

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 Twelve

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

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CLASSIC ORGAN BUILT IN WORCESTER MUSEUM

DESIGN IS OUT OF ORDINARY

Specification of Three-Manual Installed by Aeolian-Skinner Company—Gift of Paul Morgan—Bonnet to Give Recitals.

An organ that was installed just before the ban on organ building took effect and the design of which is of more than ordinary interest is that in the Worcester Art Museum, Worcester, Mass. It is a three-manual and is from the factory of the Aeolian-Skinner Organ Company in Boston. The manual divisions are the great, positif and recit. The great is playable from the first manual, the positif from the second manual and the recit from the third. There is a tablet, however, by which the positif can be made playable on the third manual and the recit on the second.

The organ is the gift of Paul Morgan, president of the trustees of the museum. The instrument is of the classic type, and the specification was drawn up by G. Donald Harrison, president of the Aeolian-Skinner Company, in consultation with Joseph Bonnet and with William Self, organist of All Saints' Church, Worcester.

The organ is placed so as to speak into the magnificent main court, which possesses almost ideal acoustics from the organ standpoint.

The stop specifications of this instrument are as follows:

GREAT ORGAN.

Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Fourniture, 3 to 5 rks., 235 pipes.

POSITIF ORGAN.

Quintade, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1¼ ft., 61 pipes.

RECIT.

Rohr Flöte, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Cymbel, 4 rks., 244 pipes.
Cromorne, 8 ft., 61 pipes.

PEDAL.

Rohr Bourdon, 16 ft., 32 pipes.
Principal, 8 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Fourniture, 4 rks., 128 pipes.
Posaune, 16 ft., 32 pipes.
Trompette, 8 ft., 32 pipes.
Rohr Schalmel, 4 ft., 32 pipes.

The museum announces the appointment of Joseph Bonnet, organist of the Church of St. Eustache, Paris, as organist of the museum during the winter of 1942-43. Mr. Bonnet will give the opening recital Wednesday evening, Nov. 18. This will be only for the members of the museum. He will repeat the program for the public on the following Sunday afternoon.

COURBOIN GOES ON RECITAL TOUR WEST IN NOVEMBER

Dr. Charles M. Courboin will make a recital tour of the West, beginning the early part of November. The tour will begin with a performance in Cincinnati Nov. 4 under the auspices of the American Guild of Organists. This will be Dr. Courboin's third appearance in that city, as he was engaged twice as soloist with the Cincinnati Orchestra under Eugene Goossens. He will appear next at Bartlesville, Okla., where he is scheduled to dedicate a new organ. On Nov. 11 Dr. Courboin has been engaged to play at the Texas State College for Women in Denton. On Nov. 16 he will give a recital at St. John's Cathedral in Denver.

Dr. Courboin will continue his weekly Sunday morning broadcasts, arrangements having been made to have him play in the city in which he will be at the time.

MISS PAULINE VOORHEES AT CENTER CHURCH, NEW HAVEN



KIMBALL HALL RECITALS RESUMED FOR THE SEASON

The Illinois Chapter of the American Guild of Organists, with the cooperation of the W. W. Kimball Company, has resumed its weekly recitals in Kimball Hall, Chicago. These recitals, which have been a special offering of the organists of the city for several seasons and which draw audiences of music-lovers to hear the new organ in the hall, are played every Friday at noon. The first was given by Whitmer Byrne, a former dean of the Illinois Chapter, Oct. 23. Oct. 30 Dr. William H. Barnes, another past dean, was the performer. The schedule for November and December thus far announced by Mrs. Ora J. Bogen, chairman of programs, is as follows:

Nov. 6—Dr. Emory L. Gallup.
Nov. 13—Dr. William Lester.
Nov. 20—Hazel A. Quinney.
Nov. 27—Adrienne Moran.
Dec. 4—Philip B. McDermott.
Dec. 11—Ella Smith.
Dec. 18—Dr. Lester Groom.

Mr. Byrne, at the initial recital of the series, gave a well-selected program that ranged from Le Begue to Stravinsky. An outstanding feature was the excellent performance of the Bach Prelude in B minor and of excerpts from the "Firebird" Suite. The program, to which was added as an encore the graceful Arabesque of John Gordon Seely, was made up as follows: Sym-

phony in B flat, Le Bégue; "Trumpet Dialogue," Clerambault; Prelude in B minor, Bach; "The Bells of St. Anne de Beaupré," Russell; Scherzo, Rousseau; Berceuse and Finale, "Firebird" Suite, Stravinsky.

MEMPHIS ENGAGES WEBBER FOR MUNICIPAL RECITALS

Memphis, Tenn., has decided to make better use of the large Kimball organs in its municipal auditorium and announcement is made of a series of recitals to be played by Thomas H. Webber, Jr., A.A.G.O. Before going to the Idlewild Presbyterian Church in Memphis Mr. Webber was in New Castle, Pa., and at the same time gave recitals regularly on the organ in Stambaugh Auditorium, Youngstown, Ohio. He has been asked to give programs similar to those he played in Youngstown. The initial recital is to take place Sunday afternoon, Nov. 22.

The Auditorium Commission is paying all expenses, is giving the recitals extensive publicity and is making the performances free to the people of Memphis and nearby places. There are two organs in the building—a five-manual in the north hall and a large four-manual in the south hall. The south hall organ is playable also from the five-manual north hall console. They were installed in 1927 and, like many municipal organs, have been used little.

SHOW ORGAN IS BOUGHT BY NEW JERSEY CHURCH

THREE-MANUAL BY MÖLLER

First Reformed of New Brunswick Acquires Instrument That Stood in Studio at Hagerstown Factory—Resources Are Shown.

The First Reformed Church of New Brunswick, N. J., has purchased the three-manual organ which stood in the studio of M. P. Möller, Inc., at Hagerstown, Md., and it was installed in the church in October. This instrument has a draw-stop console. The intermanual couplers are tilting tablets, but for the intramanual couplers drawstops are provided.

The resources of this instrument, which has been seen and played by hundreds of organists who visited the Möller factory, are shown by the following specification:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Cornet, 3 to 5 rks., 269 pipes.
Harmonics, 4 rks., 244 pipes.
Tromba, 8 ft., 73 pipes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 61 notes.
Geigen Diapason, 8 ft., 35 pipes.
Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 notes.
Flute, 4 ft., 12 pipes.
Quint Flute, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Plein Jeu, 4 rks., 244 pipes.
Contra Oboe, 16 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Two blank stop controls.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Violin Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 85 pipes.
Chimney Flute, 4 ft., 61 pipes.
Dulcet, 4 ft., 61 notes.
Dulcetina, 2 ft., 61 notes.
Dolce Cornet, 3 to 5 rks., 244 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 notes.
Diapason, 16 ft., 12 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 12 pipes.
Violone, 8 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 notes.
Lieblich Flöte, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Acoustic Bass, 5 rks., 32 ft., 160 notes.
Trombone, 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.

TOWER HAS TRAINED 398 GRAND RAPIDS BOY SOPRANOS

The annual report of the choirs of Trinity Methodist Church, Grand Rapids, Mich., where Harold Tower is organist and director, discloses the interesting fact that in his seven years at Trinity and the preceding twenty years at St. Mark's Episcopal Church Mr. Tower took into his choirs and trained 398 boy sopranos. In the last twelve months he has had contacts with more than half of these boys, many of them now grown into men.

Seven of Mr. Tower's boys left to attend college this year. Three have entered the armed forces of the nation.

The annual dinner for choir girls and their mothers at Trinity will take place Nov. 13. The annual dinner for choir boys and their fathers will be held at the Women's City Club Nov. 27, the day after Thanksgiving. There were 147 at this dinner last year.

UNUSUAL TONAL PLAN FOR CALIFORNIA ORGAN

FEATURES OF TWO-MANUAL

Four Diapasons Provided in Instrument Built by Wicks for St. John's Seminary, Camarillo—Design of Father Robert Brennan.

A two-manual Wicks organ of unusual specifications has been installed in St. John's Seminary, Camarillo, Cal., near Los Angeles. The Rev. Robert Brennan, Mus.D., archdiocesan director of music, prepared the tonal plan in collaboration with Raymond Hill. This type of organ is meeting with success in several churches in the Los Angeles area and five such installations have been made. Only the very soft sets are unified and the twenty-first is actually a straight set, regulated and voiced as a one and one-seventh. This stop is then used as the flat beating undammaris. The diapason choruses and four unison diapasons are out of the ordinary. Every diapason is individual in quality and character of tone. There is actually only one diapason, the second diapason being voiced as an octave with the bass added, and the third diapason as a super octave, while the fourth diapason is a very soft twelfth extended downward.

Here is the specification:

GREAT ORGAN.

1. Diapason (from No. 4), 16 ft., 61 notes.
2. Dulciana, 12 reeds (ext. No. 7), 16 ft., 73 notes.
3. First Open Diapason, 8 ft., 73 pipes.
4. Second Open Diapason, 8 ft., 85 pipes.
5. Third Open Diapason, 8 ft., 85 pipes.
6. Fourth Open Diapason, 8 ft., 85 pipes.
7. Dulciana, 8 ft., 85 pipes.
8. Unda Maris, 8 ft., 77 pipes.
9. Spitzflöte, 8 ft., 85 pipes.
10. Octave (from No. 4), 4 ft., 73 notes.
11. Dulcet (from No. 7), 4 ft., 73 notes.
12. Unda Maris (from No. 8), 4 ft., 73 notes.
13. Flute (from No. 9), 4 ft., 73 notes.
14. Twelfth (from No. 6), 2½ ft., 73 notes.
15. Fifteenth (from No. 5), 2 ft., 73 notes.
16. Dulcinet (from No. 7), 2 ft., 73 notes.
17. First Diapason Chorus, 4 rks. (8 ft. from No. 3, 4 ft. from No. 4, 2½ ft. from No. 6, 2 ft. from No. 5), 61 notes.
18. Second Diapason Chorus, 4 rks. (8 ft. from No. 4, 4 ft. from No. 5, 5½ ft. from No. 9, 2 ft. from No. 6), 61 notes.
19. Third Diapason Chorus, 4 rks. (8 ft. from No. 3, 4 ft. from No. 5, 2½ ft. from No. 7, 2 ft. from No. 9), 61 notes.
20. Fourth Diapason Chorus, 4 rks. (8 ft. from No. 5, 4 ft. from No. 9, 2½ ft. from No. 7), 61 notes.
21. Harmonics, 6 rks. (1½ ft. from No. 8, 1½ ft. from No. 7, 1 1/7 ft. from No. 8, 1 ft. from No. 6, 2½ ft. from No. 7, ½ ft. from No. 7), 61 notes.
22. Tremolo.

SWELL ORGAN.

23. Contra Gamba (ext. No. 26), 16 ft., 73 notes, 12 pipes.
24. Gemshorn (ext. No. 28), 16 ft., 73 notes, 12 reeds.
25. Gedeckt, 8 ft., 85 pipes.
26. Voie de Gamba, 8 ft., 73 pipes.
27. Voix Celeste, 8 ft., 61 pipes.
28. Gemshorn, 8 ft., 85 pipes.
29. Quintadena, 8 ft., 61 notes.
30. Flute (from No. 25), 4 ft., 73 notes.
31. Violina (from No. 26), 4 ft., 73 notes.
32. Gemshorn (from No. 28), 4 ft., 73 notes.
33. Nazard (from No. 25), 2½ ft., 73 notes.
34. Flageolet (from No. 25), 2 ft., 73 notes.
35. Larigot (from No. 28), 1½ ft., 61 notes.
36. Gemshorn (from No. 28), 1 ft., 61 notes.
37. Sesquialtera, 5 rks. (2½ ft., 2 ft., 1½ ft., 1½ ft. and 1 ft. from No. 28), 61 notes.
38. Fagotto (from No. 40), 16 ft., 61 notes.
39. Trumpet, 8 ft., 73 pipes.
40. English Horn, 8 ft., 85 pipes.
41. Oboe, 8 ft., 61 notes.
42. Clarion (from No. 40), 4 ft., 73 notes.
43. Tremolo.

PEDAL ORGAN.

44. Resultant (16 ft. and 2½ ft. from No. 47), 32 ft., 32 notes.
45. Diapason (ext. No. 3), 16 ft., 12 pipes.
46. Violone (from No. 28), 16 ft., 32 notes.
47. Bourdon (ext. No. 9), 16 ft., 12 pipes.
48. Gemshorn (from No. 24), 16 ft., 32 notes.
49. Dulciana (from No. 2), 16 ft., 32 notes.
50. Octave (from No. 4), 8 ft., 32 notes.

HOWARD L. RALSTON



HOWARD L. RALSTON, who for the last twelve years has been organist and director of music, and more recently also assistant to the pastor, of the Second Presbyterian Church, Washington, Pa., has presented his resignation to accept a similar position in the First Presbyterian Church of Lancaster, Pa., Nov. 15.

Speaking on behalf of the congregation, Dr. Paul W. Ludwig, pastor of the Washington church, made the following statement in announcing the resignation:

As time goes on men who have skill in their work and devotion to their tasks are certain to receive calls to a larger field. Such an opportunity has come to Howard Ralston, whose work here has been an important part of the worship service of the Second Presbyterian Church. He has brought many people into church activity through the choir and has given the congregation ecclesiastical music of the highest order. In addition to his excellent work, both he and Mrs. Ralston have given the church devoted Christian service above and beyond the demands of his position.

The First Presbyterian Church of Lancaster is known throughout the nation for its unusual Sunday-school program, which was recognized about a year ago in an article in the picture magazine *Life*.

51. Echo Octave (from No. 6), 8 ft., 32 notes.
52. Violoncello (from No. 26), 8 ft., 32 notes.
53. Dulcet (from No. 7), 8 ft., 32 notes.
54. Spitzflöte (from No. 9), 8 ft., 32 notes.
55. Gemshorn (from No. 28), 8 ft., 32 notes.
56. Harmonics, 6 rks. (5½ ft. from No. 6, 4 ft. from No. 5, 3½ ft. from No. 8, 2½ ft. from No. 7, 2 2/7 ft. from No. 8, 2 ft. from No. 9), 32 notes.
57. Trombone (ext. No. 39), 16 ft., 12 pipes.
58. Trumpet (from No. 39), 8 ft., 32 notes.
59. English Horn (from No. 40), 8 ft., 32 notes.

TEXAS UNIVERSITY TO OPEN ORGAN; RECITAL BY CHRISTIAN

The new four-manual organ at the University of Texas, in Austin, will be opened with elaborate ceremonies at the same time that the new music building in which the instrument stands is dedicated during the week from Nov. 17 to 25. The organ is a large four-manual, built by the Aeolian-Skinner Company, and the specification was published in *THE DIAPASON* Oct. 1, 1941. Dr. Palmer Christian of the University of Michigan has been invited to give the dedicatory recital and it is on the schedule for the evening of Nov. 10. Organists from all parts of the state are expected to attend this recital and a reception for Mr. Christian and visiting members of the A.G.O. is to follow the performance. The next morning an organ forum is to be conducted.

E. M. SKINNER IS GUEST OF GUILD IN NEW YORK

REVIEWS HIS LONG CAREER

Tells of Fifty-six Years Devoted to Organ Building and Relates Interesting Experiences—Certificates Are Presented.

Organists of New York and vicinity to the number of 135 sat down to dinner at Schraff's restaurant on Fifth Avenue in New York City the night of Oct. 26 for the first dinner of the season. The occasion was in honor of Ernest M. Skinner, the veteran organ builder, who reviewed his career of fifty-six years in his profession.

Although it was raining hard, the evening was a distinct success. Mr. Skinner spoke interestingly of his varied experiences. He told how Richard Strauss went to St. Thomas' Church in New York to hear T. Tertius Noble play the organ built by Mr. Skinner and how he was interested especially in the soft stops. He told also of meeting Calvin Coolidge and how Henry Ford had his folk dance orchestra play for Mr. Skinner. He met Gabrilowitsch in Chicago and said that his playing inspired him to design his flute celeste stop.

Mr. Skinner summarized his conception of the ideal in organ music by saying: "I want sentiment, beauty and warmth in organ playing, as well as technical facility." He told his audience that he had been working for ten years on a book on the organ and asked for the Guild's permission to dedicate the work to the A.G.O.

Dr. Ralph W. Sockman, the Guild's new chaplain, made an address in which he emphasized the need for inspirational church worship.

As is customary, the certificates awarded to those who passed the 1942 Guild examinations were presented in person to those who could attend the dinner. Hugh Porter, chairman of the examination committee, handed associateship certificates to Harold Heeremans, John Morton, Victor Powell, John Renner, Hazel Sutphen and Louise Talma, that awarded to Mr. Morton being accepted on his behalf by Dr. David McK. Williams, Mr. Morton being with the nation's armed forces. The fellowship certificate was presented to Charles Schilling and the choirmaster's certificate to Roberta Bitgood and Anna Shoremount.

SAN FRANCISCO CATHEDRAL ENGAGES HUGH A. MACKINNON

Hugh A. Mackinnon, F.A.G.O., distinguished organist and composer, assumed his duties as organist and choirmaster of Grace Episcopal Cathedral, San Francisco, Cal., on Oct. 25. He succeeds the late J. Sidney Lewis. Mr. Mackinnon has been at St. Matthew's Cathedral, Laramie, Wyo., for a number of years. He is the composer of about twenty-five anthems and solos which have been published by the H. W. Gray Company of New York. Mr. Mackinnon also taught organ and theory at the University of Wyoming since 1931. Mr. Mackinnon was born in St. Johnsbury, Vt., was graduated from that community's academy and received his A.B.

IN THIS MONTH'S ISSUE

Organ of classic design and unusual features, installed in the Worcester, Mass., Art Museum by the Aeolian-Skinner Company, is described.

Chicago's large organs of the 1880s are described in an article published in *The Inter Ocean* in December, 1889, which contains much of historical interest.

Ideals of the late George Ashdown Audsley are set forth by Henry R. Austin, organist and publisher.

Liszt's "Weinen, Klagen," in new edition by Joseph Bonnet, is reviewed by Seth Bingham.

Dr. Albert Riemenschneider's new edition of the Bach Schuebler Chorales is reviewed by Dr. William Lester.

Last of a very large output of Christmas music of 1942 is reviewed by Dr. Harold W. Thompson.

New Kimball organ presented to the Louisiana Polytechnic Institute is opened with recitals by Thomas H. Webber, Jr.

Organ that stood in the studio of M. P. Möller at Hagerstown, Md., is purchased by First Reformed Church of New Brunswick, N. J.

THE DIAPASON.

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degree from Dartmouth College. He played the organ in Rollins Chapel, Dartmouth, under the leadership of Professor Charles H. Morse and also in St. Thomas' Church, Hanover, N. H. In 1916 Mr. Mackinnon received his certificate from the Trinity School of Church Music, New York City, and passed the examination for fellow of the American Guild of Organists. He had studied organ with Felix Lamond, ear training with Ernest Ashe, composition with Mark Andrews, the boy voice with Beecher Aldrich and musical theory with Frank E. Ward. He held positions in Eastern parishes before going West.

The organ over which Mr. Mackinnon presides is a large four-manual built by the Aeolian-Skinner Company a few years ago.

Chicago Recital by Sircom Nov. 17.

The University of Chicago announces a recital by Rupert Sircom, to be played in Rockefeller Memorial Chapel Tuesday evening, Nov. 17, at 8:15. Mr. Sircom is organist of Westminster Church, Minneapolis, and a member of the faculty of Luther Theological Seminary, St. Paul. The program will consist of compositions by Franck and Bach.

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We have just prepared a timely thematic circular of new and favorite Christmas Choruses for mixed voices by some of our foremost writers—Christiansen, Luvaas, Krone, Malin, and others.

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**OPENS KIMBALL ORGAN
IN LOUISIANA COLLEGE**

THOMAS H. WEBBER PLAYS

Three-Manual at Polytechnic Institute in Ruston Dedicated with Two Programs — Specification of New Instrument.

A three-manual organ built by the W. W. Kimball Company was dedicated at the Louisiana Polytechnic Institute with two recitals played Oct. 15 by Thomas H. Webber, Jr., A.A.G.O., of Memphis. The instrument is a memorial presented by Mr. and Mrs. G. A. Adams.

In the morning Mr. Webber gave the dedicatory program, which was as follows: "Le Bonheur," Hyde; Prelude on "Rhosymedre," Williams; Toccata on "From Heaven on High," Edmundson; Prelude on "All through the Night," Edmundson; Theme and Variations, Thiele; "Deep River," Burleigh-Rogers; Finale from Second Symphony, Widor.

In the evening Mr. Webber gave a recital at which he played: Concert Prelude and Fugue, Faulkes; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; Fantasy and Fugue on B-A-C-H, Liszt; Elegy, Peeters; "Divertissement," Vierne; "Ave Maria," Schubert; "Tidings of Joy," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "O Zion," Miller; "The Little Red Lark," arranged by Clokey; "Thou Art the Rock," Mulet.

The following stop specification shows the resources of the new organ:

- GREAT.**
Open Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tremolo.
- SWELL.**
Echo Lieblich (ext. of Rohrflöte), 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.

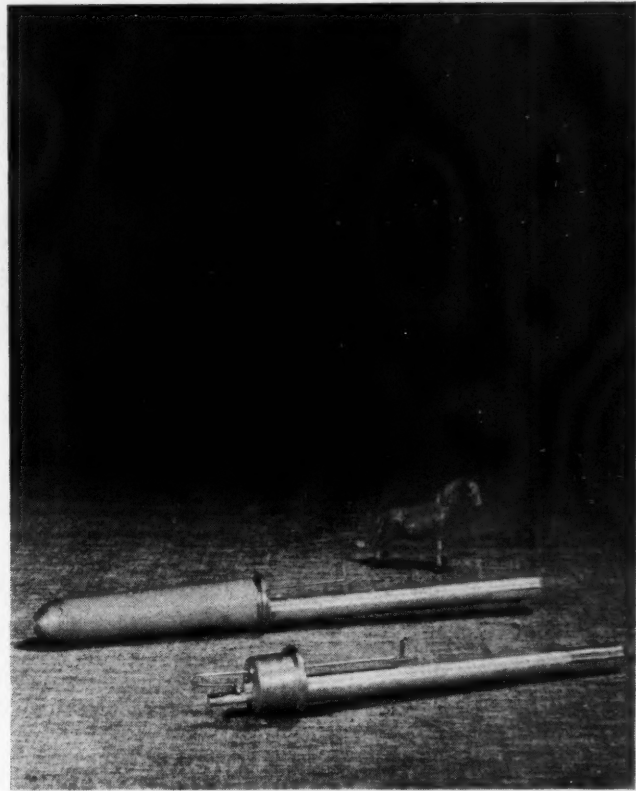
- Flute d'Amour (ext. of Rohrflöte), 4 ft., 12 pipes.
Nazard (ext. of Rohrflöte), 2 1/2 ft., 12 pipes.
Flageolet (ext. of Rohrflöte), 2 ft., 12 pipes.
Plein Jeu, 3 rks. (15-19-22), 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

- CHOIR.**
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris (T.C.), 8 ft., 61 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Dulcet (ext. of Dulciana), 4 ft., 12 pipes.
Dolce Twelfth (ext. of Dulciana), 2 1/2 ft., 12 pipes.
Dolce Fifteenth (ext. of Dulciana), 2 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

- PEDAL.**
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (from Swell), 16 ft., 32 notes.
Octave (ext. of Open Diapason), 8 ft., 12 pipes.
Flute (ext. of Bourdon), 8 ft., 12 pipes.
Stillgedeckt (from Swell), 8 ft., 32 notes.
Super Octave (ext. of Open Diapason), 4 ft., 12 pipes.
Flute (ext. of Bourdon), 4 ft., 12 pipes.
Posaune (ext. of Trumpet), 16 ft., 12 pipes.

**CLARENCE HECKLER ENLISTS;
PLAYS AT LANGLEY FIELD**

Clarence E. Heckler, organist and choirmaster of St. George's Episcopal Church, Astoria, Long Island, N. Y., has enlisted with the armed forces of the country and is stationed with the medical department at the station hospital of Langley Field, Va. His first recital program on the Möller organ at the post, Oct. 11, was as follows: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude on "Galilee," Matthews; Old Dutch Lullaby, Dickinson; "A Song of Sunshine," Hollins. For his last service at St. George's Church he used: "Pastel," Karg-Elert; "Tu es Petrus" ("Byzantine Sketches"), Mulet.



**BORROWED
STOPS**

What does it matter to the listener that the organist may play one set of pipes from two or three manuals! There is but one strength and quality of tone that reaches the ear. The Church has bought its organist some expensive toys.

Borrowing and duplexing breaks down the contrast between divisions. Even should the borrowing include a change of pitch, little benefit follows. A stop that is correct for unison pitch is the wrong size or color for other octaves. Borrowing for mutation use produces an out of tune result, for real mutations are tuned to physically perfect intervals while borrowed stops must of necessity remain tuned to the keyboard (equal tempered) intervals. There is sufficient difference in these two tunings to produce a noticeable celeste.

The Aeolian-Skinner staff believe that, even in a small organ, more goodness of tone and musical value may be provided by investing in pipes rather than in extra action. The additional stops contrived by switches may be tempting in the plans, but the ear rejects the diluted tonal result.

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Recalled Last Month**

MARY CHAPPELL FISHER



Mary Chappell Fisher, who was one of the founders of the A.G.O. and who ranked for years as one of the ablest recitalists of the United States, was present at the Paris recital by Clarence Eddy, the program of which was reproduced on the front page of THE DIAPASON last month in a zinc etching made from a copy of the original. This program was sent to THE DIAPASON by Edward K. Macrum, the New York organist, now at the Tompkins Avenue Congregational Church. Mrs. Fisher, whose home is in Rochester, N. Y., writes this interesting letter:

Rochester, N. Y., Oct. 2, 1942.—My dear Mr. Gruenstein: As a part of ancient history represented by the Paris program (Palais du Trocadero in 1898) as shown in this month's DIAPASON, would say that I was present and heard this program, and well remember it.

As I was studying with M. Guilmant at the time, was particularly interested in Mr. Eddy's playing of the Sixth Sonata of Guilmant, which I was studying at the time.

Mr. Eddy played brilliantly and the whole program was interesting.

Very sincerely yours,
MARY CHAPPELL FISHER.

Though retired from active professional work, Mrs. Fisher, the first woman organ recitalist of national reputation to be developed in the United States, continues a strong interest in the organ.

Mrs. Fisher is a native of Auburn, N. Y., and made organ playing her life work. She studied first under her father, Newton Chappell, making rapid progress and taking a position in a small church when only 13 years old. Later she was a pupil of I. V. Flagler of Auburn and then went to New York, where she studied with Dr. Gerrit Smith. Later she was a pupil of M. Guilmant and went to Paris three times for study with him.

"That study was most exacting and satisfying," Mrs. Fisher testifies. "Guilmant's ideas about organ playing were so far above the general conception that he expected each note to be absolutely perfect as to attack, release, accent and phrasing. He was a great man and a great teacher."

Mrs. Fisher was the first woman to be invited by the trustees of Carnegie Music Hall, Pittsburgh, to give recitals there. She played frequently for the Guild and the National Association of Organists, and appeared as a recitalist at the Pan-American and St. Louis Expositions. Her longest period of service was in three of the largest Rochester churches.

Mrs. Fisher's husband, Frank J. Fisher, died in 1940. Mr. Fisher was always a helpful and sympathetic support in her work.

Last year the Niagara Falls branch of the Guild elected Mrs. Fisher a life member in recognition of her contribution to organ music. She was a resident of Niagara Falls for some time.

**BREWER IS PLAYING EIGHT
MONTREAL RECITALS OF NOTE**

Eight noteworthy recitals at which are to be played the complete organ works of Jean Titelouze, Cesar Franck and Johannes Brahms are being given at the Church of the Messiah (Unitarian) in Montreal by George M. Brewer, F.A.G.O. The series was opened Oct. 18 and will continue on Sunday evenings at 8:45, the second recital taking place Oct. 25 and the remaining ones being on the schedule for Nov. 1, 15, 22 and 29 and Dec. 6 and 13. The first four programs are devoted to Titelouze and the next four will be devoted to Franck and Brahms.

**LOUISE C. TITCOMB GOES TO
CHURCH AT ELMIRA, N. Y.**

Miss Louise C. Titcomb has been appointed organist and minister of music at Park Church (Congregational) in Elmira, N. Y., while Dewitt K. Botts is in the army. She is to have charge of three choirs and give vocal instruction. The organ is a four-manual. On Sept. 18 the tenth anniversary of Miss Titcomb at the First Methodist Church of Ithaca, N. Y., was observed and she was a guest of honor at a "birthday party" supper at the church.

**HONORS J. HENRY FRANCIS
ON FORTIETH ANNIVERSARY**

Dr. J. Henry Francis has completed forty years of uninterrupted service in charge of the music at St. John's Episcopal Church, Charleston, W. Va. The weekly bulletin of the church for Oct. 11 contains this paragraph which gives an insight into the esteem in which the church holds its organist:

"On Oct. 1, 1902, J. Henry Francis, Mus.D., became choirmaster and organist at St. John's. This year and this month mark his fortieth anniversary of distinguished service. If you were to attempt to pick the most significant fact out of these forty years it would undoubtedly be that 637 boys and men have been in the choir ranks during this period. Fortunate indeed were these boys and men who as choristers spent four to six hours every week under the care and instruction of a church musician and a churchman! Thankful indeed should St. John's parish be that it has had a man of Dr. Francis' character to enable it to make this significant contribution to the life of a generation of men!

"Early this year the rector asked William S. Bolden, a former choir boy, to arrange a suitable anniversary celebration. Since then Mr. Bolden has attempted to reach every old choir boy even under war difficulties, and he reports that he will soon have an announcement to make concerning this occasion. Meanwhile, during this anniversary month, the parish, through the bulletin, extends its thankful congratulations to Mr. Francis, churchman and gentleman, our minister of music."

**HENRY R. KINGSLEY DEAD;
VETERAN JERSEY ORGANIST**

Henry R. Kingsley, New Jersey organist and business man, whose home was at Little Silver, died there Sept. 27. He had been a member of the American Guild of Organists for a number of years.

Mr. Kingsley had served as organist and choirmaster of the Church of the Holy Communion, South Orange; as organist of Grace Episcopal Church, Newark, and later as organist and choirmaster of Trinity Cathedral, Newark, for fifteen years. He was a composer, and at one time collected and published a pocket-size volume containing the words of many patriotic songs.

While still in his teens, Mr. Kingsley took a position with P. Ballantine & Sons, in whose employ he remained for fifty years, being vice-president and secretary of the concern at the time it was sold by the Ballantine heirs. Then he became one of three of the original employees of state alcoholic beverage department. He was one of a group who organized the department in time for it to begin functioning Dec. 6, 1933, and was an investigator in charge of applications.

Mr. Kingsley moved from Newark to the old family homestead in Little Silver ten years ago and continued his musical activities there, serving as organist of St. John's Episcopal Chapel. He also was a member of the vestry.

Mr. Kingsley leaves his widow, Mrs. Lucy Lippincott Kingsley, and a brother, Forrest B. Kingsley of Belleville.

Christmas Carols and Anthems

for Junior Choir

- The Wise Kings Three.....T. Frederick H. Candlyn
(for S.S.A., or S.S. or S.A.)
- Ancient Moravian Christmas Carol.....arr. Harvey Gaul
(for Boys' and Girls' Voices, or any two equal voices)
- On That Christmastide, In the Long Ago.....Carl Reinecke
(for S.A.—S.S.A.)
- Carol of the Sheep Bells.....arr. Richard Kountz
(for S.A.—S.S.A.—S.A.B.)
- Alleluia from the Christmas cantata,
"For Us a Child is Born".....J. S. Bach
(S.A.—S.S.A.)

for Mixed Chorus (S.A.T.B.)

- Child Jesus Came To Earth.....Philip James
- God Rest You Merry, Innocents.....Frederick Erickson
- Sleep, Baby Jesus (Polish).....arr. Frederick Erickson
- Christmas Day Is Come (Irish).....arr. Katherine K. Davis
- Christ is Born.....Philip James
- On Christmas Night.....Ralph E. Marryott
- The Christ Child's Visit (Traditional)....arr. Frederick Erickson
- Hearts at Christmas-time were Jolly.....Luis Harold Sanford
- Hush! My Dear, Lie Still and Slumber
(The Nettleton Carol).....arr. Powell Weaver
- Christmas Eve.....Richard Hageman
arr. Philip James

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Pauline Voorhees Influence for Good in New Haven Music

Miss Pauline Voorhees, who by her musicianship and precept has had a marked influence on church music in New Haven, Conn., over a period of years, received the degree of master of music from Yale University at its last commencement. The conferring of this distinction, just thirty years after she had earned the degree of bachelor of music, directed attention to the work Miss Voorhees has been doing in church and community. For twenty-seven years she has been organist and director of music at the Center Congregational Church, occupying this position from 1912 to 1916 and from 1919 to the present time. Here she has worked in close and friendly cooperation with the minister, Dr. Oscar Edward Maurer, who will retire next June. As Miss Voorhees herself puts it: "I am grateful for many happy years in church work, my first love. I have been most fortunate in having worked in peace and harmony with our minister, Dr. Oscar E. Maurer. His understanding and helpfulness, and love of the best music, have been a constant joy."

Miss Voorhees' career has been varied and interesting. Beginning at the age of 20 years she was for four years in the Steinert music store in New Haven and that period afforded her a real education along many lines. She became an expert performer on the player-piano and traveled much, giving recitals on the pianola when that instrument was in its day of greatest popularity.

In 1908 she entered the Yale Music School and her work there was such that the prizes and scholarships she won paid all of her tuition after the first year. She was the first woman to win the competitive organ prize of \$50 and in 1912 the bachelor's degree was conferred on her. The next year she went to Paris to study under Charles Marie Widor. In 1917 she won the fellowship certificate of the American Guild of Organists after coaching with Dr. T. Tertius Noble. Then she

spent three years studying choir work at the Westminster Choir School. In 1926 she again went to Paris to work with Louis Vierne and studied his first five symphonies. The sixth had not then been composed.

In addition to her church work Miss Voorhees is on the faculty of the Larson Junior College in New Haven, where she has begun her seventh year.

Miss Voorhees has played the organ in church since early girlhood and when she was not at the console she sang in the choir. For a number of years she was a member of the Oratorio Society of New Haven, later succeeded by the Bach Cantata Club. She is engaged in private teaching of organ and singing.

LYMAN McCRARY IN NAVY AND TUFTS TAKES HIS CHURCH

Lyman McCrary, for the last three years organist of the Hamline Methodist Church, Washington, D. C., and for the last six years organist of the Washington Choral Society, has been commissioned a lieutenant in the United States navy and stationed at San Diego, Cal. In his capacity as welfare officer he will be in charge of music, recreation and pageantry, engaging talent and arranging entertainment projects for service men.

Prior to his appointment at Hamline, Lieutenant McCrary served a number of prominent Washington churches, among them the National City Christian and Epworth Methodist. He is a brother of Major John A. McCrary, Jr., of Bolling Field.

Mr. McCrary's successor at Hamline Church, William O. Tufts, Jr., brings to his new post the benefit of excellent equipment. He holds a bachelor's degree from Oberlin and a master's degree from the School of Sacred Music of Union Theological Seminary. He has made numerous recital appearances. These include the dedicatory recital on the new organ at the Foundry Methodist Church two years ago, where he has been the organist during the intervening years. Last summer he appeared in a series of twenty-four recitals at Duke University. Two years ago he was appointed a music instructor at the Eastern High School.

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concerning organs, in anticipation of
the time when they can be built.*



New Music for Organ; Riemenschneider Edits Schuebler Chorales

By WILLIAM LESTER, D.F.A.

Six Organ Chorales (Schuebler), by Johann Sebastian Bach; edited by Albert Riemenschneider; published by Oliver Ditson Company, Boston.

A few years back this same competent editor was responsible for a splendid (I would call it "best") issue of the "Little Organ Book" by Bach. This was a first-class piece of work on the part of the editor and the publisher. Such an achievement in scholarship and culture has been all too rare on this side of the Atlantic. We welcomed it with proper pride. Now the same cooperating team of authoritative scholar and far-seeing publisher have repeated their achievement in a new volume.

The Schuebler set of chorale preludes is distinctive among the companion Bach sets in that the six pieces are not organ originals, but are transcriptions for that medium of arias and duets (with *obbligato* instrumental parts) which had already appeared in the master's cantatas. Some pages of vitally interesting and pertinent historical and technical comment afford an intelligent approach to the music itself. The six organ pieces are presented with invaluable reprints of the individual chorales involved, the original cantata form of each number, and a revised, or rather particularized, presentation of the organ transcription in a fully phrased and clearly edited form.

Altogether we are offered a book of over 100 pages, with paper and engraving of a superior order. The editorial comments by Dr. Riemenschneider, particularly the historical data he presents, his discussion of ornaments, embellishments, registration and (perhaps most important of all) the suggestions offered anent interpretation and phrasing, are of the highest importance. They all display the good judgment of definite and balanced knowledge.

Musicology has received a first-class contribution in this volume. The issue will make more general a contact with music that is great music, made more intelligible and interesting by expert editorial treatment. No organist worth his salt can afford not to know this music and to play it and absorb it. We are fortunate to have such a splendid, economically priced edition made available.

Two Chorale Preludes for Organ, "Supplication" and "Triumph," by Robert Elmore; published by Elkan-Vogel Company, Inc., Philadelphia.

The basic thematic material for these two splendid examples of their type consists of two contrasting examples of ecclesiastical melody; the first the lovely, placid "Ave Maria" of Arkadelt, the other Melchior Teschner's stirringly virile tune known to us as "St. Theodulph." Using these germinal themes as the binding element, the composer has indulged in much colorful rhapsody, highly expressive and of poetic significance. The harmonic idioms much used are chromatic in nature, often striking for their biting emphasis—but always eloquent.

These two pieces are worthy of wide use. They are interesting music, remarkably well conceived for the instrument designated, and marked by freshness, power and individuality.

"Christmas Candle-Light Carol," by Alfred H. Johnson; "Epiphany," by Garth Edmundson; published by J. Fischer & Bro., New York.

The first of these short pieces is based on a first-phrase figure of "Holy Night, Silent Night." There is no actual quotation of the Gruber carol, but its rhythm and outline and its influence are always obvious. The work is a likable, simple organ piece, respectably written and pleasing in effect. It is music of no great distinction, but of practical service value.

The Edmundson number is more significant, and equally practical. Over a sort of *basso ostinato* rhythmic figure the composer has stretched an undulating melody of oriental suggestion. An extension of this in more florid form, with a reprise like the first, is all that has been set down, but the result is a lovely, atmospheric bit of music that will be effective and serve equally well in recital

or in service. There are no technical difficulties to be considered—it is an expert piece of writing and should sound that way.

"Triptych," by August Maekelberghe; published by the H. W. Gray Company, Inc., New York.

In this short suite are three pieces, entitled, in sequence, "Dawn Again" (an improvisation on "Puer Natus Est"); "Softly Along the Road at Evening in a Twilight Dim with Rose," and "Twixt Darkness and Light" (an improvisation on "Ton-y-Botel"). The music is of a simple texture, but efficiently set for the instrument. The instinctive direction of the composer's mind seems to be the harmonic, rather than the contrapuntal; most of his telling effects come from the successful juxtaposition of harmonic contrasts rather than the expert use of textures and planes. Also there is little development in the true sense of the word. All of which adds up to little for or against. What is important is the intrinsic quality of the music. This is unusually high—out of proportion to the apparent simplicity of the composition. At the hands of a player gifted with poetic sensibilities the suite can be made into an experience of beauty—one that would stir the imagination. But a dull player would make of it an overlong era of drabness. Which is to say that it is music that needs "coddling," nuances and poetic petting if it is to sound as well as it should and could. There is little of technical difficulty to hinder quick mastery, and there are no superlative stop demands.

"Communion on a Noel" (Offertory for Midnight Mass), by Jean Huré (edited for American Organ by R. L. Bedell); Adagio in E major, by Frank Bridge; published by H. W. Gray Company.

These two new issues put out in the "Standard Series of Organ Compositions" have quality and values. The Huré piece is an atmospheric, impressionistic example of that thing called, at its best, Gallic good taste. The finesse of the writing, the literacy of the musical treatment, the clarity of expression, all are superlative, without spot or blemish. The principal weakness, and a serious one, it seems to me, is the disproportion between the basic inspiration, the creative thought, and the adept treatment given the static germ. In short, the manner far overshadows the meaning! It is music of aristocratic mien but rather vacant countenance. Played for what it is, it will no doubt give good service as an attractive, simple piece of seasonal interest.

The Bridge Adagio is music of different caliber—in fact, the reverse of the Huré piece. The conception is masterly. The working out is not so carefully done. But here we have eloquent music, of epic stature, of a certain roughness, disdaining sensuous appeal, avoiding mere prettiness at any odds. The English composer has set down enduring music, of intrinsically high quality, in which he has captured that elusive element we recognize as the acme of musical beauty, a moment of high inspiration.

"Moravian Morning Star," arranged for the organ by Harvey Gaul; published in the "St. Cecilia Series" by H. W. Gray Company.

Dr. Gaul offers another interesting carol tune arranged and elaborated in his own inimitable way. The particular example of folk melody used under the above title is a rather usual-sounding one as sung and played in the Lehigh Valley on Christmas Eve by the Moravian children. It is a placid, diatonic tune that sounds as if it stemmed from Silcher (or Abt) in a quiet after-dinner moment. It is attractive enough in a subdued, non-committal way. But after the Pittsburgh composer gets through with it, the resultant piece is a horse of a different color. By technical ingenuity and colorful registration the composer dresses up the modest theme into a stunning fantasia that will be heard on many programs this season.

Slater Will Present "Elijah."

The first in a series of winter programs featuring cantatas and oratorios, to be presented by the choir of the Presbyterian Church at Bound Brook, N. J., under the direction of Vincent E. Slater, organist and choirmaster, is scheduled for Sunday evening, Nov. 1, at 8. The choir will present "Elijah," by Mendelssohn.



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BAKER TO GIVE MAJOR WORKS AT PHILADELPHIA CHURCH

The list of oratorios to be sung at the First Baptist Church of Philadelphia in the course of the present season under the direction of Walter Baker includes twelve major works. The first of these, Haydn's "Creation," was given Oct. 11 and the second, Mendelssohn's "St. Paul," on Oct. 25. The remaining offerings on the list are the following:

- Nov. 8—"Requiem," Brahms.
 - Nov. 22—"Hymn of Praise," Mendelssohn.
 - Dec. 6—"The Messiah," Handel, part 1.
 - Dec. 20—Candlelight carol service.
 - Dec. 27—Christmas Oratorio, Saint-Saens.
 - Jan. 10—"How Firm a Foundation," a new cantata by Frances McCollin, and "All Breathing Life," Bach.
 - Jan. 24—"Elijah," part 1, Mendelssohn.
 - Feb. 7—"Elijah," part 2.
 - Feb. 21—"Requiem," Verdi.
 - March 7—Mass in A major, Franck.
 - March 21—"Stabat Mater," Dvorak.
 - April 4—"Stabat Mater," Rossini.
 - April 18—"The Passion according to St. Matthew," Bach.
 - April 23—"The Seven Last Words," Dubois.
 - April 25—"The Messiah," parts 2 and 3, Handel.
- The choir consists of a group of thirteen professional singers.

FREDERICK STOCK, CHICAGO ORCHESTRA CONDUCTOR, DIES

Dr. Frederick Stock, for thirty-seven years the distinguished conductor of the Chicago Symphony Orchestra, died at his home in Chicago Oct. 20. Although not an organist, he had shown through-

out his career an interest in organ performances and a number of the world's leading recitalists had appeared with the orchestra under his direction in the course of the years. Dr. Stock had been a member of the orchestra for more than forty years, having been brought to this country from his native Germany by the late Theodore Thomas, the orchestra's founder.

Funeral services for Dr. Stock were held at the Fourth Presbyterian Church Oct. 22 and were attended by a large number of musicians. Barrett Spach, organist of the church, played Bach's Prelude and Fugue in E minor, the Adagio in A minor and the chorale "Jesu, meine Freude." Leo Sowerby, the organist and composer often represented on orchestra programs, played the Bach Fantasia in C minor.

Thirty members of the Chicago Symphony Orchestra, under the direction of Hans Lange, played the Stock transcription of the Andante from the Bach Sonata in A minor for solo violin.

Van Dusen Pupils Are Appointed.

Several appointments of pupils of Frank Van Dusen of Chicago to church positions are announced. Miss Marian Gates has resigned as organist and director of music at the Park Manor Methodist Church and has accepted the position of organist and director at the Harvard Congregational Church, Oak Park. Axel Norder has been appointed organist at the Washington Boulevard Congregational Church, Oak Park. Charles Forlines has been appointed organist and director of music at the Court Street Methodist Church, Rockford, Ill. Marcia Ball has been appointed organist of the Norwood Park Methodist Church. Miss Katherine Witmer is now organist at the York Street Baptist Church, Elmwood.

New Christmas Music Output in 1942 Large; Offerings Reviewed

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

"Will the line stretch out to the day of doom?"

Macbeth's desperate query applies to the extraordinary output of new Christmas music, some of which is so good that it simply must be considered.

For example, there is T. F. H. Candlyn's "The Wise Kings Three" (Galaxy), for chorus of women's voices, SSA, SS or SA. It was rushed through press in this edition, which will be followed next year by one for SATB, with an optional part for junior choir. As you would expect, it is one of the best carols of the year. Dr. Candlyn's note accompanying a proof says: "Back to women's chorus for the duration; most of our boys at the New York State College will be in the army by February." It all seems pretty familiar; I can remember when the boys of that college all went away in 1917. Dr. Candlyn himself had a military wedding and was away to France. When he returned he published his first things with Mr. Gray, including a "Marche des Rois" for organ, based on a carol he had heard in France.

Another splendid number for women's voices (SSA) is the Greek carol in the Dickinson series, already popular for SATB, "Shepherds on This Hill" (Gray). Parts may be obtained for flute, violin, cello and harp (piano). Three solo voices may be used.

A number of charming carols published by the B. F. Wood Company in Boston have reached me. A new one is Ralph G. Winslow's "Mary's Lullaby," a fourteenth century carol better known as "Joseph, Dearest Joseph" or "Resonet in Laudibus," but now given a new text by the editor. This is in two parts, but is effective also when sung in unison. Other admirable Wood numbers for the season of Advent and Christmas are Carl McKinley's "Veni Emmanuel" to the familiar plainsong tune, which alternates unison with SATB; Christopher Thomas' lovely setting for SATB unaccompanied of Christina Rossetti's "Love Came Down at Christmas"—which may be sung by a quartet; Dr. Hamilton C. Macdougall's "Yuletide Carol," which has medium solos for a man and a woman and a fine tune of the sixteenth century, and an edition of Handel's "For unto Us."

There are few carols on Negro melodies. We are all the more interested in "Baby Is Sleeping in a Manger," by Robert MacGimsey and Orrie Lee, based on a folk tune. This is for unaccompanied singing and can be done by a quartet, but a chorus would be more effective; a fifth part for a few sopranos is *ad lib.* (Carl Fischer). Another pretty carol from the same publisher is "What Lovely Infant," by Frank H. Gilles, edited by Walter Aschenbrenner, to be sung unaccompanied. The composer has in mind for his atmospheric work a junior high school chorus, but conductors of more advanced choirs will find here something worth performance.

The firm of J. Fischer & Bro. has two carols by Robert Elmore and Robert B. Reed. The better of the pair, I think, is the Tyrolean carol "Long Years Ago in Bethlehem." Unaccompanied bits alternate with parts for accompaniment. For the drone used in one stanza a chorus seems indicated. The other is the Silesian "Carol of the Wind," which could be slightly rearranged to suit a quartet. Many choirmasters will wish to use the pair, a distinct addition to our library of Christmas music.

Roberta Bitgood, who has edited a number of fine things for the season, now has one based on a Moravian chorale, "Once He Came in Blessing" (Kjos), to be sung unaccompanied by baritone soloist and chorus. And, speaking of chorales and chorale motets, the firm of Edwin F. Kalmus at Scarsdale, N. Y., is bringing out a set by the indefatigable Matthew Lundquist, including "From Heaven Above" and "A Star Is Moving through the Sky" (on the "Puer Natus"). Both are unaccompanied; the second can be done by a quartet. Professor Lundquist's admirable vocal compositions probably appeal most to the

Lutherans, because he so often uses the old chorales, but everyone can enjoy them who likes dignified choral works.

Last year I missed seeing the pretty set of "Nine Carols for Christmas" (McLaughlin & Reilly) by William J. Marsh of Fort Worth, Tex. The last of the set, and the best, I think, is for two choirs singing antiphonally; the rest are arranged like hymns. Mr. Marsh has contributed often to the music of the Catholic Church. We are glad to mention this publication, which is of equal value to the other Christian communions.

You have probably noted the very generous introductory offer of Hall & McCree regarding their numerous and useful booklets. These include two published last year: "Christmas Carols for Treble Choirs" and "Uncommon Christmas Carols," and three published in 1939: "Noels Old and New," "Christmas Carols for Male Voices" and "Descants on Christmas Carols." All are bargains. The same firm has a larger collection of "Popular Christmas Anthems" (1942), six familiar numbers by Tours, Handel, Stainer, Mendelssohn and Bach.

Did I ever mention Schmidt's "Junior Choir Leaflets"? I have in mind the one called "Five Christmas Carols," two-part, harmonized and arranged by Purcell J. Mansfield. They are a bargain at 25 cents list price.

I have been recommending the Bach "Sheep May Safely Graze" as appropriate in its pastoral mood for Christmas. Galaxy now has an edition for TTBB accompanied. Everybody will be using this, just as everybody uses "Jesus, Joy of Man's Desiring."

"The Star That Lit the World" (G. Schirmer) is a pretty new cantata by George W. Kemmer, with text by Herbert L. Satterlee. The time of performance is about twenty minutes; there are short solos for SATB. It includes an unaccompanied carol for chorus with divisions, "A Star Shone over Where He Lay," that could be used separately.

There is space for only brief mention of a few other numbers for different seasons. For Thanksgiving it would be worth while to examine Harvey Gaul's "Old Moravian Thanksgiving" (Galaxy), for unaccompanied chorus with some divisions; "Every Good Gift Is From Above" (Galaxy), by Claude Means; Lundquist's "Now Thank We All Our God" and "Praise" and "Joyous Praise" and "Sing Praise to God" and "All Praise to God" (Huguenot melody), published by Kalmus—all for unaccompanied chorus. Also C. Albert Scholin's "Rejoice in the Lord" (Mills Music, New York) for unaccompanied chorus; Francis W. Snow's "Behold Now, Praise the Lord" (B. F. Wood, '38), baritone solo, accompanied chorus with antiphonal effects; Everett Titcomb's "Alleluia" (B. F. Wood, '41), accompanied, a praise anthem.

There are no less than five useful pieces for organ that I have not mentioned previously in my suggestions for Christmas: Garth Edmundson's "Epiphany" (J. Fischer), three pages and three themes, "oriental, camel and desert"; Harvey Gaul's "Moravian Morning Star" (Gray), six pages, based on a melody sung in the Lehigh Valley of Pennsylvania by Moravian children; Jean Huré's "Communion on a Noel" (Gray), four pages, edited by Robert L. Bedell from an Offertorium for Midnight Mass; Alfred H. Johnson's "Christmas Candle-Light Carol" (J. Fischer), four pages, with a chance for chimes, and the first of three movements in a "Triptych" (Gray) by August Maelkelberghe, the one based on the "Puer Natus Est," six pages of gay and charming music. None of these is difficult.

ROBERT J. SHEPHER DIRECTS AIR FORCE SCHOOL CHORUS

Sergeant Robert J. Shepherd, formerly of Defiance, Ohio, has been appointed director of the air corps chorus at the new Air Forces Technical School established in the buildings formerly occupied by the Stevens and Congress Hotels on the Chicago lake front. Sergeant Shepherd came to the Chicago school from Chanute Field, where he was post organist. He also functions in that capacity at this post, playing for religious services and twice daily in the B-19 mess, formerly the grand ballroom of the Stevens Hotel. The air corps chorus is composed of enlisted men assigned to the administrative section of the post. Sergeant Shepherd

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SCHUTZ—Four Psalms SATB .18	COUPERIN—Troisième Leçon de Tenebres SM .20
SCHEIN—Christmas Chorale S-MATB .12	PALESTRINA—Assumpta Est Maria SSA .20
LASSUS—Two Drinking Songs SAATB .15	SCHUBERT—Serenade (Ständchen), op. 135 MS-SSAA .18
HAYDN—The Ten Commandments Ten Canons 3-5 pt. .15	SCHUTZ—Great Is the Lord SA .15
LASSUS—Twelve Two Part Pieces .35	LASSUS—Three Psalms SA .15
SCHEIN—Who With Grieving Soweth SSATB .15	SCHUTZ—Why Art Thou Cast Down? SM .15
LASSUS—Lamentations of Jeremiah SAATB .15	HAYDN—The Ten Commandments Ten Canons 3-5 pt. .15
BUXTEHUDE—Missa Brevis SSATB .35	LASSUS—Twelve Two Part Pieces .35
LASSUS—Twelve Two Part Motets SA or TB .25	

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will also direct four other choruses made up of members of the student body.

Sergeant Shepherd attended Wittenberg College, Springfield, Ohio, studying under Professor Arne Hovdesven. As featured soloist for the college, he was sent on a concert tour of the Midwest last year. It was while on this tour that Dr. Caspar Koch of the music department of Carnegie "Tech" extended to him an invitation to play at Carnegie Hall. So successful was this recital that he was invited back this year for another performance. Sergeant Shepherd enlisted in January of this year and has been devoting his talents to the army air forces. He is continuing his studies with Dr. Frank Van Dusen of the American Conservatory.

RICHARD PURVIS' RECITALS FEATURES AT FORT MEADE

Richard Purvis, the Philadelphia organist, now in the army, stationed at Fort Meade in Maryland with the 76th division of the 304th infantry, found his pedal technique standing him in good stead during the training period when twenty-five-mile hikes with a full pack were commonplace. Mr. Purvis has already won two promotions. First he was made a private first-class and in September became a corporal. He is now in the army music school. Back at Fort Meade he is playing fifteen-minute pre-service recitals Sunday mornings. He finds in his audiences men who have become familiar with good organ music through the recitals by Channing Lefebvre which they heard at Trinity Church, or through Dr. Charles Heinroth's recitals at the City College or by hearing Charles M. Courboin on the NBC network.

Mr. Purvis' offerings for three recent Sundays were the following:

- Sept. 27—Chorale in E major, Franck; "Divertissement," Vierne; "Romanza," Purvis.
- Oct. 4—Tocatta and Fugue in D minor, Bach; Scherzetto, Vierne; Chorale Impromptu on "O God, Thou Faithful God," Karg-Elert.
- Oct. 11—Trumpet Tune, Purcell; "Communion sur un Noël," Huré; "Rhosymedre," Vaughan Williams.

GILMAN CHASE

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Bach Recital
Assisted by the
Church Choir
Sunday, November 15, 1942
at 8:15
First Unitarian Society
of Chicago
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"A New Note" in Bloomfield, N. J.
"A new note" sounded from Bloomfield, N. J., makes known to the friends of the Rev. and Mrs. Jacob Gijsbert Wiersma the arrival of Grace Claire Wiersma on Oct. 4, and the young lady proclaims her presence in what is described as "in fact an obligato." Mrs. Wiersma is known to organists far and wide under her maiden name of Roberta Bitgood.

ET NON IMPEDIAS MUSICAM



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News of the American Guild of Organists—Continued

New Jersey Ministers and Organists Meet; Hear Head of Upsala College

The Metropolitan New Jersey Chapter opened the 1942-1943 season by holding its second annual banquet for organists and ministers Oct. 5 at Schrafft's in Newark. A large and enthusiastic group gathered for this special event, which has become an annual affair in the Guild's activities. After dinner Dean W. Norman Grayson greeted the members and their ministerial guests and introduced the speaker of the evening. Mrs. Zarina Harvey and Mrs. William Sieder, who had arranged details for the evening, received a special vote of thanks. Announcement was made of an organist's substitute bureau for this area to be conducted by Mrs. Sieder, who also writes a personal message every month to the men from the chapter who are now in the service.

Dean Grayson then read two letters. The first was from Professor Everett Skillings of Middlebury College, Middlebury, Vt., who is chairman of the Albert Schweitzer Fellowship Fund. The attention of the members was called by the dean to the opportunity presented to give their support to the work of Dr. Schweitzer. The other letter was from Dr. Schweitzer to Professor Skillings.

The chapter was fortunate in having as its speaker Dr. Evald B. Lawson, the president of Upsala College, East Orange, N. J. In 1938 Dr. Lawson assumed the presidency of Upsala at the age of 34, thus becoming one of the country's youngest college presidents. He is an accomplished violinist, a friend of Percy Grainger, a minister and author of the "Tercentenary Hymn" (New Sweden Colony, 1638) and "Hymn of Youth." His address on "Four Great Episodes in Religion and Music" was of vital interest to both organists and ministers. In it a vivid conception of church music was brought home to each one by Dr. Lawson's word pictures. Three essentials for a successful service, he said, are good preaching, a well-conducted service and inspiring music. Recalling an interesting conversation with Marcel Dupré, Dr. Lawson said:

"There are conversations which leave indelible impressions. I remember one such with the eminent French organist, Marcel Dupré. He had given a recital in White Plains, N. Y., following which we took him by car to Stamford, Conn., where he was to take a train. A few of us who had managed his concert were together with him in the station. We were talking about masters of his chosen instrument. Dupré then told us of how Widor, Schweitzer and he used to meet in Paris on a given day every week for luncheon. On one such occasion Schweitzer made the strange announcement of his plans to leave Europe for distant parts. His two companions were overcome with amazement. Schweitzer going to Africa! What could it mean? Schweitzer—a doctor of philosophy, a doctor of medicine, a doctor of theology, a world-famed interpreter of Bach—going to Africa! What a waste of talent!

"But the cause of art will suffer irreparable loss if you go," remonstrated Widor. "We can't afford to lose you."

"As long as you remain in Paris," Schweitzer answered, "the cause of art is safe. With you here I am free to go. You are the master."

"There was something in that episode which reminded me of words echoing through the ages: 'He must increase, but I must decrease.' It is when we lose our little lives into an all-important cause that we really find life, the abundant life. Sacrifice remains the path to true selfhood."

"And so Schweitzer went to Africa. Indeed, the cause of art in Europe suffered a great loss. But what immeasurable gain was brought to the dark continent with the advent of this herald of light! Whatsoever things are good, whatsoever things are pure, whatsoever things are lovely—he led new audiences to think on them."

Plans were announced for the November meeting, which will be in the form

of an anthem demonstration conducted by Nellie G. Blasius, Florence S. Maltby, Franklin Bowen, Jr., and Clarence Robinson. It will be held Nov. 9 in Grace Church, Newark.

CORNELIA SEWARD HUNTER,
Registrar.

New Works Played in Akron.

The first regular meeting of the newly-organized Akron Chapter was held Sept. 28 at the parish-house of the West Congregational Church. Professor Elmer Ende of Akron University's music department delivered a lecture on "The Music of the Bible." Mr. Ende, teacher of organ and the appreciation, history and theory of music, has been on the university faculty twelve years and has given many lectures and recitals.

A recital which was a part of the program of the national composers' clinic at the University of Akron was in charge of the chapter. It was given the afternoon of Oct. 25 at the First Methodist Church. Commentaries on the composers were made by Bethuel Gross. The selections played were those received in the composition contest and the pieces and those who played them were: Fantasia in B minor, R. W. Martin, Siloam Springs, Okla. (Olive Green); Passacaglia in E minor, Edmund B. Wright, Elyria, Ohio (Edmund B. Wright); "Rondo Espresso," J. M. Barbour, East Lansing, Mich., and Christmas Postlude, N. E. Fox, Toledo, Ohio (Louise Inskeep); "Legende Triste," Charles Howard Marsh, La Jolla, Cal., and "Caprice Moderne" in D, Kenneth E. Runkel, Parkersburg, W. Va. (Pearl Drews); Chorale Canon, Aria, Intermezzo and Fugue, David Strickler, Jacksonville, Ill. (Esther Burke); "Vision" and "Pastoral Poem," George Frederick McKay, Seattle, Wash. (Pauline Deane); Sonata No. 2, George Frederick McKay (Elmer Ende).

Officers of the Akron Chapter are: Professor Ende, dean; Katherine Bernower, sub-dean; Jack Watt, secretary; Ruth DeKalb, treasurer; Mrs. Charles M. Burke, librarian; Louise Inskeep and Mrs. Thomas Van Sickle, auditors, and Mrs. R. C. Pugh, registrar. The chapter has thirty-three members.

Eastern Michigan Chapter.

Maurice Douglas Pedersen and his choir were hosts to the Eastern Michigan Chapter at the October meeting, held in the Woodward Avenue Presbyterian Church, Detroit, Oct. 15. After a dinner served to fifty-two members and guests, we were called to order by Dean August Richard Maekelberghe for a brief business meeting. It was voted to cooperate with the Woman Organists' Club in the usual Christmas party in December, but this year the event is to be in the nature of a "White Christmas" for the U.S.O.

We then listened to a discussion by Professor Harold Tallman of Wayne University on the subject of choral directing. Mr. Pedersen and his choir, assisted by Dean Maekelberghe at the piano, gave us a splendid program. The Rev. Herbert Beecher Hudnut, D.D., minister of the church, offered the invocation and read the Scripture lesson. Mr. Pedersen's organ numbers were: Fantasia in C major, Franck; "Landscape in Mist," Karg-Elert; Chorale Preludes, "My Spirit was in Heaviness," Bach; "Ah, Dearest Jesus," Dickinson, and "The King of Love My Shepherd Is," Noble; Scherzo from Second Symphony, Vierne; Fantasia in D minor, Reger. Mr. Pedersen was joined by Dean Maekelberghe in the performance of the Fourth Concerto, in F major, by Handel. The choir's contribution to the program was a spirited rendition of Cesar Franck's "Praise the Lord, His Works Are Marvelous."

MARK WISDOM, Secretary.

Waterloo Chapter Studies Franck.

The Waterloo, Iowa, Chapter began its third year Sept. 29, when members and guests met at St. James' Episcopal Church, Independence, for a recital and study of Cesar Franck. Following was the program: "O Lord Most Holy," Franck, and Melody, Dawes (played by Mrs. Alfred Wenholtz); "Abide with Me," Little (sung by Mrs. Ronald Baum, with Mrs. J. F. Davis at the console); Andantino in G minor, Franck, and

Chorale, "To Us Salvation Now Is Come," Kirnberger (played by Regent Albert A. Jagnow of the Dubuque branch). Mrs. Karl Manz led the study and discussion of the life and works of Cesar Franck.

Dean Ellen Law Parrott presided at the business meeting which followed. Mrs. Parrott announced the standing committees for the year and gave a brief outline of the program for the year. American composers will be studied and several outstanding organists have consented to play.

MRS. BYR DELLA V. FEELY,
Secretary and Registrar.

Recitalists Invited to Columbus.

The Central Ohio Chapter held its first meeting of the season Oct. 12 at the parish-house of the Tenth Avenue Baptist Church, Columbus. Our new dean, the Rev. Harry G. Ford, is pastor of this church and both he and Mrs. Ford welcomed the members as they assembled for a dinner served by the ladies of the church. Mr. Ford introduced the new members present and then asked our membership chairman, Miss Byrdie Lindsey, to read the names of fourteen organists of this community who have shown their desire to become affiliated with the chapter.

The committee on organ recitals has made arrangements for three outstanding recitalists to appear this season. The recitalists were announced as follows: Robert Elmore on Oct. 16 at the Broad Street Presbyterian Church; E. Power Biggs on Nov. 17 at the Tenth Avenue Baptist Church, and Charlotte Lockwood on Feb. 8 at the Broad Street Presbyterian. Besides these out-of-town performers our chapter will present four of its members in recital during the season—Robert Schmidt, Carl Barr, Mrs. Elizabeth Whitley Lange and Alvin Heinlein.

During the summer Professor Louis H. Dierks, head of the voice department of Ohio State University, asked our dean to prepare a paper for the institute of church music at the university on "Pastor-Musician Relationships." This paper the Rev. Mr. Ford shared with us and we felt ourselves to be fortunate to have a dean capable of presenting both sides of the relationship, since he is both an organist and a pastor. After the reading of the paper and discussion of this interesting topic the members enjoyed a social hour.

MRS. ALLEN McMANIGAL, Secretary.

Tennessee Chapter.

The Tennessee Chapter began its fall season Oct. 5 with a dinner and program at the Second Presbyterian Church, Memphis. After dinner a business meeting was held with Thomas H. Webber, Jr., the new dean, presiding. Three new members were introduced. They are Pauline Grodsky, Jean McCarley and Marjorie Wurzburg. At the conclusion of the business meeting the members went into the church auditorium to hear the following program: "Le Bonheur," Hyde (Kathleen Johnson); "Clair de Lune," Karg-Elert (Mabris, McTyier); "Sunshine and Shadow," Gale (Robert Griffin); "Marche Religieuse," Guilmant

Recital by R. B. Miller Pennsylvania's Opening Event; Hawke as Host

The Pennsylvania Chapter, with its new dean, Robert Elmore, at the helm, launched into the season's activities Oct. 14 with a recital at the Church of the Atonement, Philadelphia, where Walter Chambers is organist and choirmaster. This was the first of a series of monthly recitals and was played by Robert B. Miller, B.A., B.Mus., A.R.C.O., organist and choirmaster at St. James' Episcopal Church. Mr. Miller's program was as follows: Prelude and Fugue in F minor, Bach; Vivace from Trio-Sonata No. 2, in C minor, Bach; Introduction and Passacaglia in E minor, Rheinberger; Canon in B minor, Schumann; Improvisation on "Cibavit Eos," Everett Titcomb; "On Hearing the First Cuckoo in Spring," Delius; Prelude and Fugue in C minor, Vaughan Williams.

On Saturday evening, Oct. 17, between thirty and forty chapter members gathered informally at the home of H. William Hawke for a musical and social evening. Mr. Hawke is the proud owner of a Wicks organ in his home, and upon this Mrs. Kister played a group of numbers. Josephine Godfrev, a pupil of Mr. Hawke, sang two Bach arias, with Mr. Hawke as accompanist.

The program committee, under the efficient chairmanship of Claribel Thomson, submits the following outline of future Guild events:

Clergy-organist conference and dinner, with David McK. Williams as speaker.

Christmas party.

Talk by Henry S. Drinker on "The Church Cantatas of Bach."

Discussion and demonstration of Guild examination for 1943.

Service and choral concert.

Festival of organ music by chapter members.

We anticipate an enjoyable and profitable season.

ADA R. PAISLEY.

(Mrs. B. F. Thomas); "O Zion," Miller (Mrs. Bates Brown); Toccata on an Easter Hymn, Edmundson (J. G. Hughes, Jr.).

MARTHA McCLEAN, Secretary.

Rhode Island Chapter.

The Rhode Island Chapter held its first fall meeting Oct. 5 in Alumni Hall, Pembroke College, Providence. Dean Apgar presided over a short business meeting. The speaker of the evening was William Dinneen, director of music at Pembroke College and organist and minister of music at Central Congregational Church, Fall River, Mass. His subject was the chorale preludes of Bach, and early choral music.

Oct. 19, in St. Martin's Church parish-house, Providence, Professor Donald J. Grout, instructor of music at Harvard University, delivered a talk on "Opera in the Eighteenth Century."

MARY E. LUND, Registrar.

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News of the American Guild of Organists—Continued

Varied Activities Mark Opening of 32d Season in District of Columbia

The District of Columbia Chapter held its thirty-second fall session at the Church of the Epiphany in Washington Oct. 5, Dean Jean Slater Appel presiding. Officers for the year are: Mrs. Appel, dean; Robert Ruckman, sub-dean; Katherine Fowler, secretary; Hester Smithy, treasurer; Nancy Poore Tufts, registrar; Mrs. J. M. Sylvester and Miss Mary Wilkins, auditors. New members of the executive committee are Dr. Charlotte Klein, Ruth Farmer Vanderlip and Christopher Tenley.

Dean Appel appointed a "service committee" to keep in touch with those members of the chapter who are in service. The chapter unanimously voted to send Christmas boxes to the following soldiers and sailors: E. William Brackett, Paul Callaway, Donald Gillett, David Hinckle, Maurice Hughes, Lyman McCrary, Thomas Parsons and David Ryon.

Dr. Oscar Blackwelder, pastor of the Church of the Reformation and president of the Washington Federation of Churches, was elected chaplain, succeeding the late Dr. ZeBarney Phillips, dean of the Washington Cathedral and chaplain of the Senate, who served as chaplain for many years.

Dr. Charlotte Klein made a brief talk on "Guild Examinations," encouraging members to study for them in spare moments and not to let the war effort halt all self-improvement in the Washington music field.

Two members were commended for recent outstanding achievements—Dr. Klein for her election to the second vice-presidency of Mu Phi Epsilon, national honorary music sorority, and Sherman Kreuzburg for his handbook for organists and choir directors, "What Shall I Do?," which will soon be published by the Oxford Press.

A delightfully "different" program was presented by Alan Lomax, assistant in charge of the archives of American folk-song at the Library of Congress. Mr. Lomax, who is a ballad singer in his own right, explained and demonstrated many types of American folksongs—work, love, play, dance, religious, etc.—some sung a cappella and others with guitar accompaniment. Mr. Lomax brought thirty records from the archives collection of over 20,000, which are considered a cross-section of folk music of the western hemisphere and which will soon be released to the public.

NANCY POORE TUFTS, Registrar.

Central New Jersey.

The first fall meeting of the Central New Jersey Chapter was held Oct. 5 at the home of the dean, Mrs. Norman W. Hartman, in Trenton. An interesting lecture by Theodore H. Keller, organist and chairman of the music department at the Lawrenceville School, was a splendid beginning for the year. He spoke on the history and growth of the chorale in church music, illustrating the talk with piano selections. Recordings by E. Power Biggs also were used in this connection.

The miniature church designed and constructed by our member, Edward W. Riggs, which was pictured in the September DIAPASON, was on display and attracted considerable attention. A very enjoyable social hour brought the meeting to a close.

MRS. G. DONALD ORMSBY, Registrar.

Trend in Hymn-tunes Texas Topic.

Although unrationed gasoline is still available in Texas, the Texas Chapter is planning to hold all of its monthly meetings at the Y.M.C.A. in downtown Dallas, which is easily accessible by bus or trolley from all parts of the city. The October meeting was the first program meeting of the year, and if this is a sample of what is coming, the year will prove both very enjoyable and profitable to all the members.

Dinner was served at 6:30, after which a short business meeting was conducted by Dean Dora Potect. Several new members and patrons were taken into the chapter. The important feature of the evening was a most interesting and edu-

catational lecture by Dr. Fred Gealy on "Modern Trends in Hymn-tunes." Dr. Gealy is an authority on music in the Orient and spent thirteen years in study there. He is now professor of hymnology at the School of Theology at S.M.U. and minister of music at the University Park Methodist Church. He is also one of the editors of the "Revised Union Hymnal" which is used in the inter-denominational churches in the Orient.

Men from nearby army posts were guests at the meeting and we hope to see more of them at each meeting.

MATTIE K. GERBERICH.

Camden Forces Tussey's Guests.

Oct. 20 marked another high point in the season's activities of the Camden Chapter. On that evening we journeyed from our native New Jersey to the Methodist Church of Bala-Cynwyd, a beautiful suburb of Philadelphia, where Howard S. Tussey is organist and director of music. Mr. Tussey is one of the founders of the Camden Chapter.

A truly beautiful and hospitable spirit pervaded the evening, for the church had prepared programs for the occasion, the Rev. Franklin Duncombe, the minister, welcomed us and Mr. Tussey had arranged an excellent program. The recital featured Emily Dickson Pearce, organist, a senior in the Eastern Theological Seminary music department; William Linton, tenor soloist in Mr. Tussey's choir, and Mr. Tussey as accompanist to Mr. Linton. Miss Pearce made excellent use of the fine three-manual Estey organ which is a part of this beautiful church's equipment. She played: Fugue in E flat major, Bach; Andante from First Sonata, Mendelssohn; "Now Thank We All Our God," Karg-Elert; "Dreams" and "Aladdin" ("Arabian Nights Suite"), Stoughton; Sonata in A minor, Borowski. Mr. Linton's work was vigorous and sympathetic, according to the demands of his songs. The Rachmaninoff song "To the Children" particularly reached the hearts of everyone present. No small part of the effect was in the accompaniments played by Mr. Tussey.

To conclude the evening the choir members of the church acted as hosts to the chapter and we enjoyed a social hour in the parsonage.

E. H. E.

Bruce Davis Speaks in Youngstown.

A dinner meeting at the Y. M. C. A. Sept. 29 launched the fall season for Guild members at Youngstown, Ohio. Bruce H. Davis, faculty member of Oberlin Conservatory, entertained the assembly with an account of his stay in England during 1939-41. Having gone to England to study, Mr. Davis soon found his plans thwarted because of the air "blitz" which began shortly after his arrival. He was appointed air raid warden, but even with his duties as such he found time to play services and recitals on many of the fine organs and was delighted to attend splendid recitals which were presented in spite of war conditions. Myra Hess was one who has carried on enthusiastically during the whole disaster.

Of special interest to organists was Mr. Davis' description of a remote control board for setting piston combinations at a distance from the console, a feature he found in one of the English organs.

Mr. Fuller, the regent, gave a short account of the regional convention at Detroit in June.

The Youngstown branch extends its good wishes to two of its soldier members—Clarence Barger and Ray Husselman.

BERNICE PRICE.

Missouri Chapter Hears Salvador.

The Missouri Chapter's first meeting of the new season was held Sept. 28 at Centenary Methodist Church, St. Louis, with Edgar L. McFadden as host. After dinner at the Y.M.C.A. a short business meeting was held and plans are under way toward sponsoring several recitalists for the coming season. At 8 the chapter went to Centenary Church to hear Mario Salvador, Mus.M., A.A.G.O., in an inspiring recital on the four-manual Kilgen. The program was brilliant and put one and all in the proper spirit for a grand and glorious Guild season. Mr. Salvador is a master and we are proud of the fact that he is a member of our chapter. His

program included: "Grand Choeur Dialogue," Gigout; "Entract' all' Antica," Aguilar; "La Comparsa," Lecoua; Fantasia and Fugue in G minor, Bach; "Nostalgia," Torres; Intermezzo, Sixth Symphony, Widor; "Soul of the Lake," Karg-Elert; "Tu es Petrus," Mulet; "Clair de Lune," Karg-Elert; "Fugue a la Gigue," Bach; Allegretto, Parker, and Toccata, Widor.

ARTHUR R. GERECKE.

Maine Chapter Meeting.

The Maine Chapter held its first meeting of the fall season at the historic First Parish Church, Portland, Oct. 19. Mrs. Phyllis Cobb was appointed program committee chairman for the year and program possibilities were considered. It was voted to continue the monthly meetings this season with the exception of those in December and January.

Dean John Fay presided at the business meeting and introduced the speaker, Burton Witham, who presented interesting motion-pictures of the regional convention held in Portland in 1940 and of the national convention in Washington. It was possible to recognize many of the organists attending. After the presentation of the pictures the group went to the auditorium of the church for a brief recital by Dr. Malcolm Cass, organist of the First Parish Church. An opportunity was given to examine the historical exhibits of music in the room adjoining the organ. Many of the exhibits were in connection with the life of Hermann Kotschmar, who was organist of the church for forty-seven years. Dr. Cass played numbers by Bach, Franck, Bingham and Saint-Saens.

P. F. PRINCE, Secretary.

Rochester Chapter Letter.

The Rochester A.G.O. Chapter and the recently-organized Rochester Chapter of the Choirmasters' Guild had a combined meeting at the Westminster Presbyterian Church Oct. 13. All ministers of Rochester churches were invited and the gathering marked a new high in attendance. The principal speaker was Dr. Paul Johnston, minister of the Third Presbyterian Church. Dr. Johnston's address was concerned with cooperation between the minister and the organist. His words were much to the point and he had many helpful suggestions to make.

Robert Berentsen, dean of the Guild chapter, and Gustave Lehman, dean of the choirmasters' chapter, were in charge of the program and Sidney Carlson, choirmaster of the Westminster Church, led the singing of hymns before and after the address.

This was one of our most successful and satisfying meetings. We all gained much from hearing Dr. Johnston and from the fellowship that is the result of such an occasion.

CATHARINE GLEASON,
Corresponding Secretary.

Opens Season in Tallahassee.

The Tallahassee, Fla., branch held its first meeting of the year Oct. 8 in the Methodist student house. Major George Kreyc of Dale Mabry Field spoke on the Guild's theme for the year, "Building Morale through Music," and Owen Sellers, accompanied by Mrs. Jean Compton Stone, gave a recital on the cello.

Miss Margaret W. Dow, professor of organ and theory at Florida State College, opened the program with words of welcome, introducing officers to visitors. Miss Dow also extended an invitation to music-lovers to become "listening members" of the Guild. Group singing was interspersed with other features to complete the program.

Program for Pasadena Chapter.

The Pasadena and Valley Districts Chapter met Oct. 12 at the home of Mrs. Frank B. Klock. The first meeting of the year was social. A short program was presented. Mrs. H. S. Saunders played these selections on the Möller organ: Intermezzo, Callaerts; "Romance," Debussy; Prelude, Pieme. Harvey Hinshaw, pianist, played the Etude in G minor by Chopin; Etude in E major, Chopin, and the Adagio sostenuto, from the Second Concerto by Rachmaninoff, with John Paul Clark, A.A.G.O., at the organ, playing the orchestral part.

ETHEL WOOLLEY.

Warden Hawkins to Visit the Chesapeake Chapter; Will Speak on Guild Tests

Members of the Chesapeake Chapter are looking forward with pleasure to a visit by Warner M. Hawkins, Mus.D., F.A.G.O., CHM., warden of the Guild, Monday evening, Nov. 2. The District of Columbia Chapter has been invited to share in this occasion. The meeting will be held at Emmanuel Protestant Episcopal Church, Baltimore, and the warden will speak on "Guild Examinations."

The first fall meeting of the Chesapeake Chapter was held Oct. 6 at St. John's of Hamilton Methodist Church, Baltimore. We had hoped to have Dr. Charles M. Courboin, who has recently been appointed head of the organ department of the Peabody Conservatory, as our guest, but had to postpone that until a later date. After the business meeting, conducted by our newly-elected dean, Ralph H. Rexroth, we went into the church auditorium and heard some organ selections by Grace Fresh and Milton Hodgson. The group then visited Grace Lutheran Church, which is nearby, and C. Griffith Bratt, organist of the church, played several selections. Back again at St. John's we were served refreshments.

It was reported that ten members of the Chesapeake Chapter are at present in the service of our country.

GRACE A. FRESH, Secretary.

Hartford Schedule Published.

The Hartford, Conn., Chapter has issued its program for the season in the form of a handsomely-printed booklet of twenty-four pages. The booklet contains the names and addresses of all chapter members, and thus serves as a directory as well as a reminder of events to come. Officers of the chapter, headed by Glenn H. Smith, the dean, also are listed, as are past presidents of the Connecticut Council of the National Association of Organists and of the Hartford Chapter of the A.G.O.

The following is the schedule of activities for this season:

Oct. 28—At St. Justin's Church, Benedictine; boy choir, T. Francis Crowley, organist; organ recital by Robert Baker.

Nov. 15—At Fourth Congregational Church, junior choir festival; Frederick Chapman, conductor.

Jan. 26—At Church of the Redeemer, West Hartford, dinner; lecture on choral technique by Professor Joseph S. Daltry, Wesleyan University.

Feb. 17—At Christ Church Cathedral, recital by Charlotte Lockwood.

March 14—At Immanuel Congregational Church, adult choir anthem festival, Professor Daltry, conductor.

April 12—At St. James' Episcopal Church, West Hartford, pastor-organist dinner.

May 19—At Wampanoag Country Club, West Hartford, annual meeting; dinner and election of officers; entertainment.

Central Tennessee Chapter Meets.

The Central Tennessee Chapter opened its season's activities with a well-attended meeting at the West End Methodist Church, Nashville, Oct. 13. After a few interesting remarks by the new dean, Mrs. Clarence Sutherland, encouraging the members to first-class work and prompt cooperation in all that is best, a short business meeting was held. The members will apparently assist 100 per cent in subscriptions for pianos, etc., for military recreation centers. Corporal Robert Barrett Johnson of the Delaware Chapter, now of our local classification center, was a welcome visitor at the meeting. Free membership cards and subscriptions to THE DIAPASON are being provided for three members of the chapter serving in the armed forces.

A splendid paper on "The History of Harmony" was read by Professor Paul Luther McFerrin, organist of the First Presbyterian Church and organ instructor at the School for the Blind, Nashville. W. E. Haury played: "Come, Sweet Death," Bach, and "Clair de Lune," Karg-Elert. Richard Thomasson, organist of the church and of Scarritt College, and Mrs. Margaret Pitman Bowers, pianist, played: Reverie, Debussy, and Grand Aria, Demarest.

JAMES G. RIMMER, Secretary.

News of the American Guild of Organists—Continued

Massachusetts Chapter.

The Massachusetts Chapter's first social of the season was held Oct. 19 at St. Paul's Church, Brookline. A dinner was provided by the church and after that an exciting hour of various "movies" was offered by Mr. and Mrs. Burbank. Included were activities at St. Paul's (choirs, confirmation service, bishops, priests and people), a reel of the final meeting of the chapter at Methuen in 1939 and some of the finest color photography the writer has ever seen. The latter covered a 19,000-mile automobile trip by the dean and his wife through Texas to the western coast and inland to the various national parks.

At a short business meeting the new dean announced the appointment of Paul Stanton as treasurer to fill the vacancy caused by resignation of Elwood Gaskill, now teaching in Tennessee College. A tentative outline of events covering the season was given. All service men are to be members without charge for the duration.

The first musical event will take place Nov. 9 at St. Paul's and will constitute a full evening service with some extra anthems by the combined choirs of four Episcopal churches in Brookline.

GARDNER EVANS, Secretary.

Warden Guest of Toledo Chapter.

The Toledo Chapter opened the year's activities with a well-attended banquet at the Women's Building Sept. 14. Dean Warner M. Hawkins was the guest of honor. After the dinner Dr. Hawkins delivered an address and commended the group on the change from a sub-chapter to an independent organization.

On Oct. 14 the Toledo Chapter, cooperating with the Toledo Museum of Art, brought E. Power Biggs to the Art Museum for a recital.

On Sept. 13, under the auspices of the Toledo Chapter, Ethel Kimbell Arndt, organist and director at the First Baptist Church, gave an evening of organ music, assisted by the choir.

The attendance all year at both public concerts and member meetings has been very gratifying.

Among other activities the Guild looks forward to a Bach program by John Gordon Seely at Trinity Church, where he is in charge of the music, and to a recital by Claire Coci at the Art Museum in March. Mr. Seely's recital is arranged for Nov. 11.

PRESTON P. BROWN, Secretary.

Minnesota Chapter Meeting.

The Minnesota Chapter opened its fall season with a dinner at the House of Hope Presbyterian Church, St. Paul, Oct. 20. After dinner a business meeting was held. Dean Fairclough presented Henry Engen, our former secretary, with a pen set as a token of appreciation for his ten years of service to the chapter. We then heard a recital in the church by Miss Jane Axness, who recently passed the examination for associate.

FLORENCE HUDSON, Secretary.

Western Pennsylvania Chapter.

During the summer and early fall several items of interest have come up in the Western Pennsylvania Chapter. Our dean, Russel G. Wichmann, is now serving in the armed forces, his church being taken over for the duration by Charles Shotts, formerly of the South Avenue Methodist Church. Just as the fall opened, the new dean, Alfred H. Johnson, was inducted into the army in late September, his post at Sewickley Presbyterian being supplied by Madeleine Emich, F.A.G.O., who is also the new sub-dean of the chapter and will take care of chapter affairs for the season.

G. Logan McElvany, A.A.G.O., former dean of this chapter, was honored by his minister and congregation (First Lutheran, Grant Street) on the occasion of his twenty-fifth anniversary as organist and director. The Rev. Dr. Holl announced at the closing of his service Sept. 27 that he had a special word for his congregation and told how Mr. McElvany had come to them twenty-five years ago in September, and worked diligently, taking the Guild examination for associateship and guiding the music of the church carefully. Mr. McElvany was then called to the chancel and presented with a purse, after which Dr. Holl an-

nounced that the congregation would remain in the pews until Mr. McElvany played the postlude, the Toccata from Widor's Fifth Symphony. An informal reception was held at the console.

Our Guild chapter is proud of Mr. McElvany and wishes him many more successful years of service.

Plans for Seattle Season.

The Western Washington Chapter held its September meeting on the 25th at the home of Mr. and Mrs. Leo P. Chapman in Seattle. The chief business was the project of the Guild's sponsorship, in collaboration with the Seattle Council of Churches and the Hymn Society, of an all-city production of "The Messiah," to be given in the Civic Auditorium on the second Sunday in December. This event is to enlist all choir members from churches that care to participate. Arville Belstad, organist-director at Plymouth Congregational Church, will direct the chorus of 300 or more voices, with Wallace Seely, A.A.G.O., as organist. Thirty members of the Seattle Symphony Orchestra will play accompaniments.

Talmage Elwell, the dean, gave an outline of the year's program and introduced new officers and committee chairmen. The year's work includes one meeting at which our ministers and choir directors are special guests, and when we are to consider church music from the ministers' standpoint; a presentation of new organ publications; a discussion of festival music, and several recitals.

Later in the evening games were played and refreshments followed.

ELEANOR B. CHAPMAN, Secretary.

News of Wisconsin Chapter.

On the last Sunday in October the Wisconsin Chapter was to hold its first service of the season. The church selected is Redeemer Lutheran, at which Dr. O. M. J. Wehrley is the organist. Dr. Wehrley was to play: Festival Prelude on "Ein feste Burg," Faulkes, as a prelude and "Te Deum Laudamus," by Claussmann, for the postlude. His choir was to sing the following anthems: "Let All Men Praise the Lord," Mendelssohn; "In Heaven Above," Christiansen; "As Torrents in Summer," from "King Olaf," Elgar, and "Praise Ye the Lord" (Psalm 150), by Randegger. Miss Alice E. Walter was to play the Chorale "Sacred Head Once Wounded," by Reger, and Concert Piece, Parker. Mrs. William Jensen was to play "Ave Maria," by Bossi, and Nocturne, Ferrata. Arthur H. Arneke was scheduled to play Bach's Toccata and Fugue in D minor.

The recital by Claire Coci which the Wisconsin Chapter is sponsoring Nov. 8 will be held in Immanuel Presbyterian Church, where Mrs. Winogene Kirchner is the organist. The choir guild of St. Paul's Episcopal Church has offered the chapter the use of its hall for a reception for Miss Coci and will take charge of the reception.

ARTHUR A. GRIEBLING.

Annual Evensong in Grand Rapids.

The Western Michigan Chapter held its annual Guild evensong at the Westminster Presbyterian Church in Grand Rapids Sunday, Oct. 18. The service was open to the public. The Rev. Edward Mohns, our chaplain, brought us the message, speaking on "Enjoying Religion." Sub-dean Stanley Baughman and his choir provided the music for the service, which was preceded by a fifteen-minute prelude played by Harold Tower.

ELEANOR BROENE, Secretary.

San Diego Chapter News.

The San Diego, Cal., Chapter had a share-a-dish supper Oct. 5 at the National City Baptist Church. Dean Olive Requa presided at the meeting. Agnes E. Childs was appointed Guild historian. Plans were discussed for the first dinner meeting of the year, to be held Nov. 2 at the Park Manor Hotel. This will be the annual organists' and ministers' dinner, at which time each member is to invite a minister as guest. Arthur Leslie Jacobs of Los Angeles is to be the guest speaker.

A guest of the evening was D. Robert Smith, now completing his period of training at the San Diego Naval Training Station. Before entering the service Mr. Smith was professor of organ and theory

at the College of Puget Sound. Mr. Smith played: Scherzo, Widor; "Corrente e Siciliano," Karg-Elert; "Pastel," Thompson; Toccata, Dallier; Cantilene, McKinley. Miss Frances Laubmayer, a promising young organist and a member of the Guild, played two groups of numbers: Sonata in G minor, Rene L. Becker; Adagio, Mendelssohn; "The Fountain Sparkling in the Sunlight," Goodwin. Howell Lewis, sub-dean, was chairman of the evening program.

A program of interest for a future date will be a service men's concert at which men in the armed forces now stationed in San Diego will play.

OLIVE HORNER.

Louisville Chapter Meeting.

The Louisville Chapter held its regular meeting at the French Village Oct. 5. After a short business session a number of the organists went to the Broadway Baptist Church to look at the organ, as many of them are taking part in the hour of organ music given for ten successive Sunday afternoons beginning Oct. 18. Harry William Myers, organist and choir director of the church, opened the service.

ARCHIBALD D. JONAS, Secretary.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of the season the night of Oct. 12 in Tulsa, at the new Trinity Episcopal parish-house, and the coming together of members after the long vacation was marked by enthusiasm. After dinner Dean Hine read excerpts from the A.G.O. code of ethics relative to the employment of organists other than the regular organist for weddings and funerals. The dean had recently written letters to the pastors of several of Tulsa's leading churches stating the situation and the policy of the Guild and asking for cooperation of pastors. Satisfactory replies were read to the chapter.

An informative paper was read by Dan Casebeer. It was a review of an article written by William Ripley Dorr on "The Influence of Intonation on Pitch." Mr. Casebeer told of his personal acquaintance with Mr. Dorr, past dean of the Los Angeles Chapter. Following this a talk was given on "The Origin of the Star-Spangled Banner" by Mrs. J. Harold Haynes.

After adjournment the company drove out to the home of Mr. Casebeer, where they were entertained with a program of organ phonograph records.

JOHN KNOWLES WEAVER, Sub-dean.

Fort Worth Chapter Meets.

The first meeting of the season of the Fort Worth Chapter was held at the home of Mrs. George Orum Oct. 6. Dinner was served to members and guests. The dean, Mrs. William Henderson, presided at the business meeting. Committees were named and plans were made for the coming season, which includes monthly recitals by members of the Guild.

MARIE LYDON, Secretary.

St. Petersburg, Fla., Notes.

St. Petersburg branch began the fall season with a business meeting at the Fifth Avenue Baptist Church, St. Petersburg, Fla., Oct. 14, when plans for the year were discussed.

One of the chapter members, Miss Harriette G. Ridley, has completed the requirements for the degree of doctor of education at New York University. Her dissertation is entitled "Music in the Life of Man." In gathering material for it Dr. Ridley traveled widely, both in the United States and abroad. For the last eight years Dr. Ridley has been a member of the faculty of St. Petersburg Junior College, where she is director of music. She is also organist of the First Presbyterian Church.

H. Louis Hollingsworth, who entered army service a year ago, is in the officers' training camp at Edgewood Arsenal, Maryland.

Miss Viola I. Burckel, A.A.G.O., who before her removal to Miami was a valued member of the St. Petersburg branch, has returned to this city.

EDWIN A. LEONHARD, Secretary.

East Tennessee Chapter.

The East Tennessee Chapter held its first general meeting of the season in the beautiful First Methodist Church at Johnson City Oct. 13. The program was in the form of a recital by Clifford Loomis. Mr. Loomis is head of the organ and piano departments of Sullins College, Bristol, Va.



FOR CHRISTMAS

- 1289 Behold a Rose of Beauty. Reissiger-Luvaas. SSATBB....\$0.12
- 1354 Come, Christians, Sing! Tatton. SATB10
- 993 The Christ Child Lay on Mary's Lap. Skinner (words by G. K. Chesterton). SSAATTBB12
- 2015 The Dark Stole up on Bethlehem. Lorenz. SATB..... .15
- 840 Hark, Now, O Shepherds. Moravian-Luvaas. SSAATTBB.. .16
- 41 In Excelsis Gloria. Breton-Luvaas. SSAATTBB20
- 1370 Jesu, Joy of Man's Desiring. Bach-Wilson. SATB15
- 2006 Saint Stephen. Clokey. SATB.. .10
- 534 A Star Shone Down. Stoughton SSA10
- 1077 Sunny Bank (old French melody) Scarlatti-Butcher. SATB, with solo and organ, and bells (ad lib)16

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At the business session following the recital Carrol Feagans, also of the Sullins faculty, was elected a member.

Due to transportation difficulties the chapter is having only four general meetings this year, with local monthly meetings in various towns under local chairmen.

PECK DANIEL, Secretary.

Chicago's Big Organs Half a Century Ago; a Historical Picture

An interesting picture of what Chicago possessed in the way of large church organs more than half a century ago has been brought to light in an article that was published in the *Chicago Inter Ocean* in December, 1889, and reprinted in *The Indicator*, a musical instrument trade publication, in January, 1890. A copy of the old magazine has been discovered by George T. Michel, head voicer for the W. W. Kimball Company, in his library and THE DIAPASON is indebted to him for a glimpse of the church organs of that day. *The Indicator* long ago passed to where good musical magazines go when they die, and *The Inter Ocean*, at one time a prominent morning newspaper of Chicago, ceased publication some years ago.

The article in *The Inter Ocean* contained a specification of the then new Auditorium organ, which it described as the outstanding American organ. The sale of that organ to Dr. William H. Barnes, as recorded in THE DIAPASON, and the description of the instrument by the purchaser, make the article of 1889 dealing with other large organs in the city especially appropos. To old-timers it will recall many memories of the past and to the younger generation it will convey historical information of distinct interest.

Ahead of All Other Cities

Under the heading "Chicago's Great Organs" the *Inter Ocean* writer placed a sub-heading saying that "the city has more first-class organs than any other American city"—a claim that may or may not be successfully contradicted by organ historians familiar with what New York, Philadelphia and Boston could boast in the late eighties. In introducing the *Inter Ocean* article the editor of *The Indicator* refers to prominent organs not specifically mentioned.

"Our city has about ninety first-class organs, inferior to those herein described only in the matter of size," he says. "They have a reputation for their elegance of finish, quality of tone and large dimensions. Among these may be mentioned that of the North Side Unity Church, St. James' Episcopal, the Cathedral of the Holy Name and the Fourth Presbyterian on the north side; the First Presbyterian Church, Trinity Methodist, Immanuel Baptist, First Baptist, Plymouth Congregational and Christ Church on the south side, and the Third Presbyterian and Centenary Methodist Churches on the west side."

Starting out with one of the oldest instruments in Chicago churches, the writer says:

"In 1846 Thomas Appleton of Boston, at that time a famous organ builder, constructed an instrument with three keyboards, thirty-nine stops and 1,700 pipes, for Dr. Storrs' church in Brooklyn. This organ was removed to Chicago in 1869, having been sold to the South Congregational. It afterward came into the possession of the Memorial Baptist Church and was thoroughly overhauled. Considering the extreme age of the instrument, it is remarkably well preserved."

Quoting a man mention of whom will recall the early days to many veteran organists, the article goes on:

"Chicago," said Ira Bassett, the oldest pipe organ expert in the city, "may justly take pride in the number and quality of her grand organs. She has more of them and better ones than any other city in America."

"Why so?"
"Because, when the fire came all the old organs that were practically out of date, but which would have continued to do service until now, were destroyed, and new and modern ones were built to take their places."

Great Organ—and a Bargain

What follows refers to the organ in a west side church long famous for its music. The Union Park Church is now the New First Congregational, where Dr. William Lester is the organist, and the fine old Hook & Hastings organ was rebuilt, enlarged and completely modernized in 1926 by the W. W. Kimball Company, making it probably the largest church organ in the city. The New First Congregational was formed by a merger of the Union Park and the First Congre-

gational Churches. Here is the interesting story of this organ:

"The great pipe organ in the Union Park Congregational Church, Ashland and Washington Boulevards, ranks among the largest as well as finest in Chicago. Built by Hook & Hastings of Boston in 1871, it was completed and given a final inspection in October of that year, just one week before the disastrous fire which laid the city in ashes. Shrewd financial management secured the instrument for \$10,000, when in reality it was worth more money by several thousand dollars. Important improvements have since been made, consisting of a stop to represent a storm or rain pattering on the roof, and a set of carillons, or chimes, which together cost about \$300.

"The organ has pneumatic action both to the manuals and pedals. It has 3,000 pipes and over sixty stops, being in the latter respect outnumbered by but one other instrument in the city. The superb Gothic case is of solid black walnut, with three large Gothic arches in front, the spaces between the center arch and those on the sides being filled with pipes of various lengths. For volume of sound and richness of tone this organ is not excelled anywhere. The greater portion of the time since its completion it has been played upon by the well-known master, Professor Louis Falk. The Rev. C. D. Helmer, who will be remembered by many of our citizens, was the pastor in charge of the church at the time the organ was built, and Dr. F. A. Noble is the present pastor."

Recalls Central Music Hall

Central Music Hall, which stood on Randolph Street, on ground now occupied by the store of Marshall Field & Co., was the musical center of the city for many years and on its large organ were heard famous recitalists from every part of the world. This hall was also the birthplace of Central Church, now housed in Orchestra Hall, when a group of friends of Dr. David Swing, famous pastor of the Fourth Presbyterian Church, provided a place where he might be heard after his resignation from the Presbyterian Church following a heresy trial in which he was acquitted. What has become of the Central Music Hall organ THE DIAPASON has been unable to ascertain, but some of its readers may be able to provide the information. The *Inter Ocean* writer said of Central Music Hall:

"Everyone who knows anything about music has heard of the big pipe organ in Central Music Hall. But everyone does not know that it has 3,222 pipes and fifty-seven stops, and that it called for an expenditure of \$10,000, exclusive of the case. In the number of pipes it has but one rival here. All the famous organists of the city and many from abroad have played on it. The public may have a chance to hear this grand instrument almost any Sabbath day, since divine services are regularly held in the auditorium, to which all are welcome.

"Johnson & Sons of Westfield, Mass., are the builders of this unique piece of mechanism, the manual portion of which occupies a chamber at the left of the stage and that of the pedal occupying a similar chamber on the right. These are some fifteen feet above the stage, connected by a bridge, in the center of which are located the keyboard and stops, the action from the keyboard running under the floor to the chests. It is a noted organ, is very effective and takes front rank; but, for the convenience of both the organist and the singers, it is to be regretted that the keyboard is not located on the stage and provided with electrical action. It is scarcely necessary to mention any of the stops specifically, since they are all regulated and voiced up to the very highest standard of excellence. The case is a marvel of richness in cherry wood, relieved by large pipes handsomely decorated in gold and colors."

Johnson Organ in Second Presbyterian

Next comes some history of the Second Presbyterian Church, whose fine organ was rebuilt into a modern four-manual in 1917 by the Austin Organ Company:

"The Second Presbyterian Church, at Michigan Avenue and Twentieth Street, may well be proud of a pipe organ which has 2,938 pipes and fifty-nine stops, and gives forth sweet sounds in abundance. It was erected by Johnson & Sons and cost \$10,000, exclusive of the case, which was built by the society and is a part of

the church edifice. It extends entirely across the gallery front, covering a space forty-five feet in length and nine feet in depth. The instrument was opened at the time the new church was completed, I. V. Flagler and D. N. Hood, organists, playing at the first and G. C. Knoppell at the second concert given by the congregation. The church formerly owned a good three-manual organ, which was destroyed at the time the building was burned. Now C. A. Havens is organist and the Rev. S. J. McPherson is pastor in charge of the church. Dr. Patterson was their pastor for twenty-five or thirty years.

"In the center of the organ is located the choir gallery, the organist being seated sideways to the audience. On account of this peculiar arrangement the action is somewhat complicated. The choir, being seated within and partly under certain portions of the instrument, do not at all times get the real effect of the organ, but when heard by the audience its balance of tone is remarkably good and very effective. The 32-ft. bourdon on the pedals produces its own legitimate tones the whole range of the stop. The case is a handsome one, elaborately and harmoniously decorated. This organ possesses a finely-balanced tone, and its musical qualities are first-class in all respects."

The First Congregational Church on the west side for many years was a strong rival of the Union Park Church, and it is the First Church which brought Clarence Eddy, then a young man, to Chicago, where he held his first position, with a salary of \$2,500 a year. In importing him from the East the announced intention was to make the music at the church second to none in any Chicago church and the remuneration offered the organist at the time set a record. After the Union Park and First Churches were united the edifice of the First Church was sold to the Volunteers of America, but some years ago it was destroyed by fire and a factory stands on its site. Of this church's organ the newspaper writer said:

"Residents along Washington Boulevard near Ann Street need not be told that the First Congregational Church, at that point, has one of the largest pipe

organs of Chicago. Clarence Eddy, the noted organist, played on this instrument for several years after he came here. The congregation formerly owned a good three-manual organ, but church and organ were destroyed by fire in January, 1873, after which the congregation decided to have a grand instrument. The contract was given to Steere & Turner of Springfield, Mass., in 1874, and the price was \$11,000. The Rev. E. P. Goodwin was then and is now the pastor, and Mr. Skeele is the organist.

"In 1880 the rear wall of the church was discovered to be out of plumb and threatening to destroy the life and domicile of an elderly lady living nearby. Accordingly it was razed to the ground and rebuilt, during which operation the great pipe organ was taken down and temporarily stored in the basement. The instrument has pneumatic action both to the manuals and pedals, similar to the one at the Union Park Church. The interior finish is equal to that of any in the country: It ranks among the largest and finest organs in Chicago, and has for years been a source of pleasure to the worshippers at this church. The expensive case is Gothic in design and in front has arches and two large circular bays filled with pipes, which are ornamented with silver leaf and ebonized tracery. This organ has 2,926 pipes and fifty-nine stops."

Largest of Its Day in Holy Family

The largest organ of the day in Chicago, the article asserts, was that in the Holy Family Church on West Roosevelt Road. This large edifice, a landmark of the west side, still stands and the organ was rebuilt some years ago by the Tellers-Kent Organ Company. This is the church of which Leo Mutter was the organist for more than half a century, until his death several years ago. Quoting the article:

"The Holy Family (Jesuit) Church, on Twelfth Street, near Blue Island Avenue, has the largest pipe organ in all Chicago (having 3,918 pipes and seventy-five stops), though it can hardly be claimed to be the finest one. It was built in 1869 by Louis Mitchell of Montreal, and was opened to the public in October of that



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year by Dudley Buck, the well-known organist, now of Brooklyn, N. Y. The contract price was \$25,000, but owing to the fluctuating price of gold at that time, and import duties, the cost approximated \$36,000. Father Samarius, by a series of lectures, raised the funds necessary to purchase it. It arrived here late in the fall of 1869, on one of the last boats of the season, lay all winter in the basement of the Jesuit College, just east of the church, and was erected the following summer.

"It has four bellows supplying wind at various pressures, from three and a half to eight inches, and requires the services of eight men at the pumps to get the full value of the bellows. There are two 32-ft. stops on the pedal. These facts give one an idea of its immensity. The case is a chaste piece of work, of Gothic pattern, made of white and trimmed with black walnut. The pipes in front are richly gilded. During special services this grand organ gives forth a volume of sound which seems to shake the adjacent buildings."

CLYDE NEWELL APPOINTED TO NEW YORK CITY CHURCH

Clyde Newell has been appointed organist and director of music of Christ Lutheran Church in New York City. Mr. Newell is a pupil of Dr. Charles M. Courboin, now head of the organ department at Peabody Conservatory of Music, Baltimore, and has assisted Dr. Courboin by playing for the Yom Kippur services recently held in Carnegie Hall, New York City. In his new position Mr. Newell will preside over a three-manual Skinner organ and will have an adult choir of twenty mixed voices. He is an experienced choral director and thoroughly understands the training of boys' voices. Mr. Newell is also a baritone soloist and was a pupil of David Bispham.

MRS. PETERSEN APPOINTED TO ST. JOHN'S, PASSAIC, N. J.

Mrs. Anna Dunnican Petersen has been appointed organist and choir director of St. John's Episcopal Church, Passaic, N. J. She assumed her duties in October.

Mrs. Petersen was formerly in charge of the advancement of American music for the William Paterson Chapter, D. A. R., of Paterson, and director of Trinity Methodist Church at Clifton, N. J. For the last ten years she has acted as assistant organist and director of the intermediate girls' choir of St. John's Church, Passaic. In the Passaic church Mrs. Petersen will have under her direction a senior choir with a solo quartet, an intermediate girls' choir and a boy choir.

Mrs. Petersen is a graduate of the Guilman Organ School.

DETROIT WOMAN ORGANISTS GUESTS AT TWO MEETINGS

The Woman Organists' Club of Detroit opened its 1942-43 season Sept. 22 with a musical and social at the home of Florence Reed West. A business meeting was held under the leadership of the new president, Carol Fjelstad. Following this Mrs. West played a group of piano solos from the works of Respighi, Debussy and Tchaikowsky. Light refreshments added a pleasant finale to the evening.

The October meeting was held on the 27th at the Swedenborgian Church. Rachel Hinman, organist-director at the church, acted as hostess at the dinner served at the church. The program which followed consisted of organ selections played by Margaret McMillan and Miss Hinman. August Maekelberghe, dean of the Eastern Michigan Chapter, American Guild of Organists, was guest speaker.

Winston Johnson Busy at Scott Field.

Winston Johnson, the Chicago organist, is busy keeping important records in the office of the orderly room at Scott Field, Ill., but is also in demand for the exercise of his musical talent. He is playing for some of the services at the chapel in the second area and is the accompanist for the Scott Field Male Chorus, a group of professional and amateur singers. This group was heard in a coast-to-coast broadcast Oct. 13. Mr. Johnson already has won promotion to the rank of private first-class.

MISS FRANCES CAROLINE BURGESS, DECATUR, GA., ORGANIST



MISS BURGESS' ANNIVERSARY IS OBSERVED BY CHURCH

The choir of the First Methodist Church of Decatur, Ga., assisted by Walter Herbert, baritone, and H. J. Kleber, violinist, presented a musical program at the church Sunday evening, Oct. 4, to mark the fifteenth anniversary of Miss Frances Burgess as organist and director. This church is about 120 years old and one of the oldest and largest in the state.

Miss Burgess comes of a musical family. Her grandmother, Mrs. Jessie Kirkwood Henderson of Charleston, S. C., was a church organist for about forty years. She is the daughter of the Rev. T. P. Burgess, a retired Presbyterian minister, and the late Charlotte Henderson Burgess.

Miss Burgess was on the music faculty of the Queens-Chicora College, her alma mater, before going to Georgia. She studied at Columbia University and at the Von Ende School of Music in New York, at Emory University and with Dr. Heinrich Bellmann, former dean of the Juilliard School of Music. Miss Burgess is connected with the extension department of the Art Publication Society of St. Louis; for five years was supervisor of public school music; is a member of the Pi Mu National Music Society and the American Guild of Organists, the Atlanta In-and-About Music Educators' Club and the Daughters of the American Revolution.

FIFTY-NINE YEARS AT ORGAN ENDS WITH CHURCH'S TRIBUTE

Recognition of a ministry of music that included fifty-nine years of faithful service as organist at the First Methodist Church of Bloomsburg, N. J., was given Sept. 27 when Mrs. Fred Holmes was made organist emeritus and presented with a gold key to the organ inscribed

"In recognition of fifty-nine years of service as organist of the Bloomsburg Methodist Church."

Three ministers under whom she served—the Rev. Dr. Edgar A. Heckman, the Rev. Dr. A. Lawrence Miller and the Rev. Dr. James Edgar Skillington, present pastor of the church—joined with Harry S. Barton of the official board in paying tribute to Mrs. Holmes. A very large congregation attended the service.

Mrs. Holmes selected all the music for the service held in a sanctuary banked with floral testimonials from family and friends. A basket of flowers from her husband contained fifty-nine roses. Other floral tributes were from the church choir, her former Sunday-school class, members of which were flower girls at her wedding, and from other friends.

MRS. WILMA LEAMON HEARD IN WEST VIRGINIA RECITALS

Mrs. Wilma Leamon, the Cleveland organist, gave a recital at the First Presbyterian Church of Charleston, W. Va., one of the largest and most prominent churches in the state, on Sunday evening, Oct. 11. She was heard by a congregation of more than 800 and was invited to give a return recital. Entertainment in honor of Mrs. Leamon included a tea at the governor's mansion. Oct. 25 Mrs. Leamon was presented in a recital at the First Presbyterian Church of Huntington, W. Va.

The program played at Charleston consisted of the following compositions: Prelude and Fugue in E minor and "Jesus, Joy of Man's Desiring," Bach; "In Paradisum," Dubois; Fantasia, Tours; Chorale in A minor, Franck, and Toccata from Fifth Symphony, Widor. The choir under the direction of Mrs. Annie Laurie Leonard sang the "Hallelujah Chorus" from "Mount of Olives," Beethoven, and "Gallia," by Gounod, with Mrs. Carl Dahlstrom as soloist.

A New Publication



"GOOD WILL TOWARD MEN"

By S. FRANKLIN MACK, with Alice Hudson Lewis, Co-Author and Lawrence Curry, Musical Editor.

THE musical pageant "Good Will Toward Men" fits the times. Many who are at a loss to know how to proceed this Christmas will find that here is something that treats the situation realistically in a world at war.

In its largest scope, it provides for religious drama, pageantry, choric speaking and chorus choir with soloists. The setting is very simple. As the scene opens, a single white candle is burning on the altar and the organ is heard playing some of the themes of the cantata. The Narrator speaks of Christmas, and gradually is unfolded its full meaning to the Four American Soldiers who seek for peace. Carefully controlled lighting adds to the effectiveness of the production. The music and words have been written especially for the cantata and can be used independently of the pageant in connection with young people's programs and services of worship, etc. The dramatic material also can be used entirely aside from the pageant.

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CHICAGO, NOVEMBER 1, 1942

Interest in Men in Service

With the winning of the war as the one overwhelming interest of every American, all eyes are upon our fighting forces. In these forces is a fast-growing proportion of our church musicians and of the men who in times of peace devote themselves to the building of organs. Recent issues of THE DIAPASON have contained information of the enlistment of our organists in army, navy and marine corps. It is our intention to keep our readers informed of the activities of the men who have entered the service, so that the organ world may be fully aware of the part our profession is taking in the job of saving democracy and civilization.

Readers of THE DIAPASON who may enlist or are inducted into the fighting forces through the draft will confer a favor on their fellow readers if they will keep us posted on their temporary change of occupation and activity. At the same time many who for one reason or another are not bearing arms no doubt will be sufficiently interested to write to their friends and associates in the service after learning of their whereabouts through our news columns.

The world war has made necessary a transformation in the lives and pursuits of nearly all of us and it is one of the functions of a news-magazine to record the changes as they are made. In these trying days every fraternal act and every word of encouragement are doubly needed and appreciated.

Recalling Dr. Audsley

Dr. George Ashdown Audsley died seventeen years ago, but his soul is marching on, judging from the number of times he is quoted by writers on organ subjects and those who are interested in organ design. He was a rare character. Neither an organist nor an organ builder, yet he contributed more to the literature of organ construction than any other man of his generation. In fact, men such as he seldom are given us as frequently as once in a generation. An architect by profession, he designed outstanding buildings both in America and England. His great work in two volumes, entitled "The Art of Organ Building," published in 1905, is still in demand, though out of print for many years, and nothing of its scope and typographical beauty has been published in this field since that day. A man firm in his opinions and devoted to the principles in which he believed, he engaged in frequent controversies, and even his best friends would hardly assert that he was always right. Yet he left a deep impress on organ building and it seems as though years after he had passed his ideas and ideals were being adopted more than they were when he lived.

In view of what has just been set down it seems apropos and of benefit, especially to the younger generation, to reprint in this issue a paper presented ten years ago at the convention of the

National Association of Organists in Rochester, N. Y., by Henry R. Austin of Boston. Mr. Austin has been an active organist nearly all of his life, but his principal activity has been in the music publishing field, through his connection as a partner with the Arthur P. Schmidt Company. He was a warm admirer of Dr. Audsley and a student of his ideas. What he wrote a decade ago is of special interest in view of discussions of organ tone that have occurred in the last few years.

It is good news to the editor, as it will be to all our readers, that Mr. Austin has consented to follow up this reprinting of his paper with a new treatment of the subject, calling attention to what has been achieved to date along lines advocated by Audsley, after communicating with prominent organ builders to ascertain the extent to which these principles are incorporated in their latest organs.

As Mr. Austin so aptly put it, "Audsley, being most men, has set a new standard for the instrument we play. He conceived it as the greatest of musical instruments and strove to show the way to a newer and more refined type of construction, based on the best that has been handed down to us from the past. *** I believe that astronomers are still busy checking up on Herschel's findings, and who knows but that toward the end of this century stargazers in the organ world will in the same way be drawing on Audsley for guidance in tonal realms not yet explored."

It is well for organists and organ builders alike to study the principles Dr. Audsley enunciated, adopting those which they deem practical, and, as Mr. Austin states in his paper, "my experience has been that organ builders will do what organists will want them to do, and will delight in the doing, if the demands are based on knowledge and sound sense."

Music and Its Caesar

It seems strangely interesting that what may be the crisis caused by the growing tyranny of certain groups of labor dictators should be brought on through the gentle art of music. Like nearly every other form of human activity, music and its production have been invaded by the labor leader who lives by the grace, and surrender of independence, of the worker. That he should wax strong and fat is not altogether a wonder. It represents a swing of the pendulum from the day when a man worked ten to twelve hours for whatever his employer would give him to the other extreme, in which the union head is the czar, strengthened in his rulership by government support and not hampered by being subject to legal responsibility for any of his acts. Of course, the workingman himself stands in the middle and no doubt is often puzzled to know whether a grasping employer is worse than an equally self-seeking labor union chief. The musician who serves the church—which should be the employer that realizes better than any other that the laborer is worthy of his hire—has often had occasion to consider turning to organized labor for redress that is not obtainable anywhere else. We need not go into detail on this point.

To what extent affiliation with a union would constitute a jump from the frying pan into the fire is vividly illustrated by the acts of the musicians' union, of which the well-named James Caesar Petrillo is the ruler. Mr. Petrillo, who dictates to the great orchestras—most of them—and lives like the Caesar that he is by the grace of men who make a living through music—recently issued an edict with which all of us are familiar through the very widespread publicity it evoked. On June 25 he issued this order: "From and after Aug. 1, 1942, the members of the American Federation of Musicians will not play or contract for recordings, transcriptions or any other form of mechanical reproduction of music."

This edict went into effect on the date set in the face of an official government request that it be withdrawn.

Mr. Petrillo's attack on records is the

most important, but not the only, attack which he has made upon the art of music, it has been pointed out. The National High School Orchestra of Interlochen, Mich., the Cincinnati Conservatory of Music and the Eastman School of Music, which have been popular broadcast features for years, have been banned from the air. The auditoriums in Springfield, Mass., Rochester, N. Y., and Smith College, Northampton, Mass., were threatened with blacklisting for scheduling concerts of the Boston Symphony Orchestra. An enlisted men's orchestra from a soldier show has been prevented from performing at a house-warming of a service men's canteen. A member of the Providence, R. I., local musicians' union has been fined for serving on an honorary committee at a patriotic mass meeting which did not have union sanction, and joining in singing "The Star-Spangled Banner." Charity radio programs have been proscribed.

The Department of Justice of the United States filed a suit against Mr. Petrillo and his union under the anti-trust laws. Senator Clark of Idaho has introduced a resolution calling for an investigation of Mr. Petrillo. The Federal Communications Commission is conducting an investigation of his activity. The American press has editorially excoriated him more than it has any other individual except the Axis dictators and their satellites.

A study of Petrillo's ban against electrical transcriptions and other types of musical recordings, published and distributed in October by the National Association of Broadcasters, points out that earnings of union musicians for services in radio broadcasting have increased steadily with the growth of radio until today they exceed an estimated \$15,000,000 a year. Union musicians earn millions of dollars additional in making recordings (at a minimum scale of \$10 an hour) and electrical transcriptions (at a minimum scale of \$18 an hour). Declaring that "the record and the transcription are part and parcel of Thomas Alva Edison's invention of the phonograph, which is as basic and important to music as the printing press is to literature," the pamphlet prepared by the broadcasters asserts that "Mr. Petrillo has no more legitimate claim against these inventions than the hand copyists had against the printing press, the farm hand against the harvester, the carriage maker against the automobile and the weaver against the power looms." Moreover, it states, "Mr. Petrillo should know that his ban will decrease the amount of music that is enjoyed without increasing the number of musicians that are employed."

The church musician thus far has not fallen into the trap baited with alluring promises of better working conditions, fairer treatment and large compensation that is held out by labor organizations, only to find that he has tried a supposed cure worse than the disease; but everyone in the profession will watch with interest the outcome of the issue. The question "What meat doth this our Caesar feed upon that he hath grown so great?" is being asked today; and one more Caesar may meet the ruin that came to his prototype through assumption of too great power.

"The Lost Cord" took its place on one of the recital programs received at the office of THE DIAPASON in the last month. In these days of threatened fuel shortages let us all hope that it was found, or will be before the winter snows set in.

Letters from Our Readers

Help Boost These Radio Recitals!

Medfield, Mass., Oct. 18, 1942.—Editor of THE DIAPASON: Dear sir: To my knowledge the present series of organ recitals on the Germanic Aeolian-Skinner is the first time any such organ music has ever been broadcast by a major chain of radio stations. I think it is the duty of

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

TWENTY-FIVE YEARS AGO THE following events were placed on record in the November, 1917, issue—

The Hutchings Organ Company, one of the most prominent concerns in the organ world in its day, decided to go out of business after completing work on hand. The company was founded by the late George S. Hutchings, one of the famous organ builders of America.

John T. Austin, president of the Austin Organ Company, was awarded the Edward Longstreth medal of merit by Franklin Institute for his invention of the universal wind chest.

The specification of the Austin four-manual organ designed for the auditorium of the Public Ledger Building in Philadelphia was published.

The American Master Organ Company of Paterson, N. J., was placed in the hands of a receiver following a petition in bankruptcy.

TEN YEARS AGO the following events were recorded in the issue of November, 1932—

A dinner in honor of the retiring warden of the American Guild of Organists, Frank L. Sealy, took place in New York Oct. 17 and a purse was presented to Mr. Sealy. This marked the close of a service of ten years as head of the Guild. The toastmaster was Charles Henry Doersam, the new warden. Past wardens who were called upon to speak included Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin and Frank Wright.

George Kilgen & Son announced the appointment of Charles M. Courboin as vice-president of the company in charge of tonal design.

all organists and those interested in organ music to drop a line to the Columbia Broadcasting System and express their appreciation for this boost to the art.

We have had individual recitals which have been fine, but never before have we had a regular series such as this. This will do a great deal toward making good organ music better known and more loved. I have tried to tell all those who I think would be interested and have written to the Columbia network also. It will depend upon this response whether we ever get this kind of thing again or not. That is the only way the broadcasting companies have of telling whether the programs are liked or not.

There will no doubt be some who do not like classic organs and think this type of music is not to their liking, but to them I say this: Whether you like classic ensembles or not, whether you like the music of Bach or not, this is real organ music in its purest form and the very fact that it is put on the air for the general public is a great step forward. Let's bury the hatchet and drop a line of appreciation so that we may have more when this series is over. This program and the Mormon Tabernacle program which follows later are the two highlights of the week as far as organ music is concerned and the Columbia System is to be congratulated for its work.

Sincerely yours,
FRED M. LEIPER.

Appreciates Our Articles.

Denton, Tex., Oct. 13, 1942.—Dear Mr. Gruenstein: *** I am always interested in your articles and appreciate them very much. Your work for the profession has been outstanding.

Very sincerely yours,
CARL WIESEMANN.

Kilgen for Lake George, N. Y.

The Church of the Sacred Heart at Lake George, N. Y., has completed the installation of an organ built by the Kilgen Organ Company of St. Louis. The instrument is a two-manual, completely under expression, installed in the choir gallery at the rear of the church. A two-manual built by the Kilgen Company has been installed in St. Gabriel's Catholic Church, Glendale, Ohio. The First Presbyterian Church of Childress, Tex., last month received its new two-manual Kilgen.

THE FREE LANCE

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

If you are a *Musical Opinion* reader you will have seen that in the September number two organists speak up for transposing hymn-tunes when circumstances suggest it.

The hymnals of the last ten years are printing many of the congregationally difficult tunes in transposed versions, with a notice that a version of the tune in a lower key may be found elsewhere. "Ewing" ("Jerusalem the Golden") in "The Lutheran Hymnal" is given in C; the same hymnal has "Onward, Christian Soldiers" in E, with, I'm sorry to see, inexcusable alterations in the harmony. Even so moderately pitched a tune as "Coronation" ("All Hail the Power of Jesus' Name") has a fourth phrase that sticks around D and E; I have noted one hymnal that gives "Coronation" in F, and I think for unison singing—especially to get the men going—F is a good key.

There are a few tunes that are pitched too low. No part should be penalized by being made to work out of its everyday compass. "Rest" ("Dear Lord and Father of Mankind") is depressing in its original key of C; the hymnal of "Christian Worship" lifts it to E flat, which may be too high for unison singing, but experiment will settle that.

Church musicians who are working for unison singing of hymn-tunes must realize that when singing in unison becomes the usual thing, the organist will have to show his musicianship in the accompaniment to the big, unisonous melody; he need not put the congregation out of countenance or voice by his counter themes, but he will probably vary the harmony and seek to add real interest to the ensemble. If you are an organist trying to bring about unison singing by the congregation, you'd better consider whether you are going to be up to the job.

But whatever you do or don't do about transposition of hymn-tunes or unison singing, for heaven's sake play the hymn-tunes as if they were real music and give us time to catch our breath between the stanzas!

One of the new hymnals that will inevitably attract a great deal of attention this year from all churches, without distinction of organization, is "The Lutheran Hymnal," authorized by the synods constituting the Evangelical Lutheran Synodical Conference of North America; chairman of the committee, W. G. Polack (Concordia Publishing House, St. Louis, Mo., 1941). Although this has the same page-size, it is the largest of the new hymnals, with 660 hymns and 397 tunes, and weighs twenty-nine ounces; this weight could have been reduced if the 170 pages of calendar and liturgical matter had been printed separately. I advise every organist who like myself has been brought up on Barnby's "Hymnary," "Hymns Ancient and Modern," the "English Hymnal" and the Scottish "Psalter" of 1635 to add a copy of "The Lutheran Hymnal" of 1941 to his collection of books of hymns-with-tunes; the beauty, variety, originality, tenderness and extent of the Lutheran (Protestant Reformation) contribution to hymnody and its music will open up to him. In some cases—the chorales "Ein feste Burg" and "O Haupt voll Blut und Wunden" as examples—the old notation has been used; a friend calls it "super-traditional" and I wonder how nearly a congregation manages to accomplish its curious twistings. (None of my business, of course!) As might be supposed, a large proportion of tunes are of German origin (48 per cent) and the percentage of tunes in keys other than major is thirty-four. It must not be taken for granted that "The Lutheran Hymnal" by reason of the large proportion of tunes of German origin could not find a place in non-Lutheran churches; on the contrary, the index shows a good proportion of hymns and tunes used in general by Protestant assemblies; I note, however, that Whittier's "Dear Lord and Father of Mankind" and Washington Gladden's "O Master, Let Me Walk with Thee" do not appear in the index. In my twenty-seven years as organist and choir-master at Wellesley College I noted that a large proportion of visiting clergy-

men of all churches chose one or both of these two hymns.

A few notes on the music may close this short notice of a valuable hymnal. The quarter—not the half—note is taken as the rhythmic unit, and I believe that the note heads are possibly smaller and the page is clearer and lighter than is the case in the "Presbyterian Hymnal" (1933). Some of these old-notation tunes would be excellent material for a *cappella* choir; take No. 32: in 6-2, heavy, ponderous, but emotional, strong music. It is to be regretted that although "Jesus, Lover of My Soul" is set to the old tune "Martyn," the harmonies are altered; and in the case of Sullivan's "Onward, Christian Soldiers" the clever and effective exchange of their parts between soprano and tenor is ruined by the alterations. Truly, brethren, this should not be so!

Walter Lindsay, one of our veterans, sends the following: "I was interested in your remarks about the music to be played at weddings; I have suffered many things along that line. But there is one piece that I have often threatened to play in my introductory recital but have never gotten my courage to the sticking place. It is the 'Prayer before the Combat' from 'Lohengrin'."

Months ago I had a note from G. H. Needham referring to my disparaging criticism of the snatches of orchestral music not more than ten or fifteen seconds long that I believe are called "bridges" and are designed in the radio to merge one mood in a scene over into another mood. As "mood introducers" or "mood changers" they perform a useful service. My point—which I grant was not clearly made—was that "bridges" must satisfy two ends—(a) they must really help the transition from mood to mood and (b) must be reasonably agreeable to the ear. Take as an illustration any comedy that often changes scene and, consequently, mood, like "The Aldrich Family." Listen to every "bridge" as functioning in *a* or *b*: they are invariably extremely brassy, they are without tune, their rhythms are of the convulsive variety and I am grateful when they fade away, cadence-less. One of our Vice-Presidents said that what this country needed was a good 5-cent cigar, but it certainly is in need of a few clever "bridge" composers.

It is with sincere respect and in no spirit of criticism that I appeal to A.G.O. headquarters to consider if there is any way in which the American Guild of Organists, through the exercise of its collective power in music, may help in stimulating and maintaining national morale, especially during this war stress. In this connection I want to set on the record what two organists and a pianist have attempted.

"In time of war, music," proclaims the service list of the Church of the Epiphany, York Avenue at Seventy-fourth Street, New York, "is a refuge." Marguerite Havey, organist and choir director of the church, writes me: "It impressed me as a coincidence that in the last number of THE DIAPASON you should write about strengthening the nation's morale at the very time we were making plans to do the same thing; from June 25 to July 30, every Thursday evening, for six weeks, at 7:45 we invited everyone that cared to hear our music in the atmosphere of our church, hoping that even after a warm and busy day they would be refreshed."

In a somewhat different way, but done in the same spirit, I called attention to the work of Austin C. Lovelace, M.S.M., of Lincoln, Neb. (now of Queens College, Charlotte, N. C.) in THE DIAPASON of October; Mr. Lovelace has most obligingly, at my request, written me at length concerning the classes in voice and "Elijah" during three months of the summer in Lincoln. I quote from his letter of Sept. 5: "Our only advertising was through the papers and personal contact. * * * We received a very nice write-up in the form of a special article in the Sunday paper prior to the opening; and then further notices were placed in the music pages of the local papers for the first few weeks; the larger part of our group were drawn by personal contact; there was absolutely no cost to anyone for the course. I directed the Grieg Male Chorus of Lincoln and from this group there were a large number of men—most of these brought their wives, families and

friends. The matter was also presented to the American Guild of Organists in two meetings and several came from these churches. Altogether we arrived at a chorus of about fifty voices. Rehearsals were held in the air-cooled basement of Holy Trinity immediately after senior choir rehearsal; we did not have to buy copies of 'Elijah,' as copies were lent us by the university. We voted against a public performance of the oratorio, as our work was all a labor of love."

And now comes that master musician and virtuoso pianist, Moshe Paranov of Hartford; like Dr. Harold Darke of St. Michael's, Cornhill, London, Paranov seeks to lessen wartime strain through the alchemy of music as heard from a great chorus:

"Come and bring your friends to the mixed chorus rehearsals on Monday evenings beginning Oct. 5 at 8 o'clock. There are no voice trials. Your *only requirement* will be that you enjoy singing."

Mr. Paranov conducts this large chorus, which has become noted throughout this section of the country for its fine accomplishments.

How can the church musician help public morale in wartime? 1. He must be inspired by a happy thought to help. 2. But even before he makes a definite move he must share the happy thought with his minister and with kindred spirits who love music, and their country. 3. There must then be careful planning of the way to acquaint the public with the happy thought. 4. The local papers must be interested. 5. He must tell everybody about it. 6. He must avoid self-display. 7. His motives must be patriotic.

And then what? The happy thought realized in music's ministry; pleasant music; meditative music; some old-fashioned music; not too much highbrow music; joyous music in the noon hour, when "the tired business man" drops in, but never more than thirty minutes of it; or the thirty minutes when crowded streets are filled with tired women who will enter the dim church to hear what the organ and choir may say to them. At such times and for weary, discouraged

people, the musician who knows his job can really live.

Takes Up Study in Chicago.

Miss Thyra Pliske of Peoria, who for the last five years has held the position of organist of the First Methodist Church in that city, resigned in October and is now enrolled at the University of Chicago, where she is working for the degree of master of arts, with a major in music. Miss Pliske received her B.A. degree from the University of Chicago and is a pupil of Barrett Spach, organist and director at the Fourth Presbyterian Church. In addition to her duties at the First Methodist Church in Peoria Miss Pliske frequently played for special services at St. Mary's Catholic Cathedral.

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Ideals of Audsley as to Organ Design Subject of a Study

[The following paper, presented ten years ago at the convention of the National Association of Organists in Rochester, N. Y., by Mr. Austin, a Boston organist, music publisher and student of organ design, is herewith reprinted from the issue for November, 1932. It casts light on the principles and ideas of a man whose contribution to the literature of organ construction stands out as the most important of his day.]

By HENRY R. AUSTIN

Seven years have passed since Dr. George Ashdown Audsley laid down the pen that had been active for approximately fifty years in writing on the subject of the organ as an artistic musical instrument. Many of the things he advocated have not as yet been adopted to any great extent, but the last few years have seen the acceptance of certain characteristic features of his schemes such as auxiliary floating ensembles—that is, floating string and brass-toned divisions, which, given the name Audsley chose for them, would be called "ancillary organs." There is also more attention being given to mixture work in our larger organs, and pedal divisions are improving to some extent.

There is, however, much to be done before the organ as Audsley conceived it becomes a thoroughly satisfactory and artistic instrument. To outline some possible further developments I propose to make a brief survey of his writings, reducing my comments to a minimum and explaining only such points as seem to need explanation, as, for instance, some of the terms he uses. Audsley went to considerable trouble to find correct names for things and I feel was in most cases quite happy in his choice even when the words he employs seem strange and unfamiliar. In details of this kind he proves himself the educated and thinking person that he was, not content to follow along in ruts, and keen to know the true facts about anything he took up for serious consideration.

Organs were not his only interest in life, although perhaps he gave more years to this study than to anything else outside of his architectural work, for, as you no doubt know, he was an architect by profession. In the course of his long life (he died in June, 1925, at the age of 86) he became expert in various subjects. For a considerable period he investigated Japanese art, living in Japan (for several years I believe) to gather information for his two-volume work on "The Ornamental Arts of Japan." Two other works on similar subjects came later, "Notes on Japanese Art" and "The Ceramic Art of Japan." For all these he made drawings which are marvelous pieces of workmanship. These volumes, now out of print, are evidently much treasured by connoisseurs, judging from the prices they fetch whenever they appear in booksellers' catalogues. In the field of architecture he was the author of numerous works, including a "Cyclopedia of Gothic Architecture," which was to have been issued just as the first world war broke out. I do not know whether it has ever appeared, but even without it his reputation in the architectural world is well established both through his writings and some important buildings.

In the *American Organist* of July, 1925, the editor of that journal says: "Many times have I passed his most notable architectural contribution to the metropolis, his Bowling Green office building on the west side of Broadway, where that thoroughfare begins its course at the customs-house. It is typical of Mr. Audsley. Stately, genuine, enduring, endowed by its creator with a sense of majesty and strength. I somehow feel that his spirit has been built into that structure, which some say was the first skyscraper on Broadway."

In that description is embodied a great deal of Audsley as we have come to know him in the organ world—a far-sighted, thoroughly solid and, be it said, entirely uncompromising individual. Another important building of his is the Church of St. Edward the Confessor in Philadelphia. In England he designed some notable edifices, one of interest to organists being the Church of St. Margaret, Anfield—a suburb of Liverpool—

where William Faulkes is still organist. [Mr. Faulkes died since the publication of this article.] The organ in this church was also designed by Audsley, and Faulkes never tired of singing its praises.

Before proceeding to organ details I should like to read out some titles from the list of Audsley's writings to show what an extraordinary achievement was his. The complete list consists of twenty-six items, some entirely his own and others written in collaboration with, I believe, his son. These are some of them:

"The Ornamental Arts of Japan" (two folio volumes).

"Notes of Japanese Art" and "The Ceramic Arts of Japan," already mentioned.

"Handbook of Christian Symbolism," "Guide to the Art of Illuminating and Missal Painting."

"Guide to the Art of Illuminating on Vellum and Vellum Paper."

"The Sermon on the Mount," illuminated.

"The Art of Chromolithography."

"Polychromatic Decoration as Applied to Building in the Medieval Styles."

"Cottage, Lodge and Villa Architecture."

"Dictionary of Architecture and the Allied Arts," three volumes.

"Outlines of Ornament in All Styles."

His organ books include:

"The Art of Organ Building" (two volumes).

"The Organ of the Twentieth Century."

"Organ Stops."

"The Temple of Tone."

Time was when any book written about the organ dealt with one type of instrument only—the church organ. The concert organ as we understand it today, or the chamber organ in its best estate (to say nothing, of course, of the theater organ)—all of these found no place in the consideration of writers about the organ up to Audsley's time. It was he who first established the distinction between and laid down definite principles for, various types of instruments intended for widely different uses. Earlier writers had, to be sure, given specifications for organs not intended for churches, but these corresponded in all essential particulars with the only type of building known to them—the church organ. Audsley approached the subject from an entirely different standpoint, as is readily seen from any of his writings dating from 1886 on. Each type of instrument is given separate consideration and while, tonally, all of them are based on the sanest, most orthodox and time-honored foundations, the final result with each type of instrument would be widely different—as he intended it should be.

The church organ is utilized chiefly in supporting voices—choir and congregation. Concert and chamber organs are used mainly for solo purposes, a use demanding far more flexibility than any mere accompanying instrument, no matter how large it might be. The volume "The Organ of the Twentieth Century" contains most of Audsley's later ideas on the tonal layout of these various types of instruments. In it he says: "It must never be forgotten that in the tonal appointment of the organ two equally important matters demand careful study and consideration: namely the selection of the complete series of speaking stops suitable for the special class of instrument and the chief work it has to do; and the proper disposition of the stops selected, in the different divisions of the instrument, so as to enable the performer to separate or combine the several varieties of tone in the most convenient and effective manner without having to resort to an undesirable and perplexing use of mechanical appliances or helps."

That separating and combining of the several varieties of tone in the most convenient and effective manner is the key to everything new advocated by Audsley. He was not content to see instruments forever being built with entire divisions (that is, swell, choir and so on) enclosed each in a single swell-box—or not enclosed at all, as is frequently the case with some of the divisions in European organs today.

This brings us immediately to one of his most important contentions, the sub-division of the various sections of the instrument. At this point it is necessary to understand his terminology. By "division" he means complete ensembles playable through any one manual ("clavier" is the term he prefers). Great organ, solo organ, choir organ, etc., represent "divi-

sions." By "sub-division" is meant the separation of the stops in any one of these "divisions" into two groups of approximately equal strength, but differentiated in tone. These sub-divisions would be enclosed in different swell-boxes. As an instance of what is possible under this arrangement and to show how the principle of sub-division was unfolded in Audsley's mind, his own small instrument now in the possession of an English nobleman can serve as our starting-point. The lower keyboard in this small organ controlled three entirely separate groups of stops—one an unenclosed diapason section, the next 8 and 4-ft. flutes, piccolo and oboe, and finally, in the second swell-box, an 8-ft. string, a mild octave, a soft five-rank mixture and a tromba. One can well imagine balancing one of these highly distinctive sub-divisions against the other, producing many varied effects—sometimes with box 1 open and the other closed; then box 2 open and 1 closed (both boxes could be open or both closed); with the diapason section on or off according to the requirements and the upper manual still available for additional contrasting effects. Our usual method of building would require no less than three keyboards to obtain the same results as could be obtained on this one manual. Little wonder that having found a means of securing so much variety by such simple means, Audsley should follow up the idea to the extent he did.

In its full development we find complete ensembles suitable for use alone or in combination with other ensembles from the same or other divisions of the organ, making possible effects which otherwise could be produced only by much shifting of stops, couplers and manuals; and, indeed, in some of the ramifications not possible at all under established conditions.

Under Audsley's plan every division, and to a large extent every sub-division, becomes a complete ensemble in itself as well as forming part of the general ensemble. On a single manual, as I showed in referring to the small organ having one unenclosed and two separately enclosed sections playable through the great keyboard, it would be possible to dispense with the rest of the instrument entirely and still get more variety than is forthcoming on a two-manual organ of the type with which we are all acquainted.

Carry this principle of sub-division on to an instrument of two or of three manuals and the range of effects of light and shade and variety of tone colors becomes well-nigh bewildering to contemplate—provided, of course, the various sub-divisions are properly equipped according to Audsley's ideas of what stops each of these sub-divisions should contain.

The list which he compiled of the various types of tone represented in the organ is useful for purposes of getting at his method of classification. This list contains the following headings: (1) pure organ tone, (2) free organ tone, (3) flute organ tone, (4) string organ tone. Under pure organ tone comes the normal diapason family, all pitches. Free organ tone includes the gemshorn, dulciana, horn diapason, dolce, keraulophone, in all pitches and including dulciana mixtures. Under flute tone there are two varieties, the open flute and covered flute. String organ tone comprises gambas, violin diapason, salicional, in all pitches and including string mixtures.

Beyond this comes (1) orchestral string tone, (2) orchestral reed tone, (3) orchestral brass tone, (4) orchestral flute tone, (5) indeterminate tone (vox humana) and (6) percussion tone (harp, chimes, celesta). There is not time at our disposal to analyze all these varieties as Audsley does in his books, so I will merely quote a paragraph summing up the matter of tone classification as it affects concert organs in particular, although, of course, equally applicable to any type of instrument designed according to these principles.

He says: "It is undesirable that any two stops in the organ shall have exactly similar voices. Indeed, it may be accepted as a postulate in concert organ tonal appointment that there shall be no duplication of stops of similar tonality or strength of voice. Variety of tone is a standard law in artistic organ appointment."

There is doubtless nothing essentially new in that statement, but we shall need to look into some of Audsley's sub-divi-

sions as specified for his concert instruments to see to what extent he carried the principle of tonal variety.

In the case of a concert-room organ with a properly planned first division, that is the great (which would be playable through manual 1 in an Audsley scheme), some of the stops usually found there can better form part of the second division, which would be sub-divided in the manner previously described. Various specifications for these two sub-divisions on a concert organ are given by Audsley in his books and articles, the essential feature of all of them being their contrasting nature and value both for individual use and in combination.

On a church organ of moderate size this second division, separated into two sub-divisions, might be made up as follows: Sub-division 1 could contain some soft-toned flutes; lieblich gedeckts, 16, 8 and 4-ft.; dulciana and dulciana cornet, five ranks; clarinet and oboe. The contrasting second sub-division would contain an echo diapason; strings, 8 and 4-ft.; dolce cornet, five ranks; cor anglais and contra fagotto, 16-ft.

Proceeding now to the third division of the concert organ, designated "woodwind" organ, we find a preponderance of stops of orchestral character—orchestral oboes, clarinets, flutes, etc.—grouped in two sub-divisions in such a way that considerable experiment would be required to determine their most effective use. Material usually found scattered over swell, choir and solo divisions in most existing instruments is combined in this third division of Audsley's concert organs.

On a church organ again, the third division is designed largely as an important adjunct to the second division. In this capacity it offers, through its two sub-divisions, much scope for coloring. Used alone it is valuable mainly for solo effects.

Some of the specifications he suggests for this section are unique studies in tonal economy, particularly considering what can be done with them by coupling each of the sub-divisions separately at 8 and 4-ft. pitches with any other division of the instrument. I recommend this whole question of stop grouping and divisional coupling to the attention of anyone who is looking for new tonal worlds to conquer.

Here it may be stated that, in the case of a church organ designed on these lines, a fourth or solo organ is really of very little advantage as far as church work is concerned. With a three-manual instrument properly laid out with sub-divisions, every possible variety of solo and accompaniment is taken care of. This, of course, is a matter of personal predilection and, indeed, in Audsley's own specification for a large church organ, given in "The Temple of Tone," we find a very imposing and complete solo division provided. In "The Organ of the Twentieth Century," on the other hand, a chapter consisting of forty-nine pages devoted to the church organ has only one page dealing with the question of a separate solo division.

In that same chapter the pedal organ comes in for very considerable discussion. Naturally the wholesale borrowing from the manual stops is condemned where these are used to take the place of legitimate pedal pipes. Useful as these borrowings can be, especially in the case of soft stops, we cannot but agree with the principle laid down that it is necessary for the pedal division to contain not less than one-fifth of the entire series of speaking stops in the instrument. How many organs can be found to measure up to this proportion? In the list of important instruments given by Audsley as examples of what a pedal organ should be, no English, French or American examples appear. Perhaps that state of things has been changed more recently. At least one hopes so.

Having so far dealt in a general way with both church and concert-room organs, we will now concentrate on the concert-room organ, as embodying everything organic that Audsley's brain evolved. A full-fledged concert instrument, according to him, should consist of nine or even ten tonal divisions, controlled by five or six expression levers. It would be provided with five manual divisions and a series of ancillary or auxiliary floating ensembles of special tonalities—string, brass, etc.—supplementing and

separate from the main divisions of the instrument.

I have already referred briefly to the requirements for the make-up of the first, second and third divisions. As given in "The Temple of Tone" these cover: Great (manual 1); accompanimental organ (manual 2); wood-wind organ (manual 3). The fourth division is designed chiefly to give a good brass-wind section. This, like the second and third divisions, can also be divided to great advantage into two sub-divisions of dissimilar tonalities. Trombas of various pitches, orchestral trumpet, 8-ft., and French horn constitute one group; trombones, euphoniums and other types of brass instruments being represented in the other. Gedeckts, diapasons and certain types of 4-ft. flutes, are combined with the reeds, as part of each of these brass ensembles.

In a scheme such as that given for his large concert organ a fifth manual becomes something more than an added luxury or convenience. It is an essential part of the plan and is particularly valuable as a ready means of employing the ancillaries, and, in general, prevents much shifting of registration during performance. This fifth division is designed as a regular solo organ and will not necessarily be sub-divided. In it will be found examples of orchestral string tone, orchestral flutes, clarinet, horn, oboe and tubas (16, 8 and 4-ft.).

The pedal section of any one of Audsley's concert organs is a complete study in itself, particularly as regards the pedal mixtures he specifies. No wonder that Audsley was looked upon in amazement when he advocated such schemes years ago! Nowadays, even though we have few ten-rank pedal mixtures to boast about, such ideas seem much less fantastic than they did years ago, for our instruments have been constantly growing and growing.

Finally we have to deal with the ancillary organs, as Audsley names the non-stationary divisions which form such an important part of his specifications. The name and function of these separate ensembles is, as far as I know, entirely original with him. They are, as the name implies, auxiliary departments, and so designed as to provide added resources to the stationary divisions. Where they have been incorporated in modern organ schemes we usually find them referred to as "floating" organs—that is, not confined to any one manual. Recent years have seen the introduction of a number of ancillary string organs, and now separate brass sections are beginning to make their appearance. Harmonic ancillaries and others may reasonably be assumed to be just ahead.

The full list of ancillary organs specified for the concert-room organ consists of:

1. String ancillary—already familiar to us in some of the larger organs of today.
2. Aerial ancillary. (A complete ensemble made up of stops of very refined and delicate character, on light wind pressure.)
3. Harmonic ancillary. (This, of course, is suitable only for purposes of augmenting other sections. In its complete form it would contain harmonic corroborating stops of various strengths suitable for use with any of the stationary divisions of the organ.)
4. Fanfare ancillary. (A series of brass-toned stops.)
5. Percussion ancillary. (Harp, chimes and celesta.)

Only Audsley's detailed analysis of each of these auxiliary tonal groups can give any adequate idea of their makeup. This is given best in "The Temple of Tone" (pages 64 to 74). These pages embody a great deal of what Audsley stands for in tonal matters, and what he says in them goes a long way to strengthen his arguments about organ design in general.

There is no need to elaborate on the other special types of instruments to which he gives individual consideration in his writings. What he has written on the subject of the ideal theater organ would constitute a book in itself; but the theater organ has had a short and rather unhappy career and seems to have passed forever. If anything ever happens in the world of entertainment to resurrect it, we can only hope that Audsley's views on the subject will prove a directing influence.

The chamber organ offers much more

promise for the future. In discussing this type of instrument Audsley's ideas as to refinement and beauty of tone are very clearly stated.

In drawing to a conclusion, I should like to remark that, whether or not we are prepared to accept the Audsley principles of tonal groupings in divisions and sub-divisions, his ancillary organs or his specially-designed pedal keyboard (full specifications of which are given in "The Organ of the Twentieth Century"), there is still sufficient left to challenge the bravest and to command the attention of all those who are not of the opinion that the end and consummation of all things pertaining to the organ has already been reached. These include his dissertation on:

1. Adequate pedal organs—not the emasculated specimens contained in many of our instruments.
2. The further development of mixtures, including pedal mixtures, synthetic mixtures and mixtures of every type and strength to complete sections and the general ensemble of an organ.
3. More scientific swell-box construction—boxes variously designed according to the character of the pipework they contain. This he considered a matter of much more importance than it is generally understood to be, varying thicknesses of walls and shutters being necessary to care for the varying qualities of tone dealt with.
4. The enlargement of tonal resources through a more adequate and scientifically planned series of harmonic corroborating stops—something considerably beyond the present-day practice of utilizing separate ranks from the mixture stops, convenient and economical as this is.
5. A closer imitation of the prototypes of stops intended to reproduce orchestral instruments. He holds certain English voicers in high esteem for the results they have obtained in imitative string-tone—violin, 'cello, etc. The saxophone is strongly recommended as a very desirable stop; and after reading his quotation from Berlioz as to its value in instrumentation, one realizes that it should not be neglected in certain types of organ schemes.
6. And, lastly, more regard for refinement and beauty of tone. Here the question of wind pressures becomes important. Audsley advocates wind pressures from two inches up—a far greater range than is normally found in modern instruments. Those who know the great beauty of some of the European organs of an earlier day will need no further proof of his contentions on this subject.

Audsley, beyond most men, has set a new standard for the instrument we play. He conceived it as the greatest of musical instruments and strove to show the way to a newer and more refined type of construction based on the best that has been handed down to us from the past. Enough advance along the lines he has laid down has already been made to warrant the assumption that the further application of his principles is assured. I believe that astronomers are still busy checking up on Herschel's findings, and who knows but that toward the end of this century star-gazers in the organ world will, in the same way, be drawing on Audsley for guidance in tonal realms as yet unexplored.

It is not to be expected that organ builders will go out of their accustomed ways to advocate any type of construction not in general demand and if Audsley is ever to achieve what he set out to achieve the initiative must come from organists. My experience has been that organ builders will do what organists want them to do and will delight in the doing if the demands are based on knowledge and sound sense.

Something that Ruskin wrote has a rather close bearing on organ building. He says: "The faults of a work of art are the faults of its workman, and its virtues his virtues." And again: "While manufacture is the work of hands only, art is the work of the whole spirit of man." Let us hope that organists will forever be the product of that *whole spirit of man*—evolving as he evolves—improving as he improves.

Hardy to Belmont, Mass., Church.
Ernest E. Hardy has resigned his position at the Church of the Holy Name in Swampscott, Mass., to accept an appointment as organist and choirmaster of All Saints' Church, Belmont, Mass.

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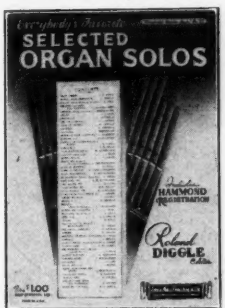
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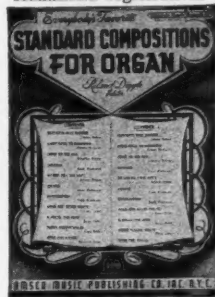
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REGINALD L. McALL FORTY YEARS IN NEW YORK CHURCH

Dr. Reginald L. McAll, well-known organist and hymnologist, completed forty years as organist and choirmaster of the Church of the Covenant, New York, Oct. 1. He went to this church from St. John's in Georgetown, D. C., at the invitation of the late Cleveland Cady, then superintendent of the Covenant Sunday-school. His duties included playing for the worship of the school, and from this experience he developed a special interest in church school music, finally compiling a reading text-book on the subject, which is still alone in its field.

Dr. McAll, a graduate of Johns Hopkins University, was a member of the National Association of Organists from its inception, remaining active in it until its merger with the A.G.O. and holding the presidency for two years. He now serves as executive secretary of the Hymn Society of America. The Möller organ at the Church of the Covenant was designed by him, with the cooperation of Richard Whitelegg.

Covenant Church is now surrounded by the dwellers in the Tudor City development and expects to draw increased support from them. The recent removal of the whole Second Avenue "L" structure also will affect the church favorably.

NATIONAL ANTHEM ARRANGED TO BE SUNG MORE EASILY

Edward J. Smith, who for many years was organist and choirmaster of Amasa Stone Memorial Chapel, Western Reserve University, Cleveland, Ohio, and is now living in Glenmont, N. Y., has made a new arrangement of "The Star-Spangled Banner." This version is being studied and sung in many schools in Albany and vicinity. A simplified arrangement of words and melody only and a setting for band and orchestra are being prepared.

In the arrangement by Mr. Smith there

are no notes too high for bass voices or too low for soprano voices, and with the additional harmony printed on a special staff just above the usual mixed-voice score, the arrangement provides great possibilities for its use, with new and interesting effects, by various groups of voices. The elimination of the skip of a tenth midway in the music has made possible the use of a skip of a sixth, or, in reality, a skip of an eighth instead of a skip of a tenth, as in the old version. In this way Mr. Smith provides a suitable and effective key (G) for the second part. There has been added interest provided, where the simple change of pitch takes place, between the first and second movements, and particularly for the closing phrase, when ending in the basic key of B flat. The new, and perhaps unprecedented, ending provides a desirable climax.

Mr. Smith offers the loan of a sufficient number of copies to any organization desiring to make first-hand tests of the arrangement in its various forms.

In 1917 Mr. Smith made an arrangement of the old version of the melody (including the wide interval of a tenth), in the key of A, but received a storm of protest against the low key. He then began a study of some way to maintain the established key of B flat and yet avoid the high notes of the second part, which resulted in his present arrangement.

Detroit Choir's Publication.

Westminster Chimes is the name of a very cleverly arranged and edited choir magazine published in Detroit in the interests of the musical forces of Westminster Church. On the front page, below a picture of the choir, Walter Buchanan, minister of music, and Mary Louise Handley, associate director and organist, give their pledges of devoted work through the new year. On the inside pages, there are brief news items concerning the choir personnel and a schedule of anthems to be sung from the first Sunday in October through the remainder of 1942.



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Toronto Center.

The annual meeting of the Toronto Center was held in St. Paul's parish hall Oct. 5. The following officers and committee members were elected for the year: Chairman, Maitland Farmer, F.R.C.O.; vice-chairman, D'Alton McLaughlin; secretary-treasurer, T. M. Sargent; committee, G. D. Atkinson, A. E. Clarke, T. J. Crawford, Mus.B., F.R.C.O, Dr T. Alexander Davies, J. W. Donson, Miss Muriel Gidley, C. B. Jacques, Mrs. Florence McKay Joyce, Cyril Moss, F. C.C.O., S. Roseveare, A.C.C.O., F. C. Silvester, H. G. Williams and W. R. Young. Ex-officio members are Dr. Charles Peaker, F.R.C.O., president of the College, and W. Wells Hewitt, A.R.C.O., past chairman of the Toronto Center.

An address was delivered by Alfred E. Clarke, organist and choirmaster of St. Thomas' Church, on his summer vacation in New York. He had followed the suggestion of his old friend, Ernest White of the Church of St. Mary the Virgin, that he take in the summer session at the Pius X. School of Liturgical Music. Mr. Clarke gave a graphic description of a day's activities at this school, conducted by the Rev. Mother Georgia Stevens. At the conclusion of his talk Mr. Clarke played some recordings made by the choir of the Pius X. School.

The meeting was brought to a close with a full discussion of the program for the season and a number of suggestions were made.

Brantford Center.

Harold D. Jerome, organist and choirmaster of the Colborne Street United Church, was elected chairman of the Brantford Center at the fifth annual meeting, held at the home of Dr. H. K. Jordan Sept. 28. The retiring chairman, Dr. Jordan, presided for the election, which resulted as follows: Vice-chairman, George A. Smale; secretary-treasurer, Miss Eleanor Muir; auditor, A. G. Merriman; social convener, Mrs. Howard D. Marlatt; executive committee, Miss Mary O'Grady, Mrs. J. F. Schultz and Clifford L. Clark.

The retiring chairman outlined the activities of the past year, which, he said, had been a busy one, and expressed his appreciation of the support and cooperation received from his colleagues. Later the new chairman presided over a brief business session at which plans were laid for the season. He congratulated Dr. Jordan on his efficient management of the affairs of the organization during the past year. Refreshments were served by Mrs. Jordan.

ELEANOR MUIR, Secretary.

St. Catharines Center.

Members of the St. Catharines Center held their first meeting of the season Sept. 28 in the parlors of St. Thomas' Anglican Church. Eric Dowling presented an interesting resume of the address on the college examinations by Eric Rollinson at the annual convention in Toronto; he also gave a report of the meetings and discussions. Through the kindness of our president, Dr. Charles Peaker, a copy of his address on "The Organist in Music and Society" was forwarded and read by Mrs. Kadwill. This was followed by a discussion which proved helpful and enlightening, for, quoting Dr. Peaker, "the more we discuss, the more quickly we shall develop a direction and a unity in Canadian church music."

The election of officers took place and the following have been asked to serve

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for the season: Chairman, Gerald Marks; vice-chairman, Murray Smith; secretary-treasurer, Mrs. Anne Wildgust Kadwill; social convener, Miss Ariel Prittie; executive committee, Eric Dowling, William Thompson, Bernard Munn, Douglas Campbell, Cecil Baum and Gordon Kay.
 ANNE KADWILL, Secretary.

London Center.

The first meeting of the London Center this season took the form of a dinner at Wong's Cafe Sept. 12. The convention programs were reviewed in part and a discussion of future meetings for the season concluded the evening. George G. Lethbridge, chairman of the center, presided.

On Oct. 10 the center met again at First-St. Andrew's United Church. After the business session Dr. Harvey Robb delivered an informal lecture on "The Organ as a Recital Instrument," in which he pointed out the regrettable fact that many church organists, desiring to do recital work, were handicapped seriously by inadequate instruments. Dr. Robb then played the First Symphony by Vienne and the Passacaglia and Fugue in C minor by Bach.

A. ERNEST HARRIS, Secretary.

VESPERS FOR MEN IN SERVICE BY HENKEL IN NASHVILLE

Musical vespers for men in the nation's service are being held at Christ Church, Nashville, Tenn., on the first and third Sundays of every month, with F. Arthur Henkel, organist and choirmaster of the church, in charge. Mr. Henkel's organ numbers have been supplemented by vocal selections by army men. The programs are calculated to appeal to the average soldier's taste and the attendance has been very encouraging. On Oct. 4 Mr. Henkel had the assistance of Corporals Richard Howe, tenor; Bernhard Tiede, baritone, and Jeremiah Heschels, violinist. The organ selections were these: Concert Overture, Rogers: Andante Cantabile, Tschaikowsky; "Flight of the Bumble-bee," Rimsky-Korsakoff; "At the Convent," Borodin; Finale, Baldwin.

Miss Rosamond L. Salisbury, 'cellist, of the faculty of Ward-Belmont School, and Cadet Edward Deep, baritone, were the assisting soloists Sept. 20, when the organ numbers were: "On the Coast," Buck; Largo, Handel; "Dreams," McAmis; "Elfin Dance," Edmundson; "Gloria," Dupré; "Pomp and Circumstance," Elgar.

Betsy Lusk Yeomans, violinist, and Private Basil Cozanites of the Air Crew Combat School in Smvrna were heard Sept. 6, at the first of these vespers, and Mr. Henkel played: "Hymn of Glory," Yon; Intermezzo from "Cavalleria Rusticana," Mascagni; "Evening Star," from "Tannhäuser," Wagner; "Echo Bells," Brewer; "The Fifers," d'Andrieu; Toccata from Fifth Symphony, Widor.

STERLING MARSHALL GIVES HENDRICKS FIELD RECITALS

Sterling Marshall, the Norristown, Pa., organist, who left his work at St. John's Church to enter the nation's service and is now at Hendricks Field, Sebring, Fla., has been promoted to corporal. As post organist Corporal Marshall is giving recitals regularly. He is also in demand for recitals in Sebring and vicinity and as an illustration of the popular appeal made by the performer the following paragraph is quoted from *Hi-Life*, the post paper, referring to a recent recital in Sebring:

Organ recital of Sterling C. Marshall at the Baptist Church was wonderful, according to all reports. Mr. Henry Wrenn of the Associated Press of Tallahassee said that the music was finer than that for which he has often paid \$3.30.

At his second recital at Hendricks Field, Sept. 23, Mr. Marshall played: Prelude to Act 3, "Lohengrin," Wagner; "Orientale," Cui; Andante from Violin Concerto, Mendelssohn; "Piece Heroique," Franck; Berceuse from "Jocelyn," Godard; "Estrellita," Ponce-Hartmann; "Moon Dawn," Friml; Russian Lullaby, Irving Berlin; "Hallelujah Chorus" ("The Messiah"), Handel; "Romance," Svendsen; Toccata, Fifth Symphony, Widor.

The third chapel recital took place on the evening of Oct. 20. Corporal Marshall played the "Sonata Romantica," by Pietro Yon, and a movement from "The Ninety-fourth Psalm" by Reubke. The transcriptions included excerpts from "Scheherazade," by Rimsky-Korsakoff, and the Andante Cantabile from the Quartette in D major by Tschaikowsky.

Corporal Marshall passed through Chicago in October while on furlough to visit his mother in Nebraska.

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DAVID S. ALKINS APPOINTED TO SWAMPSCOTT CHURCH

David S. Alkins will become choirmaster and organist at the Church of the Holy Name (Episcopal) in Swampscott, Mass., it is announced by the Rev. James D. Cummins, rector of the church. Mr. Alkins has studied at the New England Conservatory of Music, taking organ with Dr. Carl McKinley and choir training with Everett Titcomb and others. While at the conservatory he received three scholarships. He has held positions in other churches, including the Church of the Disciples, Boston; the Federated Church, Ashburnham, Mass., and St. Thomas' Episcopal Church, Somerville, Mass. At the Swampscott church he will have a choir of men and boys and a three-manual Skinner organ.

Mr. Alkins succeeds Ernest Hardy, who is going to All Saints' Church, Belmont, Mass.

Mr. Alkins is a colleague of the American Guild of Organists, a past president of the Carr Organ Society of Boston, a founder-member of the Musicians' Club of America and a brother of Phi Mu Alpha Sinfonia. He is at present studying with Dr. Francis W. Snow, organist and choirmaster at Trinity Church in Boston.

Whitford to Conduct Choral Society.

Homer Whitford of the First Church in Cambridge, Congregational, and recitalist at McLean Hospital, Waverley, Mass., has been appointed conductor of the Lexington Choral Society, a group of some fifty singers now in its fourth year. Previous conductors have been George Faulkner of the South End Music School and Professor William Kelley of the College of Music, Boston University. Two concerts a year are given, with the usual broadcasts and other informal appearances.

AUGUST MAEKELBERGHE

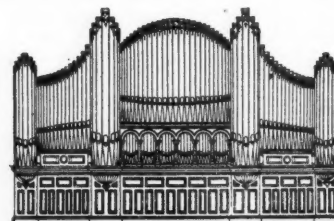
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Liszt's Great Work on "Weinen, Klagen" in Edition by Bonnet

By SETH BINGHAM, F.A.G.O.

Once more the house of J. Fischer & Bro. shows commendable and characteristic enterprise in putting out a superlative modern edition by Joseph Bonnet of Liszt's variations for organ on the ground-bass of Bach's "Weinen, Klagen." This remarkable composition, consisting of fifty-seven variations and terminating with a well-known German chorale, was written by Liszt in 1863. In an auditorium of normal size and acoustics its performing time is about sixteen minutes; in larger and more resonant buildings the *tempi* naturally would be somewhat slower.

The work has generally escaped the notice of Liszt's biographers and critics, but Harvey Grace pays it some attention. While not unmindful of its many beauties, he pronounces it too long—a statement of course open to question. Mr. Grace also considers the fantasy and fugue on Meyerbeer's chorale "Ad Nos, ad salutem undam" to be Liszt's greatest work for organ—an opinion undoubtedly shared by most organists. From a purely artistic standpoint, however, the eminent French biographer Jean Chantavoine is more nearly correct in calling the "Weinen, Klagen" variations the finest of all Liszt's organ compositions (certain it is that the "Ad Nos" fantasy is *much* too long).

Of all Liszt's instrumental pieces, these variations achieve the most successful concentration of style and expression. The terms *dolente*, *lagrimoso*, *gemendo*, *dolce piangendo*, etc., sufficiently indicate the prevailing mood. There is no trace here of virtuosity for its own sake. Technically the work presents few serious difficulties. The composer's inventive resources are equal to every situation. The variations flow on with unflagging interest, attaining a continuity of thought unusual in this composer. The appeal to the listener is direct and sincere.

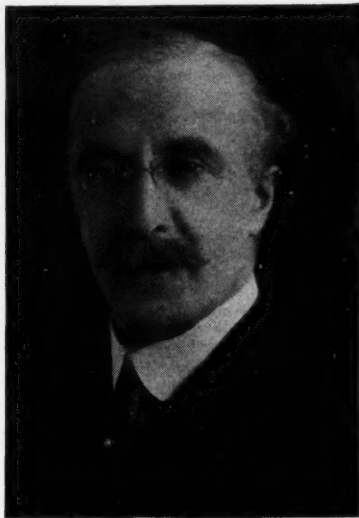
In the hope that many organists hitherto unacquainted with these variations may be persuaded to study and perform them, we give here a brief analysis of their form and content:

The chromatically descending theme, introduced *lento* in low *ff* chords against a chromatically ascending bass, is extended downward *decrescendo e ritenuto*, ushering in the first group of nineteen variations, the pedal appearing only in variations 9, 10, 12, 18 and 19. Variations 13 to 16 inclusive (*lagrimoso*) are particularly expressive. A second group of manual variations (20 to 33) uses quieter tone colors, variations 30 to 33 being in 4-4 time and the last of these serving as a *codetta*.

With variation 34 the pedal takes over the theme again in 3-4 time, accompanied by great 16 ft., 8 ft. and 4 ft., and full swell. The time returns to 4-4 in variation 36; the volume increases; brilliant arpeggios and smashing chords abound. A typical Lisztian climax is reached at variation 42, followed by a complete dynamic contrast in variation 44 and a slight *ritenuto* extension and dramatic pause in variation 45.

The next seven variations are increasingly free in treatment. The first two give us plaintive soprano and tenor recitatives, alternating with short chordal fragments of the *cantus firmus*. Variation 48 is announced in 6-4 time and continues similarly in variation 49, through several measures of modulatory development. Variation 50, still in the same rhythm, and proceeding entirely in downward-sliding chromatics, finally gives way to a 3-4 transitional passage leading to another development-variation of fourteen bars over successive pedal points at ever lower pitch levels. The F minor tonality, thus effectively obliterated, reasserts itself in variation 52, to be quickly lost again in variation 53, the longest of all (twenty-eight bars), involving two subsiding variations over a dominant pedal point, three *fff* thematic pedal statements under accumulating diminished seventh harmony and an eight-bar elaboration of this chord over a leading-tone pedal. A long silence. Then four massive bars *lento e grandioso* and a free *cadenza*, eventually diminishing and lead-

DR. FRANCIS HEMINGTON



AFTER A SERVICE of just twenty years as organist and director of music at Pilgrim Congregational Church, Oak Park, Ill., Dr. Francis Hemington retired Sept. 1. A dinner in his honor showed the esteem in which the church held him and he has been made minister of music emeritus.

Dr. Hemington has been a prominent figure among the organists of Chicago ever since he came here from England, his native country. He held the positions at Grace Episcopal Church, Oak Park, at St. Paul's Universalist Church, on the south side, and for many years was at the Church of the Epiphany, on the west side, then one of the strongest churches in the Chicago Diocese of the Episcopal Church. His weekday recitals for many years drew organists and other music-lovers from all parts of the city.

Dr. Hemington will continue his teaching.

ing to the F major chorale "Was Gott thut das ist wohlgethan" ("What God Ordains Is Right"). The coda, also in major, begins with four short variations, the last extending to a full-organ closing passage reaffirming the F major tonality.

It is fascinating to note the points of resemblance and divergence between Liszt's variations and Bach's own. In the opening chorus of the cantata "Weinen, Klagen" Bach uses twelve variations over the ground bass, followed by a contrasted section of about the same length. He then repeats the original variations unchanged—a procedure perhaps justified by their wonderful spiritual appeal. In his "Crucifixus" version there are some slight modifications of the choral parts and what amounts to a thorough rewriting of the orchestral accompaniment; a final (thirteenth) variation cadencing in the relative major is added.

Although Liszt a century later, using the organ as a solo instrument and hence unhampered by the limitations of the human voice, could—and did—exploit the chromatic idiom to its fullest, it is surprising to find that Bach's variations sound more modern! One reason is that Bach obtains greater variety of expression through a genial use of temporary modulations and striking enharmonic changes (a few of Liszt's variations show traces of this influence). But a more convincing answer lies in the fact that Liszt, like most of his contemporaries, was a victim—and quite a willing one—of the subjective tendencies and limitations of his own epoch, while Bach's artistic horizon was vaster, more universal.

Mr. Bonnet, by virtue of an intimate knowledge of American organs gained through years of concertizing in the United States and Canada, has given us a reverent and wholly intelligible version of this masterpiece, based on a complete and penetrating grasp of the composer's message. The registrational scheme is beautifully laid out, full advantage being taken of the divisional and general combination pistons to effect the necessary changes without loss of movement. The music is carefully phrased and fingering is provided where really necessary. Mr. Bonnet and the publishers deserve our gratitude for making this splendid work available.

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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft gave the dedicatory recital Sept. 22 on an Aeolian organ purchased by St. Mark's Lutheran Church, Toledo, Ohio. His offerings included: Fourth Concerto, in F major, Handel; Adagio and Allegro, Mozart; Minuet in E flat, Beethoven; "Komm, süßer Tod," Bach; "Bist Du bei mir," Bach; Finale from Sonata No. 5, F sharp major, Rheinberger; "Canto Elegiaco," Yon; Chorale Paraphrases, "Ein feste Burg" and "Nun danket Alle Gott," Whitford; Communion, Huré; Meditation, Sturges; Toccata in G minor, H. Alexander Matthews.

At his Sunday afternoon recitals in Trinity Cathedral, played at 5 o'clock, Mr. Kraft has presented these programs:

Sept. 20—Concerto in F major, Handel; Chorale Paraphrase on "Nun danket Alle Gott," Whitford.

Sept. 27—Sonata No. 5 in F sharp major, Rheinberger; Chorale Paraphrase on "Ein feste Burg," Whitford.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann, organist and choir-master of St. Matthew's Cathedral in Dallas and a member of the faculty of the Texas State College for Women at Denton, gave a recital Oct. 7 on an organ built by Edward C. Haury for St. John's Episcopal Church at Fort Worth. The program consisted of the following compositions: Sonata, "Gods Time Is the Best Time," Bach; Siciliano, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Sunset Meditation," Biggs; "Meditation Serieuse," Bartlett; Rustic March, Boex; "Before the Image of a Saint," Karg-Elert; "Tenebrae," Karg-Elert; Berceuse, Dickinson; "Menuet Reverchon," Wiesemann; Evensong, Johnston; "L'Arlequin," Nevlin; Trumpet Tune, Purcell.

Sunday afternoon, Oct. 18, Mr. Wiesemann gave a recital at the college in Denton at which he played: Chorale Preludes, "O Sacred Head, Now Wounded," Bach, Brahms and Karg-Elert; Chorale Prelude, "From Heaven High," Pachelbel; Fugue in E flat ("St. Anne's"), Bach; Pastoral, "The King of Love My Shepherd Is," Thiman; Sonata No. 6, Mendelssohn; Fantasies on "Faith of Our Fathers" and "The Day Thou Gavest, Lord, Is Ended," McKinley; Festival Prelude, "A Mighty Fortress Is Our God," Faulkes.

This is the twelfth season of recitals by Mr. Wiesemann at the State College.

Leslie P. Spelman, Redlands, Cal.—The programs that follow are announced for Mr. Spelman's Sunday vesper recitals in the memorial chapel of Redlands University in November:

Nov. 1—Prelude and Fugue in D, Bach; "O God, Be Merciful to Me," Bach; "Soeur Monique," Couperin; "The Fifers," Dandrieu; Sketch in C major, Schumann; "How Brightly Beams the Morning Star," Karg-Elert; "Twilight at Fiesole," Bingham; Finale from First Sonata, Guilman.

Nov. 15—Canzona and "Toccata per l'Elevazione," Frescobaldi; "Cantilena Anglica Fortunata," Scheidt; Sonata 1, Hindemith; Prelude, Jacobi; Prelude on "St. Fabian," F. Rayner Brown; "Carillon," Vierne.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley of the faculty of Fisk University played a program of works of composers of the allied nations in a recital at the memorial chapel of the university Oct. 18, and had the assistance of Margaret Seely, pianist. His offerings were these: "Comes Autumn Time," Sowerby; Fantasia in Echo Style, Sweelinck; "Chant de Mal," Jongen; Andante, "Grand Piece Symphonique," Franck; "Rhosymedre," Vaughan Williams; "Chinese Boy and Bamboo Flute," arranged by Spencer; "Carillon-Sortie," Mulet; Piano Concerto in B flat minor, Tschalkowsky.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch played the first in a series of monthly recitals at St. Paul's Church Oct. 26. His program consisted of: C minor Prelude, Bach; Adagio, Bach; Grand Chorus in B flat, Dubois; Pastoral, Menotti Saita; "Pageant," Eugene Hill; "The Bells of St. Anne de Beaupré," Russell; "Song of the Lonely Njeri," Saxton; Meditation, Klein; "Marche Religieuse" (on a theme of Handel), Guilman.

Mr. Fitch will give a lecture-recital on English music Nov. 3 at St. Paul's Church for the Allied Arts Club of Des Moines. His program will include: Purcell Suite, arranged by Fricker; Adagio and Allegro from "Cuckoo and Nightingale" Concerto, Handel; "Water Music" Suite, Handel-

McKinley; Allegro and Andante, Symphony in C minor, Holloway; "A Tune for the Flutes," Stanley; Prelude on "Veni Emmanuel," Egerton; "Cibavit Eos," Titcomb; "Processional," Martin Shaw.

Sunday, Nov. 8, Mr. Fitch will play this program at Luther Memorial Church, Des Moines, on the new Kimball organ: Prelude and Fugue in G, Bach; Offertory in D flat, Salome; Concert Piece in E flat, Parker; "Romance sans Paroles," Bonnet; Largo, Handel; "Evening Prayer," Smart; "A Cheerful Fire," Clokey; Improvisation on "Ein feste Burg"; Cradle Song, Bonset; Grand Chorus in B flat, Dubois.

Rachel Pierce, F.A.G.O., Gaffney, S. C.—Miss Pierce, formerly organist and director at the First Methodist Church of Yonkers, N. Y., and recently appointed instructor of organ and theory at Limestone College, gave a recital in Curtis Auditorium at the college Sept. 25. Her program consisted of these works: "Grand Choeur" on a Gregorian Theme, Guy Weitz; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Nun freut Euch," Bach; Fugue in E flat ("St. Anne"), Bach; Prelude on "Rhosymedre," Vaughan Williams; "Piece Heroique," Franck; "Chant de May," Jongen; "Divertissement," Vierne; Finale from Second Symphony, Vierne.

Norman Landis, Flemington, N. J.—Mr. Landis played the following program for the Flemington Woman's Club at the Presbyterian Church Oct. 14: "Marche Pontificale," Lemmens; Scherzo from First Sonata, Rogers; Chorale Prelude, "To Think upon the Living God," Bach; Agitato, Sonata 11, Rheinberger; Elegy, "Requiescat in Pace," Norman Landis; Toccata-Prelude on "From Heaven on High" and Prelude-Nocturne on "Avon," Edmundson; Scherzino, "The Squirrel," Weaver; Intermezzo, Hollins; Toccata from "Suite Gothique," Boellmann.

Robert B. Miller, Mus.B. (Oxon), A.R. C.O., Philadelphia, Pa.—In a recital at the Church of the Atonement on the evening of Oct. 14 Mr. Miller played: Prelude and Fugue in F minor, Bach; Vivace from Trio-Sonata No. 2, in C minor, Bach; Introduction and Passacaglia in E minor, Rheinberger; Canon in B minor, Schumann; Improvisation on "Cibavit Eos," Titcomb; "On Hearing the First Cuckoo in Spring," Delius; Prelude and Fugue in C minor, Vaughan Williams.

Stanley E. Saxton, Saratoga Springs, N. Y.—Skidmore College is presenting Mr. Saxton in a series of Monday afternoon recitals at the college hall and the programs he has played in October were as follows:

Oct. 5—"Carillon," Sowerby; Sketch in F minor, Schumann; "Song of the Lonely Njeri," Saxton; "Miniature Overture" ("Nutcracker" Suite), Tschalkowsky; "Le Petit Berger," Debussy; Fugue in G minor, Dupré.

Oct. 12—Prelude and Fugue in C minor, Bach; "Song of the Basket Weaver," Russell; Symphonic Piece, Grieg; "The Squirrel," Weaver; "Hymn of Glory" (dedicated to the A.E.F., 1918), Yon.

Oct. 19—Concerto in F, Handel; Prelude to Act 3, "Tristan and Isolde," Wagner; Sketch in D flat, Schumann; "Distant Chimes," Snow; Brahms' Lullaby (Concert Paraphrase), Stanley Saxton; "Carillon de Westminster," Vierne.

Oct. 26—Chorales, "Rejoice, Ye Christians," "The Lord's Prayer" and Credo, Bach; Nocturne, Grieg; Scherzo in E minor, Rogers; "Les Cloches de Perros-Guirec," Dupré; Variations and Toccata (Hymn to Skidmore), Stanley Saxton.

Mrs. Fred T. Baumgartner, Hamilton, Ohio—In a recital in honor of Dr. Sophia Morgenthaler at the Presbyterian Church Sunday afternoon, Oct. 4, Mrs. Baumgartner, with the assistance of the church choir, gave this program: Chorale Preludes, "Our Father, Thou in Heaven Above" and "Come, Sweet Death," Bach; Toccata and Fugue in D minor, Bach; "The Angelus," Karg-Elert; "Autumnal," Dorothy James; "Night," Cyril Jenkins; "Wind in the Pine Trees," Joseph W. Clokey; "Finlandia" (organ and choir), Sibelius.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch gave a Bach program at the First Presbyterian Church Sunday afternoon, Oct. 11. He played these works: Toccata in the Dorian Mode; "Tidings of Joy"; Chorale Preludes, "Now Praise We Christ, the Holy One" and "I

Call to Thee, Lord Jesus Christ"; Vivace, Sixth Trio-Sonata; Chorale Prelude, "Deck Thyself, My Soul"; Passacaglia et Tema Fugatum in C minor; Aria, Sulte in D for Orchestra; Triple Fugue in E flat.

Charles Edward Gauss, A.A.G.O., Washington, D. C.—On the evening of Oct. 4 Dr. Gauss played the following recital preceding the evening service at Grace Reformed Church: Aria, Handel; Gavotte, Wesley; Three "Mountain Sketches," Clokey; "Was Gott thut, das ist wohlgethan," Karg-Elert; Berceuse, Vierne; Finale from First Sonata, Mendelssohn.

George William Volkel, F.A.G.O., New York City—Mr. Volkel gave a recital Aug. 31 at the Hurlbut Memorial Community Church and played these compositions: Introduction and Allegro from the Concerto in B flat major, Handel; Sarabande, Corelli; Gavotte in F major, Martini; "Anna Magdalena's March," Arioso in F, "Sheep May Safely Graze" and "Fantasia Engagement" in G major, Bach; "The Afternoon of a Faun," Debussy; "Spinning Song" and "May Night," Palmgren; Berceuse, Pereda; Scherzo, Fourth Symphony, and "Marche Pontificale," First Symphony, Widor.

Gilman Chase, Chicago—Mr. Chase, assisted by his Bach Choir at the First Unitarian Church, will be heard on the evening of Nov. 15 at the church, Woodlawn Avenue and Fifty-seventh Street, in a Bach program. Works to be presented are the following: Fantasia and Fugue in G minor; Chorales, "Erbarm' Dich mein, O Herre Gott" and "Wachet auf, ruft uns die Stimme"; Andante, Fourth Trio-Sonata; "Komm, süßer Tod"; Allegro, Concerto in G (Vivaldi); Chorales, "Wie schön leuchtet der Morgenstern," "Herzliebster Jesu," "Christus, der ist mein Leben" and "Dir, Dir, Jehovah, will ich singen"; Passacaglia and Fugue in C minor.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman gave his 114th recital at Calvary Episcopal Church Sunday afternoon, Oct. 11, and played this list of compositions: "Piece Heroique," Franck; Arioso and Prelude and Fugue in D major, Bach; Verset and Toccata, Dupré; Rondo, "Le Coucou," d'Aquin; "Marche Russo," Schminke; Five "Bible Poems," Weinberger; "Dreams," McAmis; Toccata, "Vom Himmel hoch," Edmundson.

Laurence A. Petran, Los Angeles, Cal.—Dr. Petran, associate professor of music, played the following program in his noon recital at the University of California at Los Angeles Oct. 23: "Benedictus," Couperin; Concerto No. 6, Handel; Sketch No. 1, in C minor, Schumann; "Spring Song," Shelley; Chorale No. 3, in A minor, Franck.

Flora Ferguson, Los Angeles, Cal.—Miss Ferguson, an artist pupil of Richard Keys Biggs, gave a recital at Holy Trinity Church Oct. 12. Her program was made up of the following compositions: Sonata 1, Guilman; "Clair de Lune," Karg-Elert; Adagio, Sonata 1, Borowski; Chorale in A minor, Franck; Second Concerto, Bach; Adagio, Fifth Symphony, Widor; "The Squirrel," Weaver; Andante, Third Sonata, Mendelssohn; Grand Chorus, Biggs.

Cecil C. Neubecker, Beloit, Wis.—Mr. Neubecker, of the Second Congregational Church of Beloit, gave a recital Oct. 18 at the First Evangelical Church of Neenah, Wis., in memory of Mrs. Jacob Luedtke, who died Oct. 20, 1941, and who was the mother of Private Willard M. Luedtke, a Wisconsin organist now in the armed forces. The program included: "From High Heaven," Karg-Elert; "Jesu, Joy of Man's Desiring," Bach; "Badinerie" (Suite in B minor), Bach; "In Thee Is Gladness," Bach; Sonata 1, in A major, Borowski; "Drink to Me Only with Thine Eyes," arranged by Miles; Londonderry Air, Old Irish; "Calm as the Night," Bohm; "Where Wild Judea Stretches Far," Stoughton; Cantilena, McKinley; "Where Dusk Gathers Deep," Stebbins; Toccata in D major, Lanquett.

John Standerwick, A. A. G. O., East Orange, N. J.—Mr. Standerwick will give a recital at Bethel Presbyterian Church Nov. 15 at 8 p. m., playing a program of original compositions and arrangements by Clarence Dickinson, as follows: Trumpet Voluntary, Purcell-Dickinson; Meditation on "Ah, Dearest Jesus," Dickinson; "Anna Magdalena's March," Bach-Dickinson; "Alla Trinita," Fourteenth

Century Melody-Dickinson; Toccata from "Oedipe a Thebes," de Mereaux-Dickinson; "Storm King" Symphony (complete), Dickinson; "Goblin Dance," Dvorak-Dickinson; "Romance," Dickinson; "Butterfly" Etude, Chopin-Dickinson; Reverie, Dickinson; "Victory," Ware-Dickinson.

Russell Hancock Miles, Urbana, Ill.—Professor Miles, who gave the University of Illinois Sunday recital Oct. 18, presented the following program: Prelude in C minor, Bach; Air from "Orpheus," Gluck; Festival Prelude, Faulkes; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Polish Lullaby, arranged by Kraft; "Praeludium," Kodaly; "Twilight at Fiesole," Bingham.

Frank Collins, Baton Rouge, La.—The Louisiana State University School of Music presented Mr. Collins in a recital Oct. 8 at which he played: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Fantasia and Fugue in G minor, Bach; "Benedictus," Reger; Prelude and Fugue in G minor, Dupré; Andante from "Symphonie Gothique," Widor; Finale, Sixth Symphony, Vierne.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, the University of Florida's organist, is in constant demand for recitals in various parts of the South. Sept. 13 he played a Hammond in the Twelfth Street Baptist Church of Gadsden, Ala., and the next day gave a recital on a Kligen two-manual in the Presbyterian Church of Gadsden. Sept. 15 he played the following program on the Skinner four-manual at the Alabama College for Women, Montevallo: Chorale in A minor, Franck; Communion, Purvis; Prelude and Fugue in G, Bach; "Dreams," McAmis; "Noel," d'Aquin; Fantasy on Easter Kyries, Gaul; "Donkey Dance," Elmore; Variations on an Old Hymn, Murphree; "Redwood Trees," Manauzza; American Rhapsody, Yon.

The opening of the parish-house of the Church of the Advent in Birmingham, Ala., was marked by a recital by Mr. Murphree Sept. 16 at which he played this program on the three-manual Austin organ: Sonata in D minor (Allegro), Borowski; Communion, Purvis; Toccata in D minor (Dorian), Bach; Five "Casual Brevités," Leach; Chorale in E. Franck; Variations on an Old Hymn, Murphree; "Donkey Dance," Elmore; Canzona in D, Bedell; American Rhapsody, Yon.

Harold L. Turner, Anderson, Ind.—Mr. Turner gave his fall recital at the First Methodist Church before a large congregation Sunday afternoon, Oct. 4, and had the assistance of Gilbert Peart, violinist. Mr. Turner's selections were these: Toccata in D minor, Bach; "Cantilene Pastorale," Guilman; Scherzo from Sonata in E minor, Rogers; "Modus Ecclesiasticum," Joseph H. Greener; Meditation, Harold L. Turner; "The Rosary," Nevlin; "The Bells of St. Anne de Beaupré," Russell; "Softly and Tenderly," Van Denman Thompson; American Rhapsody, Yon.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his Sunday recitals at the Union College Chapel in October Dr. Tidmarsh played:

Oct. 4—Wagner program: March, "Tannhäuser"; "To the Evening Star" ("Tannhäuser"); "Pilgrims' Chorus" ("Tannhäuser"); Prelude to "Lohengrin"; Introduction to Act 3, "Lohengrin"; Prelude and "Liebestod," "Tristan and Isolde"; "Forest Murmurs," "Siegfried"; "Dance of the Apprentices," "Die Meistersinger."

Oct. 11—Symphony in C minor, Maquaire; "Landscape in the Mist," Karg-Elert; "Clair de Lune," Karg-Elert; "Praeludium," Jarnefelt; Nocturne, Grieg; "Norwegian Dance," Grieg; Pastorale, Franck; Finale, Franck.

Oct. 18—"Marche Champetre," Boex; "Supplication," Parmentier; "Romance," Bonnet; "Elves," Bonnet; Berceuse and Finale from "Firebird" Suite, Stravinsky; "Au Couvent," Borodin; "In the Steppes of Central Asia," Borodin; Sixth Symphony (Allegro, Intermezzo, Finale), Widor.

Oct. 25—"Burgundian Hours," Jacob; "Funeral March of a Marionette," Gounod; "Musical Snuff-box," Lidoff; "Goblins' Dance," Dvorak; "La Concertina," Yon; "Fireside Fancies," Clokey; "Danse Macabre," Saint-Saens.

Programs of Organ Recitals of the Month

Charlotte Lockwood Garden, Plainfield, N. J.—In a recital at the Crescent Avenue Presbyterian Church, of which she is organist and director of music, Mrs. Garden on Sunday, Nov. 1, at 5 o'clock, will present a program consisting of the following compositions: Chorale Preludes, "Wir glauben All' an einen Gott, Schöpfer" and "Wir glauben All' an einen Gott, Vater," Bach; Prelude and Fugue in E minor ("The Wedge"), Bach; Andante con Moto from Fifth Symphony, Beethoven; Gavotte in F major, Beethoven; Triple Fugue in E flat ("St. Anne"), Bach. Elizabeth Dunning, alto, will sing a Bach cantata and Beethoven's "Song of Penitence."

Gordon Balch Nevin, New Wilmington, Pa.—Westminster College presented Mr. Nevin in a recital at the college chapel Oct. 21. His program consisted entirely of compositions of native Americans. It was as follows: "Fantaisie Symphonique," Cole; "L'Arlequin" (Staccato Etude), Nevin; "Daguerreotype of an Old Mother," Gaul; Intermezzo, Kramer; "Marche Pittoresque," Kroeger; "Persian Suite," Stoughton; "Donkey Dance" (by request), Elmores; Toccata in E major, Bartlett.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's recital at the Joslyn Memorial for the Society of Liberal Arts Sunday afternoon, Oct. 11, was marked by the playing of these selections: Toccata in C major, Bach; March from "Dramma per Musica," Bach; Sinfonia, "Like as the Rain and Snow Fall from Heaven," Bach; Sinfonia, "We Thank Thee, God," Bach; "Kamennoi Ostrow," Rubinstein; "The French Clock," Bornschein; "Retrospection," Elmores; "Finlandia," Sibelius.

Orrin Clayton Suthern, Greensboro, N. C.—Mr. Suthern, who took up his new duties on the faculty of Bennett College in the fall, leaving his post at Tuskegee Institute, gave the first of a series of monthly vesper programs in Annie Merner Pfeiffer Chapel Oct. 7, playing these numbers: Chorale Preludes, "In Thee Is Gladness" and "I Cry to Thee, O Lord," Bach; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Dreams," Stoughton; Fountain Reverie, Fletcher; Chorale in A minor, Franck.

Paul S. Pettinga, M. Mus., Urbana, Ill.—The Sunday afternoon recital at the University of Illinois Oct. 11 was played by Mr. Pettinga, whose numbers were the following: "Water Music" Suite, Handel; Siciliano and "Jesu, Joy of Man's Desiring," Bach; Fugue in E flat ("St. Anne's"), Bach; Chorale Preludes, "O World, I Now Must Leave Thee" and "Deck Thyself, My Soul, with Gladness," Brahms; Chorale Improvisation, "The Gates of Hell Are Vanquished," Karg-Elert; "Ariel," Van Denman Thompson; Chorale in E major, Franck.

Howard L. Ralston, Washington, Pa.—For his "hour of organ music" at the Second Presbyterian Church Sept. 20 at 4 o'clock Mr. Ralston selected the following program: Trumpet Voluntary, Purcell; Prelude and Sarabande, Corelli; Pastorale from "Le Prologue de Jesus," arranged by Clokey; Prelude in D, Clerambault; "Bells of Arcadia," Couperin; Prelude and Fugue in E minor, Bach; Sinfonia, "I Stand before the Gates of

Heaven," Bach; Gavotte, Wesley; Chorale in A minor, Franck; "The Swan," Saint-Saens; Andante Cantabile (Quartet in D), Tschalkowsky; Concert Piece in E flat, Parker.

Mrs. Russell G. Diehl, Bethlehem, Pa.—Mrs. Diehl gave a recital at Christ Lutheran Church in Hellertown, Pa., Oct. 1 and presented a program made up of the following selections: Sonata No. 2, Mendelssohn; Andante Cantabile, from Fourth Symphony, Widor; Intermezzo, Rogers; Caprice, Sturges; "Ave Maria," Bach-Gounod; "Prayer and Cradle Song," Guilmant; Prelude and Fugue in E flat major ("St. Anne"), Bach.

Norman Spicer, Mount Vernon, N. Y.—Mr. Spicer was heard in a recital at the Woodcrest Methodist Church of New York City on the evening of Oct. 25 and gave this program: Prelude in E minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Adagio, Liszt; Pastoral Symphony ("The Messiah"), Handel; Largo ("Xerxes"), Handel; Toccata ("Oedipe a Thebes"), de Mereaux; "Dreams," McAmis; Meditation, Bubeck-Dickinson.

Marcus Naylor, Warren, Pa.—Mr. Naylor presented the following program at the First Presbyterian Church Sunday afternoon, Oct. 25: Prelude and Fugue in C minor, Bach; "Air Gracieux," Rameau; First Symphony, Op. 20, Maquaire; Reverie on the Hymn-tune "University," Grace; "The Answer," Wolstenholme; Nocturne, "Bells through the Trees," Edmundson; "La Concertina," Yon; Theme and Finale in A flat, Thiele.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd has resumed his recitals at Grace Church Thursdays at 5:30. Sept. 24 the program was in memory of Alfred Hollins and Dr. Boothroyd had the assistance of Mrs. Wynborn Foote, violinist. He played the following organ program: Theme, Variations and Fugue, Hollins; Berceuse, Hollins; Concert Overture in C minor, Hollins.

The program for Sept. 10 was as follows, with Clarence Mishey, timpanist, assisting: First Movement of Sixth Sonata, Mendelssohn (timpani part written expressly for these recitals); Bavarian Dance No. 2, Elgar; "Valse Triste," Sibelius, and Norwegian Dance, Grieg; "Oberon" Overture (organ and timpani), Weber.

At his recital Oct. 6 at Colorado College Dr. Boothroyd presented a program consisting of: Two Movements from Fifth Sonata (Allegro Appassionato and Adagio), Guilmant; "The Fisherman's Song" and "Pantomime," from "El Amor Brujo," de Falla; "Grand Choeur Dialogue," Gigout.

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

Nov. 1—"Marche Militaire," Schubert; "Ave Maria," Schubert; "Moment Musical," Schubert; Unfinished Symphony, Schubert; "Romance," Sibelius; "The Swan of Tuonela," Sibelius; "Carillon," Sibelius; "Finlandia," Sibelius.

Nov. 8—French program: Toccata, de la Tombelle; "Marche Funebre," Guilmant; Caprice, Guilmant; "Marche Religieuse," Guilmant; "The Submerged Cathedral," Debussy; "The Afternoon of

a Faun," Debussy; Prelude to "The Blessed Damosel," Debussy; "Carillon-Sortie," Mulet.

Nov. 15—"Suite Gothique," Boellmann; "In a Monastery Garden," Keteibey; "Within a Chinese Garden," Stoughton; "Carillon," DeLamarter; Rhapsody, Cole; Intermezzo from Act 3, "Carmen," Bizet; Intermezzo from Act 4, "Carmen," Bizet; Prelude to Act 1, "Carmen," Bizet.

Home Whitford, Waverley, Mass.—Mr. Whitford played the following request program at his recital Oct. 23 in the memorial chapel of McLean Hospital: Bourree, Bach; Air from "Orpheus," Gluck; "The Cuckoo," d'Aquin; "Hallelujah Chorus" ("The Messiah"), Handel; Adagio from "Moonlight" Sonata, Beethoven; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Theme from Piano Concerto, Tschalkowsky; "Pomp and Circumstance," Elgar; "The Swan," Saint-Saens; Excerpts from "Finlandia," Sibelius; "Song of India," from "Sadko," Rimsky-Korsakoff; Variation and Toccata on "America," Coke-Jephcott.

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:

Oct. 4—Sonata No. 1, in F, C. V. Stanford.

Oct. 11—Prelude and Fugue in C minor, Healey Willan.

Oct. 18—Fantasie on the Chorale "How Brightly Shines the Morning Star," Max Reger.

Lester Silberman, Fort Bliss, Tex.—Mr. Silberman continued through Oct. 12 his series of recitals covering eleven weeks at the Fort Bliss chapel. His October offerings included:

Oct. 5—Sonatina from "God's Time Is Best," Bach; "Christ Lay in Bonds of Death," Bach; Preludes on "What a Friend We Have in Jesus" and "Softly and Tenderly," Van Denman Thompson; Siciliano, Silberman; "Angelus," Karg-Elert; "Piece Heroique," Franck.

Oct. 12—Adagio from Toccata in C, Bach; Air for the G String, Bach; "A

Lovely Rose Is Blooming," Brahms; "Clair de Lune," Karg-Elert; Southern Rhapsody, Silberman.

In all Mr. Silberman has played fifty-eight compositions, including eighteen Bach numbers. Eleven American composers were represented with eighteen compositions.

May Ann List, Canton, Ohio.—Miss List gave a recital for the Organists' Club of Stark County at the First Baptist Church of Canton Oct. 12 and her program was made up as follows: Prelude, Fugue and Chaconne, Buxtehude; Adagio, Muffat; Prelude, Clerambault; Prelude and Sarabande, Corelli; Prelude and Fugue on B-A-C-H, Liszt; "In dulci Jubilo," Edmundson; Pastorale, Clokey; Bohemian Carol, Polster; "Begin, My Tongue" and "Vom Himmel hoch," Edmundson.

Dr. J. Lawrence Erb, New York City.—Dr. Erb gave a recital at Harkness Chapel on the afternoon of Oct. 7. His program consisted of these works: Fantasia in G minor, Bach; Arioso in the Ancient Style, Rogers; "Summer Fancies," Cole; Allegretto in E flat, Wolstenholme; "Starlight," MacDowell; "The Swan," Stebbins; Fugue from the Pastoral Sonata, Rheinberger.

Chicago Bach Chorus Concert Dec. 7. The Chicago Bach Chorus, under the direction of Dr. Robert Heger-Goetzl, organist of the Church of Our Lady of Sorrows, will present the Christmas Oratorio by Bach Dec. 7 in Orchestra Hall. Herbert Bruening, organist of St. Luke's Lutheran Church, will be at the organ and Russell Hayton, organist of St. Bartholomew's Episcopal Church, will be the accompanist.

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RECENT ISSUES AND FAVORITE SELECTIONS

FOR MIXED VOICES—SATB

My Heart Ever Faithful (Advent).....	Bach-Runkel	.12
Once in a Manger. Carol.....	Edward Shippen Barnes	.12
Hail ye Tyme of Holidayers.....	Gena Branscombe	.12
Blessed is He that Cometh (Advent).....	Allanson G. Y. Brown	.12
Through the Dark the Dreamers Came.....	Mabel Daniels	.12
I Heard the Bells on Christmas. Carol.....	G. A. Grant-Schaefer	.12
Four Old English Carols.....	Gustav Holst	.16
Shepherds, Rejoice. Traditional Carol.....	Mansfield-Scott	.10
Carol to the Child.....	Mildred Weston	.12
Holy Family Carol.....	Mildred Weston	.12
Two Christmas Carols.....	T. Carl Whitmer	.12

FOR TREBLE VOICES—SA, SSA, SSAA

Three Noël's (SSA and SSAA).....	Marion Bauer	.25
Through the Dark the Dreamers Came (SSA).....	Mabel Daniels	.12
Four Old English Carols (SSA).....	Gustav Holst	.16
Tryste Noël (SSA).....	Margaret Ruthven Lang	.12
Hail to the Newborn King (SA).....	A. W. Lansing	.12
Sing all Nowell. Carol (SA).....	William Lester	.12
Cradle Hymn (English and Latin Texts) (SSAA).....	Edward MacDowell	.12
Six Old Dutch Carols (SA and SSA).....	Julius Röntgen	.35

FOR MEN'S VOICES

Hail ye Tyme of Holidayers (TTBB).....	Gena Branscombe	.12
In Bethlehem. Carol (TTB or TBB).....	Arthur G. Colborn	.10
Four Christmas Carols (TTBB).....	Traditional	.12

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No. 1. Six Unison Carols.....	25
All ye Mountains (13th Century)—Let Christians all Rejoice (15th Century)—Away in a Manger (Wright)—The Moon Shines Bright (Crusader Melody)—Stars Were Jewels (Levenson)—The Saviour of the World (Holst)	
No. 4. Five Two-part Carols. Traditional.....	Arr. by P. J. Mansfield .25
When the Crimson Sun—The Babe in Bethlehem's Manger—Shepherds, Rejoice—Christ was Born—Carol, Sweetly Carol.	

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The church is fortunate in having for its pastor an accomplished musician and composer—Otto H. Bostrom, Ph.D., Yale. Dr. Bostrom is chairman of music of the Augustana Synod. His interest is a constant source of inspiration to his choirmaster, Anders Emil, in charge of the Hunter College choirs, numbering 400, and to his organist, Beatrice Klunter.

Frequent recitals are a feature of the church's musical program. On the evening of Sept. 27 Walter Marland, organist of the Church of the Good Shepherd, Bellaire, Long Island, presented a unique program depicting various periods in the life of Christ. Despite a severe rainstorm there was a good attendance. On Oct. 17 Marie Giloth, contralto, gave her debut recital for the benefit of the organ fund. On Nov. 6, remembered by the Swedes as Gustavus Adolphus Day, there will be a gala concert by the choir of forty mixed voices and Beatrice Klunter, organist. Mme. Karin Branzell, Metropolitan Opera contralto, has consented to sing two groups of songs.

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The Hymn Society of America will celebrate its twentieth anniversary in New York Nov. 15 and 16 with four interesting events.

The celebration will open Sunday, Nov. 15, at 4 o'clock with a festival service for the society at St. Bartholomew's Church, by special invitation of the rector, the Rev. George Paul T. Sargent, D.D., and Dr. David McKinley Williams, organist and choirmaster. An address will be delivered by Dean Howard Chandler Robbins, D.D., and the Rev. Robert W. Searle, D.D., and the Rev. Deane Edwards will take part in the service. The next day there will be a meeting in the morning at 11 o'clock especially for ministers and others engaged in church work, in the chapel on the second floor at the Methodist Building, 150 Fifth Avenue. Dean Robbins will address this meeting on "The Place of Hymns in Public Worship." This will be followed by an address by the Rev. Philip S. Waters on "Cooperation in Planning for Hymns in Worship." All the active pastors and church musicians of the metropolitan district are being invited.

The Marble Collegiate Church, 1 West Twenty-ninth Street, will be the host for an open panel discussion at 2:30. Three well-known speakers will introduce the topics chosen for the meeting. The opening discussion will be led by Dr. John Haynes Holmes on "What Is a Good Hymn?" The point of view of the church musician will be analyzed by Seth Bingham, organist of the Madison Avenue Presbyterian Church, his subject being "The Organist's Place in the Development of Hymnody." Modern trends in hymns for young people will be set forth by Miss Marguerite Hazzard of the faculty of the School of Sacred Music, Union Theological Seminary. Ample time will be afforded for questions and comments by those present.

The celebration in New York will close with a public dinner at the Town Hall Club, 123 West Forty-second Street, at which William Watkins Reid, president of the society, will preside. The Rev. Philip S. Watters, former president, will act as toastmaster, and the principal address of the evening will be delivered by the Rev. William Pierson Merrill, D.D., pastor emeritus of Brick Church. It is expected that announcement of the awards in the hymn contest, which closed Oct. 1, will be made by the judges. The complete program will be forwarded to those who desire it, by addressing the editor at 2268 Sedgwick Avenue, New York. Please enclose a stamped reply envelope.

We hope that in other cities similar gatherings will be held. There is no better month than November in which to give hymn festivals, and for the last few years there have been many at this time.

Inquiries reach us regarding services of dedication of new hymnals. If in your church such a service has been held recently, please send us several copies of the order of worship, so that we may share it with others. Some churches have held a series of special hymn study services during the first few weeks after the installation of their new book.

REGINALD L. McALL, Editor.

**Los Angeles Notes;
 Guild Season Opens
 with Woman as Dean**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 22.—The first meeting of the Los Angeles Chapter of the Guild with Dean Irene Robertson presiding was held at the First Methodist Church, Los Angeles, Oct. 5. Some sixty members were in attendance and Miss Robertson, our first woman dean, made a great hit with the way she took hold of things and carried them through. It looks as though despite gas and rubber we shall have a successful season.

After the dinner a recital was given in the church, with F. Rayner Brown of the Wilshire Presbyterian Church and Frank W. Cummings of Pomona at the organ. Mr. Brown played works by contemporary French composers and Mr. Cummings works by Karg-Elert and Dupre. Both men played very well, but it seems to me that with the country at war there should be organ music by American composers on every program. Even without any war, as an "American" Guild surely it is our duty to give the American composer a hearing.

Assisting the recitalists we had the quartet from Pilgrim Congregational Church, Pomona, who sang short works by Dickinson and Blanchard.

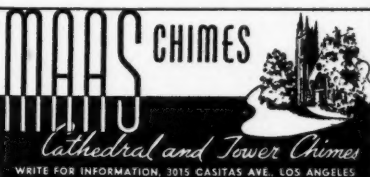
Amazing as it may seem, I got up at 6 in the morning two weeks ago to hear E. Power Biggs from Cambridge. His program comes here at that ungodly hour and then the local station only allows fifteen minutes. Everyone should get up at this time for at least one Sunday and hear the program. Mr. Biggs plays magnificently.

To get us all into the groove for the Bach festival, the First Congregational Church has arranged five Bach recitals to be given on Sunday afternoons at 4 o'clock. The concerts are under the able direction of Arthur Leslie Jacobs, the performers are first-rate and the music performed, while not all Bach at his best, is worth hearing. I confess that I cannot take my Bach in such large doses, but I did enjoy the one program I heard. The organ playing of Wesley Kuhnle and the piano playing of Emil Danenberg were very satisfying.

**CRIS FOR "BACH" ANSWER
 OF AUDIENCE IN PITTSBURGH**

With the 3,472nd Carnegie free organ recital, Dr. Marshall Bidwell of Carnegie Institute, Pittsburgh, on Oct. 3 opened his tenth season as organist and musical director of the institute. More than the usual number were present in the audience—an audience of people, not all musicians by a long shot, who come steadily during the season out of appreciation for what Dr. Bidwell has to give them. After a program of some length, which included Reubke's "Ninety-fourth Psalm" and the Finale from Karg-Elert's Sonatina ("Tempo di Ciacona"), played for the first time in Carnegie Hall, Dr. Bidwell was called again to the stage by most enthusiastic applause. After greeting his audience by stating that he would play an encore, he asked for suggestions as to what the encore might be.

"Bach!", came the reply, echoing from orchestra to gallery. "G-string Bach, Great G minor Fugue Bach," came the requests. The Great G minor won by actual show of hands. Dr. Bidwell then played from memory Bach's immortal Fugue in G minor.



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G. LOGAN McELVANY



G. LOGAN McELVANY, organist and director at the First Lutheran Church of Pittsburgh, Pa., played his first service in that church in September, 1917. His twenty-fifth anniversary was marked on Sept. 27, when he received an ovation and was presented by the pastor, the Rev. A. J. Holl, D.D., with a purse of twenty-five silver dollars. The congregation was requested to remain in their seats during the postlude and then all came up to the console to offer their congratulations.

Mr. McElvany received his early instruction in piano and harmony from his mother, Anna M. McElvany. Later he studied organ with both Charles H. Demorest and Ernest Douglas in Los Angeles. In Pittsburgh he studied organ and piano with the late Dr. Charles N. Boyd at the Pittsburgh Musical Institute, piano with J. Alvin Dice and Oscar Helfenbein, harmony with Harry Archer and organ, harmony and counterpoint with William K. Steiner. He was the only one of ten contestants in Pennsylvania to pass the A.A.G.O. test in 1937.

Mr. McElvany served as dean of the Western Pennsylvania Chapter of the A.G.O. in 1940-41.

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

It gives this reviewer pleasure to comment on the Mass of the Angels for three equal voices, TTBB or SSA, with unison chorus, by Pietro Yon. This mass is published by J. Fischer & Bro. The contrast between the chant melody of the "Missa de Angelis" and the figured parts is decidedly interesting. In most cases the part writing makes use of figures from the preceding chant theme, thereby giving a unity to the entire work. As the chant "Missa de Angelis" is perhaps the best-known of the Gregorian masses, and the figured section is moderately easy and has a comfortable range, this mass should be easily learned. We would suggest that for directors of mixed choirs the unison chorus could be sung by the women, while the figured parts would be sung by the three-part men's chorus.

The same firm has issued the Rev. Carlo Rossini's new book on "Priest's Chants and Recitatives at the Altar." This worthwhile volume is designed for the young priest preparing for his work in the parish, and is intended particularly to help clergymen with little musical talent. It is a compendium of Gregorian chant and, in addition, is a guide to its better rendition. This book contains worthwhile sections on the accentuation and pronunciation of Latin, how to use the voice, the chant, the expression, etc., and the correct notations are given for the intonations and recitatives at high mass, the burial service, etc., in addition to the complete chants and recitatives for Holy Week. A section which I consider of special value is that devoted to the solemn prefaces for important feasts. In addition this little compendium contains the important Papal documents on church music.

The firm of McLaughlin & Reilly has published the following sacred compositions which are worthy of a place in every good choir library: "Tota Pulchra Es," for unison and two voices, by E. G. Hurley; "Sub Venite" for SATB, by J. Meredith Tatten, and "Ave Maria" and "Veni Sponsa Christe," for two equal voices, by Sister Mary Florentine. There is also an excellent arrangement of the Schuetky "Emitte Spiritum Tuum." This arrangement has been made by Nino Boruechia. An excellent solo and two voices of the Dubois "Ecce Panis Angelorum," two motets by Attilio Ambrosini, both for TTBB ("Cor Jesu Flagrans" and "Oremus Pro Pontifice") and an excellent Benediction service consisting of the Ave Verum, Tantum Ergo and the Laudate Dominum for two female voices, composed by the well-known writer of church music, Joseph J. McGrath, are other items.

CONTEST FOR YOUNG ORGAN ARTISTS ANNOUNCED FOR 1943

The Society of American Musicians announces its young artist section organ contest, which will be held in 1943 as in past years. The society sponsors the competition with a view to encouraging talented players. The winner is accorded a professional recital under the management of Bertha Ott. The contest is open to American citizens who are under the age of 35 years on Nov. 15. The competition will be held early in 1943, at a date to be announced. In the preliminary and semi-final tryouts the contestants are to play Franck's "Piece Heroique," the Bach chorale preludes on "In Dir ist Freude," "Alle Menschen müssen sterben" and "Der Tag der ist so Freudenreich," and the Finale from Widor's Second Symphony.

A student wishing to enter these contests must fill out a questionnaire, obtainable from the secretary, E. J. Gemmer, 500 Kimball Building, Chicago, and have it in his hands, with the required fee, by Jan. 15, 1943.

Trevor M. Rea at Camp Upton.
Trevor M. Rea, Mus.M., has relinquished his positions as master of music at the Hoosac School, Hoosick, N. Y., and as organist and choirmaster of St. Barnabas' Episcopal Church in Troy, N. Y., to enter the army. He is acting as clerk and organist for Chaplain Andrew F. Phibbs of the post chapel at Camp Upton, N. Y. His duties include playing for all Protestant and Jewish services held at the camp.

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WILBUR H. ROWAND



WILBUR H. ROWAND started the new academic year at Shorter College, Rome, Ga., where he is director of the department of music, with a full organ class—a fact well worthy of note in these war days. In June Mr. Rowand took over the music at the First Baptist Church of Rome and here he has an adult choir and a fine young people's chorus. He has been playing twenty-minute preludes every Sunday morning and the pre-service audience for these short programs has grown from about twenty to about 400—evidence of the fact that he is making his congregation organ conscious. The church recently spent \$800 for changes in the tonal ensemble of the three-manual Wicks organ, which brings the instrument up to the minute.

**"HIGH FLIGHT" SET TO MUSIC
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It is a rare instance when a 19-year-old youth possesses the inspirational genius that produced the poem "High Flight," published in newspapers and magazines all over the world. John G. Magee, son of the Rev. John Gillespie Magee, formerly a missionary in China, was a member of the Royal Canadian Air Force at his death Dec. 15, 1941, and on that day, as a special tribute to his rare gift, Congress elected to include his poem in the *Congressional Record* of that date. For him flying was a spiritual experience bringing him near "to touch the face of God."

Joseph Hopkins, a gifted young composer now studying at the Pittsburgh-Xenia Theological Seminary, has written a song setting of "High Flight" which is published by J. Fischer & Bro. This song enhances the inspirational quality of the poem and stands as a testimonial to the genius of these two young Americans.

**YOUTHFUL M'CURDY PUPILS
HOLDING PROMINENT POSTS**

Youthful students of Dr. Alexander McCurdy at the Curtis Institute of Music are now holding the following positions, it is announced: David Craighead of Santa Ana, Cal., 18 years old, is organist and choirmaster at the Bryn Mawr Presbyterian Church, Bryn Mawr, Pa.; Barron Smith of Gainesville Fla., 15 years old, is at the Spring Garden Methodist Church, Philadelphia; David Johnson of Dallas, Tex., aged 20, is at the First Presbyterian Church, Norristown, Pa. Besides guidance in forming and training choirs, Dr. McCurdy has been able, in his own musical services at the Second Presbyterian Church, Philadelphia, to place students at the organ for performances under his direction with choir and orchestra.

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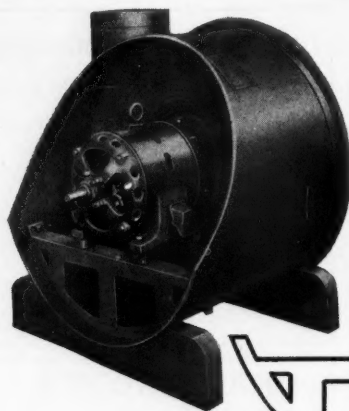
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Caleb Simper, a composer of church music whose works have been in general use for a number of years, died recently in England. The extent of his popularity is indicated by the fact that approximately 9,000,000 copies of his anthems have been printed and sold in English-speaking countries. The following account of his life and work is taken from the October issue of *Musical Opinion*, London:

"Caleb Simper, whose death was reported recently, was born in 1856 at Barford St. Martin, near Salisbury. In 1877 he went to Swansea, where he was employed in a music business; but later in the same year he removed to Worcester to become principal in another music firm. At that time the new Church of St. Mary Magdalene in that city was being built, and on completion Caleb Simper became organist and choirmaster there. The organ was of three manuals, with thirty-seven stops. After a few years the church was attended by crowded congregations.

"About 1881 his first anthem, 'He Is Risen,' was composed for his own choir, and soon attained great popularity; other services and anthems followed in quick succession.

"In 1891 Simper left Worcester for Barnstable and became organist at St. Mary Magdalene's Church. At this time the sale of his compositions had increased tremendously, and they were in great demand throughout all English-speaking countries. He now applied himself wholly to the composition of church music, which included cantatas, voluntaries, carols and children's hymns, of which about 9,000,000 have been sold. Many thousands of copies were printed and sold in America before the international copyright law was passed, from which sales the composer received no benefit.

"Caleb Simper also wrote music under *nom de plumes*, which has also been popular. He received a great number of letters from clergymen and organists all over the world, testifying to the usefulness of his music and to the great enjoyment experienced by choirs and congregations alike."

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