

THE DIAPASON

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SEASON IN MONTREAL MARKED BY RECITALS

CASAVANT SOCIETY OFFERING

Canadian and American Organists to Be Heard — First Program by Ernest White — Brewer and Egerton Play in December.

The Casavant Society of Montreal has launched a series of recitals in that city in which distinguished organists of Canada and the United States are the performers. All the recitals are to be played at Trinity Memorial Church. The first was given by Ernest White of the Church of St. Mary the Virgin, New York City, on Nov. 5. His program consisted of the following works: Partita (Variations on the Chorale "O God, Thou Faithful God"), Bach; Chorale and Fugue, Honegger; "La Nativité," Langlais; "L'Orgue Mystique" ("Purificatio B. Mariae Virginis"), Tournemire; "Aria con Variazioni," Martini; Adagio, Hector Josef Fiocco; Flute Solo, Arne; Allegro Moderato, Handel; "Landscape in the Mist," Karg-Elert; Chorale Improvisations, "After Short Days of Trial" and "Lord Jesus Christ, Turn unto Us," Karg-Elert.

Mr. White's program gave him many opportunities for vivid tone-color, in which he excels. Incense, stained-glass windows, and fragments of plain-song floating through vaulted aisles might be said to express the mood of a substantial portion of the recital. It is a mood which he not only evoked, but maintained consistently throughout the first half of the program. His playing of the Bach Partita "O God, Thou Faithful God" was buoyant and refreshingly rhythmic, with some splendid "echoing" between choir and west gallery. The brooding qualities of the Honegger Chorale and Fugue were intensified by a treatment truly orchestral and singularly well adapted to the composition. Jean Langlais' "La Nativité" proved to be a somewhat naive work of kaleidoscopic pictures. The five numbers from Tournemire's "L'Orgue Mystique" might reasonably be described as "sense meditations."

After Tournemire the recital made an excursion into the eighteenth century. Delightful use of flute tone was evidenced in the Martini Variations and the piece by Thomas Arne. In the movement from the F major Handel Concerto Mr. White almost achieved percussive effects. In his choice of Karg-Elert selections the "impressionist" was placed in juxtaposition to the "classicist," the listener being left with the difficult task of making a decision as to their relative merits.

Two Montreal Organists, George Brewer and Arthur Egerton, will give a joint program Dec. 3, Mr. Brewer playing early French music and Mr. Egerton English music. Mr. Brewer is the organist of the Church of the Messiah and Mr. Egerton is organist of Trinity Memorial Church. Mr. Brewer will play: "Exsultet Coelum" (three versets), Tite-louze; "Offertorium du 5e Ton," Raison; "Tierce en Taille," Du Mage; "Recit des Flutes," Clerambault; "Fond d'Orgue," Marchand; Duo, Trio, Dandrieu; "Noel, pour l'Amour de Marie" and "Noel, Ou s'en vont ces gais Bergers," Le Bègue. Mr. Egerton's offerings are these: Concerto in G minor (Allegro—Basso Ostinato), Handel; Voluntary in A minor, Gibbons; Voluntary for Double Organ, Matthew Locke; Voluntary in C major, William Boyce; Voluntary in D major, Thomas Adams; Passacaglia, Alfred E. Whitehead; Introduction and Passacaglia, Walter Alcock.

Carl Weinrich of New York will give a Bach program Jan. 14. Bernard Piché of the Cathédrale des Trois-Rivières is to play Feb. 18 and Catharine Crozier of Rochester, N. Y., on March 18.

E. WILLIAM DOTY AT NEW ORGAN AT UNIVERSITY OF TEXAS



DR. PAUL W. SCHLORFF DEAD; EMINENT EASTERN ORGANIST

Dr. Paul W. Schlorff, for sixteen years organist of St. Paul's Episcopal Church, Hoboken, N. J., died Nov. 19 of heart disease at Christ Hospital, Jersey City. He was 52 years old.

Dr. Schlorff started his career as an instructor in French at the A. J. Demarest High School in Hoboken and was still teaching that language at his death. The boy choir at St. Paul's Church, which he trained, won a state-wide competition several years ago.

Dr. Schlorff was born in Chicago and was graduated from Northwestern University. He received the doctor of philosophy degree from New York University. Ten years ago he organized the Hudson Choral Society. He was a member of the American Guild of Organists, the National Education Association, the Schoolmasters' Club of New York and the American Sociological Society.

Dr. Schlorff leaves his widow, Portia, and a sister, Mrs. Lillie Bartling of Chicago.

BOMBS OVER PEARL HARBOR DO NOT SILENCE THE ORGAN

The bombs that rained on Pearl Harbor did not silence the peaceful music of the organ in Hawaii. Among the many programs THE DIAPASON received in the course of the month is one played by R. Kenneth Holt at the Central Union Church of Honolulu Oct. 11. The program for this recital consisted of the following compositions: Chorale in E major, Franck; Prelude on "Rhosymedre," Vaughan Williams; "Romance," Rubinstein; Scherzino, "The Squirrel," Weaver; "My Heart At Thy Sweet Voice" (arranged for organ by R. Kenneth Holt), Saint-Saens; "Gavotte Moderne," Lemare; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross" and "In Dir ist Freude," Bach.

WEINRICH HAS BUSY FALL; TOUR TO COAST IN JANUARY

Carl Weinrich has had a busy fall concert season, with engagements running almost into the holidays. On Dec. 1 he will give a recital at St. Paul's Chapel, Columbia University, and Dec. 3 and 4 he will be at Shenandoah College, Dayton, Va., as one of the artists on the concert project of the Association of American Colleges. He will give a public recital Dec. 3 and two lecture-recitals for the students of the conservatory on the 4th. On Dec. 16 he will play the Brahms Requiem and the Bach cantata "Sleepers, Wake" for the Bach Choir of Utica at Grace Cathedral, with J. Lawrence Slater conducting.

In January and February Mr. Weinrich will make his annual transcontinental tour. Engagements in the following cities have been booked, with a number of other recitals and master classes still pending: Montreal, Erie, Greensburg, Pa., Chicago, Provo, Utah, San Jose, Redlands and Pasadena, Cal., and Winfield, Kan.

NOEHREN AND HIS SINGERS IN GRAND RAPIDS FESTIVAL

Robert Noehren, the new organist of the Fountain Street Baptist Church in Grand Rapids, Mich., conducted a festival of choral and organ music on the afternoon of Nov. 15, with his newly-organized motet choir. The event was one of the outstanding musical offerings of the season in the city. The choir sang Heinrich Schütz's "O, All Ye Nations," Sowerby's "Blessed Are All They That Fear the Lord" and Candlyn's "Christ, Whose Glory Fills the Skies." Mr. Noehren's organ selections were these: Chaconne in F minor, Buxtehude; Chorale Prelude and Chorale, "Wake, Awake, for Night Is Flying," Bach; Pastorale, Roger-Ducasse; Verset on the Magnificat, Dupré; Passacaglia, Bach.

UNIVERSITY OF TEXAS DEDICATES NEW ORGAN

CHRISTIAN AT THE CONSOLE

Four-Manual Built by Aeolian-Skinner Is Heard by Large Audience as University of Michigan Man Displays Resources.

Before an audience which filled not only the hall, but the entire stage, Palmer Christian, organist at the University of Michigan, dedicated the new four-manual Aeolian-Skinner organ in the music building at the University of Texas in Austin Nov. 10.

The full resources of the instrument were admirably displayed in a recital of works ranging from Handel and Bach to contemporary composers. The program opened with the Concerto in B flat major, No. 2, by Handel, which was played in a sparkling style. Next came the Largo ("Concerto Grosso" No. 12) by Handel, which displayed the melodic voices of the organ as the preceding had revealed its brilliant ensemble combinations. The high point of the first part of the program was the Toccata, Adagio and Fugue in C by Bach. Here the full mixture-work and fundamental organ tone were given their best chance for demonstration.

The second part of the program opened with the Fantaisie in A by Cesar Franck, in which Mr. Christian reached the climax of the evening. The nineteenth century tone quality of the strings and reeds was used to the utmost advantage in this composition. "Rejoice, Ye Pure in Heart," by Sowerby, was received with bravos by the audience, both for the masterly rendition and for the composition itself. R. Cochrane Penick, organist at the Austin Presbyterian Theological Seminary, was honored by the playing of his chorale prelude "O God in Heaven, Look Down on Me." The composition, which has a beautiful sustained melodic line, was rendered with finish and understanding. The ever-popular manuscript Suite by DeLamarter, which includes a Nocturne, "The Fountain" and "Legend," was next on the program and it, with the Debussy Prelude to "The Blessed Demozel," arranged by Mr. Christian, displayed the color resources of the organ. The recital closed with the "Rhapsodie Catalane" by Bonnet, in which the *tutti* sections of the organ were heard to advantage.

The encore was "Mist," by E. William Doty, dean of the college of fine arts at the University of Texas. Both he and Mr. Penick were present to acknowledge the applause of the audience and the ovation which was accorded the artist of the evening.

Organists from many places in Texas were present, the North Texas Chapter and the Texas Chapter of the A.G.O. being honor guests. Donald Willing, organist at Randolph Field, and a party also came from San Antonio.

The organ received its first radio hearing Nov. 16 on the university music hour from WOAI in San Antonio, when E. William Doty was guest soloist.

The specification of the new organ and a full description were published in the issue of THE DIAPASON of October, 1941.

Death of Mrs. Frank Taft.

Mrs. Ida Estelle Halsted Taft, wife of Frank Taft of the Aeolian-Skinner Company staff in New York, who is an organist and organ designer of national reputation, died Nov. 14 at her home in Montclair, N. J., after a long illness. Mrs. Taft was the daughter of Major William Patton Halsted of Brooklyn. She is survived by her husband and a son, William H. Taft. Mrs. Taft was active in a number of Montclair charitable organizations and in the Daughters of the American Revolution.

ORGANISTS OF CHICAGO IN WEEKLY PROGRAMS

RECITALS IN KIMBALL HALL

Music-Lovers Attracted by Friday Performances Under Auspices of the Illinois Chapter, A. G. O., and W. W. Kimball Company.

The weekly Friday noon recitals at Kimball Hall, which were resumed for the season Oct. 23, have attracted many music-lovers who spend the luncheon hour listening to Chicago organists on the large new three-manual in the hall. The recitals are under the auspices of the Illinois Chapter, A.G.O., and are sponsored by the W. W. Kimball Company, now observing its eighty-fifth anniversary. The players announced for December are:

Dec. 4—Philip B. McDermott.

Dec. 11—Burton F. Lawrence.

Dec. 18—Lester Groom.

There will be no recitals Dec. 25 or Jan. 1.

William H. Barnes was heard Oct. 30 in a program of variety that included several modern works of fine quality. He played: Chorale and Four Variations on "O God, Thou Faithful God," Bach; Chorale Preludes, "Hark, a Voice Saith, All Are Mortal," Bach, and "Now Blessed Be Thou," Bach-Bedell; Bible Poem, "Hear Ye, O Israel," Weinberger; "Twilight in Fiesole," Bingham; "Legende," Bedell; Scherzo, Bossi; Chorale Improvisation, "Heartfelt Love Have I for Thee," Karg-Elert; "Now Thank We All Our God," Karg-Elert.

Chorales by Bach and Brahms made up the program of Emory L. Gallup Nov. 6. Mr. Gallup played with rare taste and an understanding of the character of the chorales. His offerings were the following: Four Short Chorale Preludes, "Lord Jesus Christ, the Only Son of God," "Come, Now, Saviour of the Gentiles," "Now Is Our Salvation Come" and "When in Our Deepest Trouble," Bach; Four Chorale Preludes, "O How Blessed, Faithful Spirits, Are Ye," "O God, Thou Holiest," "My Inmost Heart Doth Yearn" and "O World, I'en Must Leave Thee," Brahms; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms.

A refreshing program that introduced the audience to a number of compositions of Englishmen and which included numbers seldom heard at an organ recital constituted the offering of Dr. William Lester Nov. 13. The range of composers was from Blow, of the seventeenth century, to Lester of the twentieth. A Voluntary in C and a lovely "Voluntary for Ye Cornette Stop" of John Blow have recently been published in England. These were followed by a "Rondeau" by d'Agincourt and "A Little Tune," by Felton, dainty pieces, after which came works of the present day—an "Angelus" by J. Stuart Archer in which the registration was beautiful; Scherzo-Caprice, by Rowley, and Andante con Moto, by Frank Bridge. The climax was Dr. Lester's own "Alla Toccata," which is a rarely brilliant composition.

Hazel Atherton Quinney of the University Church of the Disciples of Christ was heard in a program devoted half to Bach and the remainder to Ceiga and Vierne on Nov. 20. Aside from the scholarly precision displayed in the Bach numbers the recital was marked by rare beauty of registration in the colorful "Clouds" of George Ceiga, the Chicago organist-composer, and Vierne's "Water Nymphs." These and two of the Bach numbers—the Air for the G String and the "St. Anne" Fugue—stood out in Mrs. Quinney's performance. The program in full was as follows: Prelude, Clerambault; "Tidings of Joy," "St. Anne" Fugue, "In Thee Is Gladness" and Aria in D, Bach; "Clouds," Ceiga; "Water Nymphs," Vierne; "Cathedrals," Vierne.

Whitcomb at Eagle Pass, Tex.

Private Boies E. Whitcomb reported early in November from Jefferson Barracks, Mo., that he had been transferred to that point from Scott Field in Illinois. Late in the month he writes of another transfer to the air base at Eagle Pass, Tex. Private Whitcomb writes: "May I say that it is a special thrill to receive THE DIAPASON now, as it keeps me in touch with many friends and the activities in the field of church music."

TAKES CARE OF ORGAN FORTY YEARS; SERVICE IN HIS HONOR

In honor of the man who for forty years has taken care of the organ in Pilgrim Congregational Church at Pomona, Cal., the vesper service Nov. 1 under the direction of Frank W. Cummings was an event that may well be characterized as unique among musical services. The program was arranged as a tribute to E. A. Spencer, who in 1902 helped build the original Pilgrim Church organ and who was in charge of its enlargement when it was moved to the new sanctuary in 1912 and of subsequent enlargements in the 1920's. Through practically all of the years from 1902 he has tuned and cared for the instrument.

Mr. Spencer, who was foreman of the plant of the Murray M. Harris Company when the first organ was built, was vice-president and general manager of the company in 1912 when it was rebuilt.

Dr. Walter E. Hartley, former organist of Pilgrim Church and for some time connected with the music department of Pomona College, who is now head of the music department of Occidental College, played several organ selections. Mrs. Hartley, who was soloist at Pilgrim Church during her husband's tenure, sang and an address was delivered by Dr. Luther Freeman, former pastor of Pilgrim Church.

NEW ORGAN IS DEDICATED AT THE PENNINGTON SCHOOL

A new organ was dedicated in Shaw Memorial Chapel at the Pennington School, Pennington, N. J., in November as a tribute to the headmaster of the school, Dr. Francis Harvey Green. The organ was the gift of friends and former pupils of Dr. Green. A two-day celebration was planned for the dedication. Saturday, Nov. 7, a number of instrumental selections preceded the dedicatory exercises. Dr. William S. Thunder, connected with the school of music at Temple University, was the guest organist at this meeting. Sunday afternoon Dr. Henry S. Fry conducted choral numbers, while Dr. Rollo F. Maitland played the organ. At the Sunday evening service the organists at the town churches played. The new organ was built by Chester A. Raymond of Princeton. It is a two-manual, all under expression.

MARTHA S. TOURTE AT HER CHURCH TWENTY-FIVE YEARS

When Miss Martha S. Tourte performed her regular Sunday duties as organist and choir director of St. Paul's Evangelical Lutheran Church, Williamsburg, Brooklyn, N. Y., Oct. 18, she entered on her twenty-sixth year of service to the Williamsburg congregation. The "silver jubilee" of Miss Tourte was marked Oct. 15 with a reception at the church, at which the pastor, the Rev. William Otto Bruckner, paid tribute to her. Gifts were presented by the congregation, with its president, Christian H. Monkemeyer, as spokesman, and by the junior choir, with Richard Rieper as spokesman. Members of the choir presented a musical program.

BLACKOUT HAS NO TERROR WITH ELMORE AT THE PIANO

Blackouts are something with which Robert Elmore, the Philadelphia organist, seems to know how to cope. At the last rehearsal of the Camden Musical Art Society Choral Club, conducted by him, there was a surprise blackout in the middle of proceedings. Being faced with the job of keeping a room full of people calm and contented Mr. Elmore responded to requests to play the piano and gave them a concert for the duration of the blackout, playing everything from Debussy's "Clair de Lune," appropriate to the pitch blackness, to Gershwin's "I Got Rhythm." In gratitude the chorus voted to stay after rehearsal and make up the time lost during the blackout.

Corporal Melbye at Camp Grant.

Corporal Ernst Melbye, organist of Seventh Church of Christ, Scientist, in Chicago until he entered the army Feb. 25, was on a three-day furlough late in November and visited his family in Chicago. He is stationed at Camp Grant, Ill., and is assistant to the chaplain and organist at Emmanuel Chapel at Camp Grant.

MRS. ELLEN L. PARROTT



TO MARK THE SILVER ANNIVERSARY OF Mrs. Ellen L. Parrott's service at Christ Episcopal Church in Waterloo, Iowa, both as organist and choir director, the church membership honored her Oct. 27 at a dinner and informal party in the guild hall of the church. A certificate of merit was awarded to her by the rector, the Rev. Charles J. Gunnell, and for the vestry by C. A. Mills, senior warden, and J. S. Parrott, junior warden, in the form of a framed certificate, which read: "In Recognition of Twenty-five Years of Outstanding and Distinguished Services as Organist of Christ Episcopal Church in Waterloo, Iowa." A plant with twenty-five silver dollars attached also was presented to Mrs. Parrott.

Mrs. Parrott is active in musical circles in Waterloo and is serving as dean of the Waterloo Chapter, A.G.O. She is the founder of the Ellen Frampton Music Club, composed of her piano students. Mrs. Parrott played at the last regional convention of the Guild in Chicago this year. Her study in organ was with Professor George W. Samson of Iowa State Teachers' College and Barrett Spach of Chicago. She appeared as soloist with the Waterloo Symphony Orchestra in 1930. Mrs. Parrott studied piano with Miss Alta Freeman of the Iowa State Teachers' College and with Rudolph Reuter of the American Conservatory, Chicago.

DEDICATION AT FORT WAYNE; BARNES PLAYS NEW AUSTIN

The new three-manual Austin organ in St. Paul's Evangelical Lutheran Church, Fort Wayne, Ind., was opened with a dedicatory service on the evening of Nov. 4 and a recital on the afternoon of Nov. 8. The recitalist was Dr. William H. Barnes, who played before a congregation of 1,400 people who were highly pleased with the instrument and the performance. At the dedicatory service and at the recital Professor Walter E. Buszin conducted the choir, Miss Emma S. Troeger presided at the organ and E. C. Sieving led the children's chorus. Dr. Barnes' recital was marked by the playing of these numbers: "Grand Choeur Dialogue," Gigout; Chorale and Four Variations, "O God, Thou Faithful God," Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Hark, a Voice Saith, All Are Mortal," Bach; "Fidelis," Whitlock; Scherzo, Bossi; Andante, Symphony 6, Tchaikowsky; Trumpet Tune and Air, Purcell; Chorale Improvisation, "Heartfelt Love Have I For Thee, O God," Karg-Elert; Toccata, "Suite Gothique," Boellmann.

This organ was described and its specification of stops was presented in the June issue of THE DIAPASON.

IN THIS MONTH'S ISSUE

The University of Texas dedicates its large new organ, with Palmer Christian the recitalist. The instrument is a work of the Aeolian-Skinner Company.

New series of ten recitals over Columbia Broadcasting System by E. Power Biggs, playing the organ in the Germanic Museum at Harvard University, is arranged in response to acclaim that has met the first series.

Dedication of Kimball Hall in Chicago and the organ recitals given at the time are recalled on twenty-fifth anniversary of the event.

Dr. Charles F. Hansen, blind organist of the Second Presbyterian Church of Indianapolis, soon will complete forty-five years of continuous service at that church.

Paul Luther McFerrin writes on the history of the theory of harmony in a paper presented before the A.G.O. at Nashville, Tenn.

Distinguished organists of the United States and Canada will play in new recital series of the Casavant Society in Montreal.

Large organ built by Wicks is opened with a recital by Homer Whitford in Portland, Maine.

How a church in France selects an organist is told in a paper by Joseph Bonnet.

Dr. Herbert A. Fricker is honored by his fellow organists at a dinner under the auspices of the Toronto Center of the Canadian College of Organists.

Many recitals mark the fall season, as made evident in the recital pages.

THE DIAPASON.

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CLUB OF CHICAGO WOMEN PLANS CHRISTMAS EVENTS

The Chicago Club of Women Organists will celebrate the Christmas season with a party Monday evening, Dec. 7, and a program Sunday afternoon, Dec. 6, at 3:30. The party will be held at the home of Grace Symons, 6505 South Kenwood Avenue. The Christmas program, arranged by Frances Frothingham, will take place at the United Church of Hyde Park, Fifty-third Street and Blackstone Avenue, and the following members of the club will be heard in organ numbers: Ora Bogen, Hazel Quinney and Grace Symons. Ruth Saleen of the United Church quartet will sing a group of solos, with Philip Manuel, organist of the church, at the organ.

The October and November meetings of the club were held at the Central Y. M.C.A. College in the Kimball Building. Oct. 5 organ numbers were played by Marie Briel and Helen Paull. Nov. 2 the performers were Ella Furholmen, Esther Howes and Gertrude Rauhauser. A social hour, with refreshments, followed both meetings.

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**NEW RECITAL SERIES
BY BIGGS OVER THE AIR**

RESPONSE TO WIDE ACCLAIM

**Second Set of Ten Programs Offers
Variety of Music on Classic Organ
at Harvard Germanic Museum,
Designed by Harrison.**

E. Power Biggs' recitals over the Columbia Broadcasting System network on Sunday mornings from the Germanic Museum of Harvard University have elicited so enthusiastic a response from radio audiences from coast to coast that a second series is being sponsored by Mrs. Elizabeth Sprague Coolidge, who made a gift to Harvard of the first series of ten, ended Nov. 22. There have been comments on the organ and the performances from every part of the country and a literally overwhelming interest in these recitals is reported by C.B.S.

Particular features of Mr. Biggs' programs are the inclusion of a modern or contemporary work on each, as well as the concluding Bach group. On the first program, Nov. 29, the Van Noordt work is of particular interest as having been performed in New York when it was still New Amsterdam. Records of this have been discovered by Carleton Sprague Smith of the New York Public Library. Christmas music features the next four programs, and the A.G.O. examination pieces make up the program for Jan. 3.

The broadcasts take place from 9:15 to 9:45 Eastern standard war time every Sunday. Mr. Biggs expects to play the following programs in the second series:

Nov. 29—Tocatta in D minor, Froberger; "Psalm 57" (from the "Ainsworth Psalter") with Interludes by Van Noordt, Le Jeune; Prelude and Fugue in G minor, Dupré; "Prelude pro Organo Pleno" in E flat, Bach.

Dec. 6—Introduction and Tocatta, Waldorf; Sonata for Organ, No. 3, Hindemith; Chorale Preludes for Christmas, Bach; Concerto in G major, Bach.

Dec. 13—Concerto No. 3, in B flat, Felton; Pastorale on a Christmas Plain-song, Virgil Thomson; Three Chorale Preludes for Christmas, Bach; Fugue in D minor (the Giant), Bach.

Dec. 20—"Noel" in G major with Variations, d'Aquin; Variations on a Traditional Christmas Melody, Dupré; Three Chorale Preludes for Christmas, Bach; Tocatta in D minor (Dorian), Bach.

Dec. 27—Bell Symphony, Purcell; Tocatta for Organ, Sowerby; Chorale Preludes for the Old and New Year, Bach; Prelude in C minor (the Great), Bach.

Jan. 3—Introduction and Passacaglia in G minor, Noble; Trio-Sonata in C minor, No. 2, Bach.

Jan. 10—Concerto in D minor, Vivaldi; Prelude for Organ, Jacobi; Chorale Preludes, Bach; Prelude and Fugue in A minor (the Great), Bach.

Jan. 17—"Grand Jeu" in D minor, Du Mage; Tocatta for the Flutes, John Stanley; Symphony in G major, second movement, Sowerby; Prelude and Fugue in D major, Bach.

Jan. 24—Program not yet completed.

Jan. 31—Concerto in G minor No. 2, Handel; "Soeur Monique," Couperin; Sonata in G major, first movement, Elgar; Prelude and Fugue in E minor (Cathedral), Bach.

The organ in the Germanic Museum, designed and built by G. Donald Harrison, president of the Aeolian-Skinner Organ Company, has attracted so much interest that by general request a description of the instrument formed a part of the broadcast Nov. 15, the specification of stops and a few words about the character of the organ being included. A full description of this organ was published in THE DIAPASON in May, 1937, the instrument having been opened in April of that year. To refresh the minds of organists who listen to Mr. Biggs over the air and for the information of those who were not readers of THE DIAPASON five and a half years ago the following details are given:

The organ is a two-manual of the pure Baroque type, its design being based on the principles of tonal architecture and voicing used by eighteenth century builders. Thus it is believed to be just like the organs played by Johann Sebastian Bach. The designing of the organ has been a labor of love on the part of Mr. Harrison.

Although the mechanism producing the tone is modern, electricity furnishing the wind, the pipes and stops are those of another day. The pipes are voiced on the light wind pressure of Bach's time, and there are no swell expression-boxes.

All told there are twenty-five stops and 1,582 pipes, but they are capable of producing a far greater variety of tones than the same number of highly specialized stops of a modern organ, its designer believes. In Mr. Harrison's work it is not necessary to couple the manuals with the pedals because the pedals have an independent tone structure.

Nothing basic has been added to the Bach organ, although Mr. Harrison did not hesitate to take advantage of modern voicing technique where it was consistent with the purity and clarity of the Baroque model. An important feature is that the pipes have a much greater percentage of tin than is the case in modern organs. Tin, Mr. Harrison explains, stays in tune better than lead, in which the modern organs are richer.

Mr. Harrison points out that the acoustics of the Germanic Museum serve the admirable purpose of setting off the organ as it should be, the stone floors and high ceilings providing the appropriate resonance, as many modern structures do not.

Following is the stop specification of the instrument:

- HAUPTWERK.**
 Quintade, 16 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Rohrflöte, 4 ft., 61 pipes.
 Quinte, 2 1/2 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Fourniture, 4 rks., 1 1/2 ft., 244 pipes.
- POSITIV.**
 Koppel Flöte, 8 ft., 61 pipes.
 Nachthorn, 4 ft., 61 pipes.
 Nasat, 2 1/2 ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Terz, 1 1/2 ft., 61 pipes.
 Siffflöte, 1 ft., 61 pipes.
 Cymbel, 3 rks., 1/2 ft., 183 pipes.
 Krummhorn, 8 ft., 61 pipes.
- PEDAL.**
 Bourdon, 16 ft., 32 pipes.
 Gedeckt Pommer, 8 ft., 32 pipes.
 Principal, 8 ft., 32 pipes.
 Nachthorn, 4 ft., 32 pipes.
 Blockflöte, 2 ft., 32 pipes.
 Fourniture, 3 rks., 4 ft., 96 pipes.
 Posaune, 16 ft., 32 pipes.
 Trompete, 8 ft., 12 pipes.
 Krummhorn (Positiv), 4 ft.

There are four couplers—positiv to pedal, hauptwerk to pedal, positiv to hauptwerk and positiv to hauptwerk, 16 ft. Eight general pistons and a crescendo pedal complete the mechanical accessories. The German nomenclature is used throughout as a matter of consistency in copying a German prototype.

**BACH LECTURE-RECITALS BY
EIGENSCHENK AT DUBUQUE**

Loras College, Dubuque, Iowa, has engaged Edward Eigenschenk to give a series of eight Bach lecture-recitals. The recitals will take place on the last Monday of every month from 5 to 6. These programs are broadcast from station KDTH, Dubuque. The first recital of the series was given Oct. 26. The program included works of Buxtehude and Pachelbel to show early influences upon the writing of Bach. These numbers were followed by the following Bach compositions: Fantasie and Fugue in A minor, Prelude and Fugue in C minor, Prelude and Fugue in E major, Prelude and Fugue in G major and "Fugue a la Gigue." In addition to these recitals, Dr. Eigenschenk is playing another series for the college, which includes general organ repertoire. The recitals are given Wednesdays at 4. The first took place Oct. 14.

**CHARLES O. BANKS PLAYS
HIS HUNDRETH RECITAL**

Dr. Charles O. Banks, F.A.G.O., organist of St. Luke's Episcopal Church, Brooklyn, played his one hundredth recital at the church Nov. 5. The 1941-42 season marks the twenty-eighth year of his recitals.

In addition to the Nov. 5 performance, six others are scheduled—Dec. 3, Feb. 4, March 4, April 1, May 6 and June 3.

The recitals are sponsored by a long list of notables of the Long Island Diocese, headed by Bishop Ernest Milmore Stires, retired head of the diocese, and Suffragan Bishop J. I. Blair Larned.



Organ Building

"Ancient traditions, old principles (not old models) adapted to new materials and new needs—this has ever been the French way."

This quotation from Donald Moffat's preface to "France Will Live Again" might well be applied to the work of the Aeolian-Skinner Organ Company during the past decade.

The return to "ancient traditions" and "old principles" which have stood the test of time and of musical effectiveness has been marked. The adaptation of them to "new materials and new needs" has been the guiding motive.

There has been a turning away from the instrument which was a *tour de force* of voicing ingenuity toward an instrument embodying the principles of structure, form and proportion. There has been no slavish copying of "old models"; yet the spirit of the old craftsmen has helped us to produce a thoroughly modern organ—one that is a truly musical instrument of the highest quality.

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**PORTLAND, MAINE, HAS
NEW ORGAN BY WICKS**

OPENED BY HOMER WHITFORD

Three-Manual of 1,532 Pipes Is Dedicated in the Woodford Congregational Church—Specification Is Presented.

A three-manual organ built by the Wicks Organ Company for the Woodford Congregational Church of Portland, Maine, was opened with a dedicatory recital by Homer Whitford, F.A.G.O., Nov. 9. Mr. Whitford ably demonstrated the resources of the new instrument and was assisted on the program by Erle B. Renwick, baritone, accompanied by Robert E. English, organist of the church. Mr. Whitford played: Trumpet Tune, Purcell; Air from "Orpheus," Gluck; Hallelujah Chorus from "The Messiah," Handel (played at the opening of the first organ, March 11, 1880); "Walther's Prize Song" ("The Mastersingers"), Wagner; "Dreams," Wagner; Introduction to Act 3, "Lohengrin," Wagner; Three Chorale Paraphrases ("A Mighty Fortress Is Our God," "Where Cross the Crowded Ways of Life" and "Now Thank We All Our God"), Whitford; "Distant Chimes," Albert Snow; "Ave Maria," Schubert; "Pomp and Circumstance" March, Elgar.

New chambers were built to house the instrument. The organ has a total of 1,532 pipes, besides harp and chimes, and the stop specification is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason (ext. No. 7), 8 ft., 12 pipes.
 3. Melodia, 8 ft., 73 pipes.
 4. Viola, 8 ft., 73 pipes.
 5. Gemshorn, 8 ft., 73 pipes.
 6. Dulciana (Choir), 8 ft., 73 notes.
 7. Octave, 4 ft., 73 pipes.
 8. Flute (from No. 3), 4 ft., 61 notes.
 9. Grave Mixture, 2 rks., 122 pipes.
 10. Chimes.
- SWELL ORGAN.**
11. Lieblich Bourdon, 16 ft., 90 pipes.
 12. Open Diapason, 8 ft., 73 pipes.

13. Stopped Flute (from No. 11), 8 ft., 73 notes.
 14. Salicional, 8 ft., 85 pipes.
 15. Voix Celeste (T.C.), 8 ft., 61 pipes.
 16. Flute Harmonic, 4 ft., 73 pipes.
 17. Violina (from No. 14), 4 ft., 73 notes.
 18. Nazard (from No. 11), 2 1/2 ft., 61 notes.
 19. Flautino (from No. 16), 2 ft., 61 notes.
 20. Trumpet, 8 ft., 73 pipes.
 21. Oboe, 8 ft., 73 pipes.
 22. Vox Humana (in separate box), 8 ft., 73 pipes.
 23. Harp, 49 notes.
- CHOIR ORGAN.**
24. Violin Diapason, 8 ft., 73 pipes.
 25. Flauto Traverso, 8 ft., 85 pipes.
 26. Viola (from Great), 8 ft., 73 notes.
 27. Gemshorn (from Great), 8 ft., 73 notes.
 28. Dulciana, 8 ft., 73 pipes.
 29. Unda Maris (T.C.), 8 ft., 61 pipes.
 30. Flute (from No. 25), 4 ft., 73 notes.
 31. Clarinet, 8 ft., 73 pipes.

- PEDAL ORGAN.**
32. Resultant (from No. 33 and No. 35), 32 ft., 32 notes.
 33. Open Diapason, 16 ft., 32 pipes.
 34. Violone (ext. No. 4), 16 ft., 12 pipes.
 35. Bourdon, 16 ft., 32 pipes.
 36. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 37. Bass Flute (ext. No. 35), 8 ft., 12 pipes.
 38. Cello (from No. 4), 8 ft., 32 notes.
 39. Flauto Dolce (from No. 13), 8 ft., 32 notes.
 40. Trombone (ext. No. 20), 16 ft., 32 notes.

Mrs. Jefry on Indianapolis Faculty.
Virginia Jefry has been appointed acting head of the organ department at the Arthur Jordan Conservatory of Music in Indianapolis during the absence of Corporal Dale W. Young of the 37th Medical Training Battalion at Camp Grant. Corporal Young before enlistment in the armed forces was head of the organ department of Jordan, a member of the conservatory piano faculty and choirmaster at Zion Evangelical Church. At Camp Grant he is organist and director of an army choir. Mrs. Jefry is the wife of Fred Jefry, a member of the conservatory voice faculty and director of the choir of the Central Christian Church. Mrs. Jefry has been organist at the same church for many years.

BACKGROUND

There were no railroads in the United States when the first Pilcher Organ was built; there was no telegraph; the first American steamboat had just crossed the Atlantic; and Beethoven was still living. . . . Through wars, panics, depressions . . . for 120 years . . . four generations of the Pilcher family have devoted themselves to the production of Pilcher Organs. . . . Surely an indication of the dependability and professional acceptance of these fine instruments—again available when Victory is won. . . . Henry Pilcher's Sons, Incorporated, Louisville, Kentucky.

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New York Sun—"The remarkable success of these records . . . Mr. Bonnet plays all the works with his usual distinguished style and we hope this album may lead to another in which his playing of the classics may be equally well recorded."

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The American Organist—Rich registrational effects making pleasant listening . . . the fine Bonnet art shines through the records . . . The whole album seems to have been made for the enjoyment of those who like the organ. . . . How many of us would pay good money to get recording of three of Bach's pieces played by Bach himself in one of his largest organs? Here's our chance to get a permanent record of M. Bonnet's playing of three of his own compositions. In each case the playing is excellent; fine phrasing, appealing registration with no mud anywhere.

. . . Here we have real color, all of it, including the baroque, though this used sparingly . . . It is a great lesson in organ playing and it costs only \$4.50, at which price the lesson can be repeated dozens of times—

For those who buy records for enjoyment instead of instruction the BONNET ALBUM WILL BE A TREASURE.—T. S. B.

**Last of New Output
of Christmas Music
for Choirs Reviewed**

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

Don Malin has two first-rate carols this year. One of them I have reviewed. The other is "This New Christmas Carol" (Kjos). The text is old English; the lovely music is for an unaccompanied chorus, with sections for SSA and TBB in the style of many of Dr. Whitehead's carols.

There is a new edition of "I Wonder as I Wander," entitled "Appalachian Christmas Carol" (Gray). The text is given as "traditional" and there are a few minor divergences from the J. J. Niles version, together with some owlsh footnotes about the grammar. This new edition is for four parts, accompanied *ad lib.*

For the Allegheny Choral Series (Kjos), Professor Luvaas has a "Jule Song," a pretty four-part, unaccompanied work in two stanzas with echo effects. It is easy, but needs care in rhythm. The melody is original, not traditional.

More stunts are found in "A Christmas Journey" for women's voices by Harry R. Spier (J. Fischer), an accompanied work for SSA running to twelve pages. This should be seen for choir concerts as well as for Christmas. Bell effects have seldom been used with so much skill.

Deems Taylor has edited "Yuletide," or "Las Pascuas," from the Schindler Collection, two Spanish Christmas songs for mixed voices (chorus) unaccompanied. It is rather plaintive music, but beautiful.

Arthur Bergh has a carol entitled "As Joseph Was a-Walking" (Kjos), a pretty, hymn-like number that could be sung by a quartet.

And so end my reviews of the largest output of Christmas music in any one year since I started writing for THE DIAPASON in 1918. Next month, if possible, I shall have my annual review of all sorts of music for the church.

As president of the American Folklore Society I should like to invite all organists who are interested to attend free a joint meeting of that society and of the Modern Language Association in the Hotel Astor, New York, Monday evening, Dec. 28, at 8:15. Among the speakers will be Carl Carmer on "Folklore and the Author" and Roy Harris on "Folk-Music and the Composer"; also probably Alan Lomax, curator of folk-song at the Library of Congress. It should be a notable meeting, if we are to judge by the quality of subjects and speakers.

**WILLIAM H. OETTING'S PUPILS
IN FIVE HISTORICAL RECITALS**

A historical program, the first of a series of five, illustrating the growth of organ literature from the sixteenth century up to today, was played by pupils of William H. Oetting at the Pittsburgh Musical Institute Nov. 19. The evening was devoted to works of forerunners of Bach and those who appeared on the program were Lucy Shaw, William Saul, Elizabeth Percy, Virginia Tripp, J. Anderson Henry and Eванthia Constantine. Explanatory remarks were made by Mr. Oetting. The second recital will be devoted to compositions of Bach and Handel and will take place Dec. 14.

**DR. ROBERT HEGER-GOETZL
TO CONDUCT BACH CHORUS**

The Chicago Bach Chorus, under the new leadership of Dr. Robert Heger-Goetzl, will repeat Bach's "Christmas Oratorio" in Orchestra Hall Monday evening, Dec. 7. This is the third year this work has been given by the same group. Dr. Heger-Goetzl has come to the chorus this year. He is widely known as a choral director and organist. A native of Dallas, Tex., he went to Prague as an infant with his parents upon the appointment of his father as American consul in that city. He received his musical education in European music centers, studied conducting under Richard Strauss in Vienna, and has conducted in London, Paris, Madrid, Vienna, Hamburg and Prague, as well as in this country. He was formerly associate conductor of the

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*My associates and our
craftsmen join me in extending
to our many friends and to
all readers of The Diapason
our heartiest greetings and
our best wishes for the coming
Yuletide*

M. P. Möller Jr.



ESTABLISHED 1860

Indianapolis Symphony Orchestra and more recently was conductor of the Dallas Symphony Orchestra.

Soloists with the chorus will be Paula Knight, soprano, who appeared during the past summer in Grant Park concerts; Mona Bradford, contralto; Michael Fenton, tenor, and John W. Neher, bass. Herbert D. Bruening will play the organ accompaniment and Max Schuh and Russell Hayton will be piano accompanists.

This is the eighteenth season of the Chicago Bach Chorus.

Concert at First Lutheran, Chicago.

An anniversary organ and choral concert took place at the First Lutheran Church of Chicago, on West Fullerton Avenue, Sunday evening, Nov. 22, under the direction of Edgar A. Lundberg, minister of music. Wilbur F. Swanson of Augustana College, Rock Island, Ill., was the organ soloist and played the following numbers: "We All Believe in One God," "O Lamb of God Most Holy"

and Passacaglia and Fugue in C minor, Bach; Nordic Reverie, Margrethe Hokanson; "Canyon Walls," Clokey; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupré," Russell; Chorale Fantasy, "Built on a Rock the Church Doth Stand," Wilbur F. Swanson.

Musical Service at White Plains.

The public is invited to a musical service Sunday, Dec. 13, at 4, in the First Baptist Church, White Plains, N. Y. "The Messiah," by Handel, will be sung by a chorus of fifty voices. The organist and director is Elizabeth B. Cross.

Unite to Sing "Messiah" in Brooklyn.

Handel's "Messiah" will be sung by the choir of the First Presbyterian Church of Brooklyn and the choirs of the Central Congregational Church on the evening of Dec. 6 at the First Presbyterian Church. Robert Baker is organist and director at the First Presbyterian

and Robert Crandell is organist and choirmaster of Central Congregational.

Death of Mrs. Myrtle Craven.

Mrs. Myrtle Craven, mother of Lucile and Mary Ruth Craven, died at her home in Chicago Nov. 7 after a long illness. Funeral services were held Nov. 10 at the Hyde Park Methodist Church, of which Miss Mary Ruth Craven is the organist. Mrs. Craven was the widow of a Presbyterian minister and made her home with her daughters.

The combined choirs of Youngstown, Ohio, Protestant churches sang under the direction of Dr. James Houghton of Boston University Nov. 15 at Stambaugh Auditorium at a service closing the week of fellowship of Christian religion and democracy. The anthem was Handel's "Zadok the King." Walter Hirst of Christ Church, Warren, Ohio, played the organ parts of the service.

ORGANISTS WHO PLAYED WHEN KIMBALL HALL WAS OPENED TWENTY-FIVE YEARS AGO



TWENTY-FIVE YEARS AGO the new Kimball Hall, which has been the scene of hundreds of musical events since 1917, was dedicated in the new seventeen-story Kimball Building, Chicago, and with it was opened the three-manual organ which was the first to stand in this hall. The formal dedication took place Nov. 9 and was attended by a gathering of invited guests who filled the hall. The organist of the evening was Allen W. Bogen.

This was followed early in 1918 by a series of noon recitals at which the performers were twenty prominent Chicago organists.

The picture, reprinted from THE DIAPASON of that year, is of historical interest, for it shows a majority of the men and women who played in the series. Reading from left to right in the back, at the left of the console, are Dr. Francis Hemington, William D. Belknap, Hugo

P. Goodwin, Dr. Walter Keller and Emory L. Gallup. In the back row at the right of the console, reading from left to right, are Harrison M. Wild, Allen W. Bogen, Allen Benedict, Herbert E. Hyde and Mason Slade. In the front row, at the left of the console, reading from left to right, are Miss Tina Mae Haines, Mrs. Katharine Howard Ward and Mrs. George Nelson Holt, while at the right, in the front row, are Mrs. Wil-

helm Middelschulte, Miss Alice R. Deal and Miss Florence Hodge. Of these Mr. Goodwin, Dr. Keller, Mr. Wild, Mr. Slade and Mrs. Middelschulte are deceased.

The first console and organ were replaced by a four-manual in later years, and a year ago a new three-manual instrument, which embodies the latest conceptions of tonal design and mechanical progress, was installed in Kimball Hall.

NOVEL "HYMN RECITAL" PUT ON AT CHURCH IN CAMBRIDGE

A "hymn recital" that was out of the ordinary and will attract the attention of organists in general was presented at the Old Cambridge Baptist Church, Cambridge, Mass., Nov. 8. It was arranged by Francis E. Hagar, organist and director at the church. The program was made up of the singing of familiar hymn-tunes by the choir, with the congregation joining in the last verse, followed by the playing of a chorale prelude based on the same hymn-tune. Mr. Hagar was assisted by Miss Ina Cannon, who played the Chorale Prelude on "Rockingham" by T. Tertius Noble, and Joseph Hauswirth, who played the Fantasy on the Hymn-tune "St. Clement," by Carl McKinley. A fairly large audience was present and the program was greatly enjoyed by all.

The program was the following:
Chorale Improvisation on "Now Thank We All Our God," Karg-Elert.

Hymn-Prelude, "These Things Shall Be" ("Truro"), Seth Bingham.

Prelude on the Hymn "We Give Thee but Thine Own" ("Schumann"), Garth Edmundson.

Paraphrase on "Come, Ye Faithful. Raise the Strain" ("St. Kevin"), Homer Whitford.

Chorale Prelude on "When I Survey the Wondrous Cross" ("Rockingham"), T. T. Noble.

Prelude-Pastorale on "Fairest Lord Jesus" ("Crusaders' Hymn"), Garth Edmundson.

Paraphrase on "Now Thank We All Our God" ("Nun danket"), Homer Whitford.

Fantasy on the Hymn "The Day Thou Gavest, Lord" ("St. Clement"), Carl McKinley.

Prelude on "From All That Dwell below the Skies" ("Duke Street"), Edward G. Mead.

Festival Prelude on "A Mighty Fortress" ("Ein' feste Burg"), William Faulkes.

EDWARD H. JOHE OPENS NEW ALLEGHENY COLLEGE SERIES

Edward H. Johe's new series of vesper recitals at Allegheny College, Meadville, Pa., had an auspicious start in the Ford Memorial Chapel Sunday afternoon, Nov. 8, when Mr. Johe played these works: Fantasie and Fugue in G minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Finale in B flat, Franck; Two "Pastels" ("Flocks from Distant Hills" and "Sculptured Clouds"), Alfred Johnson; Prelude on "Netherlands," arranged by Beatrice Fisk; "Meditation a Ste. Clotilde," James; "Benedictus," Rowley; Toccata from Fifth Symphony, Widor.

Mr. Johe will play the following Christmas program Dec. 6: Christmas Suite, Edmundson; Offertory on Two

Carols, Guilmant; Christmas Pastourelle, arranged by Ferreri; Variations on an Ancient Christmas Carol, Dethier; Improvisation on "Puer Natus Est," Titcomb; "In dulci Jubilo," Edmundson; "Christmas in Sicily," Yon; "A Rose Breaks into Bloom," Brahms; Polish Carol, arranged by Kraft; "March of the Magi," Dubois.

The recital on Jan. 17 will be played by Marjorie Casanova, of the class of '39.

CANTATA BY MISS MCCOLLIN TO HAVE PREMIERE JAN. 11

Walter Baker announces the first performance of a new cantata by Frances McCollin on Sunday, Jan. 11, 1943, at the First Baptist Church, Philadelphia. The cantata is a setting of "The Church's One Foundation" for mixed choirs, with contralto solo, duet for women's voices and duet for bass and alto, on the tune "St. Denio." It is dedicated to Mr. Baker.

Miss McCollin's Quintet for piano and strings, which was given at the third annual festival of American music at the Jordan Conservatory of Music in Indianapolis last summer, was performed by the Indianapolis Matinee Musical Club Nov. 21. Two Chorale Preludes by Miss McCollin, "Now All the Woods Are Sleeping" and "All Glory, Laud and Honor," were performed by the Pennsylvania WPA Symphony Orchestra, conducted by Guglielmo Sabatini, at the Irvine Auditorium of the University of Pennsylvania Sunday afternoon, Oct. 18. These preludes, which were written originally for organ, were transcribed by Miss McCollin for string orchestra with brass at the request of Fabien Sevitzyk, conductor of the Indianapolis Symphony Orchestra.

UNIVERSITY OF REDLANDS ISSUES VESPER PROGRAMS

The University of Redlands, in California, has just published a handsome booklet in which are contained all the vesper programs given at the university in the last two years. A large part of the collection is made up of the organ recital programs of Leslie P. Spelman, which have been heard by large and discriminating audiences during the period covered. A limited number of copies of the volume are available to those who will ask for them and who can make use of the suggestive programs and notes included.

In spite of the war and an expected drop in enrollment at the University of Redlands, there is a larger enrollment than last year. There are twenty-seven organ students and a continued interest in organ playing is manifested.

RAISE FUND AT GREAT NECK IN MEMORY OF HUGH M'AMIS

A fund to honor the memory of the late Hugh McAmis, F.A.G.O., organist and choirmaster of All Saints' Church at Great Neck, N. Y., and nationally known concert organist and composer, has had a spontaneous beginning at the Woman's Club of Great Neck, it was announced in November. An anonymous donor sent a check to the club to start the fund, and

as news of this contribution spread, other gifts were made and the fund has grown rapidly. The money from the fund, like other memorials of the Woman's Club, will be used for student loans. Students of many subjects have arranged to obtain these loans in the past, and in each case a deserving graduate of the Great Neck high school has been helped to continue his or her studies.

Mr. McAmis died Aug. 19 at Camp Wolters in Texas, where he had enlisted.

SELECTED CHRISTMAS SUGGESTIONS

Anthems

MIXED

Floyd, Alan	Lullaby to the Child Jesus.....	.15
Gaul, Harvey	Christmas Carillons of Poland.....	.15
Goldsworthy, W. A.	Christmas Story (with Junior Choir).....	.15
Silesia-Elmore-Reed	Carol of the Wind.....	.15
Shure, R. Deane	Sheep Lay White Around (with Junior Choir).....	.18
Spanish-Taylor	Yuletide (Las Pascuas).....	.18

FEMALE

Bach, J. S.	Jesus, Who Dids't Ever Guide Me.....	.12
Johnson, Alfred	Carol of the Singing Reeds.....	.15
Rich, Gladys	Beneath a Southern Sky.....	.15
Spier, Harry R.	A Christmas Journey.....	.18

MALE

Branscombe, Gena	Wreath the Holly, Twine the Bay.....	.15
Dett, Nathaniel	Rise Up Shepherd and Follow.....	.15
Harris, Edward	Rocking Carol.....	.12
Kramer, A. W.	Before the Paling of the Stars.....	.15

Organ

Dethier, Gaston	Christmas.....	1.25
Edmundson, Garth	Epiphany.....	.50
Edmundson, Garth	Fairest Lord Jesus.....	.40
Johnson, Alfred	Xmas Candle-Light Carol.....	.50
Yon, Pietro	Gesu Bambino.....	.75

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Bonnet Shows How a Church in France Selects an Organist

[The following is a part of the speech M. Joseph Bonnet, the distinguished French organist, made at a dinner of the Guilman Organ School Alumni Association in New York Oct. 19.]

By JOSEPH BONNET

It would take too long to trace the entire history of the French school of organ playing. It started long, long ago. In fact, France gave birth to polyphony, and it was at Notre Dame, Paris, that this new art was created. The works of Leonin and Perotin le Grand, both organists at Notre Dame in the eleventh and twelfth centuries, are still most enjoyable to hear and surprisingly related in many ways to the compositions of our most modern schools. Authentic copies of the organ music of those centuries have been preserved and some of these have been published recently in New York in my new "Anthology of Early French Organ Music."

When we study the works of the ancient French masters we are amazed over the care they took to indicate the exact manner of their interpretation. They prepared elaborate tables of ornamentation and worked out the registration of each piece. No wonder such music attracted the attention of Johann Sebastian Bach to such an extent that he made copies of much of it by his own hand! The influence of Couperin, Nicholas de Grigny and Dieupart is quite obvious in his works.

During the periods of the Revolution, the Empire, and the Restoration, the French school of organ music and playing suffered many trials and lost much of its prestige. With the appearance of Jacques Lemmens and Cesar Franck it quickly regained that and went forward to new glories. Lemmens was the teacher of Alexandre Guilmant and Charles Marie Widor. He was himself a pupil of Adolf Hesse of Breslau, who received the tradition of Bach from Forkel. Through Lemmens this tradition was handed down to Guilmant and Widor, and has been preserved carefully in France by their pupils.

Before Widor and Guilmant, Cesar Franck was the master of the organ class at the National Conservatory in Paris. Everyone who attended his classes said that he paid more attention to the teaching of composition and improvisation than to the art of organ playing. Of course, the class at the National Conservatory was known as one for organ playing and improvisation and if a member wished to receive the highest diploma at that institution he was required to improvise a complete four-part fugue and the allegro movement of a sonata.

When Widor succeeded Franck in 1890 he paid much more attention to organ playing, just as Guilmant did when he took Widor's place in 1896. Neither one neglected the art of improvisation.

The reason for the great development of *ex tempore* playing in France was a practical one. No one may keep a position in any Catholic church in France without being a very able improviser. The part the organ plays in the Roman Franck ritual is so elaborate that the organist is relieved of any participation in the accompaniment of the choir. In addition to the grand organ, generally placed in the west gallery, there is always a chancel organ, and another organist or choirmaster is in charge of the choir. On the grand organ are played not only the preludes, offertories and postludes, which may be taken from written music, but also a great number of more or less developed interludes which must be improvised.

Take, for example, the vesper service: It includes the singing of five psalms, a hymn and the Magnificat. At the end of each psalm, after the repeating of the antiphon, the organist plays an interlude related to the melody of the psalm or of the antiphon. Between verses of the hymn and of the Magnificat the same procedure is followed. The keys in which the chants are sung vary in pitch from half a tone to one and a half tones. Furthermore, during the Magnificat the priest, deacon and sub-deacon proceed to the

BLIND ORGANIST FORTY-FIVE YEARS AT HIS POST.



WHEN NEW YEAR'S DAY of 1943 arrives a month hence Dr. Charles F. Hansen, the blind Indianapolis organist, will have completed forty-five years of un-interrupted service as organist of the Second Presbyterian Church of the Indiana city. In all these years Dr. Hansen never has missed a Sunday because of illness. He is known throughout Indiana as a teacher and recitalist, having opened organs and given recitals in many parts of that and other states. A number of the organists of Indianapolis studied with him.

Though sightless, Dr. Hansen keeps as much abreast of the times as any other progressive organist. He often visits Chicago and other cities and takes delight in hearing other organists play, in recital and at church services. He works in his church studio and his reader, Miss Jeanette Vaughan, reads new music to him daily. He also keeps up to date through the musical magazines and has been a faithful reader of THE DIAPASON for many years.

In the picture Dr. Hansen is shown at the three-manual Kilgen organ, presented

to the church a few years ago by Mrs. Mary Hanson Cary in memory of her husband. Previous to the installation of this modern instrument Dr. Hansen played an E. & G. G. Hook tracker organ for many years.

Charles F. Hansen was born in Lafayette, Ind., Jan. 3, 1867, of Scandinavian parentage. When he was 5 years old his parents took him to hear an organ in an Episcopal church in his home city and then and there his love for organ music began. His grandmother had a brother who was an organist in Sweden and her ambition was to have her grandson become as capable a performer as her brother. When he was 10 years old Charles was sent to the School for the Blind in Indianapolis. He remained at the school for twelve years, taking the regular course and majoring in music, studying piano, voice and organ. R. A. Newland was his advanced teacher. It was under him and the school that he was graduated in 1889. At the time of his graduation Mr. Hansen was the organist of the Meridian Street Methodist Church, one of the largest in the state.

incensing of the altar, of the clergy in the sanctuary and afterwards of the congregation. The length of this ritual may vary and the organist must see that the singing of the Doxology, which comes at the end of the incensing, is in accord with the singing of the choir. In view of this one must realize the great necessity for fluent improvisation.

Because of the exacting requirements of the ritual the method of competition in appointing organists in the churches in France is elaborate. Perhaps you will be interested to hear some of the details of my own election at St. Eustache. When Gabriel Faure was appointed director of the Conservatory he left the position of organist at the Madeleine. Henri Dallier, who was for twenty-five years my predecessor at St. Eustache, wished to succeed Faure. At the Madeleine he expected there would be more fees for weddings and funerals. At the same time he was sorry to leave the fine organ of St. Eustache, and in order that he might retain the privilege of playing it from time to time he tried to place one of his amateur friends in that position. Albert Perillou, organist of St. Severin knew of this plan. He made every effort to block it and persuaded the clergy and officials to have a competition for the position. I was at that time finishing my last year at the Conservatory. I had a position of my own and did not think of making an application, although the date for the competition had been decided for months. Ten days had still to pass before it would take place, when one morning in the middle of March, 1906, as I was working, a friend of mine invaded my little apartment. He said to me: "I understand that you have neglected to become a candidate at St. Eustache."

"Why!" said I. "Nearly all of the others have their first prizes at the Conservatory, so please leave me in peace until July, when I hope to obtain mine."

"No!" he shouted. "My car is down-

stairs and I and some other friends have decided to take you to St. Eustache, dead or alive, this morning and not leave before you have made your application."

Of course I preferred to go alive rather than dead, and did not offer any further resistance.

We went to the rector of the church, a distinguished, pious and learned gentleman. He asked me if I had any moral references. I answered that I had really been brought there by force and had no opportunity to procure references, but that he was free to consult the pastor at the Church of St. Marie de Batignolles as to my character. The old priest smiled and said: "After all, I have appointed a board of examiners from among the best Paris organists and what these gentlemen decide will be all right."

The great day came! All the candi-

dates were on time. We cast lots to decide the order in which we were to be heard. Then all of us, with the exception of the first one to play, were locked in the rectory so that we could not hear the themes given for extemporization. The program was just the same as the one for the competitions at the Conservatory and was as follows:

1. Accompaniment at first sight of a Gregorian piece and the playing of a prelude in strict modality based on the same melody.
2. Extemporization of an entire four-part fugue on a given theme.
3. Extemporization of an allegro movement of a sonata on a given theme.
4. The playing of an organ work selected from fifteen pieces.

My turn came in the middle of the competition. When every candidate had been heard the judges retired to the rectory. A short time afterward an usher came to our group and said: "M. Bonnet, will you please follow me?" On my way with him I thought I was the only one called. We arrived at the rector's reception room and there I recognized Guilmant, Widor, Gigout, d'Indy, Tournemire and Vierne. As the president of the jury, Guilmant said to me: "It is a great pleasure to tell you that by unanimous vote we have appointed you organist of the grand organ of St. Eustache."

I must confess that I was pleased. Then each judge chatted with me. All of my fellow competitors were not only good sports, but very courteous and congratulated me.

In the meantime I telegraphed my father and mother in Bordeaux: "Appointed organist of the grand organ of St. Eustache." A wire came to me two or three hours later saying: "We do not understand; please explain." I must say that I had not posted my family in advance, for in case of a failure it would have been a disappointment to them. When my family knew the next day that it was quite serious they were jubilant.

The teaching of Guilmant at our classes was marvelous. He insisted upon perfection in all details of technique, style, phrasing, legato, staccato, etc. He was a perfect representative of the French school. In this country my dear friend Dr. William C. Carl was faithful during all his life to the teachings of Alexandre Guilmant. The foundation of the Guilman Organ School was a splendid tribute to the great French master.

REGINALD HUGHES CHURCH, NEW JERSEY ORGANIST, DIES

Reginald Hughes Church, an organist and choirmaster of wide experience, whose last post was at St. Peter's Episcopal Church, Essex Falls, N. J., died Nov. 6 at his home in Roseland, N. J., after an illness of a few months. He was 50 years old.

Mr. Church, who was born in Brighton, England, came to this country as a youth. He established his home in New Jersey ten years ago. Previously he had served at St. Paul's Episcopal Church, Hoboken; the Old Spring Street Presbyterian Church, New York, and Christ Church, Ridgewood. In the first world war Mr. Church was employed as a camouflage expert by DeVoe & Reynolds.

Mr. Church left a widow, the former Grace Blankenburg.

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Courboin in Cincinnati Gives Thrilling Recital; Social Events Mark Visit

The Southern Ohio Chapter had the opportunity of hearing Dr. Charles M. Courboin in a long-to-be-remembered recital that thrilled his audience at the Rockdale Temple, Avondale, Cincinnati, Nov. 4.

The recital was opened with a splendid rendition of "The Star-Spangled Banner," a la Courboin. This had a rousing effect upon the audience of 620 paid admissions. The program consisted of the following numbers: Concert Overture, Rollo Maitland; "Legend," Robert Bedell; "Minuet Reverchon," Carl Wisemann; Serenade, Edwin Grasse; Pastorale, Cantabile and Chorale No. 3, in A minor, Franck; "Abendlied," Schumann; "Ave Maria" (by request), Schubert-Courboin; Chorale Prelude, "Fervently I Long for Thee," Bach; Toccata and Fugue in D minor, Bach.

The organ is a four-manual Möller and was well displayed. As encores Dr. Courboin played the Air on the G String and a Bach chorale.

Dr. Courboin was met upon his arrival in Cincinnati by Dean Robert S. Alter. A luncheon was given in his honor at the Continental main dining-room of the Netherland Plaza. The tables were arranged in banquet style. About forty persons, including members and officers of the Guild, Eugene Goosseps, conductor of the Cincinnati Symphony Orchestra, and directors and officers of the musical societies and newspaper critics, were present. Those who wished remained after the luncheon to enjoy the ice show.

After the recital the officers, chairmen of committees and personal friends of Dr. Courboin were invited to an informal reception at the home of Dean and Mrs. Alter. A buffet luncheon was served and a social hour followed.

Cincinnati was proud to have Dr. Courboin broadcast his usual Sunday morning program over the National Broadcasting Company in the Cincinnati Music Hall, instead of from New York.

Sunday, Nov. 15, at 3 p. m. the Bertha Bauer memorial organ, a Baroque two-manual built by the Aeolian-Skinner Company, was dedicated at the Cincinnati Conservatory of Music. Parvin Titus, F.A.G.O., played the program. He gave a short and informative talk before the program so that everyone might understand the type of organ presented. There was also a string ensemble with the organ, as well as brass instruments and tympani.

J. Walter De Vaux and Herschel Luecke, both active members of the Guild, presented the oratorio "Mary Magdalene," by Massenet, Sunday, Nov. 15, at 7:30. The combined choirs of the Madison Avenue Presbyterian Church, Covington, Ky., and the North Presbyterian Church, Cincinnati, were heard at the latter church. Mr. De Vaux and Mr. Luecke are the choirmasters.

ETHEL HAAG, Registrar.

Hymn Festival in Wilmington.
A hymn festival was held under the auspices of the Delaware Chapter in the Hanover Presbyterian Church, Wilmington, Sunday afternoon, Oct. 25. Chorus and quartet choirs of five churches made up a chorus of about fifty voices. Sarah Hudson White, dean of the chapter and organist at Hanover, presided at the organ. Those whose choirs took part

were Miss White, Caroline Heinel, Charles Edwards, Firmin Swinnen and Wilmer C. Highfield. The Rev. John Herrick Darling, pastor of the church, presided and the Very Rev. Hiram S. Bennett, dean of the Cathedral of St. John and chaplain of the Delaware Chapter, gave a talk on "The Hymns of the Church and Their Importance in the Service."
WILMER C. HIGHFIELD, Secretary.

Test Pieces on the Air Jan. 3.
E. Power Biggs will play the 1943 test pieces of the fellowship examination in a recital over the Columbia Broadcasting System Sunday morning, Jan. 3, 1943, at 9:15 in the morning, Eastern war time. The compositions are: Introduction and Passacaglia in G minor of T. Tertius Noble and the Trio-Sonata in C minor of J. S. Bach. [See news pages for details.]

Dallas Ministers Guild Guests.
An interesting meeting was held by the Texas Chapter when the members entertained their pastors at dinner Nov. 16 at the Central Y.M.C.A. in Dallas. The tables were decorated with red and gold chrysanthemums, carrying out the colors of the Guild, and places were marked for fifty guests. The dean, Miss Dora Potet, presided, and the invocation was pronounced by the chaplain, the Rev. L. W. Thaxton.

A round-table discussion on "The Relation of the Organist and Pastor" was led by Dean Gerald Moore of St. Matthew's Cathedral and the Rev. Jasper Manton of Trinity Presbyterian Church.

At a short business session Hubert Kasczynski outlined the program for the year and announced a recital Sunday afternoon, Nov. 29, at the Highland Park Methodist Church, by Private (first-class) Robert Evans of Perrin Field, Sherman, Tex. Mr. Evans is a graduate of the Kansas City Conservatory of Music and the Eastman School of Music and before entering the service was organist and choir director of an Episcopal church in Rochester.

The chapter has received the following new colleagues and patrons thus far this season: Misses Doris Moody, Gertrude Manke, Mary Finley Givens and Mary S. Riggs, Mesdames Myrtle Haydon and R. E. Chambers, Messrs. Ed Lee Payne, Russell Brydon and James Sartain, Mr. and Mrs. Norville Slater and Mr. and Mrs. Henry Butler.

KATHERINE HAMMONS.

Wilkes-Barre Chapter 10 Years Old.
The Wilkes-Barre Chapter is this year celebrating its tenth anniversary. In observance of this occasion a banquet was held at the Kingston Presbyterian Church Oct. 16. Vernon de Tar, sub-warden of the Guild, was the guest speaker and brought greetings from headquarters. Solos were sung by Miss Betty Pauling, accompanied by Mrs. B. Aubrey Ayre. The address of welcome was delivered by Miss Adele Alden, present dean. A history of the chapter was read by Miss Marian Wallace, the first dean. This was followed by the address by Mr. de Tar.

The Wilkes-Barre Chapter held a meeting Nov. 2 at St. John's Lutheran Church. Carl Roth gave a talk on Christmas music, old and new, after which the church quartet presented a musical program.
A Christmas party is being planned for the early part of December and an artists' recital the latter part of January.
DOROTHY TURNER, Secretary.

SERVICE MEN ARE INVITED TO NEW YORK PARTY JAN. 4

We at headquarters are eager to have Guild members in the service, who may be in the vicinity of New York on Jan. 4, attend our "tenth night party." In order to accomplish this we would make our wishes known through THE DIAPASON, and request deans of chapters to furnish us with the names and addresses of those of their membership now in the service. Information should be addressed to the undersigned at the Guild office in New York.
HAROLD HEEREMANS,
Chairman Public Meetings
Committee.

News of the American Guild of Organists—Continued

Indiana Chapter Hears

Service Sung by Heath's
Choir at Christ Church

It has become a tradition in Indiana for the first meeting of the season to be held on the Circle in the vine-covered church known to all members of the Guild as Christ Church. Seventy members and guests of the Indiana Chapter sat down to dinner in the parish-house Oct. 28. A short business meeting was conducted by the dean, Cheston L. Heath. Our special guests were the Rev. and Mrs. E. A. Powell, the Rev. and Mrs. Charles S. Heckingbottom, three members of the faculty from Franklin College—Warren Babb, Mrs. Margaret Moore and Miss Ellen McQuarie—William Rogatz from Indiana University, and Miss Esther Becker from Indiana Central College.

At 8:15 the Christ Church choir of men and boys, under the direction of Dean Heath, organist and master of the choristers, sang evensong, assisted by Frederick E. Weber, assistant organist of Christ Church, who played several organ numbers. The choir was at its best notwithstanding the sudden illness of the bass, Paul Raymond. In the offertory anthem, "Hymn to the Trinity," by Tschaiikowsky, which was sung a cappella, one felt that the entire group must have been inspired, for the listener was carried far beyond this dark world of suffering and sorrow. The choral service was by Tallis, the Nunc Dimittis by Leo Sowerby, the Nicene Creed was from the Mass in G by Schubert. Another feature of the service was the singing of "O Gladsome Light," from "The Golden Legend," by Sir Arthur Sullivan, in honor of the hundredth anniversary of his birth.

ELSIE MACGREGOR, Secretary.

Warden Hawkins Visits Baltimore.

The Chesapeake Chapter was honored with the presence of Warden Warner M. Hawkins, who came from New York to be the guest at our meeting Nov. 2 and to bring to us a most interesting and educational talk on Guild examinations. We were pleased to have also as our guest for the evening Mrs. Jean Slater Appel, dean of the District of Columbia Chapter. The meeting was held at Emmanuel Protestant Episcopal Church, Baltimore.

After the business meeting, which was presided over by the dean, Ralph H. Rexroth, we adjourned to the beautiful church auditorium, where Warden Hawkins gave us a practical demonstration of improvisation on well-known hymn-tunes and some interesting modulations. The importance of Guild examinations was stressed and Dr. Hawkins impressed upon us the fact that the knowledge gained from the examinations could be readily adapted to better service playing. At the December meeting we are expecting to have as our guest Dr. Charles M. Courboin.

GRACE A. FRESH, Secretary.

Rocky Mountain Chapter.

The Rocky Mountain Chapter has lost to the armed forces two of its members. David Pew, the dean, was inducted in September, and the chapter feels keenly the absence of his leadership and fine musicianship. The sub-dean, Mrs. Thomas R. Walker, has taken over the responsibilities of the dean during Mr. Pew's absence. The other member to be taken by the armed forces is George Syer, who was treasurer of the chapter in 1940-1941.

Following the business meeting in October, Dr. Lindsay B. Longacre, program chairman for this year, led a discussion on church music. The members had been previously requested to hand to Dr. Longacre a list of their favorite organ and choir music. A list was compiled from these and an unusual note was apparent in that there was only one duplication. Dr. Longacre read the list and we discussed the suitability and desirability of this music in the church. Two conclusions were drawn: First, that different types of churches need different types of music and, second, that much

CHESAPEAKE CHAPTER ENTERTAINS WARDEN HAWKINS



PRECEDING ITS MEETING Nov. 2 at Emmanuel Episcopal Church, Baltimore, a group of members of the Chesapeake Chapter, American Guild of Organists, entertained Warden Warner M. Hawkins of New York at a dinner in the Stafford Hotel. This was Dr. Hawkins' first visit to Baltimore. Left to right in

can be done to improve the quality of church music. Members of the chapter resolved to do all they can toward this end and have the chapter known for its high standard in church music.

The Nov. 16 business meeting was dispensed with and replaced by attendance at the recital given by Dr. Charles M. Courboin at St. John's Episcopal Cathedral. The cathedral was filled and an appreciative audience thrilled to Dr. Courboin's artistic performance.

The chapter entertained Dr. Courboin at luncheon the day of the recital at the Olin Hotel in Denver. Dr. Courboin spoke especially of the job of the organist today and what he can do in keeping alive the artistic elements in life during the war.

Dr. Courboin played his regular Sunday morning network broadcast from the cathedral in Denver Nov. 15.

MARY ELIZABETH WATSON, Secretary.

Biggs Recital at Westbury, L. I.

E. Power Biggs, nationally famous organist, played the following program for the Long Island Chapter at the Church of the Advent, Westbury, Oct. 15: Concerto in F major, Handel; "Sheep May Safely Graze," Bach; "Noel Grand Jeu et Duo," d'Aquin; Air with Variations, Haydn; Trumpet Voluntary, Purcell; Canon in B minor and Sketch in D flat, Schumann; "Litanies," Alain; Scherzo in E major, Gigout; "The Reed-Grown Waters," Karg-Elert; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt.

At the conclusion of the recital a business meeting was conducted by G. Everett Miller, dean of the Long Island Chapter, and plans were formulated for the season.

ELEANOR S. WOODWORTH, Secretary.

Carl Relyea Guest in Macon, Ga.

The Macon Chapter met Nov. 3 at the Wesleyan Conservatory, Mrs. Albert Jelks, the sub-dean, presiding. There were fifteen present.

The chapter had as its guest Aviation Cadet Carl Relyea of Maplewood, N. J. Mr. Relyea was organist at the Morrow Memorial Church before entering the service. He has been stationed at Cochran Field for the past year and has used his talent not only for the benefit of the men who are in the service, but also in the churches of Macon. His talk was interesting and educational. His subject was "The French Organists of the Seventeenth Century," and he used illustrations from different composers. His program of organ music was as follows: "Pangue

the back row are C. Griffith Bratt, Howard R. Thatcher, Warden Hawkins, Ralph H. Rexroth and Edmund S. Ender. In the front row, left to right, are Jean Slater Appel, dean of the District of Columbia Chapter; Dorothy B. Atlee, Katharine Lucke, Mrs. Thatcher, Mrs. Ender and Grace A. Fresh.

Lingua." Titelouze; "Une Vierge Pucelle," Le Begue; "Trio en Passacaille," Raison; "Plein Jeu," Boyvin; "Dialogue," Marchand; "Kyrie," Couperin; "Muzète," Dandrieu; "Point d'Orgue," De Grigny.

MRS. HAL C. KING,
Corresponding Secretary.

Events in Illinois Chapter.

In spite of the deluge of rain, a number of Illinois Chapter members were present at the Fourth Presbyterian Church Nov. 9 to hear a talk by Miss Amy Loomis, director of dramatics at the Fountain Street Baptist Church, Grand Rapids, Mich. Miss Loomis is an authority in this field and her remarks were interesting and informative. After a discussion period refreshments were served.

Plans for a combined forum and Christmas party to be held Dec. 21 are being formulated and the members will be advised as to the time and place.

The regular meeting of the executive board was held Nov. 2 in the office of THE DIAPASON. The following new members were elected: Mrs. Mary E. Ball, Bertram Webber, transferred from Western Pennsylvania Chapter, and Mrs. Lyle E. Mercer. Plans for the Catharine Crozier recital, to be given on Feb. 15 for the benefit of the Albert Schweitzer fund, are progressing satisfactorily.

ORA E. PHILLIPS, Registrar.

Meeting of Racine, Wis., Chapter.

The Racine Chapter had its first meeting of the season on Sunday, Oct. 25. Invitations were sent to all organists in Racine. As part of the program Sister John Bosco gave a reading on sacred music by Dom Steven Thuis, O.S.B.

Plans were proposed for a local choir rally in the spring. Announcement was made that Dom Ermin Vitry, O.S.B., of O'Fallon, Mo., was to lecture in Racine on the training of the boy voice in November.

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

Western Iowa Chapter.

The Western Iowa Chapter held its first meeting of the season Oct. 19 with a full membership and guests attending a chicken dinner in the home of Dean Faith Woodford at Sergeants Bluffs, Iowa. Entertainment was provided in original skits and clever musical improvisations by the men. Such good fellowship prevailed that each member left with a deeper realization of what a refreshing evening with fellow organists can mean.

MRS. LYLE PRIMMER, Secretary.

Missouri Chapter Plans;

H. H. Walser Anniversary;
Salvador Enters Service

Because of a concert by the Civic Music League of St. Louis the meeting of the Missouri Chapter for Oct. 26 was postponed to Nov. 2 and was held at the Peters Memorial Presbyterian Church, with Gladys W. Walker as host. A short business meeting followed the dinner, with discussion of plans for future meetings, as we shall all soon be under the new gas and food rationing programs. We were glad to welcome into our membership Walmer Brummer, organist of St. Peter's Evangelical Church, Granite City, Ill., and representative of the Reuter Organ Company.

Mario Salvador, organist of the St. Louis Cathedral, entered the service of the nation Oct. 28. Others in the service are William Schmidt, Carl Sherwood Parker and George Harris.

We are happy to report that our past dean, Henry H. Walser, was privileged to observe his thirtieth anniversary as organist and choirmaster of St. Luke's Evangelical Church in St. Louis Sunday evening, Nov. 8. A musical program consisting of organ, choral and piano selections was given before a large audience. Mr. Walser was assisted by his daughter, Ruth, at the piano and by the choir of St. Luke's.

ARTHUR R. GERECKE.

Choirmasters' Quiz in Maine.

At the November meeting of the Maine Chapter the program features were a choirmasters' quiz and an organ recital by Robert English. The meeting was held Nov. 16 at the Woodfords Congregational Church, Portland, where Mr. English is organist and choirmaster. A new Wicks organ has been installed in the church and was of interest to the members. The choirmasters' quiz was given by Mrs. Phyllis Cobb, chairman of the program committee, and provoked an interesting discussion in answer to some of the questions.

A Guild service is planned for the latter part of January at Immanuel Baptist Church, Portland, with Miss Susan Coffin as chairman of the committee. The minister-organist dinner is being planned for February.

P. F. PRINCE, Secretary.

District of Columbia.

The November meeting of the District of Columbia Chapter was held in the Washington Chapel, Church of Jesus Christ of Latter-Day Saints, Nov. 9. After a short business meeting Miss Katharine Lucke, F.A.G.O., of Baltimore delivered a lecture and demonstration on improvisation. She was assisted at the organ by Milton Hodges and Wayne Dirksen. In illustrating her theory Miss Lucke improvised a two-part invention on the piano. The demonstrations at the organ consisted of illustrations of the use of improvisation in the church service. The first sample was the method of leading from the offertory anthem to the Doxology, using themes of the anthem. Then followed several samples of preludes based on hymn-tunes, some examples of free improvisation on themes supplied by the audience and several rousing postlude types. The usual period of refreshments and sociability brought the evening to a close.

NANCY P. TUFTS, Registrar.

Rhode Island Chapter.

The Rhode Island Chapter had its thirty-fourth recital Nov. 2. It was given by Dean Lawrence Appar, A.A.G.O., organist and choirmaster at St. Stephen's Church, Providence. Dean Appar was assisted by Miss Helaine Ames, soprano. The organ program was as follows: "Comes Autumn Time," Sowerby; "Suite Bretonne," Dupré; Minuetto from Third Symphony, Widor; "Dreams," McAmis; Prelude and Fugue in B minor, Bach; "Legend of the Mountain," Karg-Elert; Sketch No. 4, in D flat major, Schumann; "Carillon," DeLamarter; "Tu es Petra," Mulet.

The recital was very well attended.

MARY E. LUND, Registrar.

News of the American Guild of Organists—Continued

**Musicians Now in Navy,
Including Four Organists,
Give San Diego Concert**

The San Diego Chapter sponsored a concert Nov. 9 at the First Congregational Church. A group of seven service men who were professional musicians before joining the navy presented this musical event before a large and appreciative audience. The concert was arranged by Mrs. Ethel Kennedy and Howell Lewis, sub-dean and program chairman. The evening was a distinct success and the performances were of a high standard. The artists included four organists—R. D. Fielder, K. C. Pasmore, C. F. Stepp and D. Robert Smith—Gunnar Anderson, pianist, and two baritones—S. K. Forney and J. F. Arendell.

Stepp, yeoman third class, holds a B.A. degree from the University of Missouri. While in college he conducted his own orchestra and directed a choir. Pasmore, yeoman second class, a pupil of Paolo Gallico and Olga Steeb, studied in the Juilliard School in New York, and in Europe. He was known as a successful concert pianist before he entered the service. Russell D. Fielder, storekeeper third class, a pupil of Mack Evans at the University of Chicago, was an organist and choir director in Peoria, Ill., and was otherwise active in the profession for eighteen years.

Forney, yeoman third class, holds a master of music degree from the University of Southern California. He directs one of the Protestant choirs at the naval training station and also serves as one of the organists.

Smith, musician first class, was a professor of organ and theory at the College of Puget Sound before entering the service. He is a pupil of Marcel Dupré, Charles Courboin and Van Denman Thompson. He won his master of music degree in De Pauw University. His present duty is with the Eleventh Naval District chaplain's office.

At the close of the concert a reception was held for the artists by the Guild members in the social hall of the church. Miss Frances Laubmayer and Mrs. Marguerite Nobles had charge of the reception arrangements.

The San Diego Chapter sponsored the annual organists' and ministers' banquet Nov. 2 at the Park Manor Hotel. Ministers and their wives were special guests of the Guild. An enthusiastic group met for this outstanding annual event. Dean Olive Requa greeted the guests and asked each member to introduce his guest.

Mrs. Ethel Kennedy brought to the Guild a cheering report from Charles Shatto, who has been hospitalized for several months by an automobile accident. Mr. Shatto was severely burned, but is recovering slowly, but satisfactorily.

Howell Lewis, sub-dean and program chairman, introduced the speaker of the evening, Arthur Leslie Jacobs, minister

of music of the First Congregational Church of Los Angeles. Mr. Jacobs discussed "How to Raise the Musical Standards Today." He has had thirty years of musical experience and his address was of vital interest to both ministers and organists. He said the music of the future depends on what we make it today. The church organist, he declared, is the most underpaid of all professional men; hence the music in the churches is not up to the standard. The standard can be raised by more and better trained leadership, giving the church musician self-respect by better remuneration and by more and better music along with the "gum-drop" type. The church should provide a studio for the organist and that can become the musical center of the church. To promote interest and inspiration he deems it advisable for the choirs of the city to get together and sing in a festival once or twice a year. Churches should see to it that their leaders have an opportunity to go to some of the fine choral clinics during the summer season and thus gather new ideas and inspiration. At the close of the address Mr. Jacobs gave the group an opportunity to present local problems and offered suggestions for solving them.

Mr. and Mrs. Royal A. Brown entertained the chapter Oct. 24 with a costume Halloween party at their home. The evening was spent in games and merriment. Thirty-five guests were present. Marie Weatherman played the Fantasia and Sonata in C minor by Mozart, the second piano part being played by Mr. Brown. Paul Sheldon played several organ numbers.

OLIVE HORNER.

Memorial to Hugh McAmis.

American Guild of Organists. Gentlemen: Through the Women's Club of Great Neck, N. Y., a fund has been started in memory of Hugh McAmis, this fund to be used as a scholarship toward the musical education of a deserving student of this locality, where Mr. McAmis spent the best years of his life, and contributed lavishly to the musical advancement of the town.

As he was a member of your organization, a fellow, and one of the directors, maybe the Guild as an organization or as individuals would care to contribute to this worthy cause and memorial. If so please send your contributions to the Women's Club of Great Neck (Hugh McAmis Fund), 18 Hillside Avenue, Great Neck, N. Y.

Hoping this meets with your approval, I am
Yours very sincerely,
MRS. ALFRED S. HECHT.

Western Washington Chapter.

The Western Washington Chapter met Oct. 20 at the Pine Tree tea-room in Seattle for luncheon. New members were introduced. Mrs. McGarry, program chairman, asked members to turn in names of organ students whom they would like to present at our student recital in January at the University Congregational Church.

In referring to the all-city perform-

ance of "The Messiah," to be given in the Civic Auditorium Dec. 13, Talmage F. Elwell, the dean, announced a splendid and enthusiastic attendance at the first rehearsal. The Northern Life Insurance Company agreed to donate printed programs for the event. Carl Paige Wood, speaker for the day, gave a talk on "The Value of Counterpoint."

ELEANOR B. CHAPMAN, Secretary.

Northeastern Pennsylvania.

The first regular meeting of the Northeastern Pennsylvania Chapter was held at the Green Ridge Presbyterian Church in Scranton Nov. 12. Harold W. Friedell was the speaker. He dealt with problems of the chapters and outlined new ways to hold interest of new and old members. An informal discussion followed. Plans for the combined choirs Christmas festival, to be held in St. Luke's Episcopal Church Dec. 6, were announced. Howard Anthony, the dean, presided at the meeting.

HELEN BRIGHT BRYANT, Registrar.

Ithaca, N. Y., Chapter.

The Ithaca Chapter met for dinner Nov. 9. After dinner a short business meeting was held in the Presbyterian Church. The program of the evening was devoted to Christmas organ music. Miss Louise C. Titcomb discussed French organ music, illustrating her talk with a "Noel" by d'Aquin ("Grand Jeu et Duo") and works of Guilment and other French composers. Professor Richard T. Gore discussed German Christmas pieces, using as examples works of Buxtehude, Bach, Brahms and Karg-Elert.

RICHARD M. DICKERMAN, Secretary.

Central Tennessee.

The November meeting of the Central Tennessee Chapter was held at Christ Episcopal Church, Nashville, Nov. 10. On the Farrand-Votey organ, rebuilt with a new three-manual console by Henry Pilcher's Sons of Louisville, Miss Frances Patrick played: "Song in the Night," Dudley Peele, and "Hungary," Moszkowski. Professor Laurence Riggs of Ward-Belmont College then gave a substantial insight into the contents of the book "Madrigal to Modern Music," by Douglas Moore. To illustrate some of the material in the book F. Arthur Henkel, organist of Christ Church, played: "O Mensch, bewein'," and "Christum wir sollen loben."

We were glad to have with us Bliss Wiant, director of music at Yenching University in China. After a little educational work by William S. Haurly the meeting closed.

JAMES G. RIMMER, Secretary.

Console Meeting in St. Petersburg.

The season's first console meeting of the St. Petersburg, Fla., branch, held at the First Congregational Church in that city on the afternoon of Nov. 8, was open to the public. The selections played were as follows: Sonata in C minor, Mendelssohn (Virginia Bockstanz); Prelude in C minor, Chopin (Patsy Ruth Fitch); "Thou Art the Rock," Mulet (Viola I. Burckel, A.A.G.O.); "Thou Art My Rock," Mueller, and Autumn Sketch, Brewer (Charlotte Pratt Weeks); "Carillon of Westminster," Vierne, and Meditation, Budden (Charles L. Budden).

At a brief business meeting following the program it was decided to purchase a war savings bond in the name of the branch. A contribution had previously been made to the Albert Schweitzer fund. H. Louis Hollingsworth, formerly vice-president of the St. Petersburg branch, has been commissioned a second lieutenant in the chemical warfare service.

EDWIN A. LEONHARD, Secretary.

Events in San Francisco.

To welcome its newest chapter member, Hugh A. Mackinnon, F.A.G.O., the Northern California Chapter met at Grace Cathedral in San Francisco on the afternoon of Oct. 25 to enjoy his opening recital as the cathedral organist. Mr. Mackinnon has come from St. Matthew's Cathedral in Laramie, Wyo. The following numbers constituted his short program: Prelude and Fugue in E flat, Bach, and "Meditation a Sainte Clotilde" James. The recital was followed by choral evensong, after which the Guild

members were guests of the Very Rev. Thomas Henry Wright, D.D., dean of the cathedral, at a reception in honor of Mr. Mackinnon in the diocesan house.

Sunday afternoon, Nov. 8, at Temple Emmanuel in San Francisco, Ludwig Altmann, organist of the temple, played a recital sponsored jointly by the Guild and Congregation Emmanuel. This recital was scheduled for presentation nearly a year ago, but was postponed because of San Francisco's first blackout. Mr. Altmann exhibited unmistakable scholarship both in the choice of his numbers and in the rendition of them. The beautiful Skinner organ, one of the finest in San Francisco, gave him ample opportunity for unusual effects in registration, which were especially noticeable in the "Chassidic Dance," a composition founded upon a traditional Hebrew melody. Mr. and Mrs. Altmann invited the Guild members to their home, near the temple, for tea after the recital.

The program of Mr. Altmann's recital was as follows: Toccata in E minor, Pachelbel; "How Brightly Shinneth," Buxtehude; "Praise the Lord," Buxtehude; Prelude, Fugue and Chaconne, Buxtehude; First Sonata, Bach; Toccata and Fugue in D minor, Bach; Pastoral, Franck; Scherzo, Symphony 2, Vierne; "Kol Nidre," Variations and Fugue, Wuerzburger; "Chassidic Dance"; "Hebrew Prayer," Harvey Gaul.

The Northern California Chapter opened the activities of the year with a tea at the Hotel Claremont in Berkeley Sunday afternoon, Sept. 22. After formulating plans for the year, Dean Frederick Freeman, F.A.G.O., read a letter from Richard Purvis, former member of the chapter, who is now serving with the armed forces.

KATHLEEN S. LUKE, Sub-dean.

Bretz Introduced in Cincinnati.

The Southern Ohio Chapter takes pleasure in reporting a very attractive recital by a new member, who recently came from Paterson, N. J., to be organist and choirmaster at the Seventh Presbyterian Church, Cincinnati, the pastor of which is Dr. Clayton E. Williams. This new member and artist is Marshall E. Bretz, M.S.M., who was the organist and director at the Presbyterian Church of the Messiah in Paterson. He received his master's degree at the School of Sacred Music of Union Theological Seminary, New York. The program of the recital was as follows: Sinfonia from "We Thank Thee, God," Bach; Chorale Prelude on "In dulci Jubilo," Buxtehude; Aria in F major, Bach; Fantasy and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; Allegretto, de Boeck; "The Soul of the Lake," Karg-Elert; Largo from "Xerxes," Handel; Toccata, Jongen.

The chapter members were delighted with the program because it was of a type which appealed to all tastes and was beautifully done from start to finish. The Austin organ gave a good account of itself.

Our chapter is making a determined drive to increase its membership and the latest report indicates twenty new members. Our goal is for 100 new members, at least.

ROBERT S. ALTER, Dean.

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News of the American Guild of Organists—Continued

Addressed by David McK. Williams.

The Pennsylvania Chapter held its annual clergy-organist dinner and conference Nov. 2 at Hamilton Court. Both clergy and organists were well represented and the affair was an outstanding success in many respects. This was Robert Elmore's first opportunity to preside over a chapter meeting since his election as dean. In introducing the guest speaker, Dr. David McK. Williams of St. Bartholomew's Church, New York, Mr. Elmore spoke briefly of the thrill he received in visiting Dr. Williams' church and observing the service.

Dr. Williams attacked church music problems from the viewpoint of both clergy and organist, sparing neither where censure was due, but suggesting that although "it is an extremely rare thing that a clergyman and his organist are in absolute accord," nevertheless "there can be friendly disagreements." Taking the defense for the organists, he expressed the opinion that music committees should exist to protect their organists.

The speaker went into the history and development of church music, emphasizing the beauty and importance of plain-song, the anthem and its place and the value of good hymn singing, particularly for the congregation.

ADA R. PAISLEY.

Great Evening with Records in Camden.

"A Lesson by Three Masters" might have been the theme of the November meeting of the Camden Chapter. We gathered at the home and studio of J. Stokes Leeds in Collingswood Nov. 17, each one being instructed to bring any organ recordings available. When we had assembled only three of us were found to have brought records. But the most amazing fact was that each had brought a recording of the Cesar Franck "Piece Heroique" and each recording was by a different player on a different organ. Sub-dean Newmeyer, with his usual thoroughness, had brought a copy of the music, so we proceeded to play all three versions, following the score, and comparing organs and interpretations. We heard Dupré on a concert organ in London, Edouard Commette on the cathedral organ in Lyons and Courboin at a New York organ. Three masters! Three utterly different organs! A decidedly instructive and enjoyable lesson to all of us!

Besides these recordings we enjoyed the Buxtehude G minor Prelude and Fugue as played on St. Michael's organ in Hamburg, some more Cesar Franck by Dr. Courboin, two toccatas by M. Commette and Virgil Fox's recording of his own arrangement of Bach's "Come, Sweet Death," as played on the Girard College chapel organ.

Needless to say, we enjoyed the whole evening of music, and after partaking of hearty refreshment, disbanded with every intention of soon getting together again for more recordings. E.H.E.

Successful Meeting Amid Blackout.

The Metropolitan New Jersey Chapter held a meeting of unusual interest Nov. 9 at Grace Episcopal Church, Newark, with Harold B. Niver as host. It was in the form of an anthem demonstration conducted by four of the Guild members, the rest of the members composing the choir for the evening. Each director showed marked ability and was enthusiastic in conducting the group.

Four excellent numbers were presented by Clarence Robinson, who started the demonstration—"Beautiful Saviour," Twelfth Century, Morgan; "There Shall a Star from Jacob," Mendelssohn; "O Thou, the Central Orb," Wood; "O Light Divine," Arkhangelsky. Mrs. Maltby then conducted the following interesting anthems from her collection: "An Evening Pastoral," Shaw; "O Give Thanks Unto God," Koschetz; "Bethlehem," Bowker-Stickles; "Christ Has Arisen," Luvaas; "Saviour, Like a Shepherd Lead Us," Macfarlane; "The Lord Bless Thee," Lutkin; "Incline Your Ear," Martin, and "Joseph Came Seeking a Resting-Place," Willoughby. The next group was selected by Mrs. Blasius, who led the choir in: "Turn Back, O Man," Holst; "O Blessed Jesu," Banks; "Beloved Land," Sibelius; "The Lord's Prayer," Mueller; "I See His Blood

upon a Cross," Campbell, and "Mother," Shure. Mr. Bowen chose from his library three favorite numbers which included: "Great Is the Holy One of Israel," Case; "Breathe on Me, Breath of God," Thompson; "Comes at Times a Stillness," Woodward.

It was an interesting demonstration, which proved to be profitable, as some very good numbers were brought to the attention of the organists.

An air raid siren sounded for a blackout test during the meeting, but owing to effectiveness of the blackout curtains in Mr. Niver's choir-room we were enabled to continue the meeting without pause.

In the absence of the registrar, the report of the last meeting was read from THE DIAPASON by Mr. Niver. Dean Grayson read entertaining letters from Willard Wesner, at Camp Pickett, Va., and Robert Van Doren, at Camp Blanding, Fla. Both are in good spirits and report that letters from Guild members are greatly appreciated.

It was voted to take a portion of the chapter's treasury funds, to be increased by voluntary contribution, for the Albert Schweitzer fellowship fund.

Announcement was then made of the next meeting, which will be a New Year's party on Monday, Jan. 4, at 6:30 at Schrafft's in New York City. Our chapter has accepted the invitation to join with Headquarters in this annual affair.

CORNELIA SEWARD HUNTER, Registrar.

Recital by Edouard Nies-Berger.

In the beautiful Byzantine edifice of St. Bartholomew's Church, New York City, the Headquarters Chapter of the Guild sponsored a recital by Edouard Nies-Berger Nov. 16. It was a benefit concert for Dr. Albert Schweitzer's hospital at Lambarene, in French Equatorial Africa. Before the offering was received Dr. David McK. Williams, organist of St. Bartholomew's, spoke briefly on the urgent need of funds for Dr. Schweitzer's work, and the audience contributed generously.

After playing the Toccata, Adagio and Fugue in C of Bach and Cesar Franck's "Grande Piece Symphonique," which offered an opportunity to show the vast resources of the five-manual Skinner organ, Mr. Nies-Berger gave the first performance of a Pastoral on a Christmas Plainsong by Virgil Thomson, who is a music critic of the *New York Herald Tribune*. The work is in the form of harmonic variations on the well-known twelfth century chant "Divinum Mysterium."

The long program was generously filled with works of American composers, some of whom were present, including Mr. Thomson, Professor Seth Bingham of Columbia, who is also organist of the Madison Avenue Presbyterian Church, and Dr. T. Tertius Noble, organist of St. Thomas' Church. Mr. Nies-Berger also did credit to himself by playing his own composition, "Resurrection."

Edouard Nies-Berger studied organ with his father, who is a close friend of Dr. Albert Schweitzer, and for two years with Bossi in Italy. He was formerly conductor of the Brussels Orchestre Symphonique and was the first to introduce Sibelius there in 1939. Mr. Nies-Berger was in Austria when Hitler arrived and gradually made his way to this country, spending most of his time in the mid-West and California. For the last two years he has had an orchestral group in Richmond, Va., and is now interested in giving a series of recitals throughout the country to raise funds for Dr. Schweitzer's work.

JOHN L. BAINBRIDGE,
Publicity Committee.

Central Ohio Chapter.

The Central Ohio Chapter met for a potluck supper Nov. 9 at the King Avenue Methodist Church, Columbus, with Mrs. Walter B. Reeves, our social chairman, in charge. After the dinner the dean, the Rev. Harry L. Ford, conducted a short business meeting and introduced the speaker of the evening, Professor Louis H. Diercks, head of the voice department at Ohio State University and director of the choir at the King Avenue Methodist Church.

Professor Diercks spoke first of the problem of selection of good music which

confronts both the organist and director. Not only do directors have a responsibility to the choir in making the rehearsal a real church function, with a program planned for it as much as for a Sunday service, but they have a responsibility to the congregation in bringing new things to them and broadening their appreciation. Professor Diercks distributed a number of anthems that we might discover for ourselves the joy of singing them under his direction as well as their possibilities for use with different choirs.

On Nov. 17 Columbus music-lovers again enjoyed the privilege of hearing E. Power Biggs in a recital at the Tenth Avenue Baptist Church. The program, one of great excellence and beauty, was as follows: Concerto in F major (No. 13), "The Cuckoo and the Nightingale," Handel; "Jesu, Joy of Man's Desiring" and "Ah! How Fleeting," Bach; Canon in B minor and Sketch in D flat, Schumann; Trumpet Voluntary, Purcell; Passacaglia and Fugue in C minor, Bach; Scherzo in E major, Gigout; Fantasy for the Flutes, Sowerby; "Litanies," Alain; "The Reed-Grown Waters," Karg-Elert, and Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt.

MRS. ALLEN McMANGAL, Secretary.

Massachusetts Festival Service.

The first musical offering of the 1942 season for the Massachusetts Chapter took place Nov. 9 at St. Paul's Church, Brookline, and consisted of a festival service of evening prayer under the direction of William Burbank, dean of the chapter. Choirs of the four Episcopal churches of Brookline—Church of Our Saviour (Gardner Evans, organist), St. Paul's (William Burbank, organist), All Saints' (Rowland Halfpenny, organist) and Church of the Redeemer (Richard Appel, organist)—sang as a unit and presented anthems by Bach, Beethoven, Brahms, Schuetky and Saunders. The Magnificat and Nunc Dimittis of Everett Titcomb were used after the lessons. These deeply devotional settings of the canticles grow in the strength of their simplicity and beauty at every repetition.

Lessons and other parts of the service were assigned to the rectors of the several churches. The prelude was played by Mr. Appel, who used his own arrangement of "Jesu, Joy" and the two recently-published pieces of Canon Douglas. Mr. Halfpenny played the familiar Gigout Toccata as a postlude and service music was accompanied by Mr. Evans.

GARDNER EVANS, Secretary.

Milwaukee Recital by Miss Coci.

The highlight of the Wisconsin Chapter's season so far was the recital by Claire Coci on the afternoon of Nov. 8 at Immanuel Presbyterian Church in Milwaukee. A large audience heard this program and found much pleasure in the performance. Miss Coci's numbers were: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Giga," Loeliet; "Noel," d'Aquin; "Drifting Clouds," d'Antalfy; Finale, First Symphony, Vierne, and Sonata on the Ninety-fourth Psalm, Reubke.

After the recital members of the chapter met Miss Coci at a reception in the parlors of St. Paul's Episcopal Church. Members of the choir guild served.

Our annual hymn service was held Sunday afternoon, Nov. 22. The place for this was All Saints' Cathedral. Organists were Miss Lilly Borchardt, Mrs. Winogene Kirchner and Howard Chapman. The Rev. Myrus Knutson of Ascension Lutheran Church was the commentator.

No meeting of the Guild will take place in December, except for a party at the home of Dr. and Mrs. O. M. J. Wehrley (Redeemer Lutheran Church).

ARTHUR A. GRIEBLING.

Junior Choir Work Trenton Topic.

The Central New Jersey Chapter held a junior choir institute Nov. 2 at the Prospect Street Presbyterian Church of Trenton in cooperation with the Sunday-school Superintendents' Association. Our sub-dean, Miss Jeanette V. Haverstick, was in charge of the program. She was assisted by William Wood, organist and director at the Prospect Street Church. We were very fortunate to have among the speakers three members of the faculty of the Flemington Choir School. Miss Dorothy Hollies discussed the benefits derived by children from singing in the choir. In speaking of a junior choir

director, she said: "To achieve success in his or her undertaking one must have personality even above training." Miss Sara Alwater spoke of the instrumental program of the school and Mrs. Blanche Strouse told of the work among rural churches.

Miss Joanna Messerschmitt, supervisor of music at the Junior School No. 4 of Trenton, spoke on the music program for adolescents. To illustrate her talk she had several students of the school sing. The president of the Sunday-school Superintendents' Association, Charles Hauck, presented the values of the junior choir in church school work. James Sutton, a member of the original (1894) graduating class of the Flemington Choir School also gave a talk.

MRS. G. DONALD ORMSBY, Registrar.

Central New York Activities.

The Central New York Chapter opened what looks like a most active year with a recital in Westminster Church, Utica, Oct. 5. The program was played by J. Lawrence Slater, the dean, and George Davis. Between the first and second part of the program the girls' choir of New Hartford Methodist, Westminster and Grace Churches sang a group of songs. The playing of the organists and the singing of the choir made this an outstanding event.

On Oct. 27, in Grace Church, the Guild presented Claire Coci in an outstanding recital.

The meeting in November was in the form of a visit to Olivet Church, where Winifred Fague, organist of Olivet, and Mildred Kassing of the Christian Scientist Church were presented in a recital. The evening was enhanced by the singing of the combined girls' choirs of Olivet, Plymouth and Moriah Churches. A group of numbers were also sung by the quartet of Olivet and a contralto solo by Mildred Ueltschi rounded out an enjoyable evening.

The chapter is sponsoring a series of recitals in Grace Church, to be played by former organists of Utica. The first of these was played on the night of Nov. 19 by Thomas Matthews of St. Martin's-in-the-Field, Philadelphia.

Many new members have been welcomed to our chapter and at the present time all girls' choirs are busily engaged in rehearsing for the second annual Christmas carol service, to be sung in Westminster Church the Sunday night after Christmas.

GEORGE WALD,
Corresponding Secretary.

Karg-Elert Program in Waterloo.

The Waterloo Chapter on Oct. 27 presented a program of works of Sigfrid Karg-Elert at the First Baptist Church in Waterloo, Iowa. The program was as follows: "Harmonies du Soir" (Paul Seifert); "The Reed-Grown Waters" (Mrs. Jean Stevenson Sherburne); "Praise the Lord, the Almighty," "Starlight" and Chorale Improvisation, "Now Thank We All Our God" (Earl Stewart); Chorale Improvisation, "Jesus Leads Us" (George Samson); "Ave Maria," from "Cathedral Windows," and Chorale Improvisation, "In dulci Jubilo" (Homer Asquith). "The Life of Sigfrid Karg-Elert," a biographical sketch, was given by Miss Elizabeth Curtis.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

Second Event in Harrisburg Series.

The Harrisburg Chapter presented the second in the series of programs entitled "An Evening of Music" in Baughman Memorial Methodist Church, New Cumberland, Pa., Nov. 16. Those on the program were the Cumberland Choristers of the New Cumberland American Legion Auxiliary, William H. Nauss Post 143, under the direction of Mrs. Lloyd V. White, with Mrs. Hobart Hopkins, pianist, and Arnold S. Bowman, organist, as accompanists. Mrs. Hazel A. Keeley of the First Church of God, New Cumberland; Miss Helen I. Runkle, Fourth Reformed Church, Harrisburg, and Sergeant Gayne D. Doolittle of the Carlisle Medical School played. The program was as follows: Sonata in G minor, Becker (Mrs. Keeley); "Au Couvent," Borodin; Chorale Prelude on Hymn-tune "Dort," Mason (Miss Runkle); "Before the Daybreak," Nevin-Harris; "The Star," Rogers-Baldwin; "Whip-Poor-Will," Hahn (Cumberland Choristers); Arioso, Bach; "Clair de Lune," Karg-Elert, and Prelude and Fugue in E minor, Bach (Sergeant Doolittle).

DOROTHY A. M. PETERS, Secretary.

News of the American Guild of Organists—Continued

Northern Ohio Chapter
Hears Holtkamp Organ
in New Cleveland Church

The Northern Ohio Chapter turned out in large numbers Nov. 18 to hear the new Holtkamp organ and a program presented by Russell Gee, organist, and his fine choir at the new Fairmount Presbyterian Church, Cleveland. The program was dignified and churchly and was beautifully interpreted. Those members who were absent missed a treat. All who participated are to be congratulated on the excellence of their performance. The program was as follows: Paraphrase on "Nun danket," Whitford; choir, "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Thy Church, O God," Thiman; Toccata, Muffat; Prelude, Clerambault; Prelude, Purcell; contralto, Two "Biblical Songs," Dvorak; choir, "He That Dwelleth," Hadley; "Autumnal," James; choir, "Greater Love Hath No Man," Ireland.

The minister, the Rev. Frank Halliday Ferris, told something of the planning and building of the church, which, by the way, was entirely paid for as it progressed. Then Walter Holtkamp told of the pleasant arrangements for the organ, out in the open with ample room for the great to be entirely exposed, with the enclosed swell and choir at the sides of the great, and the rückpositiv at the front of the balcony, behind the console. Mr. Holtkamp and Mr. Gee had many weeks of conferences before plans were finally completed. From an organ builder's standpoint Mr. Holtkamp said this was his ultimate dream—acoustically correct placement, careful planning for a well-balanced instrument, close cooperation with the architect, no interference from the donors, the minister or the building committee, and the cash to make possible a fine instrument. The result is a splendid churchly organ, with ample power, yet not harsh and strident, even as to the exposed great; adequate for worship; splendidly fitted to accompany the large choir without being too overpowering; not cluttered up with jimcracks to exploit the virtuosity of the organist.

The most striking thing about the specifications is the fact that the pedal organ has more stops than any other division, but all four of them completely independent.

After inspecting the organ and the choir loft we were directed to the church parlors for refreshments and good fellowship. It was one of the pleasantest evenings this reviewer has been privileged to spend with the chapter.

J. LEWIS SMITH, Treasurer.

[The specification of the Fairmount Presbyterian organ was published in THE DIAPASON AUG. 1, 1941.]

Junior Choir Festival in Hartford.

The annual junior choir festival held Sunday afternoon and evening, Nov. 15, at the Fourth Congregational Church, under the auspices of the Hartford Chapter, presented more than 250 members of eight choirs from Greater Hartford and Rockville. The festival was directed by Frederick Chapman, organist and choir-master at Christ Church Cathedral in Hartford.

In the chancel were members of the following choirs: First Congregational Church, Windsor, under the direction of Mrs. Helen F. Anderson; Church of the Good Shepherd, Hartford, under the direction of Charles H. Taylor; First Congregational Church, Glastonbury, under the direction of Mrs. Ethel S. Tracy, and the Union Congregational Church, Rockville, under the direction of Donald B. Watrous.

Choirs stationed in the front rows of the church were from Immanuel Congregational Church, Hartford, direction of Lyman B. Bunnell; Christ Church Cathedral, Hartford, direction of Frederick W. Chapman; Church of the Redeemer, West Hartford, direction of Mrs. Esther N. Ellison, and St. James' Church, West Hartford, direction of Glenn H. Smith.

Mrs. Ethel S. Tracy was service organist for the festival. The prelude was the Barnes Symphony, Op. 18, played by Catharine Sutton. Vierne's "Carillon," the postlude, was played by Josephine

Kendrick. Donald B. Watrous played the offertory solo, Pastorale (from Sonata in D flat), Rheinberger. The words of welcome to the congregation were by the Rev. Craig G. Whitsitt of the Fourth Congregational Church.

Service at Holy Name, New York.

A choral and organ recital for the Guild will take place on the evening of Dec. 15 at the Church of the Holy Name, Ninety-sixth Street and Amsterdam Avenue, New York City. The Holy Name choir under the direction of Albin D. McDermott, A.A.G.O., will sing and Bishop Donahue will celebrate pontifical benediction, one of the most colorful ceremonies of the Catholic Church. Four carols will be sung by the choir banked on the altar steps, facing the congregation. The remainder of the service will be sung from the choir loft. A Gregorian number and some of Mr. McDermott's compositions are included. Three major organ works also will be played. Another feature will be the congregational singing of the Tantum Ergo with soprano descant.

Program for Virginia Chapter.

A very enjoyable evening of music was presented by the A Cappella Choir of Union Theological Seminary and Assembly Training School, assisted by Charles Craig, Jr., A.A.G.O., organist of All Saints' Episcopal Church, Richmond, Va., Nov. 10, at the Ginter Park Presbyterian Church in Richmond. The recital took the place of the monthly meeting of the Virginia Chapter and was directed by James R. Sydnor, director of music at the training school. The recital was open to the public and a collection was taken to be sent to Dr. Albert Schweitzer. Mr. Craig played the Prelude and Fugue in G major and two chorale preludes by Bach—"Komm, Gott, Schöpfer, Geist" and "Wer nur den lieben Gott lässt walten."

Mrs. SAMUEL H. BURT.

Gordon B. Nevin in Altoona, Pa.

The Altoona branch presented Gordon Balch Nevin of Westminster College, New Wilmington, Pa., in a beautiful recital of American organ compositions at the First Presbyterian Church Nov. 9. The selections played were: "Fantasie Symphonique," Rosseter G. Cole; Prelude-Nocturne on "Avon," Edmundson; "Daguerreotype of an Old Mother," Harvey B. Gaul; Chorale Improvisation on "O Filii et Filiae," Leon Verrees; Toccata in E major, Homer N. Bartlett; "The Courts of Jamshyd" and "The Garden of Iram," from "Persian Suite," R. S. Stoughton; "Donkey Dance," Robert Elmore; "O'er Still Meadows," "Song of the Hunters" and "Twilight Memories," from "Rural Sketches," Gordon Balch Nevin; Fantasia on "Jerusalem the Golden," Nevin.

The assisting soloist, Mrs. Karl F. Irvin, displayed the beauty of her voice, artistically accompanied by her husband, Karl F. Irvin, at the piano.

Youngstown Hears Jewish Music.

Harold Funkhouser and his temple quartet entertained Youngstown Guild members at Rodef Sholem Temple Oct. 27. Mr. Funkhouser was in France in 1917 as a member of Base Hospital No. 31. During his stay he was able to visit many cathedrals and churches both in France and England, met prominent singers serving in the army and accompanied them in recitals. Following his talk the quartet sang a program of traditional Jewish music. Members of the quartet are Lillian Butcher Stambaugh, soprano; Alice McMichael, contralto; Erwin Bendel, tenor, and Robert Walton, baritone. Refreshments served by Miss Gertrude McCartney and Mrs. Ernest Eckstrom. Guild members, brought to a close a most enjoyable evening.

BERNICE PRICE.

Lincoln, Neb., Chapter.

The Lincoln, Neb., Chapter met at the home of Donald Kettinger the evening of Oct. 26, with several choir directors of the city as guests. Following a brief business meeting Mr. Kettinger spoke on "Choral Repertoire" and illustrated his talk with recordings. A lively discussion ensued and the evening closed with a social time and refreshments.

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**BRAHMS' REQUIEM IS SUNG
AT WASHINGTON CATHEDRAL**

By MABEL R. FROST

Washington, D. C., Nov. 18.—There was standing-room only in the Washington Cathedral when the hour arrived for the All Saints' Day presentation of the Brahms Requiem by the Washington Choral Society Nov. 2. Notwithstanding a 50 per cent turnover in personnel in recent months, Louis Potter, the conductor, drew from his choristers a tone and style that made the performance a spiritual experience. The occasion was a memorial for the soldier dead. This is the society's ninth season. Katharine Harris of Baltimore was soprano soloist and William Maun of the United States armed forces was baritone soloist. Miss Karlian Meyer accompanied at the organ, assisted by a small orchestra.

Victor Neal has resigned the position he has filled for the last fifteen years as organist and choir director at Ingram Memorial Congregational Church. He has returned to his former home, Galveston, Tex., where he is engaged in teaching. During his years in Washington Mr. Neal's talents gained widespread recognition. He was in demand particularly as an accompanist, doing notable work as official accompanist of the Department of Agriculture chorus and orchestra, groups whose reputation became nation-wide by reason of the excellent programs they prepared for the entertainment of government employes.

The new organist and choir director at Ingram Church is Mrs. Marion St. John Aldridge, a pupil of Lewis Atwater. Two years ago Mrs. Aldridge resigned after ten years as organist and choir director of Grace Lutheran Church.

The Cathedral Choral Society will present the Mendelssohn oratorio "Elijah" at the Washington Cathedral Dec. 18 under the direction of William Strickland, guest conductor. Preceding the oratorio a new work, "Hushed Be the Camps Tonight," by Robert Ward will be heard.

All Souls' Unitarian Church inaugurated the new season's weekly organ recitals by Lewis Atwater with a memorial program to the donor of the organ, Mrs. Bernard R. Green, Nov. 15. These twenty recitals last a half-hour each.

In celebration of the fortieth anniversary of Calvary Methodist Church, the choir, directed by Louis Potter, gave the Van Denman Thompson oratorio "The Evangel of the New World," Nov. 15. The work was written to celebrate 150 years of American Methodism in 1934.

**FRIEDA OPT HOLT BRIDE OF
CHARLES VOGAN IN MICHIGAN**

Word comes from Ann Arbor of the recent marriage of two prominent organists when Miss Frieda Opt Holt became the bride of Charles E. Vogan of Grand Rapids Sept. 14 in Stetson Chapel at Kalamazoo, Mich. Soon after the wedding Mr. Vogan was called into the service and he is now overseas.

Mrs. Vogan has won an enviable reputation in the last few years as a recital organist and is a pupil of Dr. Palmer Christian of the University of Michigan. Mr. Vogan is an Oberlin graduate, an A.A.G.O., worked with Dupré in Paris and was organist and choirmaster at Central Reformed Church, Grand Rapids, for about nine years. He was also teaching organ at Hope College until the time of his induction into the army. Last summer he spent two months in Washington and at Fort Myer, attending bandmasters' school, from which he was graduated as a warrant officer.

Organ-Piano Program in Salamanca.

Edward B. Vreeland, Jr., organist of the First Congregational Church in Salamanca, N. Y., and Roy E. White, a prominent pianist of Olean, N. Y., presented the following program of organ-piano music on the first anniversary of the installation of the Wicks organ in the church, Sunday afternoon, Nov. 22: "Sheep May Safely Graze," Bach-Howe; Concerto in A minor, Schumann; Intermezzo and Scherzo, Symphonic Piece, Clokey; Nocturne from "A Midsummer Night's Dream," Mendelssohn; "The Swan," Saint-Saens-Hanke; Festival Overture in D, Grasse.

MRS. JAMES H. DOOLITTLE AND VIRGIL FOX



Army Air Forces Photo.

CORPORAL VIRGIL FOX wears the uniform of the army air forces at Bolling Field, but the organ recitals that gained him fame have not been interrupted. Busier than ever since he joined the army on June 24, he plays for broadcasts, serves as an impresario for a concert series, directs choirs and even edges in enough time to play for at least half a dozen soldier weddings a week at the post.

Corporal Fox, head of the organ department of the Peabody Conservatory, Baltimore, but now on leave, has given recitals in all of the forty-eight states as well as in European cities and is one of Victor's recording artists for organ music. As a soldier he has won two promotions in five months. His efforts as

an impresario have brought musicians from all along the Atlantic coast to Bolling Field for monthly concerts which have entertained his soldier buddies. Corporal Fox plays for five regular services a week in the chapel of the post and frequently gives recitals at the officers' club. He is piano soloist with the army air force's eighty-six-piece band from time to time on its weekly NBC Red network broadcast every Thursday afternoon.

In the picture Mrs. James H. Doolittle, wife of Brigadier General Doolittle, leader of the famous raid on Tokyo, listens while Corporal Fox plays a special number for her that will be featured at a benefit in Washington in which Mrs. Doolittle and Corporal Fox both take part.

**NOTES FROM LOS ANGELES;
ERNEST DOUGLAS HONORED**

Los Angeles, Cal., Nov. 25.—A welcome addition to the ranks of local organist-choirmasters is Donald L. Coats, who has come from the Episcopal cathedral in Topeka, Kan., to assume like duties at St. Paul's Cathedral in Los Angeles.

Our own Richard Keys Biggs was the recitalist at the Pasadena Presbyterian Church Nov. 9. The recital was under the auspices of the Pasadena and Valley Districts Chapter of the Guild and the attendance was most gratifying. Mr. Biggs played music that did not cry out: "See what a clever and brilliant organist I am," but rather music the average listener could understand and enjoy—for instance, the Reger "Benedictus," the Titcomb "Improvisation," the Rogers Scherzo and the Nibelle "Ave Maria." In addition we had the Bach Fantasia in C minor, the Liszt Prelude and Fugue on B-A-C-H and the recitalist's splendid Toccata. Seven American composers were represented and the program was a real success.

Dr. George S. McManus, the distinguished professor of music at the University of California, Los Angeles, is presenting for the first time on the Pacific Coast Bach's "Well-Tempered Clavier" in a series of eight recitals, the first of which was given Nov. 24. Dr. McManus is, I believe, the only honorary American member of the Edinburgh Bach Society, which numbers among its members some of the leading names in music. By all means take in some of these recitals on Tuesdays at noon.

A first-rate Bach recital was given by Dr. Laurence A. Petran at the university Nov. 20. The Sonata No. 3, in D minor, received an excellent performance, as did the Prelude and Fugue in A minor.

The November Guild meeting was devoted to a concert by the Hancock Ensemble and from all accounts was enjoyed by those present. The meeting did honor to Dr. Ernest Douglas, dean of Southern California organists and a man beloved by us all. Los Angeles in particular owes a great deal to this sterling musi-

cian and I doubt that there is an organist here who has not been more or less influenced by his teaching and advice.

Donald Curry, for the last year organist and choirmaster of St. Paul's Cathedral, was married early in October and shortly thereafter entered the army. His work at Forest Lawn Memorial Park has been taken over by Clarence Kellogg of Alhambra.

Glory be! We are getting the full half-hour of E. Power Biggs' recitals from Cambridge. At first they allowed us only fifteen minutes. Better set your alarm clock, boys!

**WA-LI-RO FALL FESTIVAL
HELD IN PITTSBURGH CHURCH**

The Church of the Epiphany, Bellevue, Pittsburgh, was the scene of the fall Wa-Li-Ro boy choir festival. Editha Weikal, organist of the Epiphany, and J. Robert Izod, organist of the Church of the Redeemer, Pittsburgh, presided at the organ, while Paul Allen Beymer directed the combined choirs. Choir boys and men who sang in the service were from the Epiphany and Redeemer, Pittsburgh; St. Matthew's, Wheeling, W. Va.; St. Alban's, Cleveland; Grace Church, Wiloughby, and St. James', Painesville,

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- 41 In Excelsis Gloria. Breton-Luvaas. SSAATTBB20
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- 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

Sample copies sent to choir directors upon request.

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Ohio. The Ohio boys were entertained in the smoky city over night and on Monday were the guests at an informal recital at Carnegie Hall, where Dr. Marshall Bidwell gave them a short organ program.

Philadelphians in Armed Forces.

Among the organists of Philadelphia who have recently joined the armed forces are James Bostwick, Granville Munson and John Walker. Mr. Bostwick was organist and director of music at the Woodland Presbyterian Church and a member of the music faculty at the University of Pennsylvania. He was also for a number of years accompanist for the Mendelssohn Club, and a composition of his was given its first public performance by this organization. Mr. Munson was organist and director of music at St. Mary's Episcopal Church, West Philadelphia. His place is being filled for the present by Frederick Royce.

M.T.N.A. Cancels Its Convention.

The convention of the Music Teachers' National Association, scheduled for Dec. 28 to 31 in Cincinnati, has been canceled, Glen Haydon, president, has announced. The decision is due to transportation difficulties caused by the war.

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CHICAGO, DECEMBER 1, 1942.

Wars Cannot Still This Song

With a large part of the so-called civilized world engaged in dealing death to fellow men, it is a little difficult to get into the spirit of Christmas. The noise of battle all around the globe would seem to still the song of the angels. But not completely. The music of Christmas has not been silenced and we know wars shall cease, but that which has uplifted men for two centuries will not disappear. While the Christmas shoppers fill the stores and streets, those of us to whom is entrusted the task of keeping alive the music that was first heard in Bethlehem are busy as usual with the work of preparing for the year's most joyful season. And those of the organist fraternity who have been taken into the armed forces are doing their part in bringing cheer to the hearts of the soldiers and sailors. It is not easy amid the existing chaos to proclaim peace on earth, but we can do our part, realizing that eventually peace will be restored and the good will triumph in a sadly disturbed world. In the course of the Advent period Handel's setting of a part of Psalm 2, "Why Do the Nations [the Heathen] Rage," will be heard in thousands of churches, and it might be well for all of us to read that Psalm and note its hopeful prophecy at this particular time.

Dr. Thompson has emphasized the fact that in this war year the output of new Christmas music by our leading publishers has been unusually large and excellent. The war apparently has stimulated our composers; let it stimulate all who take part in the music of Christmas in 1942.

Music in the Factories

We have it on the authority of *Time* that about 500 factories, arsenals and shipyards in the United States now treat their workers to music in order to increase production. In an article in its issue of Nov. 2 this weekly magazine reports findings by Professor Harold Burris-Meyer, director of research in sound at Stevens Institute of Technology, after elaborate tests he made with music from "Bach to boogie-woogie" in manufacturing establishments. His experiments indicate that factory production has been increased by 1.3 to 11.1 per cent by scientifically planned music. Incidentally he reports that "hymns slow production almost to the stopping-point" and that the ideal formula must take into account such factors as nationality, age, character of the work and time of day. He asserts that in number of experiments his music reduced tardiness on Monday morning from 22.75 to 2.75 per cent—presumably because it makes workers enjoy their work more.

All this is very interesting, but not altogether new. The effect of music—both soothing and stimulating—on workers has been demonstrated frequently. And it seems only natural that if music can

establish the proper atmosphere for worship and for every mood of man, it must be efficacious as a stimulus to the worker or a sedative to the nervous. To mention only one instance that comes to mind of the recognized effect of organ music in industry is the use of a large Möller organ in the Larkin Company's plant and office building in Buffalo. This organ was installed in 1925. And the pleasure given to patrons of the Wanamaker store in Philadelphia for many years by the daily programs on its great organ offers an excellent example of how the organ can be made to create a happy customer and no doubt indirectly promote sales. Only a few months ago Homer Whitford contributed to THE DIAPASON an interesting article on the benefits derived from organ music at a large and prominent hospital, where its evident therapeutic powers are a boon to the patients. The only point on which Professor Burris-Meyer might still obtain figures is whether drinking is increased or merely made more pleasant by organ music of the electronic type in our cocktail lounges.

The power of music to stir men as they go to battle or to create in them a spirit of worship has been well known for thousands of years; but there seems to be still a large practical field to be explored and cultivated.

A Man of Whom We Are Proud

On another page is a letter from Herbert C. Peabody which THE DIAPASON publishes as it should be of interest to all because of the prominence of Mr. Burdett for a generation and the esteem in which he has been held as a man and as an organist. Mr. Burdett and his achievements are matters that constitute American organ history of which we may all be proud. And every DIAPASON reader will wish Mr. Burdett early and complete recovery.

For the information of those who are interested in cold biographical data it may be added to what Mr. Peabody has written that George A. Burdett was born June 17, 1856, and prepared for Harvard at Exeter Academy. At Harvard he was instrumental in reviving Greek plays. Graduating from college, he wrote the class ode. On June 7, 1887, he married Ellen Strong, daughter of William B. Strong, former president of the Santa Fe Railroad. His service to Boston churches as organist included twenty-one years at Harvard Church, Brookline, and sixteen years at Central Church—now the Church of the Covenant—where the late Charles H. Doersam succeeded him.

Three Cheers for Oklahoma

It is so refreshing to the spirit to hear of an organ recital that is played to a house in which standing room is at a premium that we take pleasure in passing on to our readers an example of the way in which they do things in the Southwest. Be it said that in Oklahoma the people are not yet blasé, they know how to enjoy their music and their appetites are not jaded. Dr. Charles M. Courboin gave a recital in Bartlesville, Okla., in the course of his transcontinental tour, now in progress, playing the new Frances M. Burlingame memorial organ, an Austin three-manual, in the First Presbyterian Church. The choir of the church sponsored the engagement. As Mrs. Frances Yates, organist and director at the church, informs us, the recital "was a complete sell-out, with people standing for the beautiful and inspiring program."

Apparently the audience felt well repaid for coming—or else they simply were determined to get more than their money's worth—for Dr. Courboin was compelled to play five encore numbers and two other extra numbers at the close of his set program.

"We were very proud to present such an outstanding musician as Dr. Courboin to our listeners, some of whom came from Tulsa, Nowata, Dewey and Pawhuska, Okla., and Coffeyville, Kan.," Mrs. Yates adds.

It is significant that the program con-

tained an American group, "by request." This part of the evening included: Concert Overture, Rollo Maitland; "Adoration," J. J. McGrath; "Minuet Reverchon," Carl Wiesemann, and Serenade, Edwin Grasse. This was followed by works of Cesar Franck, Schumann and Bach.

Let us all hail Oklahoma, the land of oil and of organ music!

STATEMENT OF THE DIAPASON

Statement of the ownership, management, circulation, etc., required by the acts of Congress of Aug. 24, 1912, and March 3, 1933, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1942:

State of Illinois, County of Cook.—ss.

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

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash Avenue, Chicago, Ill.

Editor—Same.

Managing Editor—None.

Business Managers—None.

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

Siegfried E. Gruenstein, 611 Ash Street, Winnetka, Ill.

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

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S. E. GRUENSTEIN, Owner.

Sworn to and subscribed before me this 1st day of October, 1942.

(Seal)

BETTY SWEDMAN,

Notary Public.

(My commission expires Oct. 9, 1945.)

Meeting of Detroit Women.

The monthly meeting of the Woman Organists' Club of Detroit was held Nov. 17 at St. John's Episcopal Church, Royal Oak, Mich. Mrs. Adelaide Lee Herron, organist of the church, was hostess for the evening, which opened with dinner served by the women of the church, and was followed by a program at 8. The choir, under the direction of Miss Starr, sang four Bach chorales, accompanied by Mrs. Herron at the organ, playing the prelude to each chorale. Florence Reed West played three organ compositions. The choir closed the program with an anthem by Chapman.

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

TWENTY-FIVE YEARS AGO THESE events were recorded in the December, 1917, issue—

An elaborate program had been prepared for the second convention of the American Guild of Organists, to be held at the College of the City of New York Dec. 26 to 28.

Formal dedication of Kimball Hall, Chicago, included an invitation recital Nov. 9 at which the new three-manual organ was used for the first time, with Allen W. Bogen at the console.

Clarence Reynolds was engaged as municipal organist of Denver, Colo., at an annual salary of \$7,000, to play the new Wurlitzer organ.

Roland Diggie, Mus.D., then as now the champion of the American organ composer, contributed an article on "American Music in the Church," pleading for the more general use of American compositions and deploring the neglect of the American composer.

New music reviewed by Harold V. Milligan included William Lester's Christmas cantata "The Birth of Love" and Stoughton's "Within a Chinese Garden."

TEN YEARS AGO THE FOLLOWING events were placed on record in the December, 1932, issue—

The effect of the depression on the organ business was reflected in census figures for 1931, issued at Washington. American organ builders produced 917 instruments in that year and their aggregate value was \$5,283,331. These figures showed a drop of 51.2 per cent in the number of organs built and of 52.7 in their value compared with the record of the previous biennial census, for 1929.

Louis R. Dressler, Mus.D., organist and composer, died at his home in Jersey City, N. J., Nov. 8.

MOZART PROGRAM AT BEEA
FOR THE MIDEAR FESTIVAL

The Baldwin-Wallace Conservatory of Music, Berea, Ohio, is announcing its third midyear festival for Saturday and Sunday, Dec. 12 and 13. The program is to consist of works of Mozart. The first of these festivals, in 1940, was devoted to the works of Mendelssohn and last year works of American composers made up the program. It is hoped that this pattern may be continued so the classic composers and the American composers may alternate in being presented through their works.

These midyear festivals are given almost entirely with conservatory talent. This year the same is the case except for the assistance of Mrs. Emily M. Adams, violinist, of the State Normal School at Ypsilanti, Mich. A list of instrumental and vocal soloists will be heard with the Baldwin-Wallace Symphony Orchestra, in a program which includes:

Saturday afternoon, Dec. 12, at 4—Rondo for violin and orchestra from the "Haffner" Serenade in D major, No. 7 (Marx Pales, violin, and the orchestra); Quintet for clarinet and strings (Norine Wines, clarinet; Marx Pales and Michael Stinch, violins; Eugene Szabo, viola; Jean Morlan, violoncello); Musical Joke, Presto, for violins, viola, bass and two French horns; Quartet in G minor for piano and strings (Sara Hammerschmidt, piano; Marx Pales, violin; Elwood Kestler, viola; Caroline Pitt, violoncello); Concerto in D minor for piano and orchestra (Rondo) (Ethel Cattran, piano, and orchestra).

Saturday night, Dec. 12, at 8—"Eine kleine Nachtmusik" (orchestra); Piano Concerto in C minor (complete) (Carl Schluer and the orchestra); Group of Choruses (Madrigalians); "Magic Flute" Overture (orchestra).

Sunday afternoon, Dec. 13, at 4—"Impresario" Overture (orchestra); Symphony in C (complete) (orchestra); Rondo, aria for tenor (Clyde Keutzer and orchestra); Concerto No. 4 in D for violin (Mrs. Emily Mutter Adams, Ypsilanti, Mich., and orchestra); Litany in B flat for soloists (a cappella choir and orchestra, Miss Mary Marting, soprano; Clyde Keutzer, tenor; Annie Lea Rose, contralto; Oscar McCullough, bass).

Conductors are George Poinar, Baldwin-Wallace Symphony Orchestra and ensemble groups; Cecil Munk, a cappella choir, and Clyde Keutzer, Madrigalians.

THE FREE LANCE

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

Lately I've been happy in "tasting" the new hymnals, to see how far they would go in choosing tunes of the mission type, tunes showing German ancestry or German influence, airs from the French or German psalters, melodies from folksong or secular material—in general, to note what the outlook of the various collections has been, whether "middle of the road" or narrow and contracted.

"Christian Worship—A Hymnal," Christian Board of Publication, the Bethany Press, St. Louis, 1941.

This collection is of the same general size and style as other hymnals that have been written about lately in this column—"Worship Music," "The Hymnal, Evangelical and Reformed Church" (1941), and the "Lutheran Hymnal"; it is comprehensive, adapted to the needs of a variety of churches, catholic in its taste. It has been prepared by two denominations, the Northern Baptist Convention and the Disciples of Christ. There is a freshness about the book that I like.

"Christian Worship" has 589 hymns and 417 tunes; there are responsive readings, full indexes; although a comprehensive book, it is an ounce lighter and by so much easier to hold than some of the hymnals I have examined. I quote from the preface: "We believe it most fitting that this hymnal be named 'Christian Worship.' It offers not only the great historic hymns of the church, but also a large number of the best modern hymns. In addition to these, a careful selection of widely used and inspiring gospel hymns has been included." An examination finds twenty-one of these. Musically speaking some of these tunes might well have been denied admission; if they must be used they might find place in an appendix, after the fashion of the "English Hymnal."

It is interesting to see that in including tunes in minor keys "Christian Worship" is following modern practice; folk-tunes from the Welsh, Irish, Scotch and other countries add something valuable on the musical side. There are two minor tunes that deserve a word or two. "Ton-y-Botel" (558) and "Aberystwyth" (414). According to James T. Lightwood, the author of "Hymn-Tunes and Their Story," "Ton-y-Botel" in plain English means "Tune in the Bottle" and is a Welsh tune by Thomas John Williams (born 1869). A London daily paper printed "Ton-y-Botel" in four-part harmony, describing it as "a curious slurring dirge, half chant, half hymn-tune." I first heard about "Aberystwyth" from Evan Williams, the famous oratorio tenor who died in 1918; he assured me that to hear it sung by a Welsh choir and congregation to "Jesus, Lover of My Soul" was something never to forget. In America we sing Charles Wesley's hymn to "Martyn," a tune by Marsh. "Christian Worship" has a re-harmonized version of "Martyn" which is musically an excellent piece of work, but from the congregational point of view a mistake. Let the old tunes stand as they have been sung through the generations.

Among tunes having a folk-tune or secular origin in "Christian Worship" I found the following noteworthy: 234, 248, 326 (excellent choir piece), 404, 494 (really a chorus piece for unison singing). It is sometimes hazardous to choose folk melodies for church music. Take 504 for example; it is a pentatonic tune of considerable charm but secular in effect. Try it somewhat faster and see. I have known hymnals that seemingly would take any tune that had the magic word "traditional"—and this is particularly true about Christmas time.

Thomas Tiplady has set words to that wonderfully beautiful melody, "London-derry Air," harmonized for four parts by an experienced hand (236 in "Christian Worship"). The whole thing is well done and no doubt will arouse an interesting discussion.

Another melody having even less affiliation with the church is that found in Sibelius' tone-poem "Finlandia." To my ear this melody is highly subjective and of deep emotional power. To fit it sym-

pathetically with words matching the melody's power and equally appealing to the singer's dramatic sense needs a poet-musician. Two practical versions of the words are supplied in 161 and 432 of "Christian Worship." The four-part arrangement in F major for voices is chiefly suitable for unison singing; the original key is A flat major. In 161 omit the slurs in measures 4, 12 and 20.

In eighteenth century collections (English) it is not unusual to find Handel's lively secular tune to "See, the Conquering Hero Comes" and you will find this melody, with sacred words, in 244; it is equally astonishing to find the good old martial "British Grenadiers" decked out in the same way (257).

According to a story in *The Choir*, there was a parish clerk named William Riley who abhorred "lining out" and invented a story to prove how bad it was. Scene, country church on a winter's evening; congregation with the "Old Hundredth" ready for the parson to give some dismissal words; good old parson, not at all meaning to rhyme: "The light has grown so very dim, I scarce can see to read the hymn." Congregation, taking it up and singing it heartily to the first half of "Old Hundredth": "The light has grown so very dim I scarce can see to read the hymn." Pause as usual, parson mildly impatient: "I did not mean to read the hymn; I only meant my eyes were dim." Congregation, to second part of the "Old Hundredth": "I did not mean to read the hymn, I only meant my eyes were dim." Parson, out of patience: "I didn't mean a hymn at all! I think the devil's in you all!"

Murder will out!
Here is a letter from a well-known and admired musician, Charles Taylor Ives, dated Oct. 1:

Dear Dr. Macdougall: "I take my pen in hand" to give you the facts in regard to the alteration in "Bethany" from 6-4 time to 4-4. The "foul deed" was committed by me, and thusly: Around 1903 Gray asked Parker (to the present generation Horatio Parker) to make a hymnal. Gray told me that Parker agreed if I would assist. That assistance meant that I did most of the work—collected all material and made all the copy. For an entire winter I spent one night a week at Parker's house in New Haven and during a long evening went over all material. When we came to the hymn "Nearer, My God, to Thee" you can easily believe that Parker balked at "Bethany." Then I committed the crime (?) of suggesting 4-4 time and Parker cordially agreed. I think the change makes a much better tune and surely the fact that so many hymnals have adopted it is, in a measure, a vindication. But I am glad that such an authority as yourself likes the old version.

In reference to other parts of your October article, I feel that Parker did much for hymn-tunes because he branched out boldly and did something new and different. Of course, his tunes are not all usable; but the tune to "Rejoice, the Lord Is King" seems to me to be almost inspired and will surely last. And the tune in A flat to an evening hymn ("Garden City") is surely singable, also the tune "Stella" to "All My Heart This Night Rejoices."

I want to say a good word for Uncle Mo; is it purely association that makes you resent a change of key? Particularly down? Surely the tune "Ewing" not only sounds queer, but looks queerer in the key of C. When I was young and enthusiastic I wrote Hopkins about his tune "Eilers," and he replied that he wrote it for unison singing and with it the four differently harmonized versions.

In your collection do you happen to have the two hymnals for which I am entirely responsible—"Hymns for Schools," now "Institute Hymnal," Gray (1895) and "Hymns of the Living Church," Century Company (1910)? Huntington Woodman was with me in both of these.

Whew! What a long letter; I hope it has not bored you.

CHARLES T. IVES.

Frank B. Jordan's Activities.

Frank B. Jordan, dean of the college of fine arts at Drake University, Des Moines, Iowa, reports that despite the war a most encouraging enrollment marked the opening of the year at the college, which consists of the departments of music, drama and art. The organ schedule of Mr. Jordan has been filled and approximately twice as many students are taking organ this year as last year. Mr. Jordan was appointed organist and director at the First Methodist Church of Des Moines effective Sept. 1 and presides over a three-manual Austin organ and a choir of forty voices.

Sircon in Chicago Recital

Rupert Sircom of Westminster Presbyterian Church, Minneapolis, and one of the pupils of the late Lynnwood Farnam, gave a recital at Rockefeller Chapel, University of Chicago, Nov. 17. This was the latest of the appearances by prominent out-of-town organists which the university contributes to the musical life of the season.

Mr. Sircom showed his musicianship and a conscientious devotion to his art in a program that consisted of a group of works of Johann Sebastian Bach and the Fourth Symphony by Viernie. He played with vigor and authority in the Prelude and Fugue in B minor and gave his performance variety with three chorale preludes, the Sinfonia to the cantata "As Falls the Rain and Snow from Heaven" and the Fantasie on "Come, Holy Spirit," the last two compositions not often heard in recitals. Mr. Sircom excelled in the Viernie work. Of particular impressiveness was the adagio movement—titled "Romance"—which was played with pronounced delicacy.

A large audience made up of those who take advantage of the musical offerings at the university was attracted to the chapel.

Carl Weinrich will give a recital Jan. 19 at Rockefeller Chapel, it is announced.

Service of American Anthems

Barrett Spach and his choir at the Fourth Presbyterian Church paid tribute to the American composer at a Thanksgiving choral service in that prominent Chicago church on the evening of Sunday, Nov. 22, and in doing so presented a program of distinction. All of the composers represented were Americans and all except two of them are Chicagoans or former Chicagoans. The large edifice was filled to hear the service—a fact that is not surprising in view of the reputation of the musical forces of the Fourth Church.

Mr. Spach played as his organ prelude Leo Sowerby's Chorale and Fugue and Eric DeLamar's "Carillon," and since Dr. DeLamarter was for many years or-

ganist of this church and Dr. Sowerby, now at nearby St. James' Episcopal, was for a time his assistant, the choice of selections was appropriate. The anthems were Horatio Parker's "Now Sinks the Sun," Sowerby's setting of Psalm 122, an "Alleluia" by Randall Thompson, DeLamarter's "Soldiers of the Cross," Dr. Rossetter G. Cole's "Psalm of Praise," Hugh Porter's "O Master, Let Me Walk with Thee" and a setting of Kipling's "Recessional" by Robert L. Sanders. The last number was a stirring finale, with Lutkin's Choral Blessing after the Benediction forming a beautiful close to the service.

The Cole and Porter anthems were fine examples of the quality of writing being done today, the former breathing an air of confidence and the latter a prayer. The crescendo in Thompson's "Alleluia," sung *a cappella*, was effective and the virile anthem of Dr. DeLamarter had a beautiful tenor solo, sung by Paul Nettinga. The fine qualities that mark all of Leo Sowerby's work were evident in his Psalm setting.

The work of the choir throughout was of high excellence.

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Theory of Harmony; a Historical Study Suggests Questions

[The following is the text of a paper read at the first meeting of the season of the Central Tennessee Chapter of the American Guild of Organists in Nashville Oct. 13]

By PAUL LUTHER McFERRIN

The subject of harmony is one that is much heard of among organists and pianists. It is heard of much more than it is understood and practiced. Harmony is one of the necessary things in the equipment of every good organist. It is, in fact, so important that any so-called organist who has not studied and practiced harmony and who has not a working knowledge of it is hardly worthy the name of organist.

But, as much as we hear of the subject of harmony, seldom do we hear of the history of the theory of harmony. This subject has a history as well as any other subject. A knowledge of the history of harmony is essential to a deeper understanding of the whole subject. Several books have been written on the subject of the history of the theory of harmony. One with which I am most familiar is by an English writer—Matthew Shirlaw. The book is published by Novello & Co.

The beginning of the theory of harmony was made by the Greeks in the time of Pythagoras. This took place several centuries before Christ (582 B.C.). The science of musical acoustics began at this time. The Greeks regulated practically all their musical procedure by means of mathematics. For centuries after that period music and mathematics were confused. It is said that Pythagoras discovered the relation between a given tone and its fifth and octave—in other words, the mathematical relationships of the consonant intervals.

No particular progress was made along the lines of harmony until about the end of the ninth century, when the development of polyphonic music began. The practice of early contrapuntists was largely a matter of intervals and this is true of the entire polyphonic period. Gradually all sorts of intervals crept into use. Major and minor thirds were considered imperfect consonance, but the minor sixth a dissonance. Of course, the intervals of a second and the seventh and the tri-tone, or augmented fourth, were always called dissonances. Chords, as such, were hardly thought of, much less understood. When a chord was considered at all it was regarded as merely the union of several intervals. The earliest theorist to treat of the inversion of intervals was Zarlino, in the sixteenth century. Polyphonic music culminated in Palestrina at the close of the sixteenth century. Practically all the intervals used in chords at the time of Palestrina were thirds, fourths, fifths, sixths and octaves. And the chords were of the simplest types. In spite of the fact that the early contrapuntists did not think of harmony as such—and the succession of chords all still undiscovered by them—the guiding principle was harmony. After the idea of the inversion of intervals was established, the idea of the inversion of chords began to be discussed. In the early days confusion reigned in the classification of chords. CEG was called a C chord. But EGC was called the E chord; GCE was called a G chord. Zarlino (1517) was probably the first great harmonist. He classified and systematized all the material used in music at that period. He defines the bass as the real support and foundation of harmony.

Descartes (1696) is one of the next important figures in the history of harmony. Descartes based much of his theory of harmony upon the intervals obtained by the division of a sounding string into six parts. When the string is divided by two, we get the octave of the fundamental tone. Divided by three, we get the fifth above the fundamental, but one octave higher. Divided into four parts, we get a tone two octaves higher. Divided into five parts we get a tone a third above, but beyond two octaves higher. Divided into six parts we get a fifth above the fundamental, but one octave higher than the first fifth. The tones obtained by the division of the

string into parts are known as the harmonics. All the harmonics produced by the division of the strings into six parts form the essential parts of the common major triad. The minor triad cannot be obtained by this harmonic division of the string.

The greatest harmonist of these early days was Rameau (1683)—two years before Bach. He investigated all known ideas of harmony and added not a few of his own. He was the author of many bulky volumes on the subject of harmony. Rameau did not, however, arrange his treatment of harmony in an orderly fashion and he often contradicts himself. Rameau established firmly the idea of the inversion of chords, so that from his day on CEG, EGC and GCE are all considered C chords having the same fundamental bass.

Rameau worked into his scheme of harmony a great deal of mathematics—which was arbitrary and was very confusing. He tried to base his system of harmony upon the harmonics of a sounding string. But, try as hard as he could, he never could discover the minor triad in the harmonic series. He failed to recognize the fact that the minor chord can be found in the harmonics of a sounding bell. All who have listened carefully to the tones of a carillon will have heard these minor harmonics.

Rameau also is credited with the formation of chords by adding together intervals of thirds, such as CEGB. He did not allow ninth chords. He stated that no chord can exceed the compass of the octave. The octave, as Zarlino said, is the mother of all intervals. Rameau did not succeed in discovering the dominant seventh in the natural harmonic series, for in the natural harmonic series the seventh tone is too flat to be of any use. Rameau declared that the perfect cadence is the foundation of all harmony. The perfect cadence determines the key of a section of music. It is also essential in modulation.

Rameau laid down a principle that has been almost universally followed ever since—that in the teaching of harmony four parts should be used. In relation to the dominant seventh he says dissonance and the necessity for its resolution determine the perfect cadence and consequently the key. Right here we are at the source of the idea of tonality. Rameau was the first to use the term "subdominant harmony." The dominant is a fifth above the tonic and the S dominant a fifth below the tonic. This explanation has been a great influence upon harmony as a whole ever since. It is the first time in the history of musical theory that we find the fourth degree of the diatonic scale described as "subdominant." It may be said that no doubt the S dominant is a harmonic fact; but neither Rameau nor any of his successors up to the present time has been able to find an adequate explanation for the origin of the S dominant harmony.

Rameau tried to build his entire harmonic system around the overtone series of a sounding string. He states in many places that because a thing is natural—or is in nature—it is right. At the same time he rejects many of the overtones because they are not in tune with the diatonic scale. But we find by examination that nature is a treacherous foundation for harmony. The fact that a thing is natural does not justify it from the standpoint of beauty. In nature we find not only beauty, but ugliness; not only help, but harm. And going back to the S dominant harmony we find that the fourth tone of the diatonic scale cannot be found in the harmonic or overtone series at all. It is approximated, but is so much out of tune that it can't be used.

After Rameau one of the next important harmonists was Tartini, the Italian violinist. He based his system upon the harmonic series, but in addition to the overtones he added the undertone series. When two tones are sounded at the same time there is heard a lower tone, known as the regarded undertone. It is the resultant of the two sounding tones. Tartini regarded music as a physio-mathematical science.

About the same time that Tartini lived there was a humble organist of the name of Sorge (1703), who had considerable influence upon the ideas connected with the science of harmony. Sorge regarded the dominant seventh chord as an essential discord and different from all other discords. For the first time in the history



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of music he established the fact that there is a dissonant chord which exists by itself, apart from any modification of another harmony.

Right here I will mention the name of Marburg, who developed the theory of adding thirds together to make chords. He says that we add tones together to get intervals. Then we add intervals together to get chords. The particular interval which he uses is the third, because, he says, it occurs in nature!

Another theorist who had much influence at this time was Kirnberger.

Next important figure in the field of harmony who lived about this time was Joseph Fetis, the distinguished Belgian musician. Fetis brought forward new ideas of tonality which, he says, govern all music. He describes tonality as the order of harmonic and melodic facts which result from the arrangement of sounds of our major and minor scales. He says that the science of harmony drove the old church modes out of existence. These ancient scales had their origin in Greek antiquity; they had been in use over 1,200 years; they had become identified with the service of the Christian religion.

In order to shorten this paper I shall merely mention a list of men who have had a great deal to do with the science and art of harmony. They are Moritz Hauptmann, Helmholtz, Ottingen, Reimann, Alfred Day, Ouseley, Stainer, Ebenezer Prout, Goetschius and Robinson of New York City. The last two theorists I consider the best in the whole list.

After the idea of tonality was developed the idea of chord relationship and succession naturally followed. Next came the idea of altered chords. Then came the idea that the whole system of harmony is based upon three chords—the

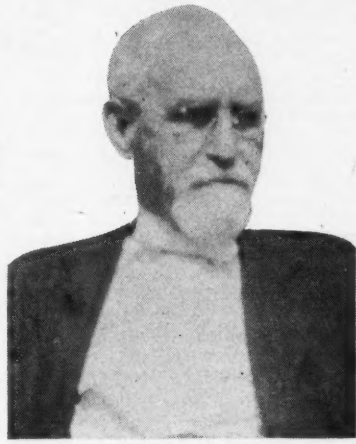
tonic, the dominant and the subdominant—a trinity of chords. From the idea of tonality came the notion of the key system. In due time arrived the idea of tonal functions of chords. One harmonist called major chords *overklungs* and minor chords *underklungs*. Another harmonist based his system upon the tempered scale. It is quite true that unless we had the perfect fifth—as given us by nature—it would be impossible to secure a tempered scale. Another theorist bases his whole theory of harmony upon the interval of a third. Some harmonists base most of their system upon the tones of repose and activity within the scale. But the notes of rest in the scale may become tones of activity—and vice versa—according to circumstances. These circumstances are determined by harmonic, not melodic, considerations.

The question is: Does harmony determine the notes of a scale or does the scale determine the harmony? Of course, melody existed long before harmony. But does that prove that harmony has its roots in melody? Here is another question: Does harmony arise arbitrarily, or according to some principle? Berlioz concluded that in music the ear is sole judge. Now the question arises: Does the ear have the liberty to choose what it likes? In other words, is the ear free to choose? Is harmony man-made, or does it arise from something external to man?

In this brief review of the history of harmony we find that much is not understood. Much has to be taken for granted. Is harmony, as we hear it, a matter of mathematics and physics? Or is it merely a matter of the human ear? Is it a matter of mere tonality, or is it a matter of metaphysics, or aesthetics? Is it objective or subjective? Is it a matter of principle or mere whim?

Professor Zeilinger
*Devotes Lifework to
Theology and Organ*

PROFESSOR G. J. ZEILINGER



A very large group of Lutheran ministers, the majority of them active in the state of Iowa, owe their knowledge not only of church music, but of theology, in large part to a man who served twenty-seven years on the faculty of Wartburg Seminary, Dubuque, Iowa, and is now in retirement because of ill health. Professor G. J. Zeilinger's life, devoted to the work of his church and the spread of its teachings, especially through the great music of the church, has been of extraordinary usefulness and as a consequence he is held in affectionate regard by a great number of the clergy and teachers of the American Lutheran body. While carrying on his work for many years as a minister and professor, he found time to dedicate a number of organs in a territory that extends from Cleveland, Ohio, to Fort Collins, Colo. He holds a unique distinction in that he not only played the dedicatory recital on each new organ, but preached the dedicatory sermon.

G. J. Zeilinger was born in the town of Mitchell, Iowa, June 5, 1875, the son of a Lutheran clergyman. His first musical instruction was received in early boyhood from a distinguished theologian, C. W. Paulus, who also taught him Latin. His later musical education was received largely from Professor J. Rehmann of Osage, Iowa, and later of Des Moines. In 1893 Mr. Zeilinger was graduated from Wartburg College at Waverly, Iowa, with the degree of bachelor of arts and three years later he received his diploma from Wartburg Seminary in Dubuque. The same year he was ordained to the Lutheran ministry.

In 1896 and 1897 Professor Zeilinger was professor of music, English and science at Brenham Lutheran College, Brenham, Tex. Then he was called to the pastorate of Zion Lutheran Church at Oelwein, Iowa, where he remained for nine years. From this church he was called to the post of professor of theology and official organist at Wartburg Seminary and here he taught from 1906 to 1933. After a rest of one year Professor Zeilinger became pastor of Zion Lutheran Church at Wyoming, Iowa, and he served there for nearly eight years, or until illness compelled him to retire. Since last June he and Mrs. Zeilinger have lived in their new home at Monticello, Iowa, where Dr. Zeilinger continues to work as much as the state of his health permits.

While busily engaged in teaching, preaching and playing the organ, Professor Zeilinger has found time to do a great deal of writing on the subjects in which he is an authority. For example, in 1930 he wrote a textbook for students of the life of Christ, entitled "Our Lord and Our God." He was a member of the intersynodical committee that published the "American Lutheran Hymnal" and adapted and revised some of the music in that hymnal. He was also one of a committee of four who published an agenda and liturgy for the Iowa Lutheran Synod. Other literary contributions include "Te Deum Laudamus," a year-

book of the Lutheran Mission in New Guinea, published in 1926; the editing of seventeen volumes of *The Lutheran Missionary*, a monthly periodical in the interests of the New Guinea missions, articles for various church magazines and mimeographed manuscripts on liturgics, church art and hymnology.

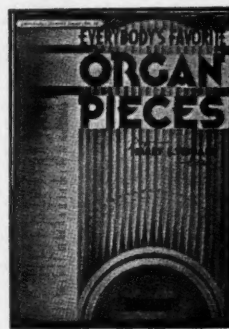
Professor and Mrs. Zeilinger have three children, all of them musical. A daughter, Helen, plays the organ and directs two choirs in her husband's church at Albion, Neb. George plays the piano, organ, violin and 'cello and Margaret plays the piano and 'cello and sang over station KFRU from St. Louis every week for five years.

Professor Zeilinger is a member of the Cedar Rapids Chapter of the American Guild of Organists and has been active in its work.

DR. AND MRS. H. V. MILLIGAN
ARE AUTHORS OF NEW BOOK

Harold Vincent Milligan, Mus.D., F. A.G.O., of New York has made good use of his temporary absence from the organ bench, caused by illness, by devoting a part of his time to literary work. The fruit of the labors is the publication of "The Club Member's Handbook," of which the joint authors are Lucy R. Milligan, president of the National Council of Women, and her husband. The book, just issued by the New Home Library, is a handsome and eminently useful compendium of information and counsel on every question that can come up in the organization and conduct of a club. Within 300 pages are included points on how clubs are organized; how meetings are conducted; duties and qualifications of officers; how minutes are kept; how elections are conducted. There are special chapters on the handling of finances; how committees work; how correspondence is conducted; how programs are conducted; how papers are prepared, and on starting a new club. Of special importance are the sections that show how to speak in public, how to get the right publicity, how to manage a community service club, how to form federations of clubs. Customs and etiquette in both men's and women's clubs are fully covered, and there is a chapter

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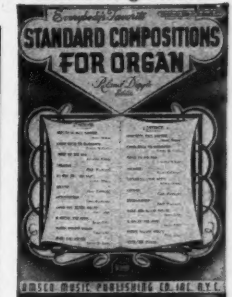


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dealing with methods of obtaining and running a club-house.

Dr. Milligan's last important organ position was as organist and director at the Riverside Church in New York. Previously he was at the old Park Avenue Baptist Church, the Rutgers Presbyterian and Plymouth Church, Brooklyn. He was executive secretary of the National Music League, in which position he was of help to hundreds of aspiring young artists, was president for two years of the National Association of Organists and for a number of years was reviewer of new music on the staff of THE DIAPASON. Mrs. Milligan has enjoyed prominence in many women's activities and has earned a national reputation by her work. Dr. Milligan has fully recovered his health and is planning the resumption of his musical and other work.

Armistice Day Musical Service.

David A. Pressley, organist and direc-

tor at the historic Washington Street Methodist Church of Columbia, S. C., directed a musical service Sunday evening, Nov. 8, to commemorate Armistice Day. The program was opened with a group of organ solos by Paul Allwardt, a private now at Fort Jackson. His numbers were: Moderato from Seventh Symphony, Widor; Prelude and Fugue in A major, Bach; Prelude on a Second Mode Melody, Clarke. Corporal Fred Robinson sang several baritone solos, accompanied by Private Allwardt. In addition to the anthems there was also a violin solo by Marion Powell.

Nevins to Direct Annual Carol Service.

The annual candlelight Christmas carol service under the direction of Willard Irving Nevins will be held in the First Presbyterian Church, Fifth Avenue and Twelfth Street, New York, Sunday, Dec. 20, at 5 o'clock. Handel's "Messiah" will be sung in the same church Sunday, Dec. 27, at 5.

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Toronto Center Honors Dr. Fricker.

Dr. Herbert A. Fricker was honored at a dinner given by the Toronto Center, Canadian College of Organists, at the Granite Club Nov. 2. Dr. Fricker has been a member of the College since he moved to Toronto in 1917. He was chairman of the Toronto Center for seven years, is a past president of the College, and is now honorary president. Many of his associates in the musical life of Toronto were present, including members of the Mendelssohn and Metropolitan Church choirs.

Dr. Healey Willan spoke on Dr. Fricker's renowned English career. T. M. Sargent spoke of his association with the Canadian College of Organists. William McCaig told those present about the successful work of Dr. Fricker with the Metropolitan Church choir over the last twenty-five years and Dr. T. Alexander Davies delivered a very interesting address on the history leading up to the appointment of Dr. Fricker to direct the Mendelssohn Choir. Sir Ernest MacMillan addressed the gathering on Dr. Fricker's place in civic life.

All the speakers paid tribute to Dr. Fricker's genius as a choral conductor and his virtuosity at the organ. He has endeared himself to all associated with him through his fine qualities as a man. Sir Ernest spoke particularly about his great success in the production of many of the finest choral works ever composed. T. J. Crawford also paid his tribute to Dr. Fricker and read some lines he had written in the style of Gilbert and Sullivan ("When I Was a Lad") concerning the doctor and his career.

The dinner, at which Maitland Farmer presided, was brought to a close with the presentation of a collection of symphonic recordings to Dr. Fricker and a toast proposed by Dr. Charles Peaker, to which Dr. Fricker responded.

T. M. SARGANT, Secretary.

Brantford Center.

A most enjoyable meeting of the Brantford Center was held at the home of Courtland Fissette Saturday evening, Nov. 7, when it was the privilege of many members and their friends to hear a number of fine recordings which Dr. Fissette has in his possession. The program included works of several eminent composers. Refreshments were served and a hearty vote of thanks was extended to Mr. Fissette for his hospitality.

Preceding the musical program a business meeting was held, presided over by the chairman, H. D. Jerome, and plans for the Christmas carol festival, scheduled to be held in the Colborne Street United Church Dec. 15 under the joint auspices of the Brantford Rotary Club and the Brantford Center, Canadian Col-

DR. HERBERT A. FRICKER



lege of Organists, were discussed.
 ELEANOR MUIR, Secretary.

London Center.

Members of the London Center were guests of Mr. and Mrs. Charles E. Wheeler Saturday, Nov. 7. G. G. Lethbridge presided over the business meeting, at which preparations were completed for the annual carol service to be held in the Dundas Center United Church Dec. 13. C. E. Wheeler, F.C.C.O., will be the conductor this year and F. T. Egener, Mus.D., the organist.

T. C. Chattoe, A.C.C.O., then led a discussion on "The Organ in the Church Service." It was felt that the services of the non-conformist churches could be improved considerably and that the music should have a more important part in the service.

Mrs. Wheeler served refreshments at the conclusion of the meeting.
 A. E. HARRIS, Secretary.

St. Catharines Center.

The first musical event of the season for the St. Catharines Center took place in St. George's Anglican Church Nov. 3, when Eric Rollinson, F.R.C.O., of Hamilton gave a brilliant recital. Preceding the recital prayers were offered by the Rev. W. E. Bagnall.

Mr. Rollinson presented a well-planned program which proved to be not only enjoyable, but uplifting, reaching a climax in Reubke's Introduction and Fugue from the Sonata on the Ninety-fourth Psalm. Prior to its rendition the psalm was read by the Rev. J. Doidge. The following program was given: Fantasie and Fugue in G minor, Bach; Three Bach Transcriptions—"Sheep May Safely Graze" (Aria from "Birthday Cantata"), Gavotte in E (from Sixth Violin Sonata) and Prelude on "Subdue Us with Thy Goodness" (Cantata 122); Sonata, Mendelssohn; "A Tune for the Flutes," Stanley; Canon in B minor, Schumann; Carol (in the style of Delius), Percy Whitlock; "Tuba Tune," Norman Cocker; Scherzetto, Viernie; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

ANNA KADWILL, Secretary.

CARL F. MUELLER HONORED BY CHURCH ON ANNIVERSARY

Carl F. Mueller's fifteenth anniversary at the Central Presbyterian Church of Montclair, N. J., was observed at the morning service Oct. 11. The Rev. Morgan Phelps Noyes, D.D., pastor of the church, preached a sermon on "Our Brethren the Singers" and both choral and organ music for the service was selected from the compositions of Mr. Mueller. On the afternoon of the same day Mr. and Mrs. Mueller gave a tea for present and former members of the choir and more than sixty were present.

Oct. 16 a dinner in honor of the choir was served by the trustees of the church at the Montclair Golf Club. John J. Patrick, chairman of the music committee, acted as toastmaster and presented to Mr. and Mrs. Mueller a pair of early American brass candle-sticks with crystal drops in the name of the choir and the trustees. A double quartet sang excerpts from about a dozen of Mr. Mueller's anthems.

Titles of Karg-Elert Chorale Preludes as Changed Into English

[For the benefit of readers of THE DIAPASON who include the sixty-six chorale preludes of Sigfrid Karg-Elert on their programs the following translation of the original German titles has been made by the organist of All Saints' Church, Worcester, Mass. Where titles are given as "a" and "b" there are two accepted titles for the tune. Titles in parentheses are those so placed by the composer. As a very large number of people who attend organ recitals are not familiar with the German language the wisdom and value of giving the English translations are obvious.]

By WILLIAM SELF

Volume I—Advent and Christmas.

1. "Abide with Us, Our Saviour." (—"Christ, He Is My Life.")
2. "From the Depths of My Heart."
3. "All Depends on God's Blessing."
4. "A Saving Health to Us Is Brought."
5. (a) "Be Thou Glad, O My Soul." (b) "Comfort, Comfort Ye My People."
6. "Blessed Be Thou, Jesus Christ."
7. "Together Christians Praise Ye God."
8. "Lift Up Your Heads, Ye Mighty Gates."
9. "With Earnestness, O Sons of Men." ("From God I Ne'er Will Turn.")
10. "From Heaven Above to Earth I Come." ("This Is the Day the Lord Hath Made.")
11. (a) "Farewell I Gladly Bid Thee." (b) "All Glory, Laud and Honor." ("How Shall I Filly Greet Thee?")

Volume II—Passiontide.

12. "By the Waters of Babylon."
13. "Lord Jesus Christ, Be Present Now."
14. "Lord and Elder of the Congregation of the Cross."
15. "I Love Thee Deeply, O My Lord."
16. "My Heart Is Filled with Longing." ("O Sacred Head Once Wounded.")
17. (a) "Dearest Jesus, How Hast Thou Offended?" (b) "Saviour of My Heart."
18. "I Will Love Thee, My Strength."
19. "We Thank Thee for Thy Blessed Son."
20. "O Lamb of God, Most Holy."
21. "O World, I E'en Must Leave Thee."
22. "I Will Sing My Maker's Praise." ("Let Us Ever Walk with Jesus.")

Volume III—New Year, Easter and Other Festivals.

23. (a) "All Glory Be to God on High." (b) "Gloria in Excelsis Deo."
24. "To Thee, Jehovah, Will I Sing."
25. (a) "E'er Yet the Dawn Had Filled the Skies." (b) "The Holy Day Is Here."
26. "Jesus, Help Us Conquer."
27. "Jesus, My Sure Defense."
28. "Praise the Lord, O My Soul."
29. "Do with Me God, According to Thy Goodness."
30. "After Days of Trial."
31. "Now Let Us Thank the Lord."
32. "Do Thou Well When in God's Grace."
33. "Sleepers, Wake!"

Volume IV—Ascension; Pentecost.

34. "Alas! My God, My Sins Are Great." ("Draw Us to Thee.")
35. "God of Heaven and Earth." ("O Come, Thou Quickening Spirit.")
36. "Lord, as Thou Wilt." ("Thy Will Be Done.")
37. "I Thank Thee, Dear Lord."
38. "Jesus, Priceless Treasure."
39. "Come, Holy Ghost."
40. (a) "O That I Had a Thousand

Tongues." (b) "Jesus, Thy Boundless Love to Me."
 41. "O Thou Breaker of All Fetters."
 42. "O Eternity, Thou Word of Thunder."
 43. "O God, Thou Faithful God."
 44. "How Brightly Shines the Morning Star." ("Come, Holy Spirit.")

Volume V—Reformation Festival; Penitential Days; the Lord's Supper; Office of the Dead.

45. "Out of the Depths."
46. "O Lamb of God."
47. "A Mighty Fortress Is Our God."
48. "Jerusalem, Thou City Fair and High."
49. (a) "Jesus Sinners Doth Receive." (b) "My Jesus, I Leave Thee Not."
50. "O God, Thou Faithful God."
51. "Deck Thyself, My Soul, with Gladness."
52. "Should It Sometimes Gloom y Seem."
53. (a) "Smite Us Not in Anger, Lord." (b) "Christ, the Lord, Is Risen."
54. "Awake, My Soul." ("Approach the Table of the Lord.")
55. "Who Knows When Death Shall Come?"

Volume VI—Confirmation; Wedding; Harvest Festival; Baptism.

56. "Jesus, Still Lead On." ("Bridegroom of My Soul.")
57. "Blessed Jesu, at Thy Word."
58. "Praise the Lord, the Mighty King."
59. "Now Thank We All Our God."
60. "O Thou Love of My Love."
61. "What God Does Is Well Done."
- 62 and 63. "If Thou but Suffer God to Guide Thee."
64. "How Brightly Shines the Morning Star." ("My House and I Shall Serve the Lord.")
65. (a) "How Well with Me, O Friend of Souls." (b) "I Fear Nothing When Thou Art Near to Guide Me."
66. "Wonderful King."

The School of Sacred Music of Union Theological Seminary, New York City, Clarence Dickinson, director, presented a special service of intercession in time of war at the James Chapel Oct. 22. Dr. Dickinson played the "Kyrie" ("Lord, Have Mercy") of Regner and of Karg-Elert and the choir sang: "Prayer for a World Hurt Sore," Dickinson; "Had We but Hearkened," Walford Davies; "For All Who Watch," Dickinson; "Lord, We Cry to Thee for Aid," Ulrich Zwingli (written in 1529).

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How a Small Organ of Ancient Vintage Has Been Made Over

By GORDON BALCH NEVIN

The Presbyterian Church of West Middiesex, Pa., celebrated its 105th anniversary Sunday, Sept. 20, and one of the high spots of the day was the dedication of its rebuilt and enlarged organ. The rebuilding was in the competent hands of David H. Aston of New Castle, Pa. The rebuilding scheme and execution of the same was wholly Mr. Aston's, and it was my privilege to collaborate in the regulation and tonal finishing.

The organ was an early Carl Barckhoff two-manual and pedal, with tracker action; a Kinetic blower had been added at some previous date. Pipes and chests were in good condition, and it is interesting to note that the chests were constructed almost entirely of white oak. Considering the age of the instrument (certainly fifty or more years) a surprisingly small amount of work was needed to put them in perfect condition.

A new all-electric console and electro-pneumatic action stacks were supplied by Durst & Co. of Erie, Pa., as well as a set of chimes and a new vox humana standing on an individual chest. This vox, by the way, is no faint, quivering baby, but a stout, firm baritone in quality—and it contributes something to either full organ or a pedal solo. I have no use for the small-scale, wheezy examples so often used.

In the original layout the great was practically against the organist's head, while the swell suffered from the Barckhoff habit of congested pipe planting. The pipes were of good metal; indeed, the zinc basses were much better than some presentday examples; but the tone simply could not fight its way out. Mr. Aston's first move was to scrap the swell-box, place the two chests end to end and build a new front to the entire chamber—with the shades in the front. As the organ now stands no manual pipe is within sixteen inches of the walls of the chamber. Any expert will know the result; the tone literally pours out—free and unrestrained. Add to this amazingly live acoustics for a small church and you have something.

The specification now reads:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute (wood), 4 ft., 61 pipes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Aeoline, 8 ft., 49 pipes.
Flute (wood and metal), 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Resultant, 32 ft., 32 notes.

There are eight couplers and eight pistons of the pre-set type, the latter being set on small switchboards which draw out on each side of the manual keys. For a small organ this system seems adequate. All pipes speak on four-inch wind, while the action stacks are on blower wind.

Now as to the tonal treatment. Both diapasons were opened until the tone is free and buoyant. Considerable work was done on the CC octave of the great diapason. This had originally been part of the display front and the lips were thick, producing a slightly dull quality. These lips were cut and scraped to something approaching a string lip, with the result that the tone is as solid and colorful as the upper octaves.

The dulciana takes its place as the softest stop in the organ. This allowed us to bring up the aeoline (really an echo salicional) to nearly the strength of the salicional and to tune the former as a celeste to the salicional. The salicional showed an enormous bulge in strength in the center. This was partly suppressed and the ends were brought up. It is a true string, but devoid of any theater quality.

Because of the brilliance of the swell diapason the 4-ft. flute was held down to medium power and the violina was left as it had been—delicate and with just a suspicion of string in it. On the great

the 4-ft. flute increases slightly in power from bass to treble, while the principal was given just the opposite treatment; it is regulated strong in the first two octaves, and shows a small amount of softening as it ascends from that point. This treatment of great flutes and principals has long been a favorite of mine, and is particularly valuable when relative strength in various stops must be considered—especially so where two swell-boxes are not provided.

The pedal bourdon is pure fundamental tone—no forcing, no "hoot." It can be used with the concert flute alone, and yet you know it is there in the full organ. The first intention was to provide the usual 8-ft. gedeckt borrow, but experimentation proved that a resultant would be of more value, and it was so wired in. Perhaps it may sound questionable to many, but the answer is this: Each and every manual stop is supported perfectly by its own CC octave; hence a smaller amount of 16-ft. tone is needed than in jobs where the CC octave is weak, windy or pinched. Hence, the *mysterioso* of the resultant is just one more tonal weapon in the kit of the organist.

The inaugural program was arranged so as to demonstrate virtually every effect possible on the instrument, and comprised the following numbers as well as two encores: Festival Hymn, Bartlett; "In Moonlight," Kinder; Adagio and Scherzo from Sonata in E minor, Rogers; "Autumn Memories," Gordon Balch Nevin; "Daguerrotype of an Old Mother" (requested), Gaul; Prelude in G minor, Rachmaninoff; "Melody for the Bells of Berghall Church," Sibelius; Fantasia on "Jerusalem, the Golden," Nevin.

Wesley A. Day in Navy.

Wesley A. Day, who is at the naval recruiting station in New Orleans, has been assigned permanently to provide music for the church services, to train two choirs, and more, if the need arises, and to assist the chaplain. Before he enlisted in the navy Mr. Day was organist and choirmaster at St. Andrew's Episcopal Church in New Orleans, where he conducted three choirs which achieved an enviable reputation for the fine liturgical music they provided.

Robert Wilson Hays in Topeka.

Robert Wilson Hays, formerly at the Fountain Street Baptist Church of Grand Rapids, Mich., is now at Grace Cathedral, Topeka, Kan., where he is the successor of Donald Coats. Mr. Coats succeeded Dudley Warner Fitch at the Episcopal Cathedral in Los Angeles.

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Programs of Organ Recitals of the Month

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs, organist of the Church of the Blessed Sacrament in Hollywood, gave a recital for the Pasadena and Valley Districts Chapter of the A.G.O. in the Presbyterian Church of Pasadena, Cal., Nov. 9. The program was as follows: Grand Chorus, Biggs; Improvisation, Titcomb; "A Vesper Prayer," Diggle; Communion, Purvis; Scherzo, Sonata in E minor, Rogers; "A. D. 1620," MacDowell; Fantasia in C minor, Bach; "Benedictus," Reger; "Ave Maria," Nibelle; Prelude and Fugue on B-A-C-H, Liszt; "Epithalame," Arabesque and "Legende," Vierne; Toccata, Biggs.

Frank W. Asper, Mus.D., F.A.G.O., Salt Lake City, Utah—Mr. Asper, organist of the Salt Lake City Mormon Tabernacle, gave a recital as the first event of the season of the Walla Walla, Wash., College Lyceum Series. The recital took place Nov. 7 in Columbia Auditorium and Dr. Asper played: Trumpet Tune and Air, Purcell; "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Aria from "Water Music," Handel; French Rondo, Boellmann; "Prayer," Devred; Lullaby, Brahms; Scherzo, Rogers; "Pilgrims' Chorus" from "Tannhäuser," Wagner; Londonderry Air, Traditional; Toccata in G, Dubois.

Marshall Bidwell, Mus.D., Pittsburgh, Pa.—Among Dr. Bidwell's most recent Saturday evening programs at Carnegie Music Hall have been the following:

Oct. 17—Passacaglia, Frescobaldi; Chorale Prelude, "How Brightly Shines the Morning Star," Bach; Prelude and Sarabande, Corelli; Prelude and Fugue on B-A-C-H, Liszt; Nocturne in F minor, Chopin; Symphony 4 (Andante Cantabile, Scherzo, Finale), Widor; "Calm as the Night," Bohm; "March of the Little Lead Soldiers," Pierne; "Song of India," from "Sadko," and Fandango from "Caprice Espagnol," Rimsky-Korsakoff.

Oct. 24—Concert Prelude and Fugue in G major, Faulkes; "Safely the Flocks May Pasture," Bach-Johnson; Sonata No. 1, in D minor, Guilman; "Intercession," Bingham; Scherzo in E, Gigout; Cantilene from "Prince Igor" and Symphonic Sketch, "On the Steppes of Central Asia," Borodin; "Donkey Dance," Elmore; "Toccata di Concerto," Lemare.

Oct. 31—Introduction and Allegro from Concerto No. 2, Handel; Variations from "Emperor" String Quartet, Haydn-Floyd; Second Symphony (Pastorale, Adagio and Finale), Widor; Berceuse and Prelude, Casella; Overture, "Comes Autumn Time," Sowerby; "The Swan of Tuonela," Sibelius; "Dance of the Reed Pipes," from "Nutcracker Suite," Tschalkowsky; "On Wings of Song," Mendelssohn; Concert Overture in C minor, Hollins.

Nov. 7—Chorale, "Blessed Jesus, We Are Here," Bach; Toccata in F major, Bach; Arioso in C minor, Bach-Bedell; Badinerie, Bach-Bedell; Fugue on a Theme of Corelli, Bach; Chorale Prelude, "From God Shall Naught Divide Me," Bach; Fantasia and Fugue in G major, Bach; Capriccio on the Departure of His Beloved Brother, Bach; "Jesu, Joy of Man's Desiring," Bach; Passacaglia and Fugue in C minor, Bach.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz gave one of a series of Indiana University faculty recitals at the First Methodist Church Nov. 4 and his program was made up of the following works: Prelude, Fugue and Chaconne in C major, Buxtehude; "Dialogue for the Trumpet Stop," Clerambault; "Vom Himmel hoch," Fachelbel; Prelude and Fugue in G major, Bach; Chorale Preludes, "Christ, unser Herr, zum Jordan kam," "Es ist das Heil uns kommen her," "Ich ruf zu Dir" and "In Dir ist Freude," Bach; Chorale in A minor, Franck; Prelude on "I am Sol Recedit Igneus," Simonds; Scherzo (Symphony in E minor, No. 2), Vierne; Air with Variations, Sowerby; Fugue from Sonata "The Ninety-fourth Psalm," Reubke.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—Mr. Webber's recital at the Idlewild Presbyterian Church Sunday afternoon, Oct. 25, was marked by the playing of the following program: Overture to "The Magic Flute," Mozart; Gavotte in B minor, Bach; Modern Prelude on "All through the Night," Edmundson; Prelude and Fugue on B-A-C-H, Liszt; Melody in E, Rachmaninoff; Sere-

nade, Rachmaninoff; Prelude in G minor, Rachmaninoff; "The Citadel at Quebec," Russell; "May Night," Palmgren; "Divertissement," Vierne; Londonderry Air (by request), Old Irish; Toccata, "Thou Art the Rock," Mulet.

Walter Blodgett, Cleveland, Ohio—For his McMyler recitals in December, Mr. Blodgett, curator-elect of music, will give the following program in the garden court of the Cleveland Museum of Art: Fifth Concerto, in F major, Handel; "Now Comes the Saviour of the Heathen," Bach; "Rejoice, Christians," Bach; "Veni Emmanuel," Russell Broughton; second movement and first movement, Second Symphony, Vierne. The recitals will be given at 5:15 p. m. Sundays, Dec. 6 and 13. There will be no organ recital Dec. 20 because of the museum's carol program on that day, nor Dec. 27.

In memory of Mrs. P. J. McMyler, who died Nov. 7, 1942, Mr. Blodgett changed his programs for Nov. 15, 22 and 29 from the numbers previously announced to the following program in her honor: Prelude in C major, Bach; Duetto for Reed Stops, William Russell; Cantabile, Franck; "O World, I e'en Must Leave Thee" (two versions), Brahms; "With Peace and Joy I Now Depart," Bach. Mrs. McMyler, with her daughters, Mrs. Raymond E. Lawrence and Mrs. Charles F. Biggs, gave the McMyler organ to the museum as a memorial to their husband and father, who died April 18, 1908.

Robert Baker, Brooklyn, N. Y.—Mr. Baker, organist and director at the First Presbyterian Church of Brooklyn, gave a recital for the Hartford Chapter, A.G.O., in St. Justin's Church, Hartford, Conn., Oct. 28. His program consisted of the following compositions: Sonata in the Style of Handel (Introduction and Allegro), Wolstenholme; Adagio from Concerto in D minor, Vivaldi; "The Fifers," d'Andrieu; Toccata in the Dorian Mode, Bach; Rondo for the Flute Stop, Rinck; Fantasia in F minor, Mozart; Roulade, Bingham; "The Nativity," Langlais; Toccata in D flat major, Jongen.

Albin D. McDermott, M.A., A.A.G.O., New York City—In fifteen-minute pre-udial recitals before the 4 and 8 p. m. services during the Holy Souls' Novena, Oct. 25 to Nov. 2, at the Church of the Holy Name Mr. McDermott played the following programs:

Oct. 25—Chorale Prelude, "O World, I Must Leave Thee," Brahms; Funeral March ("Songs without Words"), Mendelssohn; Chorale Prelude, "I Cry to Thee," Bach.

Oct. 26—"Lamentation," Guilman; "A Tear," Moussorgsky.

Oct. 27—Allegro and Adagio from Symphony 6, Widor.

Oct. 28—Allegretto in B minor, Guilman; Fugue in G minor ("The Little"), Bach; Cavatina, Raff.

Oct. 29—Largo, Handel; "Jesu, Joy of Man's Desiring," Bach; "Kamennoi-Ostrow," Rubinstein.

Oct. 30—Funeral March "On the Death of a Hero," Beethoven; Chorale Prelude, "O Sacred Head," Bach; Nocturne in F minor, Chopin.

Oct. 31—Adagio and Finale from Sonata, "The Ninety-fourth Psalm," Reubke; Melodie, Massenet.

Nov. 1—Prelude and Fugue in A minor ("The Great"), Bach; "In Friendship's Garden," Maitland.

Nov. 2—Funeral March in B flat minor, Chopin; Largo from "New World" Symphony, Dvorak.

Richard Thomasson, Nashville, Tenn.—Mr. Thomasson was heard in a recital at Sacred Heart College, Cullman, Ala., Oct. 20 and presented a program made up of the following compositions: Gagliarda, Schmid; "Toccata per l'Elevazione," Frescobaldi; Fugue in C, Buxtehude; Sonata, "God's Time Is Best," Bach; "Jesu, Joy of Man's Desiring," Bach; "Water Music" Suite, Handel; Largo, Handel; "Ave Maria," Schubert; "Dawn," Jenkins; "The Nightingale and the Rose," Saint-Saens; Intermezzo, Callaerts; "Clair de Lune," Debussy; Toccata, Rogers.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch gave a recital for the Civic Music Club of Manhattan, Kan., and the Kansas State College music department in the auditorium of the college Nov. 11. His program was as follows: Toccata in the Dorian Mode, Vivace (Sixth Trio-Sonata) and Passacaglia, Bach; Toccata-Prelude, "Vom Himmel

hoch," Edmundson; Recitativo, First Sonata, Jepson; Variations on "Our Father," Mendelssohn; Canzonetta, McCollin; "Carillon," DeLamarter; Allegro, Second Symphony, Vierne.

In a recital at the post chapel of Fort Riley, Kan., Nov. 12 Mr. Lynch played: "Exultemus," Kinder; Andante Cantabile, Quartet in D, Tschalkowsky; "Tidings of Joy," Air for the G String and Prelude and Fugue in E minor, Bach; Variations on "Our Father," Mendelssohn; Recitativo, Jepson; Londonderry Air, arranged by Kohlmann; Toccata Prelude, "Vom Himmel hoch," Edmundson.

At his noon recital in the First Presbyterian Church of Topeka Nov. 6 Mr. Lynch was assisted by Jane Clark, violinist, in the following numbers: "Suite in Miniature," DeLamarter; "Romance," from the Concerto in D minor, Wieniawski; Prelude, Fugue and Variation, Franck; "Distant Chimes," Snow; Toccata-Prelude, "Vom Himmel hoch," Edmundson.

Richard Gore, Ithaca, N. Y.—Professor Gore, organist of Cornell University, played this program in Sage Chapel Nov. 15: Suite from the "Water Music," Handel; First Movement from Symphony in G major, Sowerby; "Noel Lorrain," Guillaume Laseux; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Andante for a Barrel Organ in a Musical Clock, Mozart; Chorale in A minor, Franck.

Dr. Harry E. Cooper, Raleigh, N. C.—Dr. Cooper of the faculty of Meredith College gave a recital for the Hartsville, S. C., Music Study Club at the Presbyterian Church of that city Nov. 19. His program was as follows: Symphony for Organ ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Weitz; Chorale in E major, Franck; "Christus Resurrexit," Ravanello; Scherzo in G minor, Bossi; Cradle Song, Kreisler; Toccata on "From Heaven on High," Edmundson.

Mrs. Edna Scotten Billings, Kansas City, Mo.—Mrs. Billings gave her annual recital Nov. 9 at Grace and Holy Trinity Cathedral. She was assisted by the cathedral choir, directed by Dr. Mabelle Glenn. Mrs. Billings played: "Now Thank We All Our God," Karg-Elert; Chorale Preludes, "Sleepers, Wake" and "Come, Sweet Death," Bach; Prelude and Fugue in G major, Bach; "Jesu, Joy of Man's Desiring," Bach; "British Children's Prayer," Jacques Wolfe; "Kyrie Eleison," Franck; "The Cuckoo," Powell Weaver; Passacaglia, Weaver; "The Bells of Ste. Anne," Russell; "Will-o'-the-Wisp," Nevin; Toccata, Sowerby. This was the first performance of the two numbers by Powell Weaver and the Passacaglia was dedicated to Mrs. Billings by Mr. Weaver, who is one of Mrs. Billings' former teachers.

John Glenn Metcalf, Conway, Ark.—In a faculty recital of the Hendrix College music department Nov. 10 Mr. Metcalf played these selections: Trumpet Tune No. 4, Purcell; "Air Tendre," Lully; "Variations sur Un Noel," d'Aquin; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; Fugue in C major, Bach; "Benedictus," Rowley; "Autumnal," James; Symphony No. 5 (Allegro vivace, Adagio, Toccata), Widor.

Russell Hancock Miles, M.Mus., Urbana, Ill.—Professor Miles presented this program at the University of Illinois Sunday afternoon recital Nov. 15: "Toccata per l'Elevazione," Frescobaldi; Prelude in E minor, Bach; "Nun komm, der Heiden Heiland," Bach; Pastorale, Franck; Adagio molto from "Sonata Eroica," Stanford; "Trois Pieces Breves," Lenormand; "Eklög," Kramer.

Richard F. Bower, Charleston, W. Va.—Mr. Bower, organist and director at the Baptist Temple, gave his first vesper recital since moving to Charleston at the church Oct. 25. His program was made up of the following compositions: Prelude, Fugue and Chaconne, Buxtehude; "When in the Hour of Utmost Need," Bach; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; "The Bells of St. Anne de Beaupré," Russell; "The Primitive Organ," Yon; Meditation from "Thais," Massenet; "Comes Autumn Time," Sowerby.

Florence Rubner, Erie, Pa.—In a recital at Bethany Lutheran Church Sunday evening, Nov. 1, Miss Rubner had the assistance of Emmy Louise Bohman, harpist.

Miss Rubner's organ numbers were the following: Chorale Prelude, "In Thee Is Gladness," Bach; "Dreams," McAmis; "Bourree et Musette," Karg-Elert; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Reve Angellique," Rubinstein-Lemare; "Lead, Kindly Light," Dykes-Lemare; "Now Thank We All Our God," Karg-Elert.

Albert Riemenschneider, Mus.D., Berea, Ohio—Dr. Riemenschneider gave a Bach recital in Kulas Chamber Music Hall at Baldwin-Wallace College Sunday afternoon, Nov. 15. His program consisted of the following numbers: Prelude and Fugue in B minor; Six Schuebler Chorales ("Sleepers, Wake!," "O Whither Shall I Flee," "If Thou but Suffer God to Guide Thee," "My Soul Exalts the Lord," "Lord Jesus Christ, with Us Abide" and "Praise to the Lord"); Prelude and Fugue in E flat.

Isa McIlwraith, Chattanooga, Tenn.—Following are organ compositions played by Miss McIlwraith, University of Chattanooga organist and choirmaster, at the chapel during the last month: "Pensee d'Autonne," Jongen; "Now Thank We All Our God," Karg-Elert; Siciliana, Bossi; Toccata in D minor, Reger; "Lord, Take My Heart, It Beats for Thee," Karg-Elert; Italian Hymn-tune Fantasy, McKinley; Sarabande, Corelli; English Melody, arranged by Melville Smith; "Rochester Bells," F. H. Wood; Trumpet Voluntary, Purcell; "Folk-tune," Whitlock; Andante Tranquillo, Whitlock; Lento in G major, Stanford; Allegro on a Theme of Orlando Gibbons, Stanford; Sostenuto Espressivo, Ponsonby; Andantino, Ponsonby; "Ave Maria," Henselt; "I Thank Thee, Dear Lord," Karg-Elert; March from "Alceste," Gluck; "Nunc Dimittis," Charles Wood; "Old One Hundred and Thirty-second Psalm," Wood; "Gottes Sohn ist kommen," Bach; "Hirtentled," H. F. Kufferath.

Theodore Schaefer, Washington, D. C.—Preceding the vesper service at the Covenant-First Presbyterian Church Mr. Schaefer gives a weekly organ recital. His most recent offerings have included these: "O World, I Must Leave Thee," Brahms; "We Come Unto Our Father's God," Bach; "Dreams," McAmis; "Ave Maria," Schubert; Prelude, Bridge; Adagio, "Suite Modale," Peeters; Prelude, D major, Clerambault; "Sacramentum Unitatis," Sowerby; "Nave," from "Byzantine Sketches," Mulet; "Autumn," Noble; Trumpet Tune and Air, Purcell; Andante Sostenuto, Widor; Intermezzo, de Malingreau; Hymn Prelude on "Martyn" ("Jesus, Lover of My Soul"), Bingham; Chorale Prelude on "Meditation," Sowerby; "Carillon," Sowerby; "Eclogue," Wagenaar.

Frederic B. Stiven, Mus.D., A.A.G.O., Urbana, Ill.—Dr. Stiven, director of the school of music, played the University of Illinois Sunday afternoon recital Oct. 25. His program was as follows: Fifth Sonata, in F sharp major, Rheinberger; Meditation, Guilman; Fantaisie in C major, Franck; Prelude and Fugue in E minor, Bach; Introduction to "Fervaal," d'Indy; "Marche Heroique," Saint-Saens.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft's programs for his vesper recitals at Trinity Cathedral, played at 5 o'clock on Sundays, included the following in October:

Oct. 4—Fugue in G minor, Bach; Agitato from Sonata, Op. 148, Rheinberger; Reverie, Faure-Kraft; Finale from First Symphony, Vierne.

Oct. 18—Fifth Concerto, in F major, Handel; "Pastoral Scene," Dethier; "Toccata Jubilant," Diggle.

Oct. 25—Prelude in B minor, Bach; Minuet, Handel-Kraft; Scherzo, Federlein; "Electa ut Sol," Dallier.

Paul S. Pettinga, Urbana, Ill.—Mr. Pettinga, a member of the music faculty at the University of Illinois, played the dedicatory recital on a two-manual organ built by Austin Organs, Inc., in the First Christian Reformed Church of Muskegon, Mich., Oct. 21, presenting this program: "Water Music" Suite, Handel; "Sheep May Safely Graze," Bach; Fugue in E flat ("St. Anne's"), Bach; Chorale Preludes, "A Lovely Rose Now Bloometh" and "Deck Thyself, My Soul, with Gladness," Brahms; Festival Prelude, Faulkes; "Romance sans Paroles," Bonnet; "Clair de Lune," Karg-Elert; Toccata in F, Widor.

Programs of Organ Recitals of the Month

Norman Hennefeld, Jamaica, N. Y.—Mr. Hennefeld gave the first of three historical recitals Sunday afternoon, Nov. 8, at St. Mark's Evangelical Lutheran Church and presented a program of works of predecessors of Bach, as follows: "Organum Triplex," Perotin LeGrand; Fourteenth Century Melody, from "Laudi Spirituali"; Pavane, Byrd; "Christ Lay in Bonds of Death," Scheidt; "A Mighty Fortress Is Our God," Hanff; "Christ, Our Lord, to Jordan Came," Buxtehude; "From Heaven Above to Earth I Come" and "To Thee Alone, Lord Jesus Christ," Pachelbel; Trumpet Voluntary, Purcell; "Ach Herr, mich armen Suender," Kuhnau; "Soeur Monique," Couperin; Minuet and Gigue, Rameau; "Thou Prince of Peace," Johann Bernhard Bach; "Grand Jeu," Du Mage.

Charles H. Finney, F.A.G.O., Wichita, Kan.—Mr. Finney, of the faculty of Friends University, gave a recital at Southwestern College, Winfield, Kan., Sunday afternoon, Nov. 15, and his program was made up of the following works: Fanfare from Cantata "Rejoice, Beloved Christians," Prelude, Fugue and Chaconne, Five Chorale Preludes and Fugue in C major, Buxtehude; Arabesque, "Lied," "Carillon" and Berceuse, from "Twenty-four Pieces in Free Style," and Intermezzo and Finale, Third Symphony, Viernle.

Willard Irving Nevins, New York City—Mr. Nevins is continuing his Friday noon recitals at the First Presbyterian Church. Among his recent offerings have been the following:

Oct. 30—Prelude to "Parsifal," Wagner; "Ronde Française," Boellmann; Chorale Prelude, "Ich ruf zu Dir," Bach; Meditation, Sowerby; "Variations de Concert," Bonnet.

Nov. 6—Biblical Sonata No. 1, Kuhnau; Nevins; Aria, Purcell-Lang; "St. Anne" Fugue, Bach.

Nov. 20—Russian program: Prelude in C sharp minor, Rachmaninoff; Prelude in B flat minor, Shostakovich-Nevins; Fantasy, Shostakovich-Nevins; "Pres de la Mer," Arensky; Finale, "Symphonie Pathétique," Tschalkowsky.

Gertrude H. Hale, A.A.G.O., East Orange, N. J.—In a recital Oct. 30 at Holy Trinity Lutheran Church Miss Hale played the following compositions: Chorale Prelude, Bach; Toccata and Fugue in C major, Bach; "Reflection," Stebbins; "May Night," Palmgren; "Memories," Dickinson; "Will-o'-the-Wisp," Nevin; Toccata, Dubois.

George L. Scott, Bloomington, Ill.—At a vesper musicale in Presser Hall at Illinois Wesleyan University Sunday, Nov. 1, Mr. Scott played the following organ numbers: Prelude and Fugue in G minor, Bach; Pastorale, Franck; Intermezzo and Finale from Third Symphony, Viernle.

In a program in the college chapel Nov. 2 Mr. Scott included these numbers: Chorale Preludes, "Wachet auf" and "Wir glauben All," Bach; Fantaisie in A, Franck; Toccata, Widor.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch played the following program at St. Paul's Episcopal Church Nov. 24: Concert Piece in E flat, Parker; Madrigal, Sowerby; Prelude, Bonset; "Ave Maria," Schubert; Fantasia and Fugue in G minor, Bach; "Supplication" (on Arkadelt's "Ave Maria"), Elmore; "Cortege," Bonset; "A Cheerful Fire," Clokey; "A Song of Thanksgiving," Hokanson; Fantasia on "Now Thank We All Our God," Bonset.

Louise Krause, Mansfield, Ohio—In a recital at Grace Episcopal Church Sunday afternoon, Nov. 15, Miss Krause played: Cathedral Prelude and Fugue, Bach; Chorale Prelude, "I Call to Thee, Lord Jesus," Bach; "Hark, a Voice Saith, 'All Are Mortal,'" Bach; Allegro and Andante, First Symphony, Maquaire; Largo, Handel; Pastorale, Traditional, arranged by Clokey; Introduction and Toccata, Walond.

Clarence E. Heckler, Astoria, N. Y.—Private Heckler, on leave of absence from St. George's Episcopal Church of Astoria while serving his country, gave a recital in the post chapel at Langley Field, Va., Oct. 24 at which he played: Prelude and Fugue in D major, Bach; Chorale Prelude, "Now Thank We All Our God," Bach; "The Musical Snuffbox," Liadoff; "Dreams," McAmis; Festival Toccata, Fletcher.

Nov. 15 Private Heckler played: Cho-

rale in A minor, Franck; Arioso in A, Bach-Means; Nuptial March in E major, Guilman; "Pastel" (Op. 93, No. 1), Karg-Elert; "The French Clock," Bornschein-Fry; "Dreams," Wagner; American Rhapsody, Yon.

Laurel Everette Anderson, Lawrence, Kan.—Mr. Anderson, the organist of the University of Kansas, was heard in the following program at his vesper recital in Hoch Auditorium Nov. 1: Prelude, Fugue and Chaconne, Buxtehude; "Prayer and Cradle Song," Guilman; Three "Spanish Rhythms," Laparra-Anderson; "Legend: A Deserted Farm," "Romance: An Old Trusting Place," and "Maestoso: A. D. 1620," MacDowell; "Carillon," Viernle.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For his recital at the Joslyn Memorial Sunday afternoon, Nov. 8, Mr. Bush selected the following program: "Ciacona con Variazioni," Karg-Elert; Gavotte, Beethoven; Prelude to "The Deluge," Saint-Saens; Sketch in F minor, Schumann; "Rosace," Mulet; "Evening Shadows," DeLaunay; Finale, Franck.

Mrs. Wilma Leamon, Cleveland, Ohio—Mrs. Leamon gave a recital at the Second Presbyterian Church of Portsmouth, Ohio, Nov. 8. She played: Prelude and Fugue in E minor, Bach; Aria for the G String, Bach; "In Paradisum," Dubois; Chorale in A minor, Franck; "Clair de Lune," Debussy; Intermezzo, Rogers; Toccata from Fifth Symphony, Widor.

H. B. Hannum, A.A.G.O., Berrien Springs, Mich.—Mr. Hannum is again this season playing vesper programs at Emmanuel Missionary College at sundown on the Sabbath (Saturday), and his offerings in November have included the following:

Nov. 7—Dorian Toccata, Bach; "Deck Thyself, My Soul, with Gladness," Bach; Sonata 6 (Allegro con fuoco and Meditation), Guilman; "Agnus Dei," Bingham; "Bells through the Trees," Edmundson.

Nov. 14—"Wake, Awake, for Night Is Flying," Bach; "Beside the Streams of Babylon," Bach; Sonata 20 (Intermezzo and Pastorale), Rheinberger; "Fairest Lord Jesus," Kreckel; "Evening Prayer and Chimes," Calver.

Nov. 21—Sonata in E minor (Allegro con brio and Adagio), Rogers; Toccata, Adagio and Fugue in C major, Bach; Slavonic Cradle Song, Neruda-Rogers; "Prayer," Schubert; "To the Setting Sun," Edmundson.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter, organist and choirmaster of the South Congregational Church at Concord, N. H., presented the following program in a recital at the South Baptist Church of Laconia, N. H., Nov. 15: "Jubilate Deo," Silver; Aria, "Thanks Be to Thee," Handel; Fugue in D minor, Bach; "The Bells of St. Anne de Beaupré," Russell; Meditation and Caprice, Sturges; "Evensong," Johnston; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor.

John Link, Lincoln, Neb.—Mr. Link, the new organist and director at Holy Trinity Episcopal Church, presented the following organ program at choral evensong Oct. 11: Passacaglia in C minor, Bach; Concerto No. 1, Bach; Allegro Cantabile, Fifth Symphony, Widor; Sonata No. 2, Mendelssohn.

Gilman Chase, Chicago—Mr. Chase, organist of the First Unitarian Church, gave a recital Sunday afternoon, Nov. 29, at the First Methodist Church of Evans-ton, Ill. His program was as follows: "Water Music" Suite, Handel; Andante Cantabile, Dethier; Gothic Symphony, Widor.

Donald Ketting, M.S.M., Lincoln, Neb.—Mr. Ketting, organist and choir director of Westminster Presbyterian Church, gave a recital Sunday evening, Oct. 25. His program: Trumpet Tune, Purcell; Prelude, Clerambault; Fugue in G minor, Bach; Arioso, Bach; Chorale Prelude on the Kyrie, Bach; "Miniatures" ("Morning Song" and "Child's Prayer"), McKay; "Piece Heroique," Franck; "Siesta," Laurens; March Pastorale, Yon; Grand Chorus on the Credo, Biggs.

C. Gordon Wedertz, Chicago—Mr. Wedertz of the Chicago Musical College faculty gave a recital at the Lebanon Lutheran Church of Whitehall, Mich., Aug. 9 at which he played: Sonata No. 1, Borowski; Arioso, "Thanks Be to Thee," Handel; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupré," Russell; "Ave Maria," Schubert; "Kam-

ennoi Ostrow," Rubinstein; "Piece Heroique," Franck; "Priere," Lemaigre; Toccata in F major, Widor.

In his short recitals for the La Grange Legion Sunday Evening Club Mr. Wedertz has played:

Nov. 8—"Grusonian Song," Rachmaninoff; "Chant sans Paroles," Tschalkowsky; "Waltz of the Flowers," Tschalkowsky.

Nov. 1—Chorale in A minor, Franck; "In Paradisum," Dubois; "Fiat Lux," Dubois.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland opened the 1942-43 season of the Auditorium Artists' Course concerts at the Mansfield State Teachers' College, Mansfield, Pa., with a recital Oct. 30 before an audience of about 1,000. Following was the program: Allegro from Concerto No. 10, Handel; Chorale Prelude, "Come, Saviour of the Gentiles," and Passacaglia, Bach; Sketch in D flat, Schumann; Third Chorale, Franck; "The Bells of St. Anne de Beaupré," Russell; Concerto Rondo, Hollins; Folk-tune, Whitlock; Allegretto, Parker; Fantasie-Toccata, Maitland; Improvisation.

Dr. Maitland has played the following programs over station W69Ph, the Columbia Broadcasting frequency modulation station in Philadelphia, Sunday afternoons:

Nov. 1—Passacaglia, Bach; Chorale Prelude on "Rhosymedre," Vaughan Williams; "The Bells of St. Anne de Beaupré," Russell; "Spinning Song," Mendelssohn; Improvisation on a Familiar Hymn-tune.

Nov. 15—"Suite Gothique," Boellmann; Bourree from Second Violin Sonata, Bach-Saint-Saens; Nocturne, R. K. Miller; Improvisation on the Tune "Neander."

Nov. 22—Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert; Allegretto from "Hymn of Praise" Symphony, Mendelssohn; Finale from First Sonata, Guilman; "Legend," Cadman; Improvisation on the Hymn "Come, Ye Thankful People, Come."

Thelma Mount, A.A.G.O., Lakehurst, N. J.—Miss Mount presented the following program in the Cathedral of the Air at the Lakehurst Naval Air Station Oct. 23: Prelude and Fugue in C minor, Bach; "Sheep May Safely Graze," Bach-Biggs; "Marche Champetre," Boex; Pastorale, Franck; "Were You There?," Negro spiritual, arranged by Miller; "Echo," Yon; "Dreams," Wagner; "Ave Maria," Schubert; "Hymn of Glory," Yon.

Wilbur H. Rowand, F.A.G.O., Rome, Ga.—Mr. Rowand gave a recital at the First Baptist Church Sunday afternoon, Nov. 15, and his program was as follows: "Comes Autumn Time," Sowerby; Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Chorale Prelude, "Rejoice Now, Christian Souls," Bach; Chorale Prelude, "Before Thy Throne I Come," Bach; Toccata and Fugue in D minor, Bach; "La Brume" ("Mist"), Harvey Gaul; "Elfin Dance," Edmundson; Serenade, Schubert; Finale, Franck.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—At his recital in Shove Memorial Chapel at Colorado College Nov. 10 Dr. Boothroyd played: Theme with Variations and Fugue, Hollins; "Plaint" and "Exultemus," Whitlock; Toccata for the Flutes, Stanley; Toccata from Suite for Organ, Bingham.

The following compositions were played by Dr. Boothroyd at Grace Church in the series of memorial recitals on Thursdays at 5:30: Theme in D flat with Eight Variations, Noble; Prelude and Fugue in A minor, Cecil Effinger; "Carillon," Viernle.

Mabel Ze'ner, Mansfield, Ohio—Miss Zehner gave the following program Sunday afternoon, Nov. 8, at the First Presbyterian Church: Chorale Improvisations, "Now Thank We All Our God" and "O World, I E'en Must Leave You," Karg-Elert; Prelude and Fugue in A minor, Bach; Intermezzo from Sixth Symphony, Widor; "To an American Soldier," Thompson; "Hymn of Glory," Yon; "The Rosary," Nevin; "The Bee," Schubert; Caprice, "The Brook," Dethier.

Herman F. Siewert, F.A.G.O., Winter Park, Fla.—Mr. Siewert gave his first two recitals of the season at Rollins College in November. The organ numbers were these:

Nov. 4—Fugue in G major for Cembalo, Bach; "Pensee d'Automne," Jongen; Scherzetto, Viernle; "Comes Autumn Time," Sowerby; Paraphrase on an Old

Hymn, Miller; Toccata from Fifth Symphony, Widor.

Nov. 11—Festal Prelude, Boslet; "Drifting Clouds," d'Antalfy; Prelude and Fugue on B-A-C-H, Liszt; Spring Song, Shelley; Meditation, Sturges; "The Fourth Beatitude," Franck.

Laurence A. Petran, Los Angeles, Cal.—Dr. Petran played the following program of American organ music at noon Oct. 30 at the University of California at Los Angeles; "Prelude in the Olden Style," Greenfield; Sonata No. 1, in E minor (first movement), Rogers; "A Madrigal," Jewelak; Solemn Prelude from the "Gloria Domini," Noble; Intermezzo from "Storm King" Symphony, Dickinson; "Dreams," McAmis; "A Joyous March," F. L. Lawrence.

Dr. Petran played these compositions in his recital Nov. 6 at the University of California at Los Angeles: Trumpet Voluntary, Purcell; Andante, Mozart; Sonata No. 5, in D major, Mendelssohn; Fantaisie in C major, Franck; "Carillon-Sortie," Mulet.

Mrs. Paul A. Adams, Youngstown, Ohio—Mrs. Adams presided at the large organ and gave a preludial recital in Stambaugh Auditorium Nov. 1 for the annual Lutheran Reformation rally service, while her husband, pastor of the Woodland Avenue Lutheran Church, directed the children's chorus of 162 boys and girls in the anthems. An audience of more than 2,000 people attended the service. The organ selections were the following: Prelude and Fugue in E minor (Cathedral), Bach; National Hymn, arranged by Best; Festival Prelude on "Ein feste Burg," Faulkes; Largo, Handel.

Robert Yates Evans, Sherman, Tex.—Private (first-class) Evans of Perrin Field gave a recital at the First Baptist Church of Denison, Tex., Sunday afternoon, Nov. 7, and played: Prelude, Clerambault; "Toccata per l'Elevazione," Frescobaldi; Toccata, Muffat; Four Chorale Preludes from "The Little Organ Book," Bach; Prelude and Fugue in E minor, Bach; Andante Cantabile and Scherzo from Fourth Symphony, Widor; Andante from "Grande Piece Symphonique," Franck; "Divertissement," Viernle; Chorale Prelude on "Jesus, Still Lead On," Karg-Elert; "Rhosymedre," Vaughan Williams; Passacaglia from Fourth Symphony, Edmundson.

Minor C. Baldwin, Onset, Mass.—Dr. Baldwin, who is on his annual Southern winter tour, gave a recital in the Belmont Baptist Church of Roanoke, Va., Oct. 22 and played: Scherzo, Bossi; Reverie, Baldwin; "Pilgrims' Chorus," Wagner; "At Evening," Baldwin; Overture, Rossini; "The Old Rugged Cross," Bennard; Second Movement from Tenth Sonata, Bononcini; "The Chimes of Dunkirk," Anon.; "In a Monastery Garden," Ketelbey; "By the Sea," Schubert.

On Oct. 25 he was heard in a recital at Martinsville, Va., and Nov. 1 at Southern Pines, N. C.

Harold L. Turner, Anderson, Ind.—Mr. Turner, organist of the First Methodist Church of Anderson, gave a recital at the Broadway Methodist Church of Logansport, Ind., Nov. 22 and played: Fugue in D major, Bach; "A Babe is Born in Bethlehem," Bach; Pastorale from Sonata in D minor, Guilman; Overture to "Alicia," Handel; "Modus Ecclesiasticum," Greener; Scherzo from Sonata in E minor, Rogers; "Softly and Tenderly," Thompson; Pastoral Symphony, from "The Messiah," Handel; "Gesu Bambino," Yon; "Song of Triumph," Diggle.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel, organist and choirmaster, is continuing his musical vespers for men in the service at Christ Episcopal Church and men from the army and navy are heard each time in vocal or instrumental solos. The organ selections on the program Nov. 15 were the following: Concerto Rondo, Hollins; "The Chapel of San Miguel," Seder; Meditation, Sturges; Caprice, Kinder; "Epiphany," Edmundson; "Finlandia," Sibelius.

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LETTERS TO THE EDITOR

**Johnson Organ from
Central Music Hall in
Big Chicago Church**

Chicago, Nov. 17, 1942.—Dear Mr. Gruenstein: According to my promise to you last Thursday, I went this morning to St. Martin's Church at Princeton Avenue and West Fifty-ninth Street. I was taken to the church by Theodore Engeln, who is a nephew of Father Peter A. Engeln, the priest in charge of the church. The organist of the church, Sister Presentia, kindly came over, and I spent a most delightful hour. The organ is still the same wonderful Johnson organ that formerly stood in Central Music Hall, and which I had the pleasure of playing for a graduation of Englewood High School in the late nineties.

The organ was given to the church by Mrs. Marshall Field II, a daughter, I think, of Louis Huck, and at that time was rebuilt by Coburn & Taylor. It is placed somewhat as it was in Central Music Hall, divided between the two sides of the rear gallery—the swell and choir and some of the soft stops of the great and the soft pedal stops on the south side and the great stops (unenclosed) and the loud pedal on the north side. There are beautiful solo stops, as you would expect, notably the clarinet on the choir, and the oboe and corneopon on the swell. All the reeds are of true Johnson quality, and may have been imported.

Within the last ten years the action has been entirely electrified, and a new console that bears the name of Wiener has been added. The action is remarkably quick and clear—one of those actions you cannot beat. The church building, inside and out, is a pure specimen of German Gothic, some say the finest in America, and of the size and proportions as well as acoustics of a small cathedral. At the console there is quite an echo from the high vaulted arches of the building, which entirely disappears from the floor of the church. The effect of the full organ at the console is almost overpowering, but when the church is filled it should not be too brilliant.

There are seventeen stops, including two diapasons of 8 ft., on the great, ten on the choir, ten on the pedal, none borrowed, and twenty on the swell.

Yours sincerely,
WILLIAM D. BELKNAP.

As to Central Music Hall Organ.

East Lansing, Mich., Nov. 2, 1942.—Dear Mr. Gruenstein: The November issue of THE DIAPASON has just arrived and the article about old-time organs in Chicago stirred me up. You ask as to the present whereabouts of the old Central Music Hall organ. It was given by Mrs. Marshall Field to a Catholic church on the south side. I am quite sure the name is St. Martin's. Dr. Middelschulte played the dedicatory recital at the opening in the new location and I attended the recital. Middelschulte had no opportunity to try out the organ in advance, so he improvised a while to try out the solo stops. He played a concerto, the theme of which is running in my head as I recall the occasion, but I am not sure of the name of the composer. Perhaps it was Richter. The church was jammed. *** It was a splendid organ and I hope it is still in good shape. It is in a fine, large church. I remember that all the church had to pay was the cost of moving the organ and setting it up in the new location.

While you are mentioning old-time Chicago organs, don't overlook the World's Fair organ (1893), now at Ann Arbor.

As a youngster I lived near the Union Park Church and sometimes went there to hear Louis Falk. (I don't know who was the preacher. The sermon seemed to me to be an insufferable interruption of the music.) I remember Falk as a rather florid player good at improvising and fond of using brilliant flourishes. He made a strong impression on a small boy who was watching him because he would turn around, while playing, and talk with people behind him.

During my boyhood I took a few piano lessons from Frank Baird, who played

the organ in the Third Presbyterian Church at Ashland Avenue and Ogden Avenue. He took me to the organ once (probably about 1882) and after playing a while he said: "Now I will show you its power." He certainly gave me an earful. The effect on me was curious, for, although I could see his fingers moving on the keyboard, I could not distinguish the notes. All I could hear was a chaos of sound. I have wondered if something of that sort may not account for the lack of appreciation some feel for the organ. I outgrew this tendency and now love to hear the power of a big organ; but my ear was untrained when I listened to Baird.

For me, the high water mark was reached at the big Holy Family Church (Jesuit) on Twelfth Street, now Roosevelt Road. I went there occasionally. *** Leo Mutter was in charge of the music. Mutter had a splendid organ and was evidently a high-class musician. He certainly had at least one appreciative young listener.

It must have been some years later that I made long trips to the north side to hear Harrison M. Wild's recitals at Unity Church. They well repaid the effort.

We have been paying much attention to the big organs. It seemed to me that one of the finest organs was a smaller instrument, a Roosevelt, in St. James' Catholic Church, on Wabash Avenue, near Twenty-ninth Street. Time was when this was one of the swellest churches in Chicago, but I understand it is only a mission now. The organ is a beauty—or was. Frederick Archer was organist there, and later Dr. Middelschulte. I treasure the memory of lessons I took on this organ, studying Bach. In the field of orchestral music Chicago in those days was being spoofed by Theodore Thomas and Hans Balatka, but in church music it was far advanced. Nowadays the wealthy parishioners are living in the suburbs instead of the city and if they have any money left it goes for income taxes and not for a lavish display of church music.

Sincerely,
FREDERIC H. GRISWOLD.

Excellent Recitals on the Air.

Tulsa, Okla., Nov. 8, 1942.—My dear Mr. Gruenstein: In the November DIAPASON, among "Letters from Our Readers," I notice a letter from Fred M. Leiper under the heading "Help Boost These Radio Recitals." This statement is excellent and demands the earnest support of every organist and every lover of Bach and the classic organ school. However, at the very beginning of his letter Mr. Leiper makes an astonishing misstatement, to quote: "The present series of organ recitals on the Germanic Aeolian-Skinner organ is the first time any such organ music has ever been broadcast by a major chain of radio stations." Possibly Mr. Leiper is not an early riser on Sunday mornings, or he would not have missed hearing the 7 a. m. CBS organ recitals of Dr. Charles M. Courboin. I do not know just how long a period these Courboin recitals have been on the air, but for the past two years I have rarely missed hearing the half-hour Sunday morning program. Last year, ending in December, a series of ten recitals was given by Joseph Bonnet on a new organ in the Hammond home at Gloucester, Mass., and broadcast by CBS.

Personally I think it would be a fine thing if each A.G.O. chapter would write a letter of appreciation to CBS, thanking them for affording the opportunity to hear such organists and programs as given by Charles Courboin, Joseph Bonnet, E. Power Biggs, the Mormon Tabernacle and others of similar type.

Thanking you for the monthly inspiration of THE DIAPASON, I am,
Very sincerely,
JOHN KNOWLES WEAVER.

Plea for Use of More Hymns.

Warren, Ohio, Nov. 11, 1942.—Editor of THE DIAPASON: The young men in our armed forces, the nurses and the women's auxiliaries to the armed forces are today having their chapel services throughout the world. The hymns they use at these services are of necessity the old-time favorites of many years—"Onward, Christian Soldiers," "The Church's

One Foundation" and others that have been used by them in their formative years in the church schools at home. These they have come to love, and because of that love they want to sing them now. It is reported that this list of known favorite hymns is very small and the assumption is that they were not taught many different hymns. Probably this is true because our people are given to using the same old hymns over and over again, rather than spending a little effort to learn some other hymns that are just as good.

At the Gambier summer conference of the dioceses of Ohio and Southern Ohio the writer conducted a survey to determine what hymns were most familiar. The music course class was a group of young people of high school age or a little older and numbered eighty. These young folks were asked to submit a list of twelve to fifteen hymns that came to their minds in the fifteen minutes allotted for the purpose. Seventy-five lists were handed in, naming a total of 141 hymns. These lists were then tabulated and it was found that the hymns listed below appeared the number of times noted at the right of the title:

- No. 205—"Holy, Holy, Holy" (61).
- No. 464—"The Church's One Foundation" (50).
- No. 530—"Onward, Christian Soldiers" (50).
- No. 217—"Rock of Ages" (30).
- No. 482—"Fling Out the Banner" (29).
- No. 209—"Come, Thou Almighty King" (27).
- No. 364—"Now the Day Is Over" (25).
- No. 18—"Abide with Me" (25).
- No. 132—"O Jesus, Thou Art Standing" (22).
- No. 172—"Jesus Christ Is Risen Today" (22).
- No. 445—"O God Our Help" (22).
- No. 211—"My Faith Looks Up to Thee" (21).

Many other fine hymns appeared on only a few lists.

Perhaps it is a fact that many times the rector or Sunday-school superintendent or the person selecting the hymns does not happen to know many of the other good hymns that our hymnal contains. That being true, naturally his choice of selections would be small, and many fine hymns would be neglected. Consequently, if they are not used for a long period even the few of the congregation or Sunday-school who do know these hymns forget them.

We are continually preaching the want and need of more congregational singing, yet by the use of only a few hymns can we expect to get the desired results? Very definitely not. We would not want to live on a very limited diet merely because it was tasty or sweet. We want nourishment for the growth of the body. Likewise, the congregation needs the injection of some new tunes and new words as a sort of stimulating force to enrich its efforts. Only in this way can we prevent the loss of those great hymns of the church that are really classics and should be very well known to all.

WALTER HRST,
[Organist and Choirmaster of Christ Church, Warren, Ohio.]

Mr. Scherer the Composer.

New York, Nov. 2, 1942.—Editor of THE DIAPASON. Dear sir: On the review page of your October issue a comment was made on a newly-published composition for chorus of male voices entitled "Gifts of the Magi." Through an inadvertence, either on the part of the printer or the reviewer, the name of the composer was omitted. May I supply it by informing you that the composer is Frank Scherer, organist of St. Luke's Church, Montclair, N. J., and conductor of the Montclair Glee Club?

Yours very truly,
A. WALTER KRAMER,
Managing Director.

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November saw the celebration of twenty years of activity by the Hymn Society. Held in New York, it brought together many experts in the field of hymnody and the papers and discussions were of great practical value. The subject of hymns and their use in worship was covered in several addresses.

The festival service for the society at St. Bartholomew's Church Sunday afternoon, Nov. 15, was noteworthy in several ways. The address, by Dean Howard Chandler Robbins, was a challenging review of American hymnody. The music had for its cornerstone Bach's immortal setting of "All People That on Earth Do Dwell" and included Noble's Prelude on "Ton-y-Botel" and David McK. Williams' tuneful new congregational setting for the Magnificat in F, while two hymns came from the pens of members of the society—Dr. Merrill and Dr. Fosdick—the latter set to an unfamiliar tune, "Mannheim," which will appear in the forthcoming Episcopal Hymnal. The service was conducted and accompanied by Dr. Williams, whose interludes during the processional hymn, sung to "Diademata," had the texture, color and scale of true grandeur.

Monday was divided into three parts. At the morning and afternoon sessions we listened to five challenging and distinctive messages, by Dr. Robbins, the Rev. Philip S. Watters, Dr. John Haynes Holmes, Miss Marguerite Hazzard and Seth Bingham. The keynotes of these papers were as follows: making hymns an inspiring part of well-directed worship; practical planning of hymns for every service; analyzing the requisites for a "good hymn"; raising the level of hymns for young people, and the equipment of the organist for successful leadership of hymns.

A dinner at Town Hall concluded the celebration. Its program, skillfully planned by Miss Caroline Parker, was of absorbing interest from beginning to end. At the speakers' table were Carl F. Price, Dr. George M. Duff, the Rev. Deane Edwards, Dr. and Mrs. Clarence Dickinson, Dr. William P. Merrill, President William W. Reid, Mr. Watters, Miss Katharine Aller, Dean Robbins, Dr. Henry Wilder Foote, Mrs. Horatio Parker and Dr. Henry Hallam Tweedy. Three songs by Brahms and Mortimer Browning were sung by Elsie L. Greenfield, accompanied by her husband, Professor Alfred M. Greenfield.

After the president's foreword and greetings from members and guests came the address by Dr. William P. Merrill, in which he spoke about the part hymns will have in the contribution of Christian faith to morale in the days to come. He warned against slovenliness in Protestant worship, shown, among other places, in the reading of the Bible and the use of hymns. He then referred to the share of hymns in giving expression to the newer concepts of God. Hymns, he said, reflected the tremendous advance in spiritual thinking. A collection of hymns for Brick Church, "for use in social gatherings," printed in 1823, contained these lines:

'Tis dangerous to provoke a God:
 His power and vengeance who can tell?
 One stroke of His almighty rod
 Can send His enemies to hell.

Continuing, Dr. Merrill urged that we match the lyric quality of the texts of hymns today with music of real beauty of order and form. Finally he mentioned the power of hymns to bind people together in Christian fellowship.

Next followed the award of the prizes in the contest for hymns submitted in three categories. On behalf of Miss Parker and himself, Dean Robbins announced that the winning hymn of "Christian faith in a time of stress" was written by Thomas Curtis Clark, its

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first line being "Thou Father of Us All." He then read another hymn, which received honorable mention, "Father of All Our Race in Every Land," by the Rev. John Thomas McNeill, D.D. Mr. Clark, who is a poet of wide repute, is editor of *The Pulpit*, and is associated with Dr. Charles C. Morrison of the *Christian Century*. Dr. McNeill also lives in Chicago and is on the faculty of the Divinity School of the University of Chicago.

Dr. Foote stated that neither he nor Dr. Earl B. Marlatt had found a contribution of sufficient merit to receive similar recognition as a hymn "reaffirming the world-wide mission of Christianity." Carl F. Price announced that Mr. Watters and he had given equal weight to two hymns of "personal Christian dedication," and they were therefore dividing the prize offered in that category. The winning hymns were "O Thou, the Way Eternal," written by Miss Katharine L. Aller of Mount Vernon, N. Y., and "Come, Thou My Light, That I May See," by the Rev. Hugh Thomson Kerr, D.D., pastor for many years of the Shadyside Presbyterian Church, Pittsburgh. Dr. Kerr is well known as the president of the Board of Christian Education of the Presbyterian Church and he has written many other hymns.

Miss Aller was the only prize-winner who could be present in person to receive her award and the evening concluded with the singing of her hymn to the well-known tune "Aurelia."

REGINALD L. McALL, Editor.

Centenary Anthem by Eskil Randolph.

To mark the centenary of the First Presbyterian Church of Freeport, Ill., a program of music suitable to the anniversary was given on the afternoon of Nov. 8. For this occasion Eskil Randolph, organist and director of the choir, composed an anthem, "Solemn Worship of Our Fathers," to words by Hillis H. Hauser, and it was sung for the first time in public. Scherzo, by Viérne, and the Prelude and Fugue in G minor by Bach were the organ numbers for the afternoon.

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Music Voices Faith; Anniversary Sermon for Montclair Choir

[The following is an abstract of a sermon preached by the Rev. Morgan Phelps Noyes, D.D., at Central Presbyterian Church, Montclair, N. J., on the occasion of the fifteenth anniversary of the choir. Both choral and organ music used at this service was selected from the works of Carl F. Mueller, since 1927 minister of music and organist of the church.]

"And David spake to the chief of the Levites to appoint their brethren the singers with instruments of musick, psalteries and harps and cymbals, sounding aloud and lifting up the voice with joy."—I Chronicles 15:16.

Music and religious faith belong together, and wherever God becomes a reality in human life, men break out into song. Why? Because the conviction that there is a God lifts the heart. When men come to believe that the universe is not an accident, that we humans are not adrift, unknown and uncared for on a vast sea of being, but "cannot drift beyond God's love and care," they sing their faith. The Christian faith is faith that we are the family of God, and music is the natural expression of that oneness. We never can put all of our faith into cold words—we have no words big enough to express all that we mean by "the infinite and eternal God"—and we fall back on music to express the larger reaches of our faith that are beyond words. Faith in God is faith in an Invisible Reality Who creates beauty, harmony and joy in accordance with His own laws. There are truths about God which can best be expressed through music, which reveals to us an invisible beauty created within the framework of the laws of harmony. Religion is more than a belief—it is a dedication of the whole life—and music which touches the great deeps calls to the whole man to live for God.

*"Hark, hark my soul! angelic songs are swelling
O'er earth's green fields and ocean's wave-beat shore;
How sweet the truth those blessed strains are telling
Of that new life when sin shall be no more.
Onward we go, for still we hear them singing,
'Come, weary souls, for Jesus bids you come.'
And through the dark its echoes sweetly ringing
The music of the gospel leads us home."*

We are celebrating today the fifteenth anniversary of the organization by Mr. Mueller of the chorus choir which leads us week by week in our worship. There are several things about this choir that deserve our attention.

For one thing, it is a volunteer choir. These choristers are in a very real sense "our brethren the singers." They set a fine example to the rest of the congregation in the generosity with which they give themselves to this church. Anyone who knows the requirements for membership in the choir knows that it is a large gift. It takes time for regular rehearsals. It takes concentration and intelligence. It takes a spirit in harmony with the purposes of the church.

The Christian church is not made up of ministers and employed staffs. It is made up for the most part of people who are busy about the work of the world and believe that at the heart of that work there must be a spirit of faith and Christian helpfulness. The church is just as strong as that spirit is in the people who make it up. The strength of the church is in the people who believe in it enough to invest themselves in its work. This choir is a demonstration of that spirit.

This volunteer service to the church means more than appears on the surface to those of us who are concerned with the preservation and enrichment of democracy. President Eliot of Harvard on his ninetieth birthday told the students of that university to bear in mind Pasteur's definition of democracy as "that form of government which makes a man free to do his best for his country." There are a few ways in which people are called upon to serve their country directly—through the intelligent use of the ballot, through the cheerful and understanding payment of taxes, sometimes in government service in peace

or in war. But for the most part our service to our country is rendered indirectly—through smaller groups that go to make up the larger life. If we can strengthen the democratic spirit in these smaller groups that leave us free to give our best through them for the common life we strengthen democracy. The church is one of these groups which depends upon the willing service of volunteers.

On the whole, volunteers are not in very good repute in American life. Social agencies complain that volunteers are irregular in keeping appointments, careless in preparation, unreliable in many ways. Many churches think that a choir made up of volunteers is an impossibility. This choir has shown us that volunteers can be counted on for dependability and can add to fidelity and skill the enthusiasm of Christian service joyously rendered.

It is sometimes said that one of the weaknesses of democracy is a tendency to foster mediocrity. The crowd is likely to seek a level which is above the worst and below the best. That is true in government, in standards of personal life and in public taste. One of the tasks of democracy is to lift the level of life all along the line and to win popular support for a higher standard of public and personal life.

Central choir has done us in this congregation the compliment of offering us nothing but the best in music. They have sung for us only the works of the great composers adapted to words that are religiously helpful. The temptation to do shoddy work is present in every sphere of life. This choir has never yielded to it, but has given us its best.

"Covet earnestly the best gifts," St. Paul wrote to the Christians in Corinth. Whatever thy hand findeth to do, do it with thy might. Give it the finest spirit, the clearest thought, the most careful effort of which you are capable. There are no unimportant tasks. There are no unimportant people. There are no occasions when it makes no difference what you do or how you do it. The Christian life is a life in every corner of which you try to measure up to the stature of the fullness of Christ. That is an impossible goal, but the only one worth trying for. If music inspires us to want the best in all our life, it is fulfilling one of the purposes for which God gives it to us.

The choir of this church has rendered us another service which is to be noted with gratitude. It has made one aspect of our Christian heritage a living experience for us. Religious faith is not something that is original with you and me. There has never been a time when men did not have some kind of religion. Among primitive people it is based perhaps on fear—a desire to get on the right side of the Superhuman Power on Whom we obviously are dependent. With greater understanding comes a spirit of gratitude to that Unseen Power, Whom we never fully understood, but Whose beneficence we receive. With moral advance comes dedication, as men apprehend a purpose being worked out in human history, and give themselves to be partners in that purpose with a God Who works patiently age after age to draw men together in brotherhood and righteousness. With Christ came the great light—the confidence that this God is a Father Who cares about men everywhere, and that the deep meaning of life is to enter into a filial relationship with Him. You and I have behind us the long, long story of men's hunger for God, of their discovery of God, of their growing understanding of God and of their life with Him. When the whole universe seems crazy, when the bottom seems to have dropped out of everything, when today is terribly hard and tomorrow is frightfully uncertain and we wonder if our longing for faith may not be a deceiving will-o'-the-wisp, we get strength from the knowledge that we stand in a long line of people to whom God has been real, and that we have a great spiritual heritage.

The music of the church is one of the avenues through which that heritage comes to us. It is like a mighty river flowing down the years, bringing refreshment and cleansing, power and fertility to the regions through which it flows. This choir which sings for us the anthems of Palestrina and of Bach, of Mendelssohn and Handel and Stainer, as well as of composers of our own day

(including our own minister of music) has brought this heritage to us, as only music can. We can read about the heroes of the faith and they may still be figures of the past; but when the music of the faith fills this church, we live again what they lived and share the experience which they poured out in song.

And one more service our choir renders us. It reminds us week by week that we are part of a universal church. Deems Taylor has constantly reminded his hearers over the air that music is a universal language, that all great music belongs to everybody and that music is one of the great links binding together the spirits of men of all nations. He has, as you know, protested against the notion that German or Italian music should be banned in America during the war, and has pleaded with the public not to repeat the follies of which we were guilty in that way in the last war. Music is the nearest thing we have to a world language, and we must keep it so.

The music of the church is a witness to the universal character of the gospel and is one of the unseen bonds which unite the hearts of Christians, even when politically there is no unity, but chaos and conflict.

In a day when the world is torn apart and it takes untold suffering to weld it together again, we cherish every evidence that there is a common faith which is still ours; to which the music of all nations bears witness. Through it we get a foretaste of the day which we believe is coming, when the nations of the world shall be the kingdom of our God and of His Christ. When that day comes, and the Ark of the Lord is carried into the very citadel of the world's life, there should be a place of special honor, as there was in David's day, for "our brethren the singers."

Lewis Eldridge at Pendleton Field.


Private Lewis Eldridge, who was inducted into the army in May and at that time had to leave his post as organist of the First Congregational Church of Los Angeles, is now stationed at Pendleton Field in Oregon, putting into action the training he received at Glendale, Cal., in electrical aircraft instrument work for twelve weeks. He has been appointed organist and musical director to the Protestant chaplain at Pendleton and is organizing a choir and planning recitals.

To Sing for Harrison Wild Club.

Brian Keith, tenor soloist of N.B.C., will be the guest soloist at the regular luncheon and meeting of the Harrison Wild Organ Club, to be held Tuesday, Dec. 8, at 12:30 in the Central Y.W.C.A., Chicago. Earl Mitchell will be the accompanist.

A daughter, Ellen Elizabeth, was added to the family of Mr. and Mrs. Laurence Spencer of Wichita, Kan., Nov. 1. Mr. Spencer recently was appointed organist and choirmaster of St. James' Episcopal Church in Wichita, as announced in the October issue of THE DIAPASON.

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MISS MILDRED ANDREWS



MISS MILDRED ANDREWS, who is chairman of the organ department at the University of Oklahoma in Norman, has been for the last seven years organist and choirmaster of St. John's Episcopal Church in the same city and previously was assistant organist and choirmaster of St. Andrew's Episcopal Church at Ann Arbor, Mich. Miss Andrews gave the first recital of the school year in the faculty series at the university auditorium Sunday afternoon, Nov. 1, and played: "Seven Casual Brevities," Rowland Leach; four compositions of Karg-Elert—Chaconne with Variations, "Before the Image of a Saint," Chorale Improvisation on "Rejoice Greatly, O My Soul" and Chorale Improvisation on "Jesus Christ, Abide with Us"—and Marcel Dupre's "Heroic Poem." In a recital at St. John's Church Nov. 22 she played: "I Call to Thee," Bach; "Rejoice, Christian Men," Bach; "Come, Sweet Death," Bach; "Autumnal," Dorothy James; Nocturne, Edmundson; Gothic Prelude, DeLamarter.

Miss Andrews attended Bethany College, Lindsborg, Kan., and the University of Oklahoma, where she received a B.F. A. degree in piano and was awarded the Holmberg award in her senior year. She won the Horace Racham scholarship in the graduate school at the University of Michigan, 1937-38, and did additional graduate study at Michigan in the summer of 1939. Miss Andrews received the master of music degree from the University of Michigan in 1940. At Ann Arbor she studied organ with Palmer Christian and Arthur Poister and piano with Mabel Moss Rhead. Miss Andrews has appeared in numerous piano and organ recitals over the state of Oklahoma and has always been received with great favor.

ESTHER TIMMERMANN HEAD OF VAN DUSEN ORGAN CLUB

The Van Dusen Organ Club of Chicago opened its eighteenth season Oct. 26 in the organ studio on the fifth floor of the Kimball Building, with a recital and election of officers. The following program was played: "In dulci Jubilo," Karg-Elert (Victor Mattfeld); Three Chorale Preludes, Karg-Elert (Warren Schmidt); Chorale Prelude, "Christ to Jordan Came," Bach, and Allegro, Second Symphony, Vierne (Marian Gates); Andante Cantabile, Fourth Symphony, and Toccata, Fifth Symphony, Widor (Irene Pierson).

Election of officers followed the program. Esther Timmermann was elected president, Victor Mattfeld vice-president, Marjorie Deakman secretary and Peter Fyfe treasurer. The following directors were elected: Marcia Ball, Florence Claussen, Ella Furholmen, Marian Gates and Florence Haglund.

Frank Van Dusen, honorary president, was called upon for greetings and for suggestions regarding activities for the season. He emphasized the importance of keeping alive our musical culture during the war and urged the club to do its part to help maintain standards of organ playing for the return of the boys from the war. He suggested placing the interests of the men in service first. Interesting letters from those in the army and navy were read.

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EDWARD G. ELLIOTT



EDWARD G. ELLIOTT, the new organist and choirmaster of St. John's Church in Buffalo, N. Y., goes to that position from Canada, where he spent all of his professional life until he was appointed to his new post. Although still in his thirties, Mr. Elliott has achieved a reputation as a service player and trainer of choirs and has a background of musical education received in Canada and abroad. In Buffalo he succeeds Robert Noehren, who is now at the Fountain Street Baptist Church of Grand Rapids, Mich.

Mr. Elliott was born in Torquay, Devonshire, England, and moved to Hamilton, Ont., with his parents when he was still a child. He was a choir boy at St. Mark's Church, Hamilton, and began the study of music with the late Dr. W. H. Hewlett, principal of the Hamilton Conservatory of Music. Studies were also carried on at the Toronto Conservatory of Music and he won an associate-ship at the conservatory at an early age. Further work was done in England and on the continent, where he spent about ten weeks every year over a period of many years, enrolling for specialized study with some of the famous teachers of organ playing, piano, theory and singing.

Mr. Elliott's first position as organist was at St. Luke's Church, Burlington, Ont. The next move was to the important city church of All Saints', Hamilton, Ont., where he was instrumental in building up the choir from twelve voices to seventy, consisting of men, women and boys. His next move was to St. George's Church, St. Catharines, Ont., where the chancel choir consisted of sixty-five voices, men, women and boys, and other choral bodies were a junior choir of thirty girls, an auxiliary choir of twenty women and a gallery choir of thirty young women. While in St. Catharines he organized and trained the Handel Choir, which presented a series of concerts, some with orchestral accompaniment.

For four years Mr. Elliott was chairman of the Hamilton Center of the Canadian College of Organists and during that period served on the Dominion executive committee of that organization. He has been a member of the faculty of the Hamilton Conservatory of Music for a number of years and still maintains his connection with that institution. Mr. Elliott is also a member of the committee on the new Church of England hymnbook, which is being dealt with by the general synod of Halifax.

**ORGAN AND PIANO PROGRAM
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Adolph Steuterman, F. A. G. O., and Myron S. Myers, pianist, gave an organ and piano program at Calvary Episcopal Church, Memphis, Tenn., in place of the regular organ recital by Mr. Steuterman Sunday afternoon, Nov. 8. They played these works: Concerto No. 6, in B flat, Handel; "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," Bach; Hungarian Fantasie, Liszt; "La Cathedrale Engloutie," Debussy; Pavana, Ravel; "Notturmo," Respighi; First Movement of Concerto No. 2, Rachmaninoff.

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**George A. Burdett's
Career Linked with
History of the Guild**

Harwich Port, Mass., Nov. 18, 1942.—
Editor of THE DIAPASON: In these days
when the A.G.O., on solid foundation, is
active in large public service and finds
acceptance as a sterling influence in the
advancement of standards, its members
do well to bear in mind its beginnings
and the men who organized and spon-
sored it.

One of the founders was George A.
Burdett of Boston, now in his 80's. He
has been ill in bed for several months.
Recently his good wife passed away. A
friend of many years called to see him
and sat by his bedside. The happy chat
became animated, sans nurse protest,
when the subject of Guild history and his
identification with it was broached, and
this honored member of the founder
group was soon in the mood of "I re-
member when . . ." with the Guild his
eager topic. There were mentions of
Gerrit Smith, Arthur Foote, Arthur
Hyde, George Chadwick.

Back in the beginning organization of
the New England Chapter followed
closely on the heels of similar action in
New York and Mr. Burdett became the
first dean. Indeed capable he was: Grad-
uated from Harvard in '81, *summa cum
laude* in music. Had been editor of the
Harvard Crimson, member of Alpha
Delta Phi, elected to O.K., leader of the
Harvard Glee Club three years. Thence
to Germany for two years of graduate
study in musical subjects. Forty-one
years as organist in prominent Boston
churches. More than 100 published com-
positions are a credit to his gifted pen.

The time came when again he was
elected dean of the chapter. In those
forty-one years he also became an ex-
clamation because of a paternal instinct
which kept him busy in search for the
sick and unfortunate, for the youth in
need of help and encouragement, for
talent yet in obscurity. An instance of
this instinct in service was his immediate
interest manifested in Lynnwood Fernam
when the latter arrived in Boston from
Montreal a stranger.

It was such men who constitute the
A.G.O. foundation. Recently the head-
quarters chapter won commendation
through the Guild for honoring one of
its own men, Dr. Samuel A. Baldwin,
a founder—he who has been an inspira-
tion all these years in Guild attributes,
objectives and achievements. The Guild
founders were men who organized for
fellowship, for safeguarding of stand-
ards and for altruistic encouragement of
youth toward genuine attainment. They
scarcely realized that the organization
they had established would become a na-
tional institution through steady develop-
ment of its purposes and would extend in
size and scope as it has. They little knew
that chapters would spring up from
Maine to California, become a united
family of more than 6,000 members and
exert a stimulating influence throughout
the country.

Present-day members of the Guild do
well to contemplate, to trace back to be-
ginnings and early endeavors, to honor.
HERBERT C. PEABODY.

Dubert Dennis a Seaman, First-Class.

Dubert Dennis, the Oklahoma City or-
ganist, is now a seaman, first-class, in
the navy and for the time being receives
his copy of THE DIAPASON at the Naval
Reserve Aviation Base in Norman, Okla.
He writes: "I have been in the service
since Aug. 24 and like it very much here.
I am doing clerical work at the present,
but expect to be assigned to the chap-
lain's office as soon as our chaplain ar-
rives to do the musical work attached
thereto. The base is not completed as
far as the buildings go as yet, but I hope
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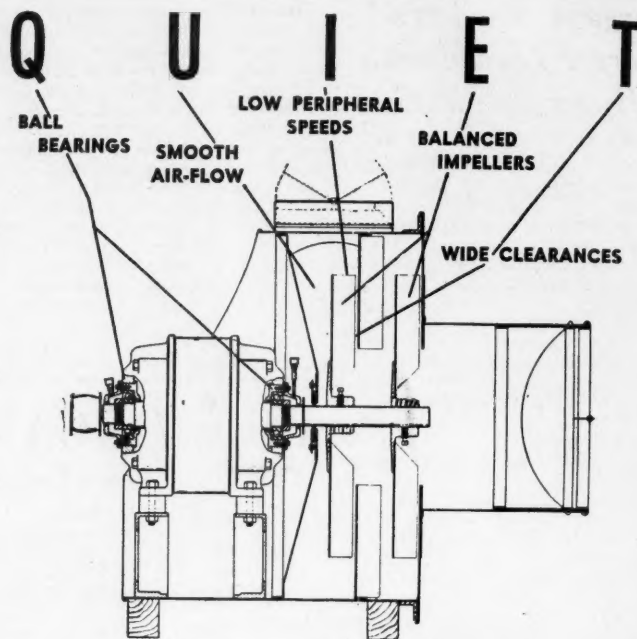
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