, but an aid to the spirit of true worship. Once he said: "The field for first-class recitalists is very limited, but the work in the Master's vineyard is ripe, and the harvest is great."

KATHLEEN S. LUKE, Registrar.

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



News of the American Guild of Organists—Continued

Chime Program and Bach  
Recital Mark Meeting at  
Lawrenceville School

Members and friends of the Central Chapter of New Jersey sat in their cars on the campus of the Lawrenceville School for Boys in Lawrenceville Monday evening, March 2, to enjoy a program of secular music played on the Deagan chimes installed in the tower of the chapel of the school. The chimes were played by the organist and chairman of the music department of the school, Theodore H. Keller.

After the chime music all present entered the Edith Memorial Chapel, where Mr. Keller played a Bach program, which was as follows: Prelude and Fugue in A minor; Trio-Sonata in E minor; Chorale Preludes, "In Thee Is Gladness," "Blessed Jesus, at Thy Word," "Rejoice, Good Christians" and "Come, Sweet Death"; Little Fugue in G minor; Prelude and Fugue in A major; Fugue in E flat major ("St. Anne's"). The visitors were then invited to the home of Mr. and Mrs. Keller, where a social hour with refreshments was enjoyed.

Members of the Central Chapter are looking forward to a very interesting meeting in April, in the form of a "members' composition night."

For May all chorus choirs of Trenton are combining in a great May festival. Plans are being developed to have Dr. Clarence Dickinson, director of the School of Sacred Music of Union Theological Seminary, New York City, as director of the festival chorus.

MRS. DONALD ORMSBY, Registrar.

Porter Heaps Cincinnati Guest.

Porter Heaps of Chicago was the guest of the Southern Ohio Chapter Feb. 26, when he gave a recital at the home of the dean, Robert S. Alter, in Cincinnati. Mr. Heaps played the following program on the Hammond organ in the Alter home with brilliance and excellent taste: "Piece Heroique," Franck; "Have Mercy upon Me, O Lord," Bach; "Prologue de Jesus," Traditional; Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Polka from "Schwanda," Weinberger; "Song of the Maya and the Nightingale," Granados; Scherzo, Rouseau; "The Brook," Dethier; "Four Casual Brevities," Leach. As encores he played "Clair de Lune," Debussy, and the Toccata from the Fifth Symphony, Widor.

There were sixty-five present at the recital and Mr. Heaps impressed everybody with his virtuosity, his marvelous control of the instrument, from which he obtained most impressive effects, and his genial and friendly personality. The organ was heard for the first time since changes and innovations have been made which Mr. Alter has from time to time installed to give beautiful effects from *pp* passages to those requiring *fff*. Mr. Alter explained and showed a number of us after the concert why such effects were possible.

After the recital Mr. and Mrs. Alter entertained the guests with refreshments and the evening closed after a social hour.

It was the consensus of opinion that our chapter should invite Mr. Heaps to come back to play at one of our regular seasonal concerts.

Metropolitan New Jersey Chapter.

The regular meeting of the Metropolitan New Jersey Chapter was held in the Methodist Church of Orange Monday, March 2. Dean W. Norman Grayson, director and organist of the church, presided.

Three of our members—Ralph Hunter, Sub-dean Van Doren and Registrar Carl Relyea—have entered the service of our country. Dean Grayson appointed Robert Pereda to finish the term of the sub-dean and Florence Maltby to act as registrar.

Members of our chapter volunteered to keep in touch with those in the service by sending them copies of THE DIAPASON.

Following the business meeting we had a round-table discussion on repertoire, choral methods and the technique of con-

ducting. The discussion was led by three of our members, who enthusiastically reported their experiences at summer schools they attended last year. They were Robert Pereda, who was at the church music institute in Evanston, Ill.; Nellie Gordon Blasius, who attended the Waldenwoods School of Sacred Music, Detroit, and Roberta Bitgood, who was at the F. Melius Christiansen summer session in Pennsylvania.

The meeting was followed by a social hour.

FLORENCE MALTBY, Acting Registrar.

Camden Chapter Hears Elmore.

Robert Elmore gave a recital for the Camden Chapter Feb. 24 in the Haddonfield Methodist Church, Haddonfield, N. J. It was the highlight of the Camden Chapter's season, if enthusiasm and attendance are any indication. Undoubtedly Mr. Elmore thrilled the audience as few organists of today can do. He chose compositions of Ravanello, Rousillo and Bach to open the recital and for the second half played compositions of Lemare, Guilman, Gardner Read, Elmore and Yon. As an encore he played the hymn "A Mighty Fortress Is Our God" as I've never heard it played before. It certainly was a revelation as to what can be done with a hymn and one of the most moving things on the whole program.

Assisting artist of the evening was Mrs. Charles Gillespie, soprano, who effectively interpreted "Hear, O Israel," Mendelssohn; "Sheep and Lambs," Homer, and "O Divine Redeemer," Gounod, accompanied by Earl H. Elwell. The Haddon Heights Methodist Church was the scene of the Camden Chapter's meeting March 17. The program was presented by Earl H. Elwell, A.A.G.O., and the combined forces of the Treble Clef Chorus, Mrs. Helen Wyeth Peirce, director, and the Forte Club, J. Stokes Leeds, director. Mr. Leeds conducted this mixed chorus in compositions of Gadsby, Gounod and Lefebvre for their first group and, in conclusion, Haydn's "The Heavens Are Telling" and W. Lawrence Curry's brilliant setting of "The City Glorious," using the old Welsh melody "Ton-y-Botel." Mr. Elwell played compositions of Dubois, Bizet and Henry S. Fry for his first group. His second group consisted of numbers by Garth Edmundson and three of the "Fireside Fancies" of Joseph W. Clokey.

E. H. E.

Virginia Chapter.

On the night of Feb. 10 the members of the Virginia Chapter entertained their ministers and their wives at supper in Grace Covenant Presbyterian Church in Richmond. Following the supper a beautiful recital was played by James Stuart Constantine at the First Baptist Church. Mr. Constantine is professor of Greek at the University of Virginia.

The Virginia Chapter is looking forward to the program for next month, at which time "The Seven Last Words" by Dubois will be presented by a large choir.

BEULAH H. BEMONT, Registrar.

Ohioans to Play Own Works.

A special treat is in store for members of the Southern Ohio Chapter on the night of April 13. A program of original compositions will be given by the members at the North Presbyterian Church in Northside, Cincinnati. J. Walter DeVaux is organist and choirmaster of this church and he will present some of his compositions, assisted by his choir. Edward G. Mead, Dean Robert S. Alter, Sears Pruden, Parvin Titus, Richard Warner and Harold S. Frederic are also to play some of their own works. Everyone is looking forward to this occasion.

ETHEL HAAG, Registrar.

Northern Ohio Chapter.

The Northern Ohio Chapter met at St. James' Episcopal Church, Cleveland, March 2. Walter Blodgett played for a half-hour on the fine organ this church boasts. At 8:30, in the parish hall, George C. Hantelman, secretary-manager of the Cleveland Engineering Society, talked on "Strange Adventures in Discomania" (record collecting to you). During the last two years he has delivered this lec-

IN THE GUILD

"WE BELIEVE."

In the March issue of THE DIAPASON there appeared an editorial entitled "Gains Made by the Guild." It is a very significant editorial in that it gives notice to the entire membership of the successful campaigns for new members on the part of our 101 chapters of the American Guild of Organists.

As the editorial mentioned, in thirty-one states fifty-three chapters have carried on a successful campaign for new members.

"All of this proves," says THE DIAPASON, "that the A.G.O., our only national body of organists, is very much alive and that its membership realizes that in war and in peace we need to be united in order to put up a strong front for the cause of church music and to uphold idealism in our work."

But this renaissance, if you will, is not something which started last September, when the campaign for new members was launched. No; rather it has been going on for about five years.

Chapters have realized that they must elect officers endowed with leadership or their chapters will disintegrate. Deans of chapters have realized that their activities must be regular and combine the educational with the social.

Members themselves are realizing that competition in the profession is becoming a serious matter and that the Guild examinations, with their insistence upon musicianship, augur well for the future of the profession and of the American Guild of Organists.

From the "Declaration of Religious Principles of the American Guild of Organists": "We believe that the office of music in Christian worship is a sacred obligation before the Most High."

ture to 173 different groups, including both engineers and musicians, scattered over ten Eastern and Central states. Light refreshments followed this entertaining talk.

In February we had no meeting, but the monthly recital at the Museum of Art was given by Jeanne Sittler, organist of Messiah Lutheran Church, Feb. 4. On March 4 Kingsley Ganson, organist of Christ Church, gave the recital. Coffee in the Museum restaurant for members of the Guild has become a pleasant custom following these recitals.

JEANNE S. SITTLER.

Convention to Be in Jacksonville.

The convention of the southeastern district of A.G.O. chapters, originally planned to be held in Miami in May, has been transferred to Jacksonville, Fla. Increasing uncertainties of travel have made it advisable that Miami withdraw in favor of a chapter more conveniently situated.

Mrs. L. D. Gates, a pioneer member of the Miami Chapter, now residing in California, has been appointed organist of the First Methodist Church at San Fernando, Cal. Her husband, Lewis D. Gates, is to collaborate with her as choir director.

Miss Viola Burckel is giving a recital March 27 at the Westminster Presbyterian Church, assisted by Marion Davies, choir director of the Bryan Memorial Church, Coconut Grove.

CARROLL ELY, Secretary.

Compositions of Boston

Organists Mark Program

Given by George Hunsche

George Hunsche gave a fine recital at Emmanuel Church, Boston, March 2, for the Massachusetts Chapter. Mr. Hunsche is assistant organist at Emmanuel, organist and choirmaster of the Church of the Good Shepherd, Waban, Mass., accompanist for the Cecelia Society and an associate of the Schola Cantorum. He offered a very unusual program, containing the "Eroica" Sonata of Jongen; "Distant Chimes," by Albert Snow, the chorale variations on "Sei gegrüßet," Bach, and incidental selections by Bonnet, de Mereaux and Mulet, and concluded with the manuscript works of a number of Boston composers. Among the latter were a Canzone by Homer Humphrey, a Scherzo of Everett Titcomb, "Stabat Mater," by Edward Jenkins, and Elevation, by Gardner Evans.

While it is, perhaps, not entirely within the province of your correspondent to take the part of a musical critic, a certain pride in being "among those present" both in person and on the program might justify some remarks pertaining to the compositions of my contemporaries. In the order of their appearance Mr. Jenkins' "Stabat Mater" is a serious, almost philosophical dissertation on the Mother at the foot of the cross; the Canzone of Mr. Humphrey has a lovely melody, carefully developed, and reminds one somewhat of the slow movements of Widor. Mr. Titcomb's Scherzo sparkles throughout, is not too difficult and has a modal characteristic which should enhance its popularity.

Among the younger generation of recitalists Mr. Hunsche's consistent hard work and devotion to the music of the church has raised him to an enviable position as a musician. He plays extremely well, with the maturity of interpretation usually found in persons of greater age.

GARDNER EVANS, Secretary.

"Choral Clinic" in Atlanta.

The Georgia Chapter, in cooperation with the In-and-Around-Atlanta Music Educators' Club, sponsored a choral clinic, which was conducted Feb. 21 by Dr. Olaf Christiansen. Dr. Christiansen, the nationally-known director of the St. Olaf Choir, used students from the Atlanta and North Fulton high schools for demonstration purposes. He took charge of the selected singers and conducted a full choir rehearsal. This demonstration was well attended and proved to be helpful to the members of the sponsoring organizations.

The March meeting of the Georgia Chapter was held at the home of Mrs. Victor Clark, the dean, Monday evening, March 9. After the business meeting Dr. Robert Burns, pastor of the Peachtree Christian Church, gave a talk on "Church Music for the Duration." As a preface to his talk he suggested that a clearing-house, enabling choir directors and ministers to meet to discuss mutual problems and ideas, might be a valuable institution for Atlanta. Dr. Burns' talk emphasized the need for selecting church music during the present emergency on the basis of its effect on morale.

The meeting was concluded with the playing of several organ recordings—two Bach Chorales, played by E. Power Biggs; the E major and A minor Chorales of Cesar Franck, played by Charles M. Courboin, and the Bach D minor Toccata and Fugue, played by the French organist, Edouard Commette, on the organ of the Cathedral of St. Jean in Lyons, France.

JULIAN BARFIELD, Secretary.

CLARIBEL G. THOMSON  
Organist  
First Presbyterian Church  
Ardmore, Pa.

## News of the American Guild of Organists—Continued

### Julian Williams Recital and Address and Recital by Clokey in Pittsburgh

Two outstanding programs have been presented by the Western Pennsylvania Chapter in the last month—a recital by our own Julian Williams, organist-choirmaster of St. Stephen's Church, Sewickley, in Heinz Chapel, Pittsburgh, Feb. 23, and a recital and address by Dr. Joseph W. Clokey of Miami University, Oxford, Ohio, March 14.

At Mr. Williams' recital the Guild presented Alice Long, soprano, who sang the DeLamarter solo cantata "Sing We to Our God" and the Weinberger solo cantata "The Way to Emmaus." Mr. Williams' numbers included the Handel "Overture to an Oratorio," Bach's Prelude in E minor and Toccata, Adagio and Fugue in C, Cesar Franck's Fantaisie in C, de Maleingreau's "Symphonie de la Passion" and Garth Edmundson's "Seven Polyphonic Preludes on the Christian Liturgy." Mr. Edmundson was present.

The March program meeting was held at Calvary Episcopal Church and at Emory Methodist Church. At Calvary Church Dr. Clokey presented a fine and varied program beginning with the Bach partita "O Gott, Du frommer Gott." Then he played: Allegro, Pescetti; "Aria da Chiesa," Anonymous; "Bells of Arcadia," Couperin; "The Awakening," Couperin; Introduction, Passacaglia and Fugue, Willan; Intermezzo, Whitlock; Pastorale, Whitlock; Prelude on "Veni Emmanuel," Egerton; Allegretto, Lucke; Carol, Vaughan Williams, and Symphonic Fantasy on "St. Patrick's Breastplate," Clokey.

After the recital the group gathered at Emory Church for dinner and Dr. Clokey delivered a very instructive and inspiring address on "Choirs and Congregations." G. N. TUCKER.

#### Rocky Mountain Chapter.

An outstanding event of the Rocky Mountain Chapter was the recital of Hugh A. Mackinnon at St. Paul's Lutheran Church, Denver, March 15. Mr. Mackinnon is organist of St. Matthew's Cathedral, Laramie, Wyo., and instructor at the University of Wyoming. The selections, which were varied and interesting, were played with sincere and genuine musicianship. The program was as follows: "Gaudemus," Titcomb; Chorale Improvisations, "Turn to Us, Lord Jesus Christ" and "By the Waters of Babylon," Karg-Elert; "Dreams," McAmis; Finale from "St. Matthew Passion," Bach-Widor; Vivace from Sixth Trio-Sonata, Bach; "Passepied," Delibes; "The Old Castle," Moussorgsky; "The Swan," Stebbins; Allegro from Second Symphony, Vierne.

The East High School A Cappella Choir, directed by Fareeda Moorhead, contributed five selections, making an altogether enjoyable and satisfying recital.

Our next meeting, April 20, will take place in Boulder, Colo., where we are to be guests of Mr. and Mrs. Rowland W. Dunham at a buffet supper, followed by a program at Macky Auditorium. The music, under the direction of Professor Dunham and Everett J. Hilty, is to consist of unusual and interesting ensembles—brass and organ and piano and organ, assisted by the University Madrigal Choir. VERA F. LESTER, Secretary.

#### Hartford Chapter Attends Service.

The Hartford Chapter attended the Lenten service in Christ Church Cathedral Sunday evening, March 8. The cathedral choir, under the direction of Frederick Chapman, M.S.M., organist and choirmaster, presented a program of choral music of marked interest. The anthems sung were: "Now Let Every Tongue Adore Thee," Bach; "Go to Dark Gethsemane," Noble; "O Gladsome Light," Arkhangelsky; "Save Us, O Lord," Bairstow; "We Adore Thee, O Lord Christ" (men only), Palestrina; "My Heart Ever Faithful" (boys only), Bach; "How Excellent Is Thy Name, O Lord," Handel; "This Sanctuary of My Soul," Charles Wood; "Hallelujah

Amen," from "Judas Maccabaeus," Handel; "Before the Ending of the Day," Willan.

The service was played by Miss Alice Hansen, A.A.G.O. Miss Hansen played "By the Waters of Babylon," by Karg-Elert, for the prelude; "My Heart Is Filled with Longing," Bach; "O World, I E'en Must Leave Thee," Karg-Elert, and as the postlude "St. Anne's" Fugue, Bach.

After the service an informal social was held in the parish-house.

MISS THERESA D'ESOP.

#### Annual Service in Buffalo.

The annual service of the Buffalo Chapter was held March 2 at the Westminster Presbyterian Church. A fine program of American music was arranged by Dean Wallace Van Lier, choirmaster and organist at Westminster. The selections were as follows: Organ Prelude, Concert Overture in A, Maitland; choral numbers (sung by the Westminster choir under the direction of Dean Van Lier), "Darest Thou Now, O Soul?," David McK. Williams; "Roads," Dickinson; "Psalm 150," David Hugh Jones; postlude, Finale, Frederick Stanley Smith. Dr. Albert G. Butzer, pastor of the church and chaplain of the Guild, delivered the address, taking as his subject "What Are the Real Values of Life?" He placed emphasis on the value of music.

HELEN M. NASH, Secretary.

#### Western Michigan Events.

The Western Michigan Chapter has enjoyed a winter filled with exceptional opportunity to hear some of the finest recitalists our country can offer us. Joseph Bonnet, distinguished French organist and composer, conducted a two-day master class in January. About forty organists from Indiana, Illinois, Ohio and points all over western Michigan were present. Mr. Bonnet also gave a recital to open the third annual Bach festival. A luncheon for Mr. Bonnet took place Jan. 17, at which time all members of the Guild had the opportunity of meeting him.

On Feb. 22 Virgil Fox gave a brilliant and colorful recital at the Fountain Street Baptist Church. The program combined both sacred and concert music, ranging from Bach chorales to modern examples of pure music. A large and responsive audience was enthusiastic about Mr. Fox's vigorous and incisive style and his well-chosen program.

On March 21 we had a luncheon honoring the clergy. Each member was to bring his or her minister, rector, rabbi or priest.

We are looking forward to a surprise promised by our dean, C. Harold Einecke, for April, our annual hymn festival in May and the regional convention at Detroit in June.

EVELYN DRIESSENS, Secretary.

#### Minnesota Chapter Dinner.

The Minnesota Chapter held a dinner meeting at St. Paul's Episcopal Church in Minneapolis Feb. 23. Dean G. H. Fairclough presided. A program of organ recordings was presented by Edwin L. Gardner, M.D., who has made a hobby of high-fidelity recording. Among recordings of radio broadcasts we heard the second movement of Widor's Fifth Symphony and Dupré's Toccata as played by Arthur B. Jennings in his radio programs from Northrop Auditorium at the University of Minnesota. Another interesting recording was the Bach G minor Fantasia as played by Alexander Schreiner on the Mormon Tabernacle organ. Dr. Gardner also has an extensive library of Victor, Columbia and other records, from which we heard selections by such artists as Schweitzer, Dupré, Weitz, Bullock and Biggs, some of these on famous English organs now destroyed.

#### Central New York.

The Central New York Chapter met March 2 in Calvary Episcopal Church, Utica, at the invitation of James Sautter, organist and choirmaster. The Whitesboro Civic Chorus, under the direction of Dorothea Schnell, gave the choral part of the program, while Mrs. F. Henry Kassing and Miss Doris Brenner gave the organ recital. Mrs. Kassing opened the program by playing: Prelude in E

### Attention All Members!

☛ You are urged to give some musical service toward supporting the morale of our fighting forces.

☛ It is suggested that you get into contact with the chaplain in your nearest army or navy area or write the Chief of Chaplains, Navy Department, Washington, D. C., and Chief of Chaplains, War Department, Washington, D. C.

☛ The Headquarters Chapter has already contributed in this direction and stands ready to serve.

Faithfully yours,

WARNER M. HAWKINS,  
Warden.

minor, Bach; "Ronde Francaise," Boellmann, and Finale, Second Symphony, Vierne. The chorus sang two chorales from the motet "Jesu, Priceless Treasure," Bach; "Ave Verum," Mozart; "Have We No Tears to Shed for Him?" Macfarlane, and Cherubic Hymn, Glinka. Miss Brenner played: Fantasia in G minor, Bach; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; "Divertissement," Vierne; Toccata, Fifth Symphony, Widor.

Plans for the junior choir festival are nearly completed. Fourteen choirs composing a chorus of 275 voices will sing.

The annual meeting in May will again be marked by a joint session for clergymen and organists. A dinner will precede the meeting.

The April meeting will be held in the Universalist Church of Little Falls April 20, with Mrs. Reba B. Maltby in charge. LUCRETIA S. BOTHWELL, Secretary.

#### Gregorian Chant Texas Subject.

The Texas Chapter held its March meeting on the evening of March 9 at the Fitzhugh tea-room in Dallas, with dinner followed by a business session. In the absence of the dean, Miss Dora Poeteet, who is in the East giving a series of recitals, the sub-dean, John Huston, conducted the meeting. Afterward the members went to Scott Hall, where Hubert Kaszynski, organist and choir director of Holy Trinity Church, spoke on "Gregorian Chant." He was assisted by the male choir of Holy Trinity and the junior choir of Holy Trinity school, composed of about fifty children, with Mrs. Nell Wallace as accompanist.

Preceding the program some very interesting Aeolian-Skinner recordings, with Ernest White playing and Donald Harrison explaining, were heard.

KATHERINE HAMMONS.

#### North Texas Chapter.

Dr. C. A. Beesley, pastor of the Church of the Good Shepherd (Episcopal) at Wichita Falls, Tex., was the speaker on an exceptionally fine program at the church March 10. The entertainment was a combination of the choral evensong service of the church with the annual service of the North Texas Chapter. Dr. Beesley discussed the subject of "Liturgical Music," tracing the history of music and religion, describing the various types of church music and the types peculiar to the different churches.

For the offertory Mrs. F. M. Hansen sang "Break, Break, Break," written by Blanche Potter Kuykendall of Wichita Falls. Mrs. J. W. Akin, Jr., played the accompaniment. Myrl Russell of Electra played two organ numbers, "Peace at Eventide," by Mallard, and "O Sacred Head Now Wounded," Bach. Additional organ numbers were by Mrs. Akin, who played the Adagio movement from the First Sonata by Mendelssohn and "Dona Nobis" by Mozart.

The offerings of the Guild members were interspersed with the evensong service numbers by the choir, for which Mrs. J. H. Allison played accompaniments.

### Rare Program Marks

#### Meeting in Baltimore;

#### D. C. Chapter as Guests

The Chesapeake Chapter held one of its most unusual and interesting meetings at the First Presbyterian Church, Baltimore, March 3, with members of the Washington, D. C., Chapter as guests.

After a brief business meeting there was a program of chamber music arranged by Frederick Weaver, consisting of Vivaldi's Concerto in D minor for two violins and organ, Finger's Sonata for oboe and block flute and Thatcher's "Petite Suite" for two violins and piano or organ. Mr. Thatcher, a member of the Chesapeake Chapter, was at the organ for the first and last numbers. It was delightful to hear this type of music, which is all too seldom played.

Virgil Fox concluded the musical part of the evening with the Fantasia and Fugue on "How Brightly Shines the Morning Star," by Reger, played in his thrilling style.

A short skit, presented by several members, depicted the committee of a small church discussing the buying of a new organ. The characterizations were amusing and sadly familiar. The evening closed with refreshments and a pleasant social hour with our friends from Washington.

#### Pennsylvania February Dinner.

The February dinner meeting of the Pennsylvania Chapter was held in St. Luke's Reformed Church, Philadelphia, where Mrs. Anne Klose Klingner is not only organist and choir director, but also the wife of the pastor. An excellent dinner was served by the ladies of the church, after which we went to Girard College, just around the corner, and enjoyed a program of recordings. The program was arranged by Enos E. Shupp, Jr., and Walter T. Chambers, both members of our chapter. The former is connected with the H. Royer Smith Company, a widely-known record shop. Brief introductory remarks were made before the playing of each record.

ADA R. PAISLEY.

#### Monmouth Chapter Meeting.

The March meeting of the Monmouth, N. J., Chapter was held in the Atonement Lutheran Church, Asbury Park. A new Möller two-manual organ was recently installed in the church.

After the business meeting the organists became singers for the evening and spent an amusing and enjoyable time singing favorite anthems, played and directed by the members who brought them. Refreshments were served by the host, Arthur Reines.

Monday evening, April 27, the chapter will sponsor a hymn festival by combined senior choirs in St. Luke's Methodist Church, Long Branch, of which Mrs. Virginia Parslow is organist.

In May there will be a junior choir festival under the direction of Mrs. Everett Antonides. The combined choirs number considerably over 100 voices.

MRS. FRED HALL, Registrar.

#### Pasadena and Valley Districts.

A program of choir and organ music was enjoyed by members and friends of the Pasadena Chapter March 9 at the First Congregational Church, Sierra Madre. Verdell Thompson of the Washington Methodist Church, Pasadena, played: "Gloria in Excelsis," Julius Harrison; "Jesus, Joy of Man's Desiring," Bach-Grace; Pastorale, Rogers. Catherine Kirk directed and accompanied the church choirs in several numbers and played the Toccata in C major, Bach. Miss F. Marion Clarke, M.A., of Pasadena played the following numbers: "Vision," Rheinberger; Pastorale in A (Sonata 1), Guilman; Adagio and Allegro ma non Presto, Second Concerto, in B flat, Handel; Toccata in C minor (Gothic Suite), Boellmann.

It was a very enjoyable evening, not forgetting to mention the excellent dinner preceding the program.

CLEMENTINE E. GUENTHER.

## News of the American Guild of Organists—Continued

Construction of Organ  
Shown in Moving Picture  
at Meeting in Detroit

The Eastern Michigan Chapter had a fine meeting and dinner Feb. 17 at Salem Lutheran Church, Detroit, where William Fishwick is organist. Plans for the regional convention in June were debated in detail and amended. Moving pictures of the construction and manufacture of a Schantz organ were shown and described by Paul S. Schantz of Orrville, Ohio. Then the Schantz organ was demonstrated in the church by Ernest Kossov and William Fishwick, our host. Mr. Kossov played the following numbers: "Lord, Hear the Voice of My Complaint" and Prelude and Fugue in E minor (Cathedral), Bach; Adagio from Third Sonata, in C minor, and Postlude on the Hymn "Why Wanderest Thou Sadly in Darkness," Guilman. Mr. Fishwick's talk on "Improvising," with organ illustrations, was very helpful and made it seem that improvisation is not as mysterious and difficult an art as some might think. His account of conversations with his friend Alec Templeton was interesting.

The March meeting was held March 17 at St. Columba's Episcopal Church, with Miss Caroline Ketterer as hostess. Matters pertaining to the regional convention in June were discussed and the report of the committee on nominations was presented. The program in the church consisted of the following anthems, sung by the boy choir under the direction of Jack Burton: "Lord, Thou Art God," Stainer; "Thou Wilt Keep Him," Wesley; "Breathe on Me, Breath of God," Thompson, and "From Highest Heaven," Jones. Mr. Fox played: "Clair de Lune," Karg-Elert; "Ein feste Burg," Hanff; "Vom Himmel hoch," Pachelbel, and Fugue in C major, Bach. Miss Ketterer played: Third Sonata, in C minor, Guilman; Berceuse, Dickinson, and "A Song of Gratitude," Cole.

The April 21 meeting will be held in Ann Arbor.

HELEN W. EDWARDS, Secretary.

## San Diego Honors Royal A. Brown.

The San Diego, Cal., Chapter arranged a local artist concert Monday, March 2, at the First Congregational Church. The following program was well received: Prelude and Fugue in G minor, Bach; Minuet, Scharwenka, and Gavotte, Gossec (Edyth L. James); "Walther's Prize Song," Wagner; Symphonic Piece, Clokey (Marjorie Swoboda at the piano and Hazel Scofield Walton at the organ); Toccata and Fugue in D minor, Bach; "Night," Jenkins, and Third Chorale, Franck (Jean Hervey Taylor).

Honoring Royal A. Brown, San Diego organist, the chapter entertained at a tea in the clubrooms adjoining the Spreckels organ pavilion Sunday afternoon, March 8. Mrs. Olive Requa, the dean, presided, assisted by Miss Edith Gottfried. The reception followed Mr. Brown's recital in which he played his suite, "Balboa Park," for the first time in its entirety. The composition, interpreting scenes, events and impressions of Balboa Park, was played in honor of the Guild.

IRENE MITCHELL.

## Kansas City Chapter Event.

The Kansas City Chapter had a dinner meeting March 17 at St. Paul's Episcopal Church. The chaplain, the Rev. Richard Trelease, rector of the church, spoke of his experiences with music in the church. Mr. Trelease was a choir boy at Westminster Abbey. After a short business meeting we went to the Westport Presbyterian Church, where we had our program. Mrs. Dorothy Dunphy Rowley played Bach's chorale "Kyrie, Gott, Heiliger Geist," the Andante Sostenuto from Widor's Gothic Symphony and Bach's Dorian Fugue. The choir of the Westport Church, directed by Harling Spring, sang Stainer's "O Bountiful Jesus" and "God So Loved the World," and "I Am the Vine," by James. Dr. G. P. Baity, pastor of the church, extended his greetings to the Guild. Edwin Schreiber played the Scherzo, Chorale

and Fugue from Guilman's Fifth Sonata. Miss Lavinia Bruce, organist, and Mrs. Wayne Nicholas, pianist, both of St. Joseph, Mo., played Yon's "Concerto Gregoriano."

Music-lovers of Kansas City, Mo., were once more delighted with the artistry of Virgil Fox, who gave a recital Feb. 16 at the Grand Avenue Temple under the auspices of the Kansas City Chapter. The last number, Dupre's Prelude and Fugue in G minor, was so enthusiastically received that the fugue was repeated.

HELEN HUMMEL, Registrar.

## Myron J. Roberts Heard in Lincoln.

The Lincoln Chapter joined with the First Plymouth Congregational Church of Lincoln, Neb., in presenting Myron J. Roberts in a program Sunday, Feb. 22, at 5 p. m., assisted by university students. The program was as follows: Prelude, First Symphony, Vienne, and Prelude, Corelli (Mr. Roberts); Solo Cantata, "Ach Herr, lass Deine lieben Engelein," Franz Tunder (Miss Antonette Skoda, soprano, assisted by Virginia McNeel, violinist; Virginia Clark, violinist; Evelyn Nerud, violist; Katherine Rice, cellist; Marian Percy, pianist, and Jean Knorr, organist, under the direction of Mr. Roberts); "Pax Vobiscum," Karg-Elert (Mr. Roberts). The Guild held a short business meeting before the program.

HENRIETTA SANDERSON.

## Rochester Chapter Letter.

March 16 was the date of the Rochester Chapter's first meeting of organists and choir directors. The newly-organized group of choirmasters, known officially as the Rochester Choir Directors' Association, is an enthusiastic and helpful addition to our chapter. Professor Gustave Lehmann of the Colgate-Rochester Divinity School, president of the association; Mr. Troup and Mr. Truitt, teachers in the Rochester public schools, presented the program, which took the form of a choir rehearsal. Our meeting and dinner were held in the parish-house of St. Paul's Episcopal Church. In the absence of Mr. Barrows, Mr. Berentsen, the sub-dean, presided and presented to us the Rev. Mr. Ross, the Rev. Dr. Norton, rector of St. Paul's Church, and the officers of the R.C.D.A.

The program which followed was most instructive. After Mr. Truitt gave us practical instruction in the problems of breathing and articulation, Mr. Lehmann and Mr. Troup conducted several anthems, pointing out the problems that arise in the volunteer choir and giving suggestions to overcome those difficulties.

We look forward to more of these union meetings. Later in the spring we plan to have organ recitals by visiting recitalists and about the same time one or two of our members will play organ concertos with the Rochester Civic Orchestra.

CATHARINE CROZIER,  
Corresponding Secretary.

## Ensemble Program in Indianapolis.

The Indiana Chapter is indebted to Helen Shepard, chairman of programs, for the ensemble program which was given March 10 at the McKee Chapel of the Tabernacle Presbyterian Church, Indianapolis. The first group was by the brass ensemble of the Shortridge High School band, Robert J. Schultz, director. Their numbers included the Elevation from Guilman's Mass in D flat and the well-known chorale from the "St. Matthew Passion" by Bach. The listener marveled at the perfection of the ensemble and the excellent interpretation. The second group was a harp ensemble by Mari Wagner and Mary Louise Houk. Numbers by Bach, Mozart and Salzedo were played and it was evident that these young women had mastered their art. Susan Shedd Hemingway, A.A.G.O., played a group of organ numbers by Bach, Franck, Federlein, Dickinson and Verrees. Mrs. Hemingway's numbers were played in a scholarly manner and her registrations were varied, so that one was not aware of the fact that the chapel organ was only a small two-manual.

The last group of numbers was by the Madrigal Singers of the Arsenal Technical Schools. J. Russell Paxton is the director. As we listened to the madrigals

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by

RUTH BARRETT ARNO, A.A.G.O.

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by Morley, Weelkes, Monteverdi, Gibbons, Martini and several others, written in the sixteenth century, we felt that the tastes of our own day are very inferior in comparison to the standards of the vocal part writing of the period of the madrigal. Mr. Paxton has shown his untiring devotion to the young people of "Tech" and his work in public school music is recognized as being of the highest order.

Preceding the concert the chapter was entertained at dinner in the parish-house. Paul R. Matthews, organist and choirmaster of the Tabernacle Church, was our host. Cheston L. Heath, the dean, presented Dr. and Mrs. Ewing Vale. Dr. Vale is the new minister.

ELSIE MACGREGOR, Secretary.

## Central Tennessee Meeting.

The Central Tennessee Chapter held its March meeting at the Hobson Methodist Church, Nashville, March 10, with Miss Anna Green as hostess. W. S. Haury, the dean, presided over the meeting and over the business session which followed the program. Paul L. McFerrin, organist at the First Presbyterian Church, gave a short review of musical current events; Miss Marie Hayes, organist at St. Mary's Catholic Church, presented a paper on "The Meaning of Lent," and Richard Thomasson, organist at Scarritt College and the West End Methodist Church, played a short program consisting of numbers by Bach and Karg-Elert. A social hour followed the meeting.

## Ithaca Chapter Reviews Book.

The March meeting of the Ithaca Chapter was held March 9. Dinner was served by the ladies of the Congregational Church and was followed by a meeting devoted to a review of the book "Church Music in History and Practice," by Douglas. Dr. Conrad Rawski reviewed vividly the first three chapters. Miss Louise Titcomb continued by placing emphasis on ancient responses and settings of the canticles with *fauvourdon*. Professor Richard Gore reviewed the last third of the book, which deals with music, especially hymns, since the Reformation. A general discussion followed.

The next meeting is to be held Friday evening, April 17, at the First Presbyterian Church, with Dr. Hugh A. Moran, Ph.D., as guest speaker.

HAROLD O'DANIELS, Secretary.

## Racine, Wis., Chapter Meets.

The Racine Chapter held its monthly meeting Feb. 22 at Sacred Heart parish. Invitations were sent to a number of organists in the city and several responded. The business session was held in the music studio. Since two of the members had attended the Bonnet organ class Feb. 18 in Evanston, a report of it was given and discussed. Copies of the catalogue of the Catholic choirmaster correspondence course were distributed. After the meeting the following program was given in church: Three Gregorian Chant numbers ("Invocation to the Sacred Heart," "Inviolata" and "Attende Domine") and "Ave Verum," Guilman; "Salve Regina," M. Hiermer, O.S.B., and "To Christ the King," Sister M. Rafael, B.V.M. This was rendered by the Sacred Heart choir, under the direction of Sister M. Marian, O.P. The Rev. Mr. Waleske, curate of the parish, delivered an address on church

music. The program closed with Benediction of the Blessed Sacrament by Father Waleske. A Washington Day luncheon was served in the parish hall.

SISTER M. SERAPHICA, O.P., Secretary.

## Myers Plays for Louisville Chapter.

Harry William Myers was presented in a recital March 10 by the Louisville Chapter at the Broadway Baptist Church, where Mr. Myers is organist. The interesting and varied program, complete with informative notes, was made up of works of famous composers from the time of Bach to that of Vienne. The recitalist displayed an intelligent understanding of his instrument, as evidenced in his judicious registration. Especially delightful were his interpretations of the delicate "Noel sur les Flutes" by d'Aquin, the descriptive "The Squirrel," by Weaver, and the brilliant "Carillon" by Vienne. The complete program was as follows: Prelude and Fugue in E minor, Bach; Air, Handel; "Noel sur les Flutes," d'Aquin; Gavotta, Camidge; Passacaglia, Edmondson; "The Squirrel," Weaver; "Piece Heroique," Franck; "Romance sans Paroles," Bonnet; "Rhapsodie Catalane," Bonnet; Arabesque, Vienne; "Carillon," Vienne.

CHARLOTTE L. WATSON,  
Corresponding Secretary.

## Wilkes-Barre Chapter.

The Wilkes-Barre Chapter presented Thomas Curtis of the Scranton Chapter in a recital at the Kingston Presbyterian Church March 2. The following program was heard by a most appreciative audience: Toccata on "O Filii et Filiae," Farnam; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Trio in E flat, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Prelude and Fugue in D major, Bach; Andante Cantabile, Tschaiakowsky; "Variations de Concert," Bonnet; Sketch in F minor, Schumann; Andante Cantabile, James; "The Squirrel," Weaver; "Tu es Petra," Mulet.

A short business meeting was held March 16 at Marion Wallace's studio.

Another of our members, Rexford Reid, has been inducted into the United States army. Mr. Reid was a teacher of piano and organ at the Staunton School for the Deaf and Blind.

DOROTHY TURNER, Secretary.

## Tulsa Regional Convention Off.

The Oklahoma Chapter held its monthly meeting March 9 in the new church-house of Trinity Episcopal Church, Tulsa. Marie M. Hine, the dean, brought before the chapter for discussion the regional convention scheduled to be held in Tulsa in April. She had written early in the year to the deans of the five chapters in Texas, Oklahoma and Kansas and the replies she received relative to attendance were of such a discouraging nature that it was voted to postpone the convention. As the next national convention is due in 1943, the Tulsa regional convention should take place in 1944.

The feature of the evening was a demonstration of organ registration by Paul N. Haggard. Mr. Haggard used as illustrations Technichord records of "Studies in Organ Tone," with explanations by G. Donald Harrison.

JOHN KNOWLES WEAVER, Sub-dean.

News of the American Guild of Organists—Continued

Annual Dinner in Macon, Ga.

A round-table discussion of music suitable for church services by organists and ministers followed the dinner meeting of the Macon Chapter at the Baconsfield Clubhouse, Macon, Ga., Feb. 10. The dinner was the annual one in honor of the ministers of the city and the new members.

Mrs. Albert Jelks led the discussion. Roy Domingos, dean of the chapter, presided over the program, which included the invocation by Dr. J. E. Sammons and songs by Mrs. Preston Powell, a newcomer to Macon, whose husband, Lieutenant Powell, is stationed at Camp Wheeler, and by Ronald Cox of the Wesleyan Conservatory. Mr. Domingos accompanied Mrs. Powell and Mrs. Jelks accompanied Mr. Cox.

Mrs. Hal King was in charge of the dinner arrangements. Tables were decorated with white candles, red berries, smilax and narcissi and flags were on the place cards.

New members are Miss Margaret Swain of Fitzgerald, Herbert Herrington, Miss Lila May Chapman, Fisher Craft, Mrs. Margaret Evans Smith of Monticello and Macon.

At the March meeting of the Macon Chapter Carl M. Relyea gave a recital on the Wesleyan Conservatory organ. Guild members and their guests were delighted with the performance and lingered after the program to talk to the organist and to hear him repeat some of the numbers on the program. His renditions of Bach's Pastorale and Max Reger's "Benedictus" were liked so much that he repeated both numbers at the insistence of the other organists.

Mr. Relyea is former organist of the Morrow Memorial Church in Maplewood, N. J., and is a member of the Central New Jersey Chapter of the Guild. At present he is stationed at Camp Wheeler in Macon.

Mr. Relyea gave some interesting facts concerning Louis Marchand before playing Marchand's "Dialogue" as the opening number. That was followed by the Bach. Then he played as one group Parry's Chorale Prelude on "Martyrdom" and Max Reger's "Benedictus" and "Seelenbräutigam." The program was concluded with the brilliant Toccata on "Vom Himmel hoch" by Garth Edmundson.

DOROTHY SIMMONS.

Illinois Chapter.

Contemporary choir music was discussed at a forum meeting of the Illinois Chapter March 9 in the Lyon & Healy concert hall, Chicago. Don Malin, head of the choral music department of Lyon & Healy's, played and analyzed a number of choral works, pointing out especially how many are based on old hymns. A general discussion period followed. It was decided that one question regarding the Guild examinations was to be discussed at each forum meeting.

WILBUR HELD, Registrar.

March Program of York Chapter.

The monthly meeting of the York Chapter was held March 17 in the Heidelberg Reformed Church, York, Pa. A recital was played by Professor A. Norman Lindsay, Jr., minister of music at Christ Lutheran Church. He was assisted by his father, A. Norman Lindsay, Sr., who sang several selections. The organ is one of the large instruments in the city, having forty speaking stops, including harp and chimes. It is a three-manual with an echo organ in the rear of the church.

The following program was presented: Toccata in F major, Bach; Cantabile, Loret; "Echo," Yon; baritone solo, "Forever with the Lord," Gounod; Grand Chorus, Guilment; "Christe Redemptor," Matthews; baritone solo, "Lord God of Abraham," from "Elijah," Mendelssohn; "At Sundown," Maitland.

After the program a short business meeting was held at the Old York House, at which time the members celebrated St. Patrick's Day. Announcements were made of the annual Lenten recitals at St. Matthew's Lutheran Church, Hanover, J. Herbert Springer, organist, and of the series given annually at St. John's Episcopal Church, York, featuring Charles

BE SURE TO REGISTER EARLY FOR GUILD EXAMINATIONS

All those who plan to take the associateship or fellowship 1942 examinations must register at the latest May 1. You register by writing the Chairman of the Examination Committee, American Guild of Organists, 630 Fifth Avenue, New York. The examination fee is \$15 for the associate and \$20 for the fellowship test. Fee must be paid at the time you register.

H. Baker, organist of the First Methodist Church, York; Harold A. Frantz, Trinity Reformed Church, Hanover; Alfred C. Kuschwa, Cathedral of St. Stephen the Martyr, Harrisburg, and E. E. Schroeder, host organist.

S. Paul Lynerd, organist of Mount Zion Reformed Church, Spring Grove, gave a recital in Christ Lutheran Church, Harrisburg, Saturday afternoon, March 14.

Donald H. Pfaff related to the members his experiences attending many recitals and concerts in various churches of New York City while there.

WILLIAM G. N. FUHRMAN, Secretary.

Events in Harrisburg, Pa.

The Harrisburg Chapter has enjoyed two fine programs recently. The first was a two-piano recital Feb. 17 at the apartment of Dr. Harry Rhein. The program included the Grand Aria, by Demarest, and Allegro Brillante, Low, played by Laura Zimmerman and Mrs. L. P. Jenkins; the Sonata in C major, Haydn, played by Mrs. Andrew Keeley and Arnold S. Bowman; Gavotte in B minor, Bach; "Little Windmills," Couperin; "Sheep May Safely Graze," Grainger-Bach, and Waltz in D flat, Chopin, played by Ella Mae Foreman and Sara K. Spotts, and Minuet, Bizet; Paraphrase on a Rodant Theme, Gest, and "Rondo Brillante," Schubert, played by Mrs. John R. Henry and Mrs. A. L. Ellis.

Miss Irene Bressler made appropriate valentine programs and we had a valentine box. Mrs. Marshall Brown and Dr. Rhein served refreshments.

The second event took place March 3 at the Fourth Reformed Church. It was an organ recital open to the public. The program was as follows: "Entrata" and Bourree, Karg-Elert, and Prelude, Fugue and Variation, Franck, played by Mrs. Alfred Ellis; Scherzo from Second Suite, Rogers; "Meditation a Sainte Clotilde," James, and "The Squirrel," Weaver, played by Lester T. Etter; "Benedictus," Reger, and Chorale Improvisation, "O Filii et Filiae," Verrees, played by Mrs. Helen Huntzinger, and Prelude and Fugue in E minor, Bach, and Allegro Appassionato (Fifth Sonata), Guilment, played by Arnold S. Bowman.

MRS. J. L. STEELE, Secretary.

Alabama Chapter.

The Alabama Chapter presented Thomas H. Webber, Jr., A.A.G.O., of Memphis, Tenn., in a recital March 10 at the Independent Presbyterian Church of Birmingham. The program was brilliantly played, displaying fine technical ability and musical interpretation.

The monthly meeting for March was held at the McCoy Memorial Church with Paul Reynolds, choirmaster, and Frank Johnson, organist, illustrating. The chapter was to meet for dinner at Birmingham-Southern College beforehand.

MINNIE McNEILL CARR, Dean.

Organ-Piano Recital in St. Petersburg.

Members of the St. Petersburg, Fla., branch heard for their March console program an organ and piano duo recital, given at the First Congregational Church on the afternoon of March 15 by Mrs. Charlotte Pratt Weeks, dean of the Florida Chapter, and Miss Helen McClellan, regent of the St. Petersburg branch, who played: "Jesu, Joy of Man's Desiring," Bach; Solfegietto, Karl Philipp Emanuel Bach; Gavotta, Martini; Nocturne, Raff (Mrs. Weeks, organ; Miss McClellan, piano); "Danse Macabre," Saint-Saens

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Biggs, Richard Keys	Carillon (O Filii et Filiae).....	.60
Biggs, Richard Keys	Grand Chorus on Credo No. III.....	.50
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Elmore, Robert	Night Song.....	.60
Elmore, Robert	Retrospection.....	.60
McKay, George Frederick	Three Miniatures (1. Chorale. 2. Aubade. 3. Noel).....	.75
Saxton, Stanley E.	Song of the Lonely Njeri.....	.50
Shure, R. Deane	Old Damascus Chant.....	.60
Shure, R. Deane	Waldenwoods.....	.60

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(organ duet); Dialogue and Scherzo, Symphonic Poem, Clokey; "To a Mountain Stream," McClellan; "Turkey in the Straw," arranged by Guion (Miss McClellan, organ; Mrs. Weeks, piano); Festal Chorale, Janssen.

EDWIN A. LEONHARD, Secretary.

Waterloo, Iowa, Meeting.

The March meeting of the Waterloo Chapter was held in the First Evangelical Church, Waterloo, Iowa, March 17. The study on Guild examinations was conducted by the dean, the Rev. Gerhard Bunge, A.A.G.O., and then a program was given by members of the chapter, those playing being Miss Lucille Schmidt, organist First Evangelical; Miss Loretta Maley, St. Joseph's Catholic Church; Mrs. George Feely, First Lutheran Church, and Mrs. Ellen L. Parrott, Christ Episcopal Church.

A discussion of the composer Bonnet was led by Mrs. George Jones of the Independence Immanuel Lutheran Church.

MRS. ADELAIDE E. ALTLAND,  
Secretary and Registrar.

CHARLES F. BOEHM'S RECITALS AT FORT EUSTIS BROADCAST

Charles F. Boehm's organ programs from Steele Chapel, Fort Eustis, Va., are broadcast regularly over WGH and WLPM. Mr. Boehm, organist and chaplain's assistant of the Seventh Battalion, has been presenting a series of half-hour recitals since February every second Sunday afternoon from 3.30 to 4.

Before going into the army Mr. Boehm was organist and choirmaster of Emanuel Lutheran Church, Corona, L. I., N. Y., where he has given many recitals.

Two of his latest programs consisted of the following numbers: Serenade, Widor; "Chanson Triste," Tschaiakowsky; Pastorale from Miniature Suite, Rogers; "All Men Must Die" and "By the Waters of Babylon," Bach; Melody, Matthews; "Calm as the Night," Bohm; March, Roberts; "Salut d'Amour," Elgar; "A Dream," Bartlett; Berceuse, Kinder; Offertory in F minor, Salome; "A Cheerful Fire" and "Grandfather's Wooden Leg," from "Fireside Fancies," Clokey; Medi-

tation, Massenet; "Marche Romaine," Gounod; "Jesu, Joy of Man's Desiring," Bach; "Prayer," Humperdinck.

Sunday, April 12, Mr. Boehm will give a recital at Trinity Lutheran Church, Newport News, Va.

PROGRAM AT U. OF C. APRIL 21 BY HARRISON M. WILD CLUB

A program of interest will be given at the University of Chicago Chapel Tuesday evening, April 21, at which time the Harrison Wild Organ Club will present Miss Alice R. Deal, Lester W. Groom and Allen W. Bogen in organ numbers. Members of the Apollo Musical Club will sing two choral groups under the direction of Edgar Nelson.

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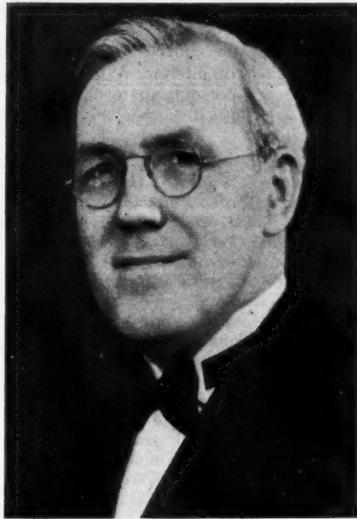
The Ernest M. Skinner & Son Company has been commissioned to make extensive additions to the organ in the historic Bruton Parish Church, Williamsburg, Va., the restored eighteenth century capital of the old Virginia colony. At the same time the instrument has been redesigned according to plans made in consultation with Dr. David McK. Williams of St. Bartholomew's Church, New York, and Mrs. Iona Burrows Jones, organist of the Bruton Parish Church. The three-manual of twenty-five speaking stops is being enlarged into one of some forty ranks of pipes. The Samuel Green eighteenth century organ, which is playable from the console of the modern instrument, will be kept intact.

Unusual features in Mr. Skinner's scheme include the use of both a 4-ft. octave and a 4-ft. principal among ten stops in the great. This, in conjunction with their relationship to the diapasons, is a new development by the builder. The swell and choir 4-ft. flutes also are of a radically new type, calculated to blend with any color, including the reeds.

The resources of the organ are disclosed in the following stop specification:

- GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Principal Flute, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Chimes, 25 tubes.
- SWELL ORGAN.**  
Echo Lieblich, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Kleine Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Cornet, 4 ranks, 244 pipes.  
French Trumpet, 16 ft., 73 pipes.  
Trumpet (English), 8 ft., 73 pipes.  
Clarion (English), 4 ft., 73 pipes.  
Cor d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp and Celesta.  
Tremolo.
- CHOIR ORGAN.**  
Viol d'Orchestre, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 pipes.  
Viol Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
French Horn, 8 ft., 61 pipes.  
English Horn, 8 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Harp (from Choir).
- PEDAL ORGAN.**  
Sub Bass, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft.  
Octave, 8 ft., 12 pipes.  
Principal, 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft.  
Quinte, 5 1/2 ft.  
Fifteenth, 4 ft.  
Mixture, 5 ranks.  
Trombone, 16 ft.  
Trumpet (Swell), 16 ft.  
Tromba, 8 ft.  
Chimes.

**MATTHEW N. LUNDQUIST**



**MATTHEW NATHANAEL LUNDQUIST**, professor and director of music at Niagara University, Niagara Falls, N. Y., organist, composer and choral conductor, has to his credit a large number of compositions, principally motets and anthems, upward of 100 of which are in the catalogues of the most prominent publishers of America, both in the East and the West. His "Chorale Motets," based on famous chorales, are known as among his best work. He has specialized in a *cappella* choir music, but three important works for orchestra—two symphonies and an orchestral suite—are published by E. F. Kalmus.

Dr. Lundquist is a native of Minnesota. His father was a clergyman of the State Church of Sweden. Early music study was pursued in St. Paul under Peter Johnson, at one time dean of music at Augustana College, Rock Island, Ill. Mr. Lundquist earned the degree of bachelor of arts at Broadview College, La Grange, Ill. At the same time he studied at the

Chicago Musical College, principally with Hans von Schiller. He received the degree of bachelor of music at Combs College of Music, Philadelphia. Two years were spent at Harvard University as a graduate student. Then Mr. Lundquist studied for several years with Dr. Percy Goetschius. He earned the degree of master of arts at St. Bonaventure College, Olean, N. Y., and the degree of doctor of music at the Chicago College of Music, studying principally with Louis Victor Saar.

Dr. Lundquist has served on the faculties at several American colleges and universities. He was professor of music at Taylor University (Indiana), Susquehanna University (Pennsylvania), Muskingum College (Ohio), Gustavus Adolphus College (Minnesota), Blue Mountain College (Mississippi), the Chicago College of Music (Illinois), Hartwick College (New York) and Salem College (West Virginia) before going to Niagara University.

**STEUTERMAN'S CHOIR GIVES  
ORATORIOS WITH ORCHESTRA**

The mixed choir of fifty voices of Calvary Episcopal Church, Memphis, Tenn., presented Dubois' "The Seven Last Words of Christ," Gounod's "Gallia," Schubert's "The Omnipotence" and Cesar Franck's "150th Psalm" on Sunday evening, Feb. 15, under the direction of Adolph Steuterman, F.A.G.O., organist and choirmaster. The choir was assisted by an orchestra of professional musicians, including harp and organ. This was the forty-seventh oratorio presentation at Calvary Church with orchestra under Mr. Steuterman's direction. The church was filled.

The Calvary choir gives its third annual performance of Bach's "St. Matthew Passion" on Palm Sunday night, March 29. For this occasion the choir was to be divided into two choruses and assisted by an orchestra of professional musicians, with Harry J. Steuterman, brother of Adolph Steuterman and organist at Bellevue Baptist Church, at the organ. All soloists are regular members of Calvary choir.

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## THE DIAPASON

ESTABLISHED IN 1909.  
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Advertising rates on application.

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

CHICAGO, APRIL 1, 1942

### His Memory and His Work Live

Half a hundred Chicago musicians—the majority of them active organists—met around the dinner table March 7 to observe the birthday of a man who left an impress on his profession that survives, though he passed from this earth thirteen years ago. The dinner was an event arranged by the Harrison M. Wild Organ Club, an organization that grew out of the affectionate regard in which his disciples have held this man. During the forty years in which he labored as organist, teacher and conductor in Chicago he was the preceptor of a very large number of men and women who have passed a fine tradition on to another generation. As an example of how his work lives on it may be mentioned that five in succession among recent recitals in the Friday noon series at Kimball Hall—the principal A.G.O. activity in Chicago this season—from Feb. 13 to March 13 inclusive—were played by former pupils of Harrison Wild.

There is no doubt of the influence of Mr. Wild on organ music of the generation; what is even more pleasant to contemplate is the way in which his sincerity, frankness and genuine interest in those he taught kindled a devotion that will not die. None of this regard was won through flattery. Mr. Wild was a severe taskmaster, as his pupils and the choruses which he conducted have testified. He had only sarcasm for anything that smattered of bluff or self-advertising. Some who did not know him well or who did not try to conform with the standards on which he insisted may even have considered him cold; those, however, who were serious always found him kind and self-sacrificing in his generosity.

There is deep satisfaction in realizing that the fruits of real worth—musical and personal—are so enduring and make a man's memory revered years after his life has come to a close.

### A Plan That Should Be Copied

An excellent example of what a church can do to make its music more interesting, more intelligible and more enjoyable to the congregation is offered at the First Baptist of Pittsburgh. The church calendar recognizes the importance of its music by publishing every week notes in which the compositions played and sung are made more familiar to the worshipers through historical and analytical comment. For example, on the Sunday before Thanksgiving the paragraph on the organ music played by Alan Floyd was introduced in this manner:

The organ numbers are all based on Thanksgiving themes. Mr. Floyd will play his own "Thanksgiving in Netherlands"; he tells us this is a free fantasia on hymn 22. Johann Sebastian Bach's Chorale Prelude "Nun danket Alle Gott" ("Now Thank We All Our God") will be used as a postlude in the morning. The evening organ prelude, "Prayer of Thanksgiving,"

is another adaptation of hymn 22, "We Gather Together." The composer, Margrethe Hokanson, is prominent in musical circles in Duluth, Minn.

Describing the organ numbers for the communion service Feb. 1 the congregation is told:

The organ prelude to our communion service is taken from the "Symphony of the Mystic Fire," composed in 1926 by the French impressionist Paul de Maleingreau. The symphony is in three movements: 1. "Images" (soldiers of Christ, doctors, martyrs); 2. "Rhythms" (virgins, angels, hermits, travelers); 3. "Nombres" (Lamb of God, Fountain of Goodness, joy). The postlude, "O Sacred Head Now Wounded," is the only composition for organ by Johann Kuhnau (1660-1722), famed as the creator of the sonata and probably the first composer to write descriptive (program) music. The offertory anthem, "O Taste and See How Gracious the Lord Is," is a graceful setting of the Thirty-fourth Psalm by James H. Rogers, eminent American composer.

Then on the folder for Feb. 15 we read:

The music of the morning service is commemorative and fitting to the occasion of Lincoln's birthday. As a prelude Mr. Floyd will play his own "Anno Domini 1865," published by J. Fischer & Bro., New York. The postlude, "Benediction," by Sigfrid Karg-Elert, is a composition of great beauty, reflecting an atmosphere of religious exaltation. Pittsburgh composer Alfred Johnson's splendid anthem, "A Prayer for Peace" follows the Scripture lesson. At the offertory the famed "Recessional" will be sung. You will no doubt recall that Reginald DeKoven composed the music for this stirring poem by Rudyard Kipling.

For some time this large church has followed the custom described, making it evident that the pastor, the Rev. Bernard C. Clausen, D.D., realizes the value of the music in the service and is so broadminded as to desire to lay the same stress on it that he places on the sermon and on the activities of the parish. The layman attending the services at the First Baptist Church of Pittsburgh who lacks knowledge of church music is helped immensely when he has before him a paragraph or two making him acquainted with every anthem and organ composition to which he listens. As Mr. Floyd points out, the music notes also give him an opportunity to tell about the guest organists who are invited to play at evening services.

There are thousands of organists who would be pleased and benefited in their work if the custom of this Pittsburgh church were adopted generally.

### Congratulating a Noted Scot

American organists join with those of Great Britain in congratulating R. G. Hailing, the distinguished Scottish organist, on the completion of fifty years of service as a church organist. Mr. Hailing began his career on the organ bench Jan. 1, 1892, at the age of 15 years, when he was appointed organist of Lothian Road Church, Edinburgh. His appointments since that time have been at St. Bernard's Parish Church, Edinburgh; St. Andrew's, Newhaven, and at the Craiglockhart Parish Church, Edinburgh, where he still attends to his duties regularly. The only interruption in his professional work came from 1916 to 1919, when he served in the army. After the world war he retired with the rank of lieutenant. Mr. Hailing's compositions form an imposing list and a number of them have been published in the United States by the H. W. Gray Company. They appear frequently on American recital programs. Mr. Hailing writes that he has made many good friends on this side of the Atlantic through THE DIAPASON, of which he has been a reader for many years.

### King Carol's Supposed Gift

In a recent issue THE DIAPASON reprinted a press dispatch that appeared in newspapers throughout the land, telling of the supposed munificence of ex-King Carol of Rumania, now a resident of Mexico. As an expression of gratitude

to the land that gave him refuge the one-time king was said to have presented an organ to a church in the town in which he was living. One of our readers, H. J. Winterton of Muskogee, Okla., wrote to the pastor of the church and received a reply which is of interest. What he says is definite and not difficult to understand, though not clothed in perfect English. He writes:

Prudencio Lara Bustos Parroquia de San Francisco, Pachuca, Hgo. Jan. 13nd, 1942.—Mr. H. J. Winterton, Muskogee, Oklahoma U.S.A. Dear Sir:—I have just received your favor of 7nd inst. and I answer you at earliest possible date.

There are few news as deceitful as this, because never the King Carol of Rumania has gave no organ to my church. Are—witnesses all inhabitants of this city,—I don know whow would be the lying which made to publish this notice in the Newspapers of this Country and that, perhaps, to obtain the kindness of the Monarch.

Excuse me I dou not send you no views of this Temple because he has not interest neither historical nor architectural.

Very truly,

THE PARSON,

PBRO. PRUDENCIO LARA BUSTOS.

So much for King Carol and his generosity. The record now should stand apparently correct.

### Priorities . . .

[An editorial in *The Musical Forecase*, Pittsburgh.]

In a very instructive and fairminded article last month in THE DIAPASON, official publication of the American Guild of Organists, the Hymn Society of America, etc., there is a "hue and cry" against late restrictions on tin used in the craft of organ building. We hardly thought priorities regulations would get around to this kind of all instruments, or maybe there are those who think they should have arrived there first; but we in music do not lack sympathy with this outcry, or with anything that attempts to defend the work and scope of this sublime instrument. Not that we would yield one little grain of patriotism or willingness to cooperate with national defense to selfish demand for anything even so precious as the organ, if that were the issue.

Walter Holtkamp, president of the Associated Organ Builders of America, said "the amount of tin, lead, zinc, copper, silver, etc., used in the building of organs is infinitesimal compared to national consumption, and the small saving in materials resulting from cessation of organ building would be vastly out of proportion to larger cultural losses. Organ builders, too, are artisans, not gifted along production lines, their plants are small—less than twenty in number, all told—they could not readily shift over and tool up for war production \* \* \* etc., etc., etc." So it would seem from this quotation of Mr. Holtkamp's that this restriction on metals for organ building is hardly necessary or worthwhile, either actually or comparatively, according to agreed opinion of organists and organ builders.

We hope impending efforts to convince Uncle Sam of this will meet with broadest consideration. The organ, as we know, is used chiefly in the work of education and religion, and means so much to moral defense and uplift that we cannot afford to curtail its usefulness and prestige.

### Letters to the Editor

#### Patriotic Marching Songs Wanted.

New York, Feb. 9, 1942.—Dear Mr. Gruenstein: What this country wants on the good radio programs is a series of fine patriotic marching songs that will quicken the blood of every loyal American.

May I suggest that every organist or his better half write to a favorite radio program and request such stirring marching songs by soloists or choruses or instruments alone.

Why not open organ recitals with such a march?

Let me congratulate you on the fine paper you are continuing to deliver to us in spite of these trying times.

Sincerely,  
RUSSELL S. GILBERT.

#### Time to Salvage Church Junk.

Nyack, N. Y., Feb. 19, 1942.—Dear Mr. Gruenstein: Now that the war effort

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

TWENTY-FIVE YEARS AGO THE following events were recorded in the April, 1917, issue—

Edward Kreiser, an organist of national prominence, was shot and killed by his wife March 3 at their home in Kansas City, Mo. The act was committed in a fit of jealousy, it was asserted. Mr. Kreiser at the time of his death was organist and director at the large Independence Boulevard Christian Church.

Dr. William C. Carl's twenty-fifth anniversary as organist of the First Presbyterian Church of New York City was marked by a celebration covering three days.

The Reuter-Schwarz Organ Company was incorporated in Illinois and was building a factory at Trenton, Ill. Out of this concern grew the present Reuter Organ Company of Lawrence, Kan.

Edwin H. Lemare, the English organist formerly at Carnegie Music Hall, Pittsburgh, was appointed municipal organist of San Francisco, to preside over the large Austin organ at the City Auditorium.

A four-manual Skinner organ was dedicated in Emmanuel Episcopal Church, Cleveland, Feb. 20, with Henry F. Anderson at the console.

TEN YEARS AGO THE FOLLOWING news was placed on record in the April, 1932, issue of THE DIAPASON—

Charles H. Doersam, F.A.G.O., was nominated for warden of the American Guild of Organists.

A four-manual organ for the new Y. M.C.A. in Jerusalem was under construction at the factory of the Austin Organ Company in Hartford, Conn.

Of outstanding importance among organs under construction was a large Aeolian-Skinner four-manual for the new East Liberty Presbyterian Church, Pittsburgh, Pa.

Seth Bingham described for the benefit of readers of THE DIAPASON the great new organ in Westminster Cathedral, London, built by Henry Willis & Sons.

Mrs. Bruce S. Keator died Feb. 29 at her home in New York City. She was organist of St. Andrew's Methodist Church and previously of the Methodist Church of Asbury Park, N. J., and had been a leader in the activities of various organizations, one of them the National Association of Organists.

More than 200 persons, including fellow organists, former pupils, clergymen and members of his church attended a dinner March 17 at the Hotel Brevoort in New York to mark the fortieth anniversary of Dr. William C. Carl's incumbency at the First Presbyterian Church.

Dr. Harold W. Thompson, then on the faculty of the New York State Teachers' College in Albany and then as now a contributor to THE DIAPASON, was honored by election to membership in the Royal Society of Edinburgh in recognition of his research work in Scottish literature.

requires the salvaging of all metals, as well as many other materials, the organ man has a chance to help. The service man particularly, who is as much at home in the church cellar as among the pipes, knows all about the old furnace parts, radiators, water motors, rocking shafts, hand pumping wheels and other heavy iron reposing in and about the church, and a suggestion plus a helping hand to the sexton should get a lot of this stuff nearer to the melting pot than at present. In the shop, too, most builders can find plenty of junk. We recently parted with three-quarters of a ton of iron bellows weights without any sacrifice and lesser amounts of salvage in all categories.

ARTHUR L. FENTON.

#### One Composer to Each Sunday.

At the Bellevue Presbyterian Church in Pittsburgh Thornton La Moree Wilcox, organist and choirmaster, has devoted each of a number of Sundays to playing as his preludes works of one composer. Compositions of Josef Rheinberger were played Feb. 15, of J. Frank Fry-singer Feb. 22, of Robert L. Bedell Feb. 8 and of Gaston M. Dethier Feb. 1.

## THE FREE LANCE

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

An interesting and valuable appreciation of the life and work of Lowell Mason written by his grandson, Henry Lowell Mason, and published by the Hymn Society of America, does not specifically direct attention to Mason's work as a composer. From my days as a "cub organist" I had noted the name "L. Mason" in the old "Songs for the Sanctuary" (1870); the name appeared thirty-nine times, sometimes as "L. Mason, arr." He had a formidable rival in J. P. Holbrook, who claimed thirty-seven tunes. In this connection I would like to point out that while Holbrook's tunes or arrangements have pretty well disappeared from hymnals, Lowell Mason to a considerable degree retains his place—indeed, one tune of his has a marked preeminence over all other American tunes.

Henry L. Mason credits Lowell Mason with "several hundred hymn-tunes"; my card index gives the names of about 125 tunes; I have made no attempt to add to that number. The earlier ones date from about 1824 and extend to 1832; later ones run as late as 1860. Mason made eleven collections (in some of them assisted by George J. Webb)—"The Boston Handel and Haydn Society Collection" (1822), "The Choir" (1832), "The Boston Academy Collection" (1835), "The Modern Psalmist" (1839), "Carmina Sacra" (1840), "The Psalter" (1845), "National Psalmist" (1845, with George J. Webb), "Cantica Laudis" (1852, with G. J. Webb), "The Hallelujah" (1854). There were also "New Carmina Sacra" (1850) and "New Cantica Laudis" (?). This list of collections I get from "The Hallelujah." The public libraries of our large cities should have a good proportion of these titles for the use of students. I recommend careful study of the prefaces of these eleven volumes.

Lowell Mason's music is free from the errors of harmony that we find in the music of the Billings era; his tunes are well made and he is very careful that his melodies speak the words effectively and without false verbal accents; his compositions are the work of a man who, without rising to any great height, always did his best—and a very good best it was.

A moment ago I intimated that one tune by Lowell Mason takes rank over the other tunes written by Americans. This is his "Missionary Hymn" (often called "Heber" in Great Britain), perhaps the best-known of them all. The reason I give "Missionary Hymn" this primacy is because it is the only tune by an American found in the better English hymnals, such as "Church Hymns," edited (1874) by Arthur Sullivan; "Bristol Tune Book," 1882; "Worship Music," 1905; "Hymns Ancient and Modern," 1909 and 1924; "The Church Hymnary," 1927; "Baptist Hymnal," 1933; "English Hymnal," 1933; "Methodist Hymnbook," 1933; other references are possible.

James T. Lightwood, a British authority on hymn-tunes, in reviewing my "Early New England Psalmody" for *The Choir*, states that other Americans are represented in some of the hymnals I have named in the preceding paragraph. Yes, it is true that some of these hymnals, in appendices, include some of the Moody and Sankey American revival tunes; the "English Hymnal" (1933), the aristocrat among British collections, has a tune by Sankey in its appendix. But a few revival tunes do not occupy the honored place in the body of the hymnals accorded to "Missionary Hymn."

The *Santa Barbara News-Press* has made the discovery that L. Mason was a hymn writer. I quote: "Sunday in St. Peter's Church, Santa Maria, special tribute will be paid to Lowell Mason, early-day composer of well-known hymns." The reporter goes on to particularize Ray Palmer's "My Faith Looks Up to Thee," John Fawcett's "Blest Be the Tie That Binds," Sarah Flower Adams' "Nearer, My God, to Thee" and Bishop Heber's "From Greenland's Icy Mountains" as hymns written by L. Mason! Well, there are still people who

somehow cannot distinguish between "hymn," a sacred lyric, and "hymn-tune," the music to which the sacred lyric is sung.

We musicians are by no means blameless in this matter of confusing the functions of hymn and hymn-tune; for a large proportion of the time I was organist and choirmaster at Wellesley College it never occurred to me in making out the service list to add the name of the writer of the words, although I was punctilious in never failing to give that of the composer of the music. A peculiarly exasperating misuse of the word "hymn" when tune is plainly meant is in Novello's advertisement of Edward Walker's "Ten Preludes for the Organ" in *The Choir* of August, 1941; it runs this way:

The charm of these chorale preludes is not lessened by the fact that they are based on unfamiliar tunes. The hymns are given at the head of each prelude and may be played beforehand.

For nearly two years I have had in my note-book a cutting from an article by Herbert Westerby on the German chorale. Westerby is an able man and presents a point of view somewhat opposed to the increasing use of the Reformation chorale in American hymnals. Our hymnals are including a larger proportion of them year by year; it will be interesting to see whether the new Episcopal hymnal will illustrate the tendency.

But to return to Westerby. He says: It has been said that art is international—and so it is, within certain limits. Sidney Dart affirms that art knows no frontiers, but it is equally true that the inspiration of all supreme artists is intensely national. We should cultivate the music of all nationalities, if only for the sake of contrast and artistic enlightenment; practical or business aspects, however, have to be considered. Foreign music of all descriptions has been well pushed in Britain, but the converse is not true. There is the question of reciprocity: one does not find in Germany that they have adopted our old psalm-tunes or hymn-tunes of the revival or part-song type, or indeed any. On the other hand, we find in our standard hymn and tune books many Lutheran chorales; it may be said that these were introduced as a counterblast to the revival and part-song type of tune. If, however, they were sung here as they are in Germany and in Lutheran churches in Britain, it is doubtful if they would have obtained a footing. They are not really suited to our Anglican and non-conformist church worship, which demands rhythm and vitality in congregational song.

It is always worth while to read with some care the pages of THE DIAPASON giving reports of the A.G.O. chapters for a month, and to spend enough time on the programs-of-recitals pages to see what is being played and who is doing it. The March number gives ten series under the headings of "twilight recitals," "twilight hour of organ music," "Lenten recitals," "hour of music"; there are fifty-four organists playing the perhaps seventy-five programs. Make no mistake! These men and women who are putting their soul and many hours of laborious practice into these hours of music are public benefactors. For the everyday, garden variety organ lover the calm, steady, noble tone of a good organ has a stabilizing power over his emotions; it helps him to submit for an hour to the ministrations of a good organist, while he is comfortably housed in a not-too-brightly-lighted church. I honor these men and women who are giving time and energy to these recitals.

P.A.S. writes: "I thought this might tickle you. It is genuine." There's a monument in an English church-yard (I forget the name of the village) to a woman who—

Sewed on Sunday,  
Died on Monday.

However, she came out all right, for the epitaph goes on with a real country metaphor—

She broke the outward shell of sin  
And straight was hatched a Cherubim.

### Will Sing Sowerby's Cantata.

A performance of the Lenten cantata "Forsaken of Man," by Leo Sowerby, will be given by the choir of St. James' Episcopal Church, Chicago, under Dr. Sowerby's direction, on Good Friday evening, April 3, at 8:15. The public is invited to attend this service.

# Skinner

WILLIAM ANDERSON  
135 Courtland Avenue  
Stamford, Connecticut

My dear Mr. Skinner:

Recently you completed some changes in our organ, which you built for us in 1918. It is surprising how little you found it necessary to do in order to raise the brilliance. Rightly, a start was made with the pedal organ in making it more definite through the addition of metal Diapasons, 16', 8' and 4'. Also an 8' Tuba, 4' Clarion, crowned by a glorious 5-rank Mixture.

On the Swell manual more "bite" was achieved by adding a second 4' Principal and 4' Clarion. With the revoicing of the Cornopean into a keen Trumpet and the addition of a fine four-rank Mixture, an amazing change was wrought. It is no longer necessary to use the Coupler Sw. to Gt. 4' in order to get brilliance. The delightful Mixture of the Swell is not only telling in full organ, but is so beautifully voiced that it can be used in many ingenious ways with the softer stops, particularly the Oboe. You have obviously enhanced the character of Mixture work in consonance with other tonal developments.

Observing this work with us has given me an insight into the new instruments you are now building and how you have adapted your art to present-day demands. These are: more definite pedal, lighter quality Diapasons, greater prominence to 4' tone, more brilliant reeds and transparent Mixtures on all manuals and pedal.

Your organs are typically American in character, both as to voicing and mechanism; and Ernest M. Skinner is America's master builder.

Sincerely,

WILLIAM ANDERSON  
Organist and Choirmaster  
St. John's Episcopal Church  
Stamford, Connecticut

Ernest M. Skinner & Son Co.  
ORGAN HALL  
METHUEN, MASS.

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A basic characteristic of  
the Reuter Organ of yesterday,  
today, and tomorrow.

The Reuter Organ Company  
LAWRENCE, KANSAS

Builders of fine pipe organs, exclusively

# Programs of Organ Recitals of the Month

**Lillian Carpenter, New York City**—Miss Carpenter gave a recital Feb. 14 in the concert hall of the Institute of Musical Art of the Juilliard School of Music, of whose faculty she is a member. Her program consisted of these works: Prelude and Fugue in B minor, Bach; Chorale Prelude, "Allein Gott in der Höh' sei Ehr," Bach; Allegretto Giocoso from "Water Music," Handel; Second Symphony, Vienne.

Miss Carpenter gave a recital at Christ Church on Park Avenue, New York City, March 23. For this occasion she selected the following program: Prelude and Fugue in F minor, Bach; Chorale Preludes, "Da Jesus an dem Kreuze stund" and "Ich ruf zu Dir," Bach; "Fugue a la Gigue," Bach; Chorale Preludes, "O Welt, ich muss dich lassen" and "Herzlich thut mich verlangen," Brahms; Allegro from Concerto No. 4, in F, Handel; Berceuse, Vienne; Scherzo, from Sonata in E flat, Parker; "Priere," Jongen; Chorale in A minor, Franck.

**William H. Schutt, Richmond, Va.**—Mr. Schutt, minister of music of Grace Covenant Presbyterian Church, Richmond, was presented by the Museum of Arts and Science of Norfolk, Va., in a recital Feb. 24 in which the second part of the program was devoted to the compositions of contemporary Americans. The program was made up as follows: Fifth Sonata, Mendelssohn; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; Vivace from Second Trio-Sonata, Prelude in B minor and Chorale Prelude, "In Thee Is Gladness," Bach; Rondo for Flute Stops, Rindt; Chorale Improvisations, "Adeste Fideles" and "Nun danket Alle Gott," Karg-Elert; Intermezzo from "Storm King" Symphony, Dickinson; Fantasy on the Welsh Tune "Ton-y-Botel," Noble; Fireside Sketches ("The Wind in the Chimney," "Grandfather's Wooden Leg" and "The Kettle Bolls"), Clokey; "Dedication," from "Looking Glass" Suite, Deems Taylor; Toccata on an Easter Hymn, Farnam.

**Marie M. Hine, Tulsa, Okla.**—Mrs. Hine is giving her third annual series of Lenten recitals every Tuesday noon at Trinity Episcopal Church. The five programs have included the following:

Feb. 24—Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; "Thy Kingdom Come," Hine.

March 3—"Carillon," Mulet; "Redset," Edmundson; "Now Thank We All Our God," Cruger-Means; "A Green Hill," Hine.

March 10—Fifth Sonata, Mendelssohn; "Beside Still Waters," Bingham; "Sheep May Safely Graze," Bach; "Dominus Regit Me," Noble.

March 17—"Piece Heroique," Franck; Sinfonia, Bach; "Evening Bells and Cradle Song," Macfarlane; "When Thou Art Near," Bach.

March 24—Passacaglia, Noble; "Distant Chimes," Snow; "Hosannah" and "The Lord's Supper," Rheinberger; "Come, Sweet Death," Bach.

**Robert Y. Evans, Mus. B., A.A.G.O., Rochester, N. Y.**—Mr. Evans, a graduate student at the Eastman School of Music under Harold Gleason, gave a group of four Lenten recitals on Sunday afternoons in March at Christ Church, of which he is organist and choirmaster. Among his programs were the following:

March 15—Sixth Sonata, Mendelssohn; Prelude and Fugue on "Iste Confessor," Egerton; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; "Benedictus," Reger; "Piece Heroique," Franck.

March 29—Fugue on the "Kyrie," Couperin; "Toccata per l'Elevazione," Frescobaldi; Chorale Preludes: "Lamb of God, Our Saviour" and "To Thee, Lord, Thanks We Give," Bach; Prelude and Fugue in A minor, Bach; Chorale Preludes, "O Sacred Head Surrounded" and "O World, I Now Must Leave Thee," Brahms; "Kyrie Eleison" from "Cathedral Windows," Karg-Elert; "Requiescat in Pace," Sowerby.

**Herbert Ralph Ward, Trenton, N. J.**—Mr. Ward, organist and master of the choristers at Trinity Cathedral, has been playing Sunday evening Lenten recitals at the cathedral. His offerings include:

Feb. 22—"Cantilena e Musetta," Mauro-Cottone; Fugue in E minor, Pachelbel;

Andante, Symphony 5, Tchaikowsky; Bridal Song from "Rustic Wedding" Symphony, Goldmark; Sortie on "Ite Missa Est," Quef.

March 1—Largo, Concerto in A minor, Vivaldi; Fugue in G minor (the lesser), Bach; Cantilene, Bedell; Chorale in A minor, Franck.

March 8—Chorale Prelude, "Blessed Jesus, We Are Here," Bach; Gavotte in D, Debat-Fonsan; "March of the Crusaders" ("St. Elizabeth"), Liszt; Largo ("New World" Symphony), Dvorak; Fugue in C minor, Johann Christian Bach.

March 15—Reverie on the Hymn-tune "University," Grace; Allegro ma non Presto, Concerto in B flat, Handel; "Harmonies du Soir," Karg-Elert; "An Interlude," Clarence Lucas; Prelude and Fugue in E minor, Bach.

March 22—Communion for the Midnight Mass, Hure; Prelude in F, Bossi; Variations on "O Filii et Filiae," Deplantay; "In the Steppes of Central Asia," Borodin-Allen; Finale, Symphony 2, Widor.

March 29—Chorale Prelude, "Saviour of My Heart," Brahms; Cantilene Pastoral, MacMaster; Adagio in B minor, Mozart; "The Walk to Jerusalem," Bach-Griswold; "March to the Holy Grail" ("Parsifal"), Wagner-Liszt.

On Good Friday, April 3, at 8, in the crypt, the cathedral choir will sing "The Darkest Hour," by Harold Moore.

**George W. Needham, Leonia, N. J.**—In a vesper recital at the Presbyterian Church March 22 Mr. Needham was assisted by Miss Margaret Haver, soprano, and Mrs. Olga Bolsch, pianist. The organ program included: Celtic Song (transcription in manuscript), MacDowell; "The Question" and "The Answer," Wolstenholme; "Wind in the Pine Trees," Clokey; Nocturne, Grieg; "In Springtime," Kinder; Chorale Preludes, "Herzliebster Jesu" and "Es ist ein Ros' entsprungen," Brahms; "Clair de Lune," Karg-Elert; Prelude and "Romanesca," Glazounoff; Gavotte, Prokofeff; Prelude in G minor, Bach; Andante from Symphony 6, Haydn.

**Paul Bentley, Portland, Ore.**—Mr. Bentley was presented by the Oregon Chapter, A.G.O., in a recital at Parker Memorial Chapel of the Y.M.C.A. at noon March 2. Mr. Bentley is organist of St. Mary's Cathedral. The numbers played were: Pastorale, Faulkes; Chorales, "O God, Be Merciful to Me" and "O Sacred Head Surrounded," Bach; Idyl, Ludebuehl; Aria, Tenaglia; "Chansonette," Thompson; "St. Anne's" Fugue, Bach; Meditation, J. W. Palmer; Intermezzo, Keller.

**Robert Baker, New York**—Mr. Baker's offerings in short programs preceding the morning services at the First Presbyterian Church of Brooklyn in February included the following: Toccata and Fugue in D minor and "I Call to Thee, Lord Jesus Christ," Bach; Finale from Symphony 1, "Lied" and Berceuse, Vienne; "Cortege and Litanie," "Christ, the Lamb of God" and "Lord Jesus Christ, Turn unto Us," Dupré; Toccata in the Dorian Mode, "O Lamb of God, Our Saviour" and "We All Believe in One God," Bach.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—Mr. Steuterman's recital at Calvary Episcopal Church Sunday afternoon, March 8, was marked by the playing of the following list of works: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Scherzo in G minor, Bossi; "Harmonies du Soir," Karg-Elert; "Sketches of the City," Nevin; "Thakayama," Miller; Andante Cantabile, String Quartet in B flat, Tchaikowsky; "Carillon," Vienne.

**George L. Scott, Bloomington, Ill.**—In a vesper musicale at Illinois Wesleyan University March 1 Mr. Scott played: Chorale in E major, Franck; Sketch in D flat, Schumann; Intermezzo from Symphony 6, Widor; Toccata in F, Bach; "Now Cometh the Saviour of the Gentiles" and "O Lamb of God, Guiltless," Bach; Prelude in E flat minor, d'Indy; Allegro Risoluto from Symphony 2, Vienne; Toccata, Sowerby.

**Wandasue Patterson, Baton Rouge, La.**—Miss Patterson was presented by the school of music of Louisiana State University in a recital Sunday afternoon, March 8, at which she played this program: "In dulci jubilo," Bach; "Herzlich thut mich verlangen," Bach; Fugue in G

minor (Little), Bach; "Noel," d'Aquin; Scherzo from Symphony No. 4, Widor; "Piece Heroique," Franck; "Carillon," DeLamarter; "The French Clock," Bornscheim; "La Nativité," Langlais; Toccata from Symphony No. 5, Widor.

**Irene Robertson, Los Angeles, Cal.**—Miss Robertson, organist of the First Methodist Church, played this program at the University of California at Los Angeles March 20: Toccata in C minor, Rogers; Chorales, "A Mighty Fortress Is Our God," Walther, and "Mortify Us by Thy Grace," Bach; Allegro ("The Cuckoo and Nightingale Concerto"), Handel; Fugue-Finale, the "Ninety-fourth Psalm," Reubke; "Romance sans Paroles," Bonnet; "Ave Maris Stella," Dupré.

**H. Toni Roelofsma, Los Angeles, Cal.**—Mr. Roelofsma, organist of St. Paul's Catholic Church, was guest organist at the University of California at Los Angeles March 17 and played these compositions: "Come, Sweet Death," Bach-Fox; "Lo, a Rose e'er Blooming," Brahms; Chorale Prelude, Noble; "Now Thank We All Our God," Karg-Elert; "Legende," Vienne; Intermezzo, Callaerts; Sketch in D flat, Schumann; "Dawn," Roelofsma; Variations on a Theme, Edmundson; Prelude, Gershwin; Passacaglia, Cyril Scott.

**W. James Marner, Evanston, Ill.**—In a recital at the chapel of St. John the Divine, Seabury-Western Theological Seminary, Sunday afternoon, Feb. 22, Mr. Marner played: Cathedral Prelude, Clokey; "Gethsemane," Malling; "Stabat Mater Dolorosa," Lemaigre; "Biblical Sonata" No. 1 (arranged by Willard I. Nevins), Kuhnau; Prelude and Fugue in B flat major, Bach; "Meditation à Sainte Clotilde," James; American Fantasy, Diggle.

**Russell H. Miles, M.Mus., Urbana, Ill.**—Professor Miles made use of the following compositions for the University of Illinois Sunday afternoon recital March 15: Fugue in E flat, Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Sonata in D minor, Mendelssohn; "Lamentation," Gullmant; "The Song of the Basket Weaver," Russell; Prelude to "Lohengrin," Wagner.

**Louise Carol Titcomb, F.A.G.O., Ithaca, N. Y.**—Miss Titcomb played the following program in a recital at St. John's Episcopal Church for the Ithaca Chapter, A.G.O., March 6: "Psalm XIX," Marcello; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in A minor, Bach; Cantilena in G, Foote; Allegro Vivace, Fifth Symphony, Widor; Largo, "New World" Symphony, Dvorak; Pastorale, Second Symphony, Widor; "Sunrise," Jacob; "Thou Art the Rock," Mulet.

**Miles I.A. Martin, F.A.G.O., Waterbury, Conn.**—Mr. Martin has been playing Friday noon recitals at St. John's Church during Lent. His programs in March included these:

March 13—"Prologus Tragicus," Karg-Elert; "The Little Shepherd," Debussy; Minuet, Gullmant; Toccata from Canonical Suite, Miles Martin.

March 20—"Prudentes Virgines," Chausson; "The Little Bells of Our Lady of Lourds" and Vesper Processional, Gaul; "Have Mercy, Lord" from "St. Matthew Passion," Bach; "Soeur Monique," Couperin; Andante from Sonata "Pange Lingua" (new), Miles Martin.

March 27—Prelude and Fugue in F minor, Bach; Eighth Station of the Cross, "Jesus Comforts the Women of Jerusalem," Dupré; Andante, "Song of the Lonely Njeri," Stanley Saxton; "Dreams," McAmis; Allegro from Sonata "Pange Lingua," Martin.

**Paul S. Pettinga, M. Mus., Urbana, Ill.**—Mr. Pettinga, who gave the University of Illinois recital March 8, played this program: "Consolation," Reger; Six Chorale Preludes from the "Little Organ Book," Bach; Dirge (Passacaglia), Douglas Moore; "Le Berger d'Ahusquy," Ermenod Bonnal; "Carillon," Sowerby; "Cortege et Litanie," Dupré.

**H. Velma Turner, St. Davids, Pa.**—Miss Turner, organist, and Mildred E. Fishburn, reader, gave a Lenten recital at Miss Turner's home Feb. 26 and the organ numbers on the program were the following: Evensong, Candlyn; Meditation, Kinder; "Come, Sweet Death," Bach; Cantilene, Rheinberger; Prelude and Good Friday Music from "Parsifal," Wagner;

Meditation, Sturges; "Gloria Patri," Barnby.

**Wilbur Held, Chicago**—At the annual concert of American music presented by Rho Chapter of Phi Mu Alpha fraternity in Kimball Hall Feb. 10, Mr. Held played the following organ selections: "Comes Autumn Time," Sowerby; Intermezzo, DeLamarter; Roulade, Bingham; Toccata, Sowerby.

**Julius Mattfeld, New York City**—For his 100th program "from the organ loft" Sunday morning, Feb. 15, over the Columbia Broadcasting System Mr. Mattfeld selected these numbers: Chorale Prelude, "Now All the Woods Are Sleeping," McCollin; "Sunrise on a Window," Gilbert; "La Chasse," Fumagalli; Toccata and Fugue in D minor, Bach.

**William E. Zeuch, Boston, Mass.**—The first in a series of Sunday afternoon "hours of organ music" was given by Mr. Zeuch, organist and choirmaster of the First Church in Boston, Feb. 22. His program was as follows: "Grand Chorus Dialogue," Gignot; "Alla Scilliana" and Presto from Fifth Concerto, Handel; "Sheep May Safely Graze" and Toccata, Adagio and Fugue in C major, Bach; "Bells through the Trees," Edmundson; "Scherzo Pastorale," Federlein; Variation and Toccata on "America," Coke-Jephcott; Cantilene, McKinley; "Ave Maria," Schubert; "Marche Marocaine," de Meyer.

**Walter Baker, Philadelphia, Pa.**—Mr. Baker played the following recital March 6 at Immanuel Congregational Church, Hartford, Conn., and March 13 at the First Baptist Church, Philadelphia: Prelude, Fugue and Chaconne, Buxtehude; Concerto No. 5, in F major, Handel; Fantasie and Fugue in G minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; Scherzetto, Vienne; "The Sun's Evensong" and "Hymn to the Stars," Karg-Elert, and Toccata, "Thou Art the Rock," Mulet.

**Alfred W. G. Peterson, Worcester, Mass.**—Assisted by the Rev. Pierson Penrose Harris, who read poems on the Cross, Mr. Peterson gave an hour of organ music at the Central Church Sunday afternoon, March 1. The organ program included: Allegro and Adagio from Sixth Symphony, Widor; Allegro Vivace from First Symphony, Vienne; "Stella Matutina," Daller; Prelude and Fugue in F minor, Handel; "Benedictus," Rowley; "Piece Heroique," Franck.

**Walter Rye, Brooklyn, N. Y.**—Mr. Rye's recitals Thursdays at 4 o'clock at the Brooklyn Museum will be marked by the performance of the following music in April:

April 2—"Christus, der uns selig macht," "Da Jesus an dem Kreuze stund" and "Wir danken Dir, Herr Jesu Christ," Bach; Elegie, Flor Peeters; Allegro, Symphony 2, Vienne.

April 9—"Christ lag in Todesbanden," "Erstanden ist der Hellige Christ" and "Heut triumphiret Gottes Sohn," Bach; "Benedictus," Reger; "Nigra sum sed Formosa" and "Ave Maris Stella," Dupré.

April 16—"Lied," Scherzetto and "Carillon," Vienne; Chorale in B minor, Franck; Fugue in C minor, Bach.

April 23—Prelude and Fugue in E major, Buxtehude; "Christ ist erstanden," "Schönster Herr Jesu" and "Nun bitten wir den Heiligen Geist," Schroeder.

April 30—Chorale in A minor, Franck; Canzona, Sonata in C minor, Whitlock; Prelude and Fugue, G major, Bach.

**Edward Hall Broadhead, Durham, N. C.**—Mr. Broadhead's recitals on Sunday afternoons at the Duke University Chapel have been marked by the performance of the following programs among others in March:

March 8—Prelude and Fugue in G major and Prelude and Fugue in G minor, Bach; Symphony 4, Widor; "Ostinato e Fughetta" in E, Karg-Elert; Festal Song, Bingham.

March 15—Prelude in D minor and Sarabande, Corelli; Prelude and Fugue in A major, Bach; Berceuse, Dupré; "Pastel," Op. 92, No. 1, Karg-Elert; Symphony ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Weitz.

March 22—Prelude and Fugue in A major and Prelude and Fugue in B flat major, Bach; Third Sonata, Gullmant; Fantasie in A, Franck; Three Mountain Sketches, Clokey.



# Programs of Organ Recitals of the Month

**Parvin Titus, Cincinnati, Ohio**—Mr. Titus and assisting artists are giving noonday musical programs on Tuesdays and Fridays in Lent at Christ Church from 12:35 to 1 o'clock. March 10 a Bach program was presented and March 13 a string trio from the Cincinnati Conservatory of Music played a Beethoven Trio. March 17 the program consisted of works of American composers. Feb. 20 Mr. Titus gave this program: Menuet, C. P. E. Bach-Kraft; Second Meditation, Gullmant; March on a Theme of Handel, Gullmant.

**Robert R. Clarke, M.S.S., El Dorado, Ark.**—For a vesper service of music at the First Methodist Church Sunday, Feb. 15, Mr. Clarke selected these compositions to be played on the four-manual Skinner organ: Toccata in D minor (Dorian), Bach; "May Night," Palmgren; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Symphony No. 2 (complete), Widor.

**Robert L. Goodale, Hollins College, Va.**—Mr. Goodale selected this program for his recital at the Hollins College chapel March 9: Fantasia and Fugue in G minor, Bach; Chorale in E major, Franck; Chromatic Study on the Name of Bach, Walter Piston; Sonata 1, Hindemith; "Le Banquet Celeste," Messiaen; Toccata, Sowerby.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe's Monday evening recitals in Lent at the South Congregational Church brought out these programs in March:

March 16—Suite, "Water Music," Handel; Cantilene, "Symphonie Romane," Widor; "In the Garden," Goldmark; "Piece Heroique," Franck; Chorale, Honnegger; "La Nuit," Karg-Elert.

March 23—"Plymouth Suite," Whitlock; Prelude, "Rhosymedre," Vaughan Williams; Andante, Clock Fantasia, Mozart; "Eclogue," Wagenaar; "On Hearing the First Cuckoo in Spring," Delius; "Our Father in Heaven" (Chorale), Bach.

March 30—"O Lamb of God" (Chorale), Bach; "Miserere," Bach; Chorale, "Symphonie Romane," Widor; "Attendite et Videte" ("Opus Sacrum"), de Malein-greau; "Vision of the Eternal Church," Messiaen; Good Friday Music, "Parsifal," Wagner.

**Samuel Shanko, Greensburg, Pa.**—In a vesper recital Sunday, March 1, at the First Presbyterian Church Mr. Shanko played a program made up as follows: Toccata and Fugue in D minor, Vivace, Sixth Trio-Sonata, and "Come, Sweet Death," Bach; Chorale in A minor, Franck; "Dreams," McAmis; Allegro, Sixth Symphony, Widor.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer presented the following programs in Sunday afternoon Lenten recitals at St. Matthew's Lutheran Church:

March 15—Toccata in A major and Prelude in G major, Purcell; "A Little Tune," Felton; "The Cuckoo and Nightingale" Concerto, Handel; First Sonata, Hindemith; Meditation-Elegy, Borowski; "Grand Choeur Dialogue," Gigout.

March 29—"O Man, Bemoan Thy Fearful Sin," "Blessed Jesus, We Are Here," "Jesus, Saviour, Son of God" and Prelude and Fugue in D major, Bach; Cantabile in B major, Franck; "Cortege et Litanie," Dupre; "Where Dusk Gathers Deep," Stebbins; "Piece Heroique," Franck.

**Frederick Marriott, Chicago.**—For his recital at Rockefeller Chapel, University of Chicago, Sunday afternoon, March 1, Mr. Marriott selected this list of offerings: "Rhapsodie Catalane," Bonnet; "God, the Father, Dwells with Us," Bach; Canzona in D minor, Bach; "Dearest Jesus, We Are Here," Bach.

**Harold Heeremans, New York**—Mr. Heeremans' preludial recitals at the Church of the Saviour, Brooklyn Heights, in March were marked by the playing of the following compositions: Sonata 1, Mendelssohn; Fantasia in G minor, Bach; "Fiat Lux," Dubois; Fantasia, Parry; Aria, Heeremans; "Water Music" Suite, Handel; "Marche Pontificale," Symphony 1, Widor.

**George Stewart McManus, Los Angeles, Cal.**—Dr. McManus' recitals at the University of California at Los Angeles have been marked by the following programs: Feb. 24—Bach program: Four Little Preludes and Fugues (G major, D minor,

G minor and B flat major); Chorale Preludes, "Awake, a Voice Is Calling," "Christ, Solace of the World" and "Christians, Rejoice"; Toccata and Fugue in D minor.

Feb. 27—"Jesus, Joy of Man's Desiring," Bach; Variations and Fugue on a Theme by Purcell, Bonset; "En Bateau," Debussy; "On Hearing the First Cuckoo in Spring," Delius; "Marche Slav," Tschalkowsky.

**Dudley Warner Fitch, Des Moines, Iowa**—In a noonday Lenten recital at St. Paul's Episcopal Church March 4 Mr. Fitch presented the following program: Tempo Moderato, A minor Sonata, Rheinberger; "Interludium," Lovelock; Sinfonia to "Weeping, Wailing, Mourning, Sighing," Bach-Grace; Introduction and Allegro, C minor Symphony, Holloway; Chorale Prelude on "Fairest Lord Jesus," Schmutz; Pastorale, First Sonata, Gullmant; Moderato Maestoso (Finale), C minor Symphony, Holloway.

**C. Harold Einecke, Grand Rapids, Mich.**—Dr. Einecke's "twilight hour of organ music" at the Park Congregational Church March 1 was marked by the performance of the following compositions: Trumpet Tune, Purcell; Chorale Prelude, "Jesu, meine Freude," Gardner Read; Prelude and Fugue in E minor, Bach; "An Wasserflüssen Babylon," Karg-Elert; "The French Clock," Bornschein-Fry; Two Movements from "The Stations of the Cross," Dupre; "The Little Cherubs," Couperin; Toccata on "O Filii et Fillae," Farnam.

In a recital Feb. 19 at the First Reformed Church of Grand Haven, Mich., Dr. Einecke played: Paraphrase on the Dutch Psalm-tune "Scheepje onder Jezus' Hoede," Jan Zwart; Chorale Prelude, "Come, Sweet Death," Bach-Fox; Sarabande, from Sixth Violoncello Suite, Bach; Fugue in E flat ("St. Anne's"), Bach; Fountain Reverie, Fletcher; "Chinese Boy and a Bamboo Flute," James H. Spencer; Largo from "Xerxes," Handel; "Danse Caracteristique," Rebikoff; "Dreams," McAmis; Psalm-tune Fantasy on "Old Hundredth," Grace.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—In his recital at the University of Florida Sunday afternoon, March 22, Mr. Murphree played: Fifth Sonata, Gullmant; "An Irish Pastel," Bedell; Prelude and Fugue in G major, Bach; Variations on an Old Hymn, Murphree; "Noel," d'Aquin-Watters; Fantasy on Easter Kyries, Gaul; Sonata in One Movement, Sidney Homer; "Imagery in Tableaux," Edmundson.

March 10 Mr. Murphree gave a recital on the three-manual Austin organ in the Congregational Church of Winter Park, Fla.

**Kathryn Knapp, Pasadena, Cal.**—For her radio broadcasts over station KPCC in March and April Miss Knapp has arranged the following programs among others:

March 1—Barcarolle, Faulkes; Prelude and Fugue in A minor, Bach.

March 4—Canzonetta, Rheinberger; Finale in B flat, Franck.

March 8 (evening)—"Eventide," Fairclough; "Au Couvent," Borodin; "My Inmost Heart," Brahms.

March 11—Prelude and Fugue in A major, Bach; Gavotte, Benedetto; Finale from Seventh Symphony, Widor.

March 25—Berceuse, Dickinson; "Fiat Lux," Dubois; "Benedictus," Reger.

April 1—"Evening Star," Wagner; "O Man, Thy Grievous Sins Bemoan," and "Before Thy Throne I Come," Bach.

April 15—Toccata, Adagio and Fugue in C, Bach.

April 22—"Ronde Francaise," Boellmann; Introduction and Fugue-Finale, from Sonata, The Ninety-fourth Psalm, Reubke.

**Royal A. Brown, San Diego, Cal.**—Mr. Brown's program at the Spreckels organ pavilion in Balboa Park Feb. 28 was as follows: Military March, No. 1, in D major, "Pomp and Circumstance," Elgar; Melodies from "The Fortune Teller," Herbert; "Rhapsody in Blue," Gershwin; Mexican Organ Grinder's Song, "El Organillero," Lara; "Chanson Triste" and "Humoresque," Tschalkowsky; "Murmuring Zephyrs," Jensen; "Country Gardens," Grainger; Andantino in G minor, Franck; "The American Patrol," Meacham; "Tri-

umphal Entry of the Boyards," Halvorsen.

These recitals are given four afternoons a week.

**F. Carroll McKinstry, Springfield, Mass.**—In a recital at the Church of the Unity Sunday evening, Feb. 22, Mr. McKinstry presented the following program: Sixth Symphony, Widor; Andante, Stamitz; Fourth Concerto, Bach; "Ronde Francaise," Boellmann; Adagio and Moderato, Sonata, Weinberger; Variation and Toccata on a National Air ("America"), Coke-Jephcott.

**Robert W. Glover, Urbana, Ill.**—Mr. Glover, a graduate student at the University of Illinois, gave the Sunday afternoon recital at the university March 1 and played the following compositions of Cesar Franck: "Piece Heroique"; Cantabile; Chorale in E major; Andantino; Fantasia in A major.

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

March 1—Second Symphony, Movements 1 and 2, Edward Shippen Barnes.

March 8—Second Symphony, Movements 3, 4 and 5, Barnes.

March 15—Three Organ Pieces, Frank Bridge.

March 22—Classic Preludes on Old Chorales, Edmundson.

March 29—Three Additional Organ Pieces, Bridge.

**Mabel Zehner, Mansfield, Ohio**—Miss Zehner, assisted by Margaret B. Hall, pianist, presented the following program at the First Presbyterian Church Sunday afternoon, March 15: Two Trumpet Tunes and Air, Purcell; Air for the G String, Bach; "The Hen," Rameau-Clokey; "Imagery in Tableaux," Edmundson; Concerto in A minor, first movement, Schumann (Mrs. Hall and Miss Zehner); "O Sacred Head, Now Wounded," Bach; "An Easter Spring Song," Edmundson; "Easter Morning on Mount Rubidoux,"

Gaul; "Symphonic Piece," Clokey (Mrs. Hall and Miss Zehner).

**W. Arnold Lynch, A.A.G.O., Topeka, Kan.**—Mr. Lynch was assisted by the Madrigal Singers of the Topeka high school in a recital Sunday afternoon, Feb. 22, at the First Presbyterian Church. The organ selections were the following: "Grand Choeur Dialogue," Gigout; Canon in B minor, Schumann; Chorale Prelude, "Sleepers, Wake," Adagio e Dolce and Fantasia and Fugue in G minor, Bach; Fantasia for Flutes, Sowerby; "Twilight in Fiesole," Bingham.

**Lester W. Berenbroick, Princeton, N. J.**—Mr. Berenbroick gave a recital under the auspices of the Westminster Choir College Feb. 19, playing these compositions: Bourree in D, Wallace A. Sabin; Prelude in Olden Style, Alfred M. Greenfield; Chorale Prelude, "Behold, a Rose Is Blooming," Brahms; "Now Thank We All Our God," Karg-Elert; Sketch in D flat, Schumann; Antiphon 3, Dupre; Magnificat, "He Remembering," "Gloria," Dupre.

**Robert Sproule, Princeton, N. J.**—Mr. Sproule gave a recital at the chapel of Westminster Choir College Feb. 26. He played this program: Chorale No. 3, Franck; "Communion," Purvis; Scherzetto and "Divertissement" ("Twenty-four Pieces in Free Style"), Vierne; "Kyrie Eleison" and "Adeste Fideles" ("Cathedral Windows"), Karg-Elert; "Now Thank We All Our God," Karg-Elert.

**Marlen Dieteman, Painesville, Ohio**—Miss Dieteman, graduating from Lake Erie College after study under Edwin Arthur Kraft, was heard in a recital Jan. 26 at which she played: Prelude and Fugue in D major, Bach; Chorale Prelude, "O Sacred Head Surrounded," Bach; Cantabile, Franck; Toccata in G minor, H. Alexander Matthews; Sonata in C minor, Gullmant; Spring Song, Hollins; "Carillon," DeLamarter; Toccata from Fifth Symphony, Widor.

[Continued on next page.]

## COURAGE and FAITH

Selections for mixed choir with text reflecting the spirit of today.

<b>PAUL AMBROSE</b> Tomorrow Comes the Song.....	.12	<b>FRANCES McCOLLIN</b> God is our Refuge and Strength.....	.15
<b>WILLIAM BAINES</b> Blessed is the Nation.....	.12	<b>T. TERTIUS NOBLE</b> Save, Lord, or we Perish.....	.12
<b>EDWARD SHIPPEN BARNES</b> O God of Freedom.....	.12	Rise up, O Men of God.....	.12
God is the Refuge of His Saints.....	.12	God the Eternal Ruler.....	.12
<b>MRS. H. H. A. BEACH</b> Hearken unto me.....	.35	<b>FRED W. PEACE</b> Thou Wilt Keep Him.....	.12
<b>SETH BINGHAM</b> Let God Arise.....	.15	<b>P. A. SCHNECKER</b> Onward Christian Soldiers.....	.12
<b>GENA BRANSCOMBE</b> God of the Nations.....	.12	<b>CHARLES P. SCOTT</b> America the Beautiful.....	.12
<b>ROSSETTER G. COLE</b> Lord God of Hosts.....	.15	<b>SIBELIUS-DANA</b> Lift up your Hearts.....	.12
<b>MABEL DANIELS</b> Peace in Liberty.....	.15	<b>CHRISTOPHER THOMAS</b> O Lord, Support us.....	.12
<b>ARTHUR FOOTE</b> Recessional.....	.15	<b>W. R. VORIS</b> He Leads us on.....	.12
<b>J. LAMONT GALBRAITH</b> They that Wait on the Lord.....	.12	<b>JOHN E. WEST</b> God is our Hope and Strength.....	.12
Thine is the Greatness.....	.12	<b>ALFRED WHITEHEAD</b> Lord of our Life.....	.12
<b>CUTHBERT HARRIS</b> The Everlasting Strength.....	.12	The Chariots of the Lord.....	.12
God is Working His Purpose Out.....	.12	<b>T. CARL WHITMER</b> Song for Free Men.....	.10
<b>EDWARD MACDOWELL</b> Hymn of the Pilgrims.....	.12	<b>ALFRED WOOLER</b> The Lord is my Strength.....	.12

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PROGRAMS OF ORGAN RECITALS—Continued

**Richard Keys Biggs, Hollywood, Cal.**—In a recital at the Blessed Sacrament Church on the evening of March 16 Mr. Biggs presented the following program: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Improvisation, Saint-Saens; Prelude to "The Deluge," Saint-Saens; "Carillon," Vierne; Chorale-Andante, Fifth Sonata, Mendelssohn; Recitative, First Sonata, Mendelssohn; "Piece Heroique," Franck; "Benedictus," Reger; Air, Bach; "Pomp and Circumstance," Elgar.

**Thelma Mount, A.A.G.O., Asbury Park, N. J.**—Miss Mount, dean of the Monmouth Chapter, A.G.O., gave a recital March 17 at the First Methodist Church. Her program was made up as follows: Biblical Sonata, Kuhnau-Nevins; Adagio and Allegro from Concerto in D minor, Handel; Prelude and Fugue in D major, Bach; "The Soul of the Lake," Karg-Elert; "Alla Gavotte," Sibelius-Nevins; Pastorale, Franck; Toccata, Sowerby.

**May Ann List, Canton, Ohio**—Miss List gave a recital for the organists of Stark County at the First Baptist Church Feb. 16. Her program consisted of the following: Canzona, Gabrieli; "O Sacred Head, Now Wounded," Kuhnau; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; "Vom Himmel hoch," Pachelbel; Bohemian Carol, Foister; Humoresque," Yon; "In dulci Jubilo," Edmundson; "Vom Himmel hoch," Edmundson.

**Edward Person, Little Falls, N. Y.**—In a program Sunday afternoon, March 29, at St. Mary's Church, with the assistance of the choir of the church, Mr. Person played these works: Prelude and Fugue in C major, Bach; Chorale Prelude, "In Thee Have I Put My Trust," Bach; Prelude, Clerambault; "A Prayer's Journey" (first time), Person; Andante and Allegro from Second Concerto, Handel; Cantabile from Second Symphony, Vierne; Pedal Study, Buck.

**John T. Erickson, Mus.D., A.A.G.O., New York**—The following organ numbers were played by Dr. Erickson at the annual mid-winter concert of Bethlehem Congregational Church, the Bronx, Feb. 28: "Now Let Us Sing with Joy," Bach; Allegro from Suite in G minor, Handel; Chorale Prelude, Brahms; "Romance sans Paroles," Bonnet; "Martinale," Fletcher; Festival Toccata, Fletcher; organ and piano, "Onward, Ye Peoples," Sibelius, and Grand Aria, Demarest (Viola Spangberg, pianist).

**Blanche Verlinden Packee, Milwaukee, Wis.**—Mrs. Packee gave the dedicatory recital Sunday evening, March 15, on a two-manual Verlinden organ installed in the Church of St. Peter and St. Paul, Whiting, Ind. Her selections were these: Toccata and Fugue in D minor, Bach; "Benedictus," Reger; Third Sonata, Gullmant; Meditation, Kinder; "Will-o'-the-Wisp," Nevin; "Eastern Romance," Rimsky-Korsakoff; Toccata in F major, Crawford; Rhapsody, Silver; "Angelus," Karg-Elert; "Song of the Basket Weaver," Russell; "Variations de Concert," Bonnet.

**C. Gordon Wedertz, Chicago**—In his recitals for the LaGrange Legion Sunday Evening Club Mr. Wedertz recently has played:

Feb. 8—"Grusenian Song," Rachmaninoff; "Chant sans Paroles," Tschalkowsky; "Dance of the Reed Flutes," Tschalkowsky; "Waltz of the Flowers," Tschalkowsky; Allegro con fuoco, First Sonata, Borowski.

March 10—Adagio, Rogers; "Bells through the Trees," Edmundson; "Suite Gothique," Boellmann; "Grand Choeur," Hollins.

**Edward Love, Topeka, Kan.**—Mr. Love gave a recital at the First Presbyterian Church March 27, playing: Introduction and Allegro, First Sonata, Gullmant; Pre-

lude and Fugue in C minor, Bach; Caprice, Matthews; "Come, Sweet Death," Bach-Fox; "Carillon," Sowerby.

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

April 5—Cesar Franck program: "Piece Heroique"; Pastorale; Fantasie in A; Chorale in A minor; Cantabile; Finale.

April 12—Sixth Symphony (Allegro, Intermezzo and Finale), Widor; Berceuse and Finale, Stravinsky; "Gymnopedie" No. 3, Satie; "Celestial Banquet," Messiaen; "Marche Funebre et Chant Seraphique," Gullmant; Caprice, Gullmant; "Marche Religieuse," Gullmant.

**Alice Ruth Armstrong, Painesville, Ohio**—Miss Armstrong, a pupil of Edwin Arthur Kraft, gave her graduating recital at Lake Erie College Sunday evening, Feb. 22, playing these selections: Passacaglia, Bach; Andante and Larghetto from Seventh Concerto and Allegro from Tenth Concerto, Handel; "On Hearing the First Cuckoo in Spring, Delius; Toccata in C minor, Candlyn; "Clair de Lune," Karg-Elert; "Piece Heroique," Franck; Caprice, Gullmant; Finale from First Symphony, Vierne.

**Eima A. Randall, Daytona Beach, Fla.**—In a recital at the Community Methodist Church on the evening of Feb. 17 Mrs. Randall played: Chorale, from Gothic Suite, Boellmann; Toccata and Fugue in D minor, Bach; "The Squirrel," Weaver; "Le Tambourine," Rameau; "All Baba and the Forty Thieves," Stoughton; "Dreams," Wagner; "Ave Maria," Schubert; "Reminiscences," Demarest; "The Lost Chord," Sullivan; "Hymn of Glory," Yon; American Rhapsody, Yon; "Hallelujah Chorus," Handel.

**Jean C. McIntyre, Stillwater, Minn.**—Miss McIntyre, assistant organist of Plymouth Congregational Church, Minneapolis, gave a recital at Ascension Episcopal Church in Stillwater March 15 and played: Toccata and Fugue in D minor and "Jesu, Joy of Man's Desiring," Bach; "Noel" and "Tu es Petra," Mulet; Andante from "Grande Piece Symphonique," Franck; Introduction to Act 3, "Lohengrin," Wagner; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne.

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The following candidates were successful in the midwinter examinations of the Canadian College of Organists:

#### ASSOCIATESHIP.

Clifford C. McAree.  
 Kenneth W. Scott.

FREDERICK C. SILVESTER,  
 Registrar for Examinations.

### Brantford Entertains Hamilton.

The Brantford Center had as its guests members of the Hamilton Center at the monthly meeting held March 7 at the Park Baptist Church, where a recital was given by Cyril Hampshire, principal of the Hamilton Conservatory of Music and organist of St. Paul's Presbyterian Church in that city. A large number of local music-lovers gathered to hear Mr. Hampshire's program. Dr. H. K. Jordan, chairman, presided over the meeting and introduced the guest artist.

Mr. Hampshire selected an excellent program of organ compositions, included among which were a number of Bach items specially arranged by Miss Florence Durrell Clarke, a member of the Hamilton Center. Miss Clarke was in the audience and after the recital was the recipient of many congratulatory comments on her work. Several of her arrangements are to be published by a Canadian publishing house.

Mr. Hampshire is an exceptionally fine musician and his work was deserving of highest praise. His command of the fine instrument at the Park Baptist Church was complete and his playing was clean and precise. The program was as follows: Sinfonia to "We Thank Thee, God," Bach-Grace; Three Movements from "The Well-tempered Clavier" of Bach, arranged by Florence Durrell Clarke; Sonata No. 5, Op. 80, Guilman; Chorale Preludes, "Rockingham" ("When I Survey the Wondrous Cross") and "St. Cross" ("O Come and Mourn with Me Awhile"), Parry; "Divertimento," "Fidelio" and Fanfare, Whitlock.

The appreciation of the audience and particularly of the members of the Brantford Center was voiced in an expression of thanks to Mr. Hampshire aptly made by Harold D. Jerome, organist of the Colborne Street United Church.

After the recital a social hour was held at the home of George C. White, organist of the Park Baptist Church, and Mrs. White, the hostess being assisted in the serving of refreshments by Mrs. Howard Marlatt and her committee. Paul Daniels, chairman of the Hamilton Center, spoke briefly and expressed his thanks to the members of the Brantford Center for making the inter-city meeting possible.

More than twenty members from Hamilton attended the meeting, which was voted one of the most successful held for some time.

ELEANOR MUIR, Secretary.

### London Center.

Members of the London Center were guests of George G. Lethbridge for their monthly meeting, held on the evening of March 7. Prior to the meeting they gathered for dinner at Wong's cafe. Following the routine business Charles E. Wheeler spoke on the "Historical Data of the Canadian College of Organists." Mr. Wheeler, organist and choirmaster of the Dundas Center United Church, has completed more than half a century as an organist in the city of London. During the greater part of that time he has been active in the Canadian College

of Organists, being the registrar for many years. He traced the history of the College from its formation in 1909 with the Governor-General, Earl Grey, as honorary patron and Sir Frederick Bridge as first patron. He related many of the incidents that led up to giving it the name "Canadian College" in preference to "Organists' Guild." Mr. Wheeler also outlined the connection between the "Royal College" and the "Canadian College," referring to the joint convention in England a few years ago. The importance of the annual conventions was emphasized as playing a major part in Canadian musical life.

A. ERNEST HARRIS, Secretary.

### St. Catharines Center.

On March 8 the St. Catharines Center met at the home of Mr. and Mrs. W. H. Kadwill for its monthly meeting. Mrs. Kadwill was in charge of the program and delivered an address on "Life and Music" and rendered several numbers in poetry and song. The ladies of the center were in charge of the entertainment and acquitted themselves nobly both in the program and in the social hour which followed.

MURRAY SMITH, Secretary.

### Kitchener Center.

The first of three Lenten recitals took place at Zion Evangelical Church, Kitchener, Ont., Sunday afternoon, March 8. Harold A. Riddolls, organist of the Norfolk United Church, Guelph, and Miss Kathryn Hesseaur, soprano, were heard on the program. Mr. Riddolls' opening group included Lovelock's "Praeludium," three Bach chorales—"Truly Do I Desire Repentance," "Honor God Alone in Heaven" and "Show Mercy to Me, O God"—Couperin's "Little Cherubs" and Sketch 11 by Robert Schumann. The concluding group was composed of Franck's Pastorale and Scherzo and a chorale prelude on the tune "Andernach" by Healey Willan, recognized as one of Canada's outstanding composers.

Mr. Riddolls is a talented recitalist and made effective use of the tonal possibilities of the organ, selecting quiet and delicate registration and still retaining bright and brilliant tone. Miss Hesseaur's soprano voice was heard to advantage in her numbers and she was ably accompanied by Glenn Kruspe, organist of Zion Church. Interpretation was given to "Come Unto Him" from Handel's "Messiah" and Gounod's "Divine Redeemer." She also sang "The Cross," by Ware.

The second of these recitals took place Sunday afternoon, March 15, in the Church of the Good Shepherd. This program featured the intermediate girls' choir of St. Peter's Church, under the direction of Mrs. Ruth Bauer; Mrs. Dorothy Petersen, organist and choir mistress of the Church of the Good Shepherd, and Mrs. J. S. G. Clarke, contralto soloist of the Christian Science Church. The choir sang the following anthems: "Into Pastures Green," Long; "The Stranger of Galilee," Morris, and "Jesus, Saviour," Fearis. Youthful freshness and convincing choral tone characterized the singing and an effective use of two-part writing was displayed in the singing of "The Stranger of Galilee." Mrs. Clarke impressed the capacity audience with her devotional interpretation of "He Was Despised," from Handel's "Messiah," and Dudley Buck's "My Redeemer and My Lord." Two groups of organ selections were played by Mrs. Petersen on the Hammond organ and effective use of the tonal possibilities was demonstrated in the numbers chosen, especially the Biggs arrangement of Bach's "Sheep May Safely Graze." Her other numbers were: Prelude and Toccata, Dubois; Karg-Elert's "Idilio Bucolico" and two chorales by Bach—"Jesu, Joy of Man's Desiring" and "Deck Thyself, My Soul, with Gladness."

EDGAR V. MERKEL, Secretary.

### Conducted by Walter Baker.

Walter Baker conducted Rossini's "Stabat Mater" at the First Baptist Church, Philadelphia, March 1, Verdi's "Requiem" March 15 and Stainer's "Crucifixion" March 29. The following oratorios are announced for April: April 3, Dubois' "Seven Last Words"; April 5, Handel's "Messiah," parts 2 and 3, and April 19 a service of popular sacred music.

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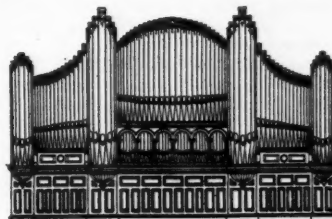
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## Views and Reviews; New Music Includes Patriotic Numbers

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

It is rather late to make any further suggestions for Easter, but a new publication by Pietro A. Von is enough of an event to require mention, however tardy. It is seldom that the good firm of J. Fischer & Bro. is late in sending copies for review. The new number is a forthright one with vigorous accompaniment, and is entitled "Our Paschal Joy." It comes in editions for SATB, TTBB, high solo and low solo. In the anthem settings a high soloist with a brilliant voice is needed, though the notes are not at all difficult and the tessitura is not high. I like the solo arrangement best.

It has been called to my attention that in 1941 I overlooked the melodious Easter anthem by Richard Kountz, "The First Light of Morning" (Galaxy). It has a solo for low voice, and it can be sung well by a quartet. The principal melody sounds something like a well-known Irish folk-tune, but the intention is evidently to suggest a carol anyhow.

### Music for War and Peace

Dr. Harvey Gaul has had the bold idea of making anthems from the famous passages of American patriotic prose. If you have a good chorus choir you will wish to see the following:

"Lincoln Prays After the Battle of Bull Run." Unaccompanied chorus, some divisions, with soprano solo. (J. Fischer.)

"Patrick Henry's Resolution." Accompanied chorus (some division) with soprano solo. Nineteen pages. (J. Fischer.)

In this set of "Patriotic Anthems" I have previously listed "William Penn's Inscription." Perhaps there has already appeared a fourth number intended for the series, "Daniel Webster's Collect for Americans." All the texts are declared to be from the state papers of great Americans. Some years ago I edited a book of selections from the writings of Lincoln, and I cannot remember the prayer here ascribed to him, but this is not the first time that Dr. Gaul has been ahead of me.

Most of the recent numbers for use in time of war have been strongly rhythmic marches, with no very original melodies or harmonies. That remark applies to a majority of the anthems in the following list:

Croft-Barton—"O God, Our Help in Ages Past." The familiar hymn arranged as a festival chorus, accompanied, with some divisions. Parts for band or orchestra available. (Summy, 1941.)

Diggle—"God of Our Fathers, Whose Almighty Hand." Middle section unison. Easy. Not the familiar tune—a new one. A quartet can manage it, but a chorus is better. (Summy.)

Diggle—"Give Peace Again." or "O God of Love, O King of Peace." Unison or two-part. (Pond.)

Krone—"All Out, America." Definitely secular and not very poetical words, but the march is spirited. Editions for TTBB, SSA and two equal voices. (Kjos.)

Lindsay, G. LeRoy—"God of Our Nation." Tuneful; unpoetic words. Easy. (Presser, 1941.)

Southey—"Song of America." Editions for SATB, SAB, SA or TB or unison, SSA, TTBB. Another march-tune. (Summy.)

Still—"Victory Tide." Secular words, not poetical. March with a good swing and suggestion of bugle calls. Editions for SATB and TTBB, accompanied. (J. Fischer.)

Ward-Barton—"America the Beautiful." The well-known hymn arranged for SSA; descant in one stanza. The fine text makes most of these others seem very inferior. (Summy.)

Wilkes—"Give Ear, O Lord." Biblical text, SSA. Tuneful. (Summy.)

### Other New Anthems

The following numbers in varied style deserve mention, especially the one by Dean Smith:

Archer, J. B.—"The Silent Hour." (Schmidt.) Lyrical short anthem, with alto solo. A pretty number for a quartet.

Baldwin, Ralph L.—"I Will Walk with God." (Galaxy.) Unaccompanied, preferably for chorus, but a quartet can manage it. An original and beautiful work.

Lucke—"Come Ye and Let Us Go Up to the Mountain." (Kranz, Baltimore.) Twelve pages. Has soprano descant. Text appropriate for time of war. Her best composition so far, I think. Published late in 1941.

Mueller—"Guide Me, O Thou Great Jehovah." (Galaxy.) Based on the old Welsh hymn-tune "Caersalem." Admirable variety in treatment of stanzas. Chorus preferable, but only four parts, accompanied.

Smith, David Stanley—"Cleanse the Thoughts of Our Hearts." (Galaxy.) A communion collect. Preferably unaccompanied, quartet or chorus.

### Mother's Day Selections

It is certainly a relief to come upon a composition for this season that does not insult a sensible mother. Everything that William R. Voris writes has grace and beautiful finish. I commend his "Song of Mothers" (Gray), which comes as a solo (two keys) or for SA or for SATB. As for the text, it is that of a sacred song, bringing in the Blessed Mother of Christ, as such poems certainly should do. I am interested to see that it is dedicated to William Ripley Dorr, who has long been one of the most enthusiastic admirers of Mr. Voris.

### Episcopal Service Music

One of the most beautiful services to arrive from England in a long time is Ireland's in C (Novello, 1941). I have seen the Te Deum, Jubilate Deo, Benedictus and Magnificat and Nunc Dimittis—published separately, of course, except the two evening canticles, which are perfectly lovely examples of a style familiar to most readers.

Speaking of settings of the Jubilate, a very fine American setting by Joseph W. Clokey in B flat appeared late in 1941 (J. Fischer). The maturing of his style is again evident.

Two other settings of morning canticles are to be commended: Lang's Te Deum in D (Novello, 1941) with his frequently used combination of unison voices with accompanied chorus, and C. W. Dieckmann's Benedictus Es, Domine in A flat (Schmidt), an easy setting with good movement that does not flag.

Seth Bingham has an admirable Lord's Prayer (C. Fischer, 1941). It has a very interesting accompaniment and altogether ranks among the very best settings. It is not difficult.

Arthur Dana has "Two Responses" (Schmidt) to well-known melodies by Sibelius and Tchaikowsky. The Sibelius tune from "Finlandia" seems better suited to sacred texts than almost any other modern melody for orchestra.

### Organ Compositions

I have not seen anything very interesting for organ this month except three issues from the press of J. Fischer, all short. There is a Biggs "Grand Chorus on Credo No. III," in memory of the late George Fischer; it is a sound and workmanlike piece on a fine theme. G. F. McKay has a set of three brief and charming "Miniatures" entitled "Chorale, Aubade and Noel." E. W. Doty's "Mist" is only two pages in length, but it does suggest an atmosphere, thanks to the strings and, if you wish, the harp.

I regret that my eyes will not permit the strain attendant upon preparing an article based upon Easter programs, but that does not mean that I do not wish to see such lists if you care to send them. I am also making a direct appeal for suggestions for future articles. Whenever you find a new number to be especially effective, please drop me a postcard addressed to Goldwin Smith Hall, Ithaca, N. Y.

### FOUR SPECIAL PROGRAMS IN PASADENA, CAL., CHURCH

As its special contribution to the Lenten season, the Kirk Choir of the Pasadena, Cal., Presbyterian Church, under the leadership of Howard Swan, professor of choral music at Occidental College, sponsored a series of four musical events at the church on successive Sundays in March. At 4 o'clock March 1 the choir of the Santa Ana Presbyterian Church presented from memory a program of sacred music. Whitford Hall is the director of this group of seventy voices, recruited from young people of junior college age. David Craighead is the organist. The second Sunday afternoon was devoted to the Brahms Requiem, performed by the Kirk Choir of the Pasadena Presbyterian Church, with Mr. Swan directing and Miss Kathryn Knapp, organist of the church, at the organ. On March 15 the union evening

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service of the downtown churches was given over to the Occidental College glee clubs. Both of these clubs, under the direction of Mr. Swan, won first place in the southern California intercollegiate glee club contest this year. Miss Louise Stone, also on the music faculty at Occidental, was organist.

Concluding the series on the afternoon of March 22, Miss Knapp played a Lenten recital, assisted by the girls' sextet, which she directs. Following was the program: Five Chorale Preludes, Bach; Two Chorale Preludes, Brahms; "In Paradisum," Dubois; "Zur Trauung" and "Sorrowing, Sighing," Liszt (with girls' sextet).

### KILGEN COMPANY COMBINES WAR WORK WITH NEW ORGANS

Announcement is made by Eugene R. Kilgen of the Kilgen Organ Company, St. Louis, that the firm is engaged extensively in doing war work for the government. Last September the company made extensive surveys in cooperation with the War Production Board as to the possibility of producing certain articles for the army and navy and air corps. Since then several large contracts have been received and thus a sizable part of the factory production has been devoted to government work, which is expected to continue for the duration of the war. Production schedules, however, were so arranged that along with the government work a proportion of production was devoted to the building of organs and in the last six months several two and three-manual instruments were completed. Mr. Kilgen states that recently another large government contract has been procured, but the factory is continuing work on fifteen organs, scheduled for delivery during the current year.

The chief engineer of this company, Max Hess, who recently obtained another patent covering an advanced type of organ switch, has been instrumental in designing several superior assemblies for different government departments, which have been approved as standard designs.

The company further announces that it will continue its service department,

maintaining factory-trained staffs in the branches at Steinway Hall, New York; Wrigley Building, Chicago; Keith Building, Cincinnati; Salt Lake City, Denver, Tulsa and other places.

### VREELAND GIVES LECTURE. RECITAL AT SALAMANCA

The Salamanca, N. Y., Musicale held its annual guest night program in the First Congregational Church March 4. The meeting took the form of a lecture-recital by the organist of the church, Edward B. Vreeland, Jr. Mr. Vreeland demonstrated his capabilities both as a speaker and an organist. His lecture dealt with the construction of the organ and his research on the subject. For his program he chose: "Canyon Walls," Clokey; Prelude and Fugue in G major, Bach; "Harmonies du Soir," Bedell; Chorale in A minor, Franck; "Dream Pantomime," from "Hänsel and Gretel," Humperdinck; "Scherzo in Modo Pastorale," Rogers; "Angelus," Massenet; "Fanfare d'Orgue," Shelley. Mr. Vreeland also played two encores requested by the audience. These were: "Dreams," McAmis, and Toccata on "America," Coke-Jephcott.

### Choir Festival in Mount Vernon, N. Y.

Dr. Clarence Dickinson will conduct the choirs of five Westchester County churches in a choir festival to be held at the Chester Hill Methodist Church, Mount Vernon, N. Y., Sunday evening, May 3. Dr. Helen A. Dickinson will deliver the address of the evening. The program includes anthems in which the youth choirs will sing antiphonal parts from the gallery of the church. The churches that will participate have as ministers of music either graduates or students of the School of Sacred Music of Union Theological Seminary, New York City. They are: Huguenot Church, Pelham, Mary Compton; Hitchcock Memorial, Scarsdale, Oswald Regatz; First Presbyterian, New Rochelle, Raymond Hunter; First Baptist, Margaret McPherson; Ascension Episcopal, Kenneth Eppler, and Chester Hill Methodist, Norman Spicer, all of Mount Vernon.

## Leon Verrees' Work Wins Fame by First Four Compositions

By GORDON BALCH NEVIN

Only once has a composer (Reubke) built lasting fame on the strength of one organ work. To the best of my knowledge Alexander Russell is the only American composer who has done the same thing with a set of superb descriptive pieces, four in number (I refer to his "St. Lawrence Sketches," of course). So infrequently is a man's worth established by a small number of works that I deem it a pleasant duty to call attention to an American composer who has, with the publication of four organ pieces, merited the respectful attention of us all—Leon Verrees.

Mr. Verrees' first publication (1932) was an Intermezzo, which for sheer dainty charm and polished craftsmanship might well be regarded as miraculous in a "first published composition." It has that rare quality of producing what I might term a happiness-mood in an audience; there is plenty of clever counterpoint for organists who must have it (1) and there is also one of those smile-producing conclusions that top off such a piece to perfection. If there is a better scherzo-type organ piece I have yet to see it.

The year 1935 saw the publication of two "Chorale Improvisations." I don't happen to remember which first saw the light of day, so will mention first the one based on "St. Anne," which, it may be remembered, won the composition prize offered by THE DIAPASON under the auspices of the American Guild of Organists. The theme, for the most part, appears in the pedals (in octaves) and the counterpoint is so contrived that the theme will sound on organs of requisite power, but lacking independent reeds. The episodes, particularly the second, show some interesting inner-voice use of the theme, and the conclusion is a flaming blaze.

The second publication of 1935 is based on the hymn-tune "Beatitudo," or, as it is known to most church-goers, "O for a Closer Walk with God." To this observer there is shown a considerable "loosening up" in the harmonic scheme. The same adroit counterpoint is observable, but the harmonic and modulatory technique has broadened tremendously. Two pages which mirror the text "A calm and heavenly frame" can be described only by the French term *spirituelle*; nothing more exquisite has been penned in years. The last page and a half are of a quality almost Wagnerian, not in the sense of imitation, but rather in a sweeping chromaticism. Personally, on the next to the last score I would recommend cutting the given metronome of 144 to the quarter-note to about 120. There is plenty of dynamite in that last page; by which I mean biting but logical dissonances.

Six years passed and then the H. W. Gray Company issued Mr. Verrees' "Chorale Improvisation on 'O Filii et Filiae,'" and it was well worth waiting for. I have used it recently and was amazed at the general reception to such a serious work. I had programmed it for my own selfish delight—and Lo! I found the audience joining with me to a remarkable degree. I will not attempt a word picture; the style, if it could be compared with that of any other writer, might be said to partake of Franck; in that I refer to the masterly combination of theme and counterpoint near the close, and not to thematic or harmonic idiom *per se*.

Such are the four published organ works of Leon Verrees. Every organist worthy of the name should own them and play them frequently. From personal experience I can testify that there is not a "program filler" in the lot. They are all satisfying, and they do not wear out with repeated playing.

Finally, in postscript vein, I have good news for every organist who wishes to learn of worthwhile things that are coming. During the last three weeks or so I have had a bit of correspondence with Mr. Verrees and he has let me see the preliminary draft of a Prelude and Fugue in D minor, which has been accepted for publication by the H. W. Gray Company.

JAMES G. WEISZ



All I am going to say is: Save a few pennies for this one! It has everything that a recitalist demands and to which an audience will react in a favorable manner. American organ composition will be vastly enriched by it, I promise you.

### ROCKAWAY, N. J., CHURCH HAS KILGEN THREE-MANUAL

A three-manual organ for the First Presbyterian Church of Rockaway, N. J., has been installed. The instrument was built by the Kilgen Organ Company in St. Louis and is placed in two specially-treated tone chambers, speaking into the chancel of the church. The console is of the stop-key type, with electro-magnetic combination action, eliminating wind in the console. The design was by Eugene R. Kilgen and Max Hess of the Kilgen firm, in collaboration with Pietro Yon. The organist of the church is Miss Elizabeth Banghardt.

The specifications are as follows:

#### GREAT ORGAN.

(Enclosed.)

Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Chimes, 20 tubes.

#### SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Traversiere, 4 ft., 73 pipes.  
Ripieno, 3 ranks, 183 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Oboe d'Amour, 8 ft., 73 pipes.

#### CHOIR ORGAN.

(Enclosed with Great.)

Open Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (ext. of Swell Gedeckt), 16 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Still Gedeckt (from Swell), 8 ft., 32 notes.

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### JAMES G. WEISZ DIES IN MACON; SIXTY-TWO YEARS AT CHURCH

People of Macon, Ga., of every denomination and in all walks of life mourn the death of Professor James Geramus Weisz, who passed away Jan. 22 at the age of 84, after serving continuously as organist of St. Joseph's Catholic Church for sixty-two years.

Professor Weisz received his early education in his native town, Cambria, Pa. Later he went to St. Vincent's Abbey, Latrobe, Pa., where he was graduated. He studied at the New England Conservatory of Music, where he received his master's degree. The degree of doctor of music was conferred on him by the Jesuit Order.

Dr. Weisz went to Macon at the age of 21. In sixty years he did not miss a Christmas mass. One of the most impressive tributes ever paid to a citizen of Macon was the observance two years ago of his sixty years of service as organist. Distinguished visitors, including Bishop O'Hara, were in attendance and many tributes were paid to his life and work.

His daughter, Mrs. S. A. Giglio, will carry on his work at St. Joseph's Church.

### PLANS FOR CAMP WA-LI-RO SUMMER WORK ARE MADE

Camp Wa-Li-Ro, the Episcopal summer choir school and camp at Put-in-Bay, among the islands of Lake Erie in the diocese of Ohio, will hold its usual summer conference and course for men and women interested in boy choirs. The full program and faculty will be announced later. The dates chosen are July 6 to 10.

The fifth annual boy choir festival under the direction of Wa-Li-Ro will be held at Trinity Cathedral, Cleveland, Whitsunday night, May 24. Between 200 and 300 boys and men from a dozen parishes in northern Ohio will sing under the direction of Laurence Jenkins, with Paul Allen Beymer at the organ. The Rt. Rev. Beverley D. Tucker, D.D., Bishop of Ohio, will be the speaker.

The music for this service has been composed by Walter Blodgett and Kingsley Ganson, both of Cleveland, and Thomas Harborne of Christ Church Cathedral, Lexington, Ky. The composers have been invited to be present and conduct their own works.

Camp Wa-Li-Ro will be open this summer for the usual session through July and August, when choir boys spend the day in music and summer sports, with a short daily choral service in St. Paul's Church. Paul Allen Beymer and Laurence Jenkins of Cleveland are the directors.

On Sunday afternoon, March 22, the combined choirs of St. Stephen's Episcopal Church, Olean, N. Y., and of the First Congregational Church, Salamanca, gave the cantata "The Last Supper," by Eric Thiman, in St. Stephen's Church. This work was also given March 29 at the same hour in the First Congregational Church, Salamanca. Miss Harriet Lange, organist and director of St. Stephen's Church, conducted and Edward B. Vreeland, Jr., organist of the First Congregational Church, was at the organ both times.

### WAR SHOWS ITS EFFECT ON COAST; LOS ANGELES NEWS

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., March 12.—War conditions here on the coast are making it more and more difficult for any evening event, be it a church service, recital or Guild meeting. At the regular A.G.O. meeting held in the First Baptist Church of Hollywood March 1 about twenty-five were present. I have an idea that this was the smallest attendance at a Guild event since its beginning here some thirty years ago. I am quite willing to take some of the blame, for I was advertised to give a talk on the new Episcopal hymnal. Nevertheless I think we did a wise thing in voting to hold the meetings bi-monthly for a time.

A splendid performance of the Brahms Requiem was given under the direction of Arthur Leslie Jacobs at the First Congregational Church of Los Angeles March 1. The choir sang magnificently and all connected with the event deserve praise. The attendance was good, but I should say not more than half what it would be under normal conditions.

Four fine recitals at Immanuel Church on the Saturday afternoons in March deserve high praise. The first was by Clarence Mader, the distinguished organist of the church; the second by his talented pupil, David Craighead; the third a joint recital by John Stewart and Doris Stanford Cox and the last a program made up entirely of the compositions of Roland Diggle, played by Mr. Mader. The programs were beautifully played and greatly enjoyed by all who heard them. I was especially appreciative of the honor paid me. To realize that a fellow organist would take the time to work up such a program of American compositions was in itself heartening, but that he took some of the more difficult numbers, which I know required a lot of time to prepare, warmed my heart. The composer who says he does not care if his things are used or not is a—go on; you say it.

I was pleased to see that Ross Hastings, son of the late Dr. Ray Hastings, was one of the three to win a \$1,000 prize in the semi-finals for an operetta, sponsored by the Mutual Broadcasting System and WGN Concerts. After the three works have been given over the air the latter part of March one of the contestants will be awarded a \$5,000 prize.

An interesting program was given in Trinity Episcopal Church March 15 under the direction of Helen Macey, organist of the church. She was assisted by Olive Dundas, Marjory Lethin and Hamilton M. Maddaford. The program was well planned to appeal to the average listener and those taking part did an excellent job.

### Sheboygan Chorus to Sing in Chicago.

The Lutheran Chorus of Sheboygan, Wis., is to sing at the Evangelical Lutheran Church of St. Luke, Chicago, Sunday evening, April 12. Martin J. Bangert conducts this chorus and Paul Rosel will be at the organ. Mr. Rosel is the assistant conductor.

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### Hunsche Plays Works of Boston Organists in Tuesday Recitals

George R. Hunsche, organist of the Church of the Good Shepherd, Waban, Mass., has been giving recitals out of the ordinary run every Tuesday evening in March at his church. As announced by the church's rector, the Rev. Stanley Warren Ellis, this Tuesday service is one "of meditation and music, with no sermon or address. Many persons have expressed a desire to hear Mr. Hunsche play the organ. He has consented to give a brief, informal program each week. There will be brief prayers, hymns sung by the congregation, and the hour will end with the act of Adoration, known as Benediction, for those who wish to remain for it."

The recitals have been only about twenty minutes in length and were played after the opening hymn. On each program Mr. Hunsche used at least one composition by a Boston organist. The first program, played Feb. 24, included the newly-published Prelude and Scherzo by Everett Titcomb and the Variations on "Sei gegrüßet" by Bach. The list March 3 was as follows: Canzone (MS.), Homer Humphrey; "Veni Creator Spiritus" (MS.) and "Saviour, Like a Shepherd Lead Us" (MS.), Edward Jenkins; Toccata, de Mereaux; Fugue, Sonata 6, Mendelssohn. The Boston organists represented on this program were Homer Humphrey, dean of the Massachusetts Chapter of the American Guild of Organists, member of the faculty of the New England Conservatory of Music and organist and choirmaster of the Second Church, Boston, and Edward Jenkins, blind organist, former instructor at the New England Conservatory and now a faculty member of Perkins Institute. Mr. Jenkins is widely known for his extraordinary ability in improvisation.

March 10 the program included: Elevation (MS.) and Prelude (MS.), Gardner Evans; Chorale, "Menuet Gothique" and "Priere a Notre Dame," Boellmann. The Boston organist represented on this program was Gardner Evans, organist and choirmaster of the Church of Our Saviour, Longwood. Several of Mr. Evans' anthems have been published and two have been commissioned for the Albany diocesan choir festival.

Here are the offerings of March 17: "O Man, Bemoan Thy Grievous Sins," Bach; Chorale Prelude on "Vigili et Sancti," Snow; Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi. March 24 Mr. Hunsche played: Three Hymn-tune Fantasies, McKinley; "Regina Coeli," Titcomb; "Benedictus," Couperin. The Boston organist represented March 17 was Francis Snow, organist and choirmaster of Trinity Church. Dr. Snow has won wide recognition for his recitals and choir of men and boys. In addition to his church work and teaching he has found time to write organ pieces and a large number of anthems.

On the last of the programs were included compositions by Dr. Carl McKinley, organist and choirmaster of Old South Church. At the New England Conservatory of Music Dr. McKinley teaches organ and musical theory. His orchestral compositions have been performed by the conservatory orchestra and at a recent concert the Boston String Quartet gave the first performance of a new quartet by Dr. McKinley.

#### TO BUILD ORGAN IN CANADA FOR COVENTRY CATHEDRAL

Word comes from England to the effect that if plans originated by Dr. William Raven, a Coventry musician living in Canada, succeed, Coventry Cathedral after the war will have a new organ made in Canada, provided by Canadian choristers. The organ is to be known as "The Canadian Choristers' War Memorial Organ," as Dr. and Mrs. Raven have asked every choir in Canada to make a donation toward the fund. Dr. Raven has suggested to the provost of Coventry that, in view of the probable pressure of work on English organ builders after the war the organ be made in Canada and shipped to Coventry for erection.

### Catholic Church Music

By ARTHUR C. BECKER, A.A.G.O.

The "Gregorian Kyriale," with organ accompaniment, by the Rev. Carlo Rossini is a worthwhile contribution to choirs desiring the principal chant masses in a complete and concise form. The volume also contains the Requiem mass. The type is clear and sufficiently large to be easily readable. The binding is spiral, tending toward long life for a volume which undoubtedly will be used almost constantly. The careful accentuation and breathing marks, and the splendid modal organ accompaniment, make of this volume an outstanding contribution to church libraries.

A beautiful Easter anthem from the pen of Pietro Yon is "Our Paschal Joy." This composition is for four mixed voices, with soprano or tenor solo. There is also an arrangement for four male voices, and in addition it is published as a solo number.

The foregoing are published by J. Fischer & Bro.

Achille Bragers has written a well-constructed mass for two equal voices, entitled "Missa in Honorem Reginae Pacis." Mr. Bragers shows an undoubted gift for melody of a dignified character, dressed in contrapuntal figuration. Particularly in the Gloria does the composer's imagination and craftsmanship distinguish this mass.

Paul Tonner has made a good arrangement of the well-known hymn "Sweet Sacrament Divine" for mixed voices. The harmonization is expertly done.

Two motets for Palm Sunday and Holy Week are worthy of consideration: "Ingrediente," for SATB, by Yon, and "Tenebrae Factae Sunt," for three equal voices, by Robert Hernfried.

Pietro Yon has extracted "Miserere Nostri Domine" from his "Te Deum" and this motet for solo and mixed chorus makes a splendid number for festival occasions. The same composer also has a lovely setting of "Veni Domine" for solo and chorus.

The above are published by McLaughlin & Reilly.

#### TENTH BERE A, OHIO, BACH FESTIVAL MAY 22 AND 23

The tenth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, will take place May 22 and 23 and will mark the completion of a decade of this notable musical event. Concerts will be given in the Kulas Musical Arts Building at 4 and 8:30. Olin Downes, music editor of the *New York Times*, will deliver a lecture as an anniversary feature. An extra item on the program will be an organ recital at 2 o'clock of the first day by Walter Blodgett of Cleveland. Friday evening, May 22, three Bach cantatas and the Concerto in F minor for piano will be presented. Dr. Albert Riemschneider, organizer of the festival, will conduct the chorus and festival orchestra and Mrs. Margaret Schluer will be the pianist. Saturday afternoon and evening the Christmas Oratorio will be the offering.

Directed by Mrs. Kate E. Fox. At the Denison Congregational Church, Cleveland, Ohio, Maunder's "Olivet to Calvary" was sung March 22 under the direction of Mrs. Kate E. Fox.

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### Good Music by Scalawags

DR. HAROLD W. THOMPSON

Philadelphia, March 5, 1942.—Dear Mr. Gruenstein: I have been reading and re-reading Percy Chase Miller's letter about his distaste for the music of Wagner and Beethoven, because he is pained by their morals and manners; and I can't make up my mind whether it's serious or spoofing. It seems as though it must be like a sentence in one of Artemus Ward's articles, which he topped off with the remark "This is wrote sarcastick." Does Mr. Miller really mean to say that, because Beethoven was boorish and once emptied a plate of stew over a waiter's head, and because Wagner was a scalawag, who left a trail of outraged husbands and despairing creditors halfway across Europe—that, therefore, in some mysterious manner, *their music* displays a moral taint?

Put it this way: Suppose Mr. Miller knew nothing of the personal lives of Beethoven and Wagner; and suppose he heard the Fifth Symphony, or the "Leonore" Overture No. 3, or the "King's Prayer" from "Lohengrin," or the Quintet from "Die Meistersinger"—would he feel an instinctive shudder in his soul? Would his conscience (that inward monitor) whisper to him: "Touch not the unclean thing"? If so, all I can say is that Mr. Miller has the most sensitive moral perceptions I ever heard of.

Mr. Miller quotes Samuel Butler as saying: "Art is only interesting in so far as it reveals an artist." With all due respect to Messrs. Butler and Miller, that remark really doesn't mean anything at all; it's merely escaping steam. How about Shakespeare? What do we learn about him from seeing the plays? Why, less than nothing; for some people, on the evidence of the plays, insist that he wasn't Shakespeare at all, but Bacon!

We should make up our minds to a cold fact: That an artist's creative imagination and his moral character are two different rooms in the same house; he doesn't have to shut the door between them, but he can if he wants to. An actor can give a perfectly convincing portrayal of a noble character, and yet be an unmitigated bouncer. Musicians who are by no means models of behavior can, and often do, turn out music that they can defy anybody to say is not elevated, and even spiritual, in its appeal.

Whistler the painter once put this very plainly. He spoke of the Swiss—their patriotism, their clean living, their frugality—and then went on to say that with such a moral background we might expect great artistic achievements. But their art work, said he, is confined to "the little clock that turns the mill, and the sudden cuckoo, barely restrained within his box."

Mr. Miller says that most composers whose works are intelligible seem to have been rather pleasant persons. The innumerable musical biographies I have read certainly don't give that impression to me. Composers seem to be like the average of artistic folks—and if Mr. Miller is going to pick his favorite music according to the ethical status of the composers, I fear he will find his enjoyment a good deal circumscribed!

Very truly yours,  
 WALTER LINDSAY.



HAROLD W. THOMPSON'S VERSATILITY is well proved by the character of his latest book. The Cornell University Press has just published "The Last of the 'Logan,'" "a narrative of whaling and shipwreck, life among the cannibals of Fiji, escape to Sydney and the bush, and the Australian gold rush." It is the story of the "true adventures of Robert Coffin, mariner in the years from 1854 to 1859."

Readers of THE DIAPASON who have known Dr. Thompson for the last twenty-four years as the appraiser of new church music for all who read this publication will realize that in the volume just from the press he has devoted himself to something far more exciting than the new anthems that come to his desk. No wonder that he holds so many degrees from American and Scottish universities that there is not space to append them all to his name in placing it over his contributions!

When Dr. Thompson was writing "Body, Boots and Britches," his sprightly volume of New York State history and folklore, he learned about one Robert Coffin of Dutchess County, who, as he remarked, had written "a vivid account of deep-sea whaling in the era of Melville's 'Moby Dick.'" He quoted a bit of it. When readers of Dr. Thompson's book asked him where the whole of that story could be found he had to explain to them that he had been privileged to read the only copy of it there was—the author's manuscript—written many years ago and entrusted to one of the author's kinsmen. But he hoped that some day it would be published. Now it is. He contributes an introduction, an appendix and an index.

Harold W. Thompson is professor of English in Cornell University. He is a member of the board of trustees of Hamilton College, where he was graduated as valedictorian of his class, and he is a doctor of philosophy of Harvard. In recognition of his work as an author he was recently elected president of the American Folklore Society.

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**William Watkins Reid President**

William Watkins Reid was elected president of the Hymn Society by the executive committee at its meeting March 11, filling the vacancy caused by the death of Dr. William C. Covert. Mr. Reid has been the first vice-president. He has rendered splendid service to the society in bringing its work before the Christian public through the religious and daily press. He is director of the department of news service of the Board of Missions and Church Extension of the Methodist Church. In 1938 he visited many of its mission stations in the East and in Africa and his interest in hymns led him to collect valuable hymnic material in his contacts with the native churches.

The Rev. Oscar Thomas Olson, D.D., pastor of the Epworth-Euclid Methodist Church, Cleveland, was elected third vice-president. Dr. Olson is chairman of the committee on worship of the Federal Council of Churches and is a well-known authority on liturgy in worship. The Rev. Deane Edwards was re-elected chairman of the executive committee. As provided in the recently-adopted constitution, Reginald L. McAll was appointed executive secretary of the society. John Barnes Pratt was re-elected chairman of the permanent fund committee. Donald D. Ketting, organist of the Westminster Presbyterian Church, Lincoln, Neb., was admitted as a member of the society.

**Hymn Service in Orange, N. J.**

An important service of hymn singing was held Sunday evening, March 15, in the Highland Avenue Church of Orange, N. J., where Lowell Mason had been precursor during the latter part of his life. It was one of a series of union Lenten services in which six neighboring churches joined. The service was conducted by Dr. Osbourne McConathy, a well-known authority on choral work of the Mason family. The congregation was arranged so that all those singing soprano sat together behind the tenors, while the altos took their places behind the basses. The musical structure and interpretation of the tunes, most of which were by Lowell Mason, was well stressed, and the congregation soon became fused into an enthusiastic singing unit. Several hymns were played by a high school brass quartet. The choir of the Swedish Methodist Church of Arlington, N. J., sang Gounod's motet "Gallia." Mrs. Cornelia S. Hunter, organist of the Highland Avenue Church, was organist for the entire service.

REGINALD L. McALL.

**Mrs. Dickinson Speaks in Philadelphia.**

A series of special services, with addresses by prominent speakers, has been held on the Wednesday evenings in Lent at the Second Presbyterian Church, Philadelphia. The service March 18 was devoted to hymns and hymn singing, with an address by Dr. Helen A. Dickinson of the School of Sacred Music of Union Theological Seminary. Dr. Dickinson's subject was "The Hymnal—a Church Treasury." The hymns were sung by the congregation and the soloists and chorus choir of the church, under the direction of Dr. Alexander McCurdy, organist and choirmaster.

**HUGH McAMIS ENJOYING FLORIDA**



HUGH McAMIS, the organist and composer, is here shown enjoying his winter vacation on the beach in Florida, where he was acquiring a fine tan in a temperature of 82 degrees. Mr. McAmis believes thoroughly in two vacations for every organist and THE DIAPASON supports this doctrine. It might be stated, however, that not all organists are as fortunate as the man who, when he does not bask in Florida sunshine, basks in the sunshine of the favor of his parish in Great Neck, on Long Island, where he is the much-beloved organist of All Saints' Church.

**THREE CHICAGO WOMEN PLAY AT UNIVERSITY OF CHICAGO**

Once a year the Chicago Club of Woman Organists is the guest of the University of Chicago and members of the club on this occasion give a recital in Rockefeller Memorial Chapel at which one may gain a fair measure of the high standard of organ playing upheld by the fair sex. The 1942 recital took place on the evening of March 7 and the performers were Tera Sells, Mary Ruth Craven and Adrienne Moran, all of them capable players who interpret the best in organ literature with ample technique and excellent taste. The recital being open to the public, there was an audience that included not only members of the club, but a number of others who gather where good organ music is heard. Features of the evening were the opening number by Mrs. Sells, Karg-Elert's Improvisation on "Now Thank We All Our God," McAmis' "Dreams," as played by Miss Craven, and Miss Moran's performance of the first movement of Widor's Fifth Symphony.

The program in its entirety was as follows: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Priore," Jongen, and Toccata and Fugue in D minor, Bach (Mrs. Sells); Meditation on "Picardy," Sowerby; "Dreams," McAmis, and Finale in B flat major, Franck (Miss Craven); "Nef" and "Rosace" ("Esquisses Byzantines"), Mulet, and First Movement, Symphony 5, Widor (Miss Moran).

The Chicago Club of Woman Organists will present a club composers' program at Grace Episcopal Church Monday evening, April 6. The members to be represented by their compositions are Florence Price, Helen Westbrook, Ora Bogen, Frances Frothingham, Grace Darrow and Lily Moline Hallam.

**AUGUST**  
**MAEKELBERGHE**  
 MUS. M. F. A. G. O.  
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**KIMBALL HALL RECITALS CONTINUE THROUGH APRIL**

The Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., carried on the series which has marked the winter and enlisted a number of the organists of the city. It will continue through April.

The last recital in February was given by S. E. Gruenstein Feb. 27 and his program consisted of these numbers: Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Chant for Dead Heroes," Gaul; Chorale in A minor, Franck; "Dreams," McAmis; Love Scene and Introduction to Third Act, "Lohengrin," Wagner.

Miss Alice R. Deal, the first of the recitalists in March, played March 6 and gave a performance, all from memory, that included a cleancut rendition of the Bach "Wedge" Fugue, a beautiful interpretation of the Adagio from Widor's Second Symphony and a spirited performance of the last movement of Guilman's First Sonata. Another number of special interest was Lily Moline Hallam's "Osannare," whose composer's long and distinguished career in Chicago was recalled by many in the audience. Other selections played by Miss Deal were these: Gavotte in F, Martini; "An Autumn Sketch," Brewer; Pastorale, First Sonata, Guilman.

Emory L. Gallup of Evanston, who played March 13, gave a smooth and scholarly interpretation to the following compositions: Chorale in E major, Jongen; Pastorale, Franck; Cantabile in B major, Franck; Fourth Organ Symphony, Widor. His playing of the Franck Pastorale was a thing of beauty and in the Widor Symphony he made a very favorable impression.

Wilbur Held, A.A.G.O., gave renewed evidence of his unusual competency in his performance March 20, when he played: "Piece Heroique," Franck; "Jesu, Joy of Man's Desiring," Bach; Prelude in D major, Bach; "Now Rest Beneath Night's Shadow," Isaac-Bach; Roulade, Bingham; Intermezzo, DeLamarter; "Pageant," Sowerby. Fine contrasts marked the program. There was workmanlike playing in the Franck "Piece Heroique" and the Bach D major Prelude, serene beauty in the lovely chorale "Now Rest Beneath Night's Shadow" and in "Jesu, Joy of Man's Desiring," and Mr. Held proved his understanding of modern compositions in the last three numbers. The Sowerby "Pageant," a showpiece for virtuosos, calls for phenomenal pedal agility and Mr. Held played it in a manner to arouse enthusiasm and evoke a real ovation. The entire program was played from memory.

There will not be a recital on Good Friday. The performers for April are: April 10—Ruth Sanderson Phillips. April 17—Frances Griebenow Million. April 24—Robert Birch.

**ELMORE TO GIVE PREMIERE OF A NEW WORK BY DIGGLE**

Robert Elmore, the Philadelphia organist and composer, is to give a recital April 16 at the University of Delaware, in Newark, at which he will play for the first time a new composition of Roland Diggle, "Concert Fantasia on an Old Tune," written for and dedicated to Mr. Elmore.

Mr. Elmore is to be the guest of honor April 25 at a banquet of the Philadelphia Museum School of Industrial Art to be held at the Art Institute, at which the school song which he wrote for the school will be featured.

**JENNINGS**

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

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

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

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**New Lutheran Hymnal  
Is Successful Result  
of Labor of a Decade**

Laborers that occupied a decade are represented in the new Lutheran Hymnal, which came from the presses late last summer in St. Louis and by this time has been supplied to the majority of churches in the Evangelical Lutheran Synodical Conference of North America. This body has an aggregate membership of 1,719,744 baptized members and 1,169,754 communicants, according to latest statistics, or more than a third of all Lutherans in the United States. Of this number the preponderant majority is represented by the Missouri Synod.

The theologians and musicians of the church who began work on the volume back in 1929 conducted a careful study of the material to be incorporated in the new volume, through subcommittees, with the following guiding principles: Hymns must be of intrinsic value as to content; they must be distinctively Christian; translations must be in good form and in idiomatic English; tunes must be suited to the text and must be good church music, though exceptions may be made in cases in which texts and tunes are so wedded as to be practically inseparable. This was a sane policy on which to proceed and the results indicate rigid adherence to the principles enunciated.

One object the volume has no doubt sought to achieve with success is to help carry out the desire of Martin Luther that all the people should take a part in worship through song—an object too often defeated by the selection of hymns that do not appeal to the congregation or by indifferent leadership and interpretation from the organ. The feature of the new book, even more than is the case with all the new hymnals issued in recent years, is the generous use made of the German chorales. This is natural, since these chorales are a heritage of the Lutheran Church. The setting of the chorales in the old rhythmical form is in conformity with Lutheran tradition, but the plan may be open to question in view of the fact that nearly all of us are accustomed to the later homo-rhythmical arrangement, followed by Bach in his chorale harmonizations and preludes and by others since that day.

The collection of 660 hymns covers a wide field and includes old and modern favorites of mixed congregations. A valuable feature is the reference over each hymn to the Scripture passage which is emphasized by it or which applies to the thought expressed in the words of the hymn. Another feature is the fine literary work of the translators, who have produced what in some instances is the first worthy translation of some of the old German hymns.

The print is admirably clear and the appearance of the book handsome.

Professor W. G. Polack was chairman of the committee which prepared the hymnal and the publisher of the book is the Concordia Publishing House of St. Louis. Professor Polack is the author of an invaluable "Handbook to the Lutheran Hymnal," just received, in which the origin and history of all of the hymns is presented. This fund of information, very much like Dr. Covert's handbook for the Presbyterian Hymnal, is indispensable to the organist and choir director.

**THREE HOSPITAL BEDS IN  
MEMORY OF WALFORD DAVIES**

Three beds endowed by subscription through the British Broadcasting Corporation in gratitude for the life and work of Sir Walford Davies were dedicated in the Drummond ward of the Charing Cross Hospital, London, Jan. 4. The B. B. C. Singers, directed by Leslie Woodgate, began with Baxter's hymn, "Lord, It Belongs Not to My Care," which Walford Davies had set to a choral version of his "Solemn Melody." Lady Davies spoke briefly of the pleasure which this particular memorial would have given to her husband, and thanked the donors. She read the words on the tablet at the microphone before she left it to perform the unveiling. Dr. H. C. Colles said a few words that contained recollections as an old friend of Sir Walford.

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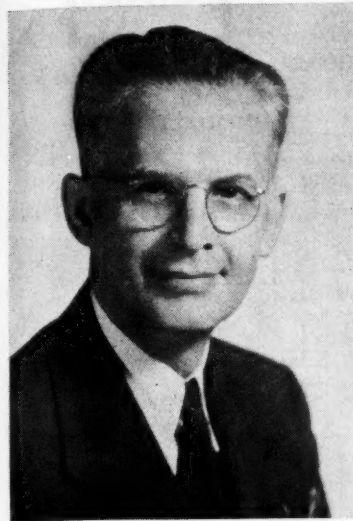
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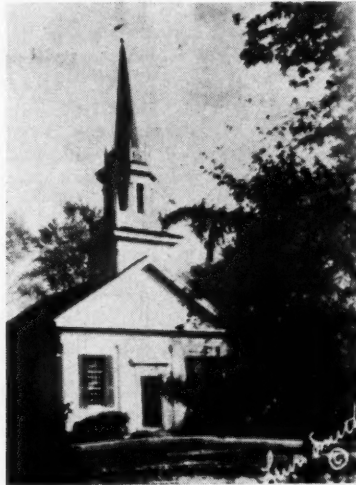


At the morning service in old St. Christopher's-by-the-River, Gates Mills, Ohio, Feb. 1 J. Lewis Smith celebrated his tenth anniversary as organist and choirmaster, with a program consisting of a sixteenth century plainsong setting of the Holy Communion from the English Gradual. The choir of children sang John Gordon Seely's "Blessed Are the Pure in Heart" and Laurence Jenkins, baritone, from St. James' Church, Painesville, Ohio, and associate director of the Wa-Li-Ro choir camp, sang "The Living God," by O'Hara. The Rev. J. Keeney McDowell paid tribute to Mr. Smith's work with the small choir of children and told of the trials of organists and choristers of a by-gone day, when music was not permitted in the churches.

Mr. Smith studied organ with Professor Charles E. Clemens in Cleveland and with J. Warren Andrews, one of the founders and a past warden of the American Guild of Organists, in New York City. He also studied under the present warden, Dr. Warner M. Hawkins, at a summer session of the Virgil Piano School in New York. His first organ position was at the Methodist Church in Nyack, N. Y., while he was in high school. Experience in the Episcopal ritual was gained as organist and choirmaster at the Church of the Incarnation in Cleveland and at the Wa-Li-Ro Choir School in Put-in-Bay, Ohio, where the boys of his choir have gone for the last five years for a week's vacation.

When he took the children's choir at St. Christopher's they had hymnals with the words only and the children had to be taught to sing the tunes by rote. There were no anthems. Now they have a small library of two and three-part anthems and services. This season they have tried

GATES MILLS CHURCH



to revive the ancient custom of singing the Psalms, some in plainsong and some to the English chant tunes.

In 1939 the Northern Ohio Chapter of the A.G.O. held its first meeting of the season in this picturesque New England colonial church, built in 1853 and documented by the Library of Congress. The church has a chime of eight bells from Gillette & Johnson, Croydon, England. Every Sunday morning, at weddings (of which this church has many) and often at Angelus these bells peal out their call to worship over the valley and Mr. Smith has this year completed the arrangement of over 370 hymns and carols from five hymnals and many other sources to be played on the chimes.

Philip James' New Work Sung.

The fifth musical Wednesday evening of the second annual series at the Covenant-First Presbyterian Church, Washington, D. C., was marked by the first rendition of Philip James' new opus, "The Light of God," on March 18 under the direction of Theodore Schaefer, the organist. The work is sub-titled "An Easter Legend after the Nicodemian Gospels," and was presented with the assistance of Juanita Claxton, soprano; William Hayghe, tenor, and Jordan Bentley, baritone.

Bach Mass Sung in Utica, N. Y.

The third annual performance of the Bach B minor Mass was given in Grace Episcopal Church, Utica, N. Y., Sunday, March 1, by the Bach Choir, J. Laurence Slater conducting. George Wald was at the organ and gave a superb accompaniment to both chorus and soloists. A small string orchestra, assisted by flute, oboe and trumpets, gave the orchestral background for the continuo parts.

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MARGARET WHITNEY DOW



MARGARET WHITNEY DOW, F.A.G.O., one of Florida's most prominent organists, was presented in a recital in connection with a memorial service of the Friday Musicales of Jacksonville, Fla., March 6. Miss Dow is teacher of organ, piano and history of music at the Florida State College for Women in Tallahassee. She is a concert organist of note and appeared as recitalist at the general convention of the American Guild of Organists in Rochester several years ago. Miss Dow studied with Marcel Dupré and also with Andre Marchal in Paris. She received her B.A. and B.M. degrees at Carleton College, Northfield, Minn., and continued her studies at the Fontainebleau Conservatory of Music, Paris. With the exception of two years, which she spent abroad, Miss Dow has been on the music faculty of the Florida State College since 1926.

Miss Dow was for three years dean of the Florida Chapter. She is a member of Phi Beta Kappa and is regent of the Tallahassee branch of the A.G.O. In 1940 Miss Dow received the degree of master of sacred music from Union Theological Seminary, New York, after study with Clarence Dickinson.

CLUB HONORS VAN DUSEN AND MEN WHO ENTER SERVICE

Thirty-five members and friends of the Van Dusen Organ Club gathered March 17 in the Kimball Hall organ studio to honor Dr. Frank Van Dusen, who recently received the degree of doctor of music. Special recognition was given also to five absent members of the club who now are training for military service. They are Kenneth Cutler, Casimir Laskowsky, Ernst Melbye, Kenneth Parrott and Robert Rayfield.

The program consisted of: Prelude in D major, Bach, and Roulade, Bingham, played by Wilbur Held; second movement from Grieg's Concerto, played by Alan Borch, pianist, and Dwight Davis, organist; "Sheep May Safely Graze," Bach; "The Angry Demon," Clokey; "Caprice Heroique," Bonnet, and Prelude in A minor, Bach, played by Burton Lawrence, and "A Nordic Reverie," Hokanson; Toccata on "St. Theodulph," Diggle, and the Chorale Prelude "My Inmost Heart Doth Yearn," Brahms, played by Winston Johnson.

An album of records, Beethoven's "Emperor" Concerto, performed by Rudolf Serkin, was presented by the club's president, Winston Johnson, as a gift from the club to Dr. Van Dusen. Following remarks by Dr. Van Dusen the members turned their attention to games conducted by Wilbur Held. The evening's entertainment concluded with ice cream, cookies and candy, served by Miriam Clapp and Ella Furholmer.

**Detroit Woman Organists Meet.**  
The Woman Organists' Club of Detroit, Mich., met at the Grand River Baptist Church March 24 for its monthly dinner and business meeting. Organ numbers were played by Bertha L. Freeman and Ida Cordes and violin selections by Margaret Graves, accompanied by Helen W. Summers, organist of the church, and selections were sung by the choir under the direction of Mrs. C. P. Bidlack.

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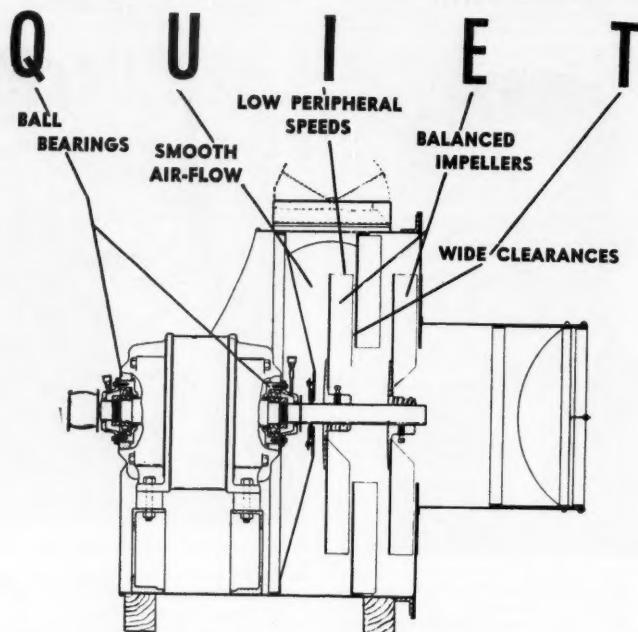
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Clinton Reed, A.A.G.O., assistant organist of Trinity Church, New York City, and treasurer of the Headquarters Chapter, A.G.O., has been the recitalist on several recent occasions who played the "hour of organ music" at St. Thomas' Church Sunday afternoon. On March 15 Mr. Reed was heard at St. Thomas' in a program consisting of these works: Suite in F, Corelli-Noble; Chorale Prelude, "Forty Days and Forty Nights," Bach; Andante, Bach; "Litanies," Alain; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Chorale Prelude, "St. Peter," Noble; Passacaglia and Fugue in C minor, Bach.

At Trinity Church Mr. Reed shares with George Mead the task of playing the Wednesday and Friday noon recitals, which draw large audiences from Wall Street and the nearby business district twice a week. Among his recent offerings at these recitals have been the following:

March 6—Prelude in C minor and Chorale Prelude, "O Man, Bewail Thy Grievous Sin," Bach; "Litanies," Alain; "Dreams," Wagner; "Marche Pontificale," Lemmens.

March 13—Toccata on "Leoni," Bingham; Andante from Fifth Symphony, Beethoven; First Movement from Sonata for Organ, Hindemith; "Träumerei," Schumann; "Piece Heroique," Franck.

March 20—Prelude in E minor and Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; Sarabande, George Mead; Spring Song, Hollins; "Pantomime," James; "Westminster Chimes," Vierne.

March 27—"Come, Sweet Death," Bach; Prelude to "Parsifal," Wagner; Chorale Prelude, "All Glory, Laud and Honor" and Final Movement from "St. Matthew Passion," Bach.

Mr. Reed played two compositions of Seth Bingham at the three-choir festival in Temple Emanu-El, New York, March 26 and 27 and on April 27 he will play a recital at Calvary Church.

**OPERA BY HEALEY WILLAN  
HAS PREMIERE ON THE AIR**

The premiere of the Canadian opera "Transit through Fire" was accorded a one-hour broadcast over the national network of the Canadian Broadcasting System on the evening of Sunday, March 8. The libretto is by John Coulter and the music by Dr. Healey Willan. The performance was staged under the direction of Sir Ernest MacMillan. The leading roles were sung by Howard Scott, baritone, and Frances James, soprano, supported by a chorus of thirty voices. The opera was not broadcast in the United States. Dr. Willan and Dr. MacMillan are known to all American organists as outstanding organists and composers of the present day.

**NEW ORGAN SUITE DEPICTS  
SCENES IN SAN DIEGO PARK**

Royal A. Brown, organist of Balboa Park, San Diego, Cal., where he presides over the outdoor Austin organ, is the composer of an interesting suite entitled "Balboa Park," which he played for the first time in its entirety at his recital Sunday afternoon, March 8. The suite is in eleven movements, or separate pieces, each depicting a scene or object in the park. The titles of the movements are suggestive and are as follows:

Ecclesiastical Pageant, "Ecce Sacerdos Magnus" (Dedicated to Monsignor John M. Hegarty).

Mexican Impression, "Las Casitas y el Sol" ("The Little House and the Sun"), after the Mexican painter, Dr. Atl. The San Diego Fine Arts Gallery (Dedicated to Reginald Poland).

"Animalosity," Musical Thoughts in a Zoological Garden, "Peacock and Panda." The San Diego Zoological Gardens. (Dedicated to Mrs. Belle J. Benchley.)

Spanish Fiesta Scene, "Latin Lover." After the poem by Norma Esther Cron. The Spanish Village.

A Tree Poem, "Eucalyptus" (Dedicated to John Morley).

Imaginative Pedal Fantasy, "Dinosauria." The Natural History Museum. (Dedicated to Clinton G. Abbott.)

The Spreckels Open Air Pavilion, with the organ playing. (Dedicated to John D. and Adolph B. Spreckels, the donors of the organ and pavilion.)

Tone Poem, Vespers and Procession, "The St. Francis of Assisi Chapel." The San Diego Museum. (Dedicated to Dr. Edward L. Hardy.)

Scherzo, "On the Playground." Sports of Balboa Park.

Reflective Interlude, "Lily Pool."

Paeon, "The Cabrillo Bridge" (Dedicated to G. Aubrey Davidson).

The initial performance of Mr. Brown's work was in honor of the San Diego Chapter of the A.G.O.

**ARTHUR R. RAMSDEN GOES  
TO CHURCH AT TEANECK, N. J.**

After having served for thirteen years as organist and choirmaster of Grace Lutheran Church at Palisades Park, N. J., Arthur R. Ramsden, F.A.G.O., has accepted a call to the position at St. Paul's Lutheran Church, Teaneck, N. J. Prior to going to Palisades Park Mr. Ramsden served as organist and choirmaster at Christ Episcopal Church, Bay Ridge, Brooklyn, for several years. He assumed the new post at St. Paul's March 1 and has at his disposal a new organ. St. Paul's is the largest Protestant parish in Teaneck and offers many opportunities for a conscientious worker. The Rev. Albert P. Stauderman is pastor of the church.

**DINNER BY CLUB MARKS  
BIRTHDAY OF HARRISON WILD**

The Harrison Wild Organ Club held a dinner in place of its regular monthly luncheon meeting March 7 at the Central

**CLASSIFIED ADVERTISEMENTS**

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Y.W.C.A., Chicago. About fifty members and guests commemorated the birthday of Mr. Wild, March 6, 1861. Mrs. George Nelson Holt spoke on the subject "A Memorable Career," calling on members for their experiences with Mr. Wild as teacher, coach and conductor. Interesting reminiscences were related by others, all paying warm tributes to the man they loved and admired. Miss Nesta Smith, violinist, played a group of solos with Miss Alvene Reckzeh at the piano. Robert R. Birch, president of the club, presided.

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