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# THE DIAPASON

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

Thirty-fourth Year—Number Two

CHICAGO, U. S. A., JANUARY 1, 1943

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## CAMBRIDGE RECITALS BY EMINENT PLAYERS

### NO STOPS AMID BLACKOUT

Ernest White, E. Power Biggs,  
Clarence Watters and Edward B.  
Gammons Play Classical Instru-  
ment in Old Christ Church.

Four recitals by prominent organists constituted a series of December offerings on the classical Aeolian-Skinner organ in Old Christ Church, Cambridge, Mass., on the Tuesday evenings in December. The players were Ernest White of the Church of St. Mary the Virgin, New York; E. Power Biggs of the Longy School, Clarence Watters of Trinity College and Edward B. Gammons of the Groton School. The programs were the following:

Dec. 1—By Ernest White: Fugue on the Kyrie and "Soeur Monique," Couperin; Partita, "O God, Thou Mighty God," Bach; Prelude, Fugue and Variation, Franck; "Cortege et Litanie," Dupré; "The Legend of the Mountain," Karg-Elert; Flute Solo, Arne; Allegro Moderato, Concerto 4, Handel; "Symphonie de l'Agneau Mystique," de Maleingreau.

Dec. 8—By E. Power Biggs: Concerto in B flat, No. 2, Handel; "Sheep May Safely Graze," "In Quiet Joy" and "Rejoice, Ye Christians," Bach; "Noel Grand Jeu et Duo," d'Aquin; Variations on a Noel, Dupré; "Litanies," Alain; "The Reed-Grown Waters," Karg-Elert; Introduction and Fugue on the Chorale "Ad Nos, ad Salutarem Undam," Liszt.

Dec. 15—By Clarence Watters: "Grand Jeu," du Mage; "Benedictus," Couperin; Noel, "Pour l'Amour de Marie," Le Béguin; "Basse de Trompette," Jullien; "Noel" (arranged by C. W.), d'Aquin; Trio-Sonata in E flat, Bach; Passacaglia and Fugue, Bach; "Symphonie Gothique" (Andante and Finale), Widor; Versets (Magnificat, numbers 5 and 6; "Ave Maris Stella," complete), Dupré; Chorales, "The Son of God Is Come," "Out of High Heaven Have I Come" and "In dulci Jubilo," Dupré; Fugue in G minor, Dupré.

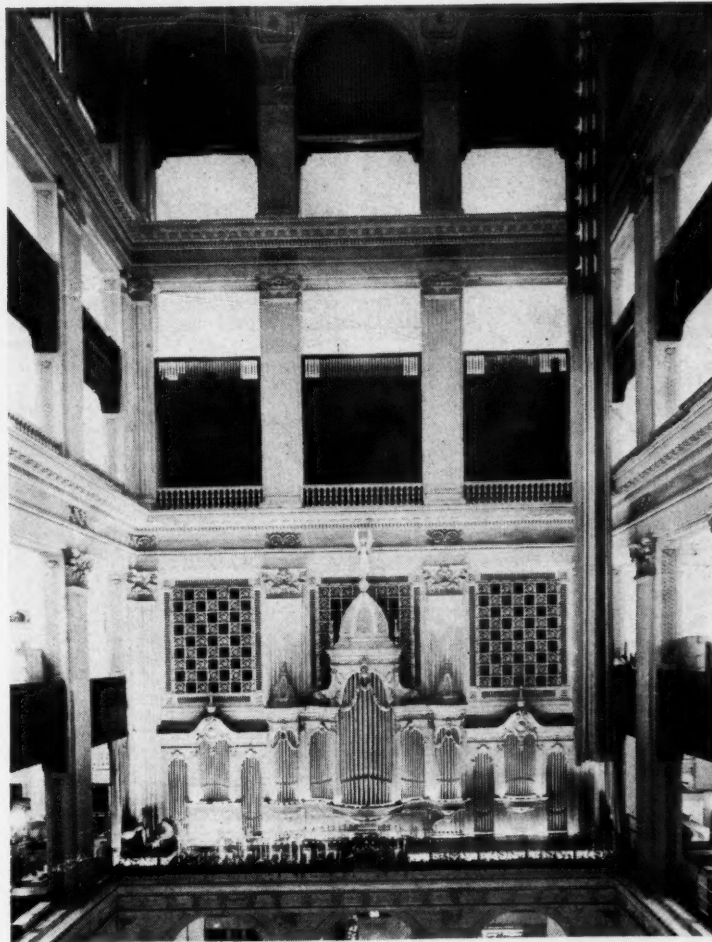
Dec. 22—By Edward B. Gammons: Chorale Variations, "Meinen Jesum lass ich nicht," Walther; From the Suites in the First and Second Tones ("Dialogue, Basse de Trompette," "Recit de Nasard," "Basse de Cromorne" and "Caprice sur les Grands Jeux"), Clerambault; Elevation on a Kyrie (manuscript), Evans; Prelude and Fugue in F minor, Bach; Chorale Prelude, "Es ist ein Ros," Brahms; Improvisation on "Puer Natus est," Titcomb; Two Chorale Preludes on "In dulci Jubilo," Bach.

In the midst of Mr. Watters' recital there was a blackout which lasted a good while past the last piece. The lights were turned off, the recital continued past the last number with the "Carillon" ("Twenty-four Pieces in Free Style") of Vierne; the slow movement from the Fifth Symphony of Widor; the Prelude and Fugue in G major of Bach and finally the Chorale in B minor of Cesar Franck. The entire program and blackout numbers were played from memory. W. Judson Rand, Jr., organist and choir-master of Christ Church, writes: "I think this is the first recital to be played under such conditions. I'm not sure." No doubt it was the first.

## THOMAS J. CRAWFORD'S NEW MEMORIAL WORK BROADCAST

A new orchestral work by the Canadian organist and composer Thomas J. Crawford, entitled "Marche Heroique et Solonnel," in memory of those who gave their lives in the Dieppe raid, was broadcast from Toronto over CBL on Dec. 10 by a symphony orchestra under Sir Ernest MacMillan.

## SCREEN OF GRAND COURT ORGAN IN WANAMAKER STORE



THIS PICTURE SHOWS THE SCREEN OF THE grand court organ in the John Wanamaker store, Philadelphia, taken from the second gallery. Across the court, just

above the screen, on the fourth gallery, the string organ is placed. At the top of the court, in the center, is the ethereal organ, flanked by the orchestral organ.

## GERMAN-BORN U. S. ORGANIST PLAYS AT WESTMINSTER

It fell to the lot of an American organist born in Germany to preside at the organ in Westminster Abbey for the non-sectarian Thanksgiving Day service. The organist was Corporal Heinz Arnold, who before he enlisted in the United States army in the spring of 1941 was a prominent New York musician and is now a member of the council of the American Guild of Organists. His home is in Patchogue, Long Island.

Heinz Arnold, now 30 years old, came to the United States fifteen years ago from his birthplace at Bochum. He and his parents settled in the Ridgewood section of Queens and his parents were in business there until last spring, when his mother died.

After graduating from the De Witt Clinton High School Mr. Arnold was organist and director at Trinity Dutch Reformed Church, Brooklyn. He studied music at both Columbia University and the College of the City of New York, and holds a doctorate in music.

## MISS CLAIRE COCI SOLOIST WITH CINCINNATI SYMPHONY

Miss Claire Coci appeared with the Cincinnati Symphony Dec. 18 and 19, when she played the Eric DeLamarer Concerto under Eugene Goossens.

Miss Coci has had a busy fall, with her work at the Oberlin Conservatory and her recital appearances. She played in Utica, N. Y., on Oct. 27, in Milwaukee Nov. 8, in Minot, N. D., Nov. 11 and for the Casavant Society in Toronto Nov. 23, her third consecutive appearance in that city in three years.

## CHIMES HONOR ORGANIST WHO HAS SERVED 30 YEARS

The Sunnyside Methodist Church of Portland, Ore., paid tribute to its organist, Mrs. S. F. Grover, Nov. 29, when a special vesper service was held in her honor. This was also the occasion for the dedication of a set of chimes installed in the organ to mark Mrs. Grover's thirtieth anniversary as organist. The dedication by the pastor, Dr. Edward A. Wolfe, included presentation of a plaque reading "Chimes presented to Sunnyside Methodist Church in honor of Mrs. Cornelia Grover." The choir under the direction of Raymond Osborne gave a program which included several organ selections by Mrs. Grover, who played: "Meditation," Bubeck; "The Bells of St. Anne de Beaupré," Russell; "Dreams," McAmis; "Kamennoi Ostrow," Rubinstein, and "The Bells of St. Mary's," Adams.

## PURVIS' NEW WORKS SUNG WHILE HE IS IN ARMY SHOW

While Richard Purvis is serving as organist at Fort Meade, Md., a new composition from his pen had its initial performance Nov. 8 at both the Second Presbyterian Church of Philadelphia and the First Presbyterian of Ardmore, Pa. It is a setting of Joyce Kilmer's "A Soldier's Prayer," for baritone. Dr. Alexander McCurdy's choir at the Second Presbyterian Church of Philadelphia performed Mr. Purvis' "Missa Sancti Nicolai" Dec. 6. Mr. Purvis and Paul Callaway of the Washington Cathedral both have been assigned to the army war show as organists, playing the Hammond in the chaplain's exhibit.

## WORLDWIDE FAME WON BY WANAMAKER ORGAN

### HAS 469 RANKS, 30,067 PIPES

Colossal Six-Manual in the Philadelphia Store Played by Most Noted Organists and Heard by Thousands of People.

It is the privilege of THE DIAPASON to present to its readers in this issue the complete specification of stops of the great six-manual organ in the Philadelphia store of John Wanamaker. This scheme has never before been made public, although the colossal instrument is the pride not only of the Wanamaker organization and of the city of Philadelphia, but of the entire organ world. The Wanamaker organ is rated as the largest in the world, according to a statement of those who conceived it—a claim probably not open to successful dispute. Be that as it may, the professed aim of the late Rodman Wanamaker and of everyone connected with the design and construction of the instrument has been to strive not for size, but for beauty of tone and artistic perfection.

Altogether aside from its proportions, interest in this organ is worldwide because it has been heard by probably more people than any other organ in the world. Whereas too many costly municipal organs gather dust and the majority of famous church organs are heard only on Sunday, the Philadelphia Wanamaker instrument is played daily for the benefit and pleasure of thousands of customers of one of the world's greatest mercantile establishments. Supplementing these daily programs, recitals by a number of the foremost organists of America and Europe have been attended by thousands of invited guests. The story of these recitals would form a prominent chapter in the history of the organ in America.

On another page the fascinating story of the organ, from its inception, when Mr. Wanamaker purchased the instrument after the St. Louis Exposition in 1904, and of its growth from a total of 10,000 pipes to more than 30,000, is told at the request of THE DIAPASON by Dr. Alexander Russell, music director of the John Wanamaker stores in Philadelphia and New York and himself an organist and composer of fine reputation, who for eighteen years presided over the organ at Princeton University and occupied the Henry Clay Frick chair of music at Princeton. Much of the credit for the growth of the instrument and for the fame it has achieved is due to Dr. Russell, although he modestly avoids mention of this in his article.

The metamorphosis of the Philadelphia organ until a tripling of its size was attained came about through the addition of 4,000 pipes in 1914, another addition of 4,000 pipes in 1917 and further additions between 1923 and 1930.

A summary of the resources of the instrument shows a total of 469 ranks and 30,067 pipes, distributed over the various divisions as follows:

- Orchestral, 38 ranks, 2,774 pipes.
- Ethereal, 23 ranks, 1,679 pipes.
- Solo, 52 ranks, 3,796 pipes.
- String, 88 ranks, 6,424 pipes.
- Great, 50 ranks, 3,170 pipes.
- Swell, 70 ranks, 5,110 pipes.
- Choir, 24 ranks, 1,752 pipes.
- Echo, 34 ranks, 2,482 pipes.
- Pedal, 90 ranks, 2,880 pipes.

There are ninety-six ranks of mixtures, seventy-six ranks of reeds, thirteen ranks of vox humanas, 139 string ranks, fifty ranks of diapasons and ninety-five ranks of flutes.

The complete plans for the enlarged organ as projected from 1923 to Rodman Wanamaker's death in 1928 included another large division of high-pressure stops, particularly reeds of fifty or more inches of wind pressure. This was to

[Continued on page 4.]



## FRIDAY NOON RECITALS GO ON IN DECEMBER

### KIMBALL HALL PROGRAMS

Adrienne Moran, Philip McDermott,  
Burton Lawrence and Lester  
Groom Heard under Auspices  
of Illinois Chapter, A.G.O.

The Friday noon recitals in Kimball Hall, Chicago, on the new three-manual organ, were continued in December under the auspices of the Illinois Chapter, A. G. O., and the W. W. Kimball Company. There was no performance Dec. 25 and the next recital is set for Jan. 8.

Mrs. Ora J. Bogen, chairman of the program committee of the Illinois Chapter, announces the following recitalists for January:

Jan. 8—Barrett Spach.  
Jan. 15—Miss Ella Smith.  
Jan. 22—S. E. Gruenstein.  
Jan. 29—Charles H. Demorest.

Miss Adrienne Moran, organist of the Tabernacle at Zion, Ill., and of the First Congregational Church of Oak Park, showed taste and technique of the first order in a recital Nov. 27 that delighted a goodly audience. As an example of what a woman organist can do in measuring up to any manmade recital, it must have been a great satisfaction to all Chicago women. The program was as follows: Toccata, Adagio and Fugue in C, Bach; "A Little Tune" (arranged from Six Concertos for Organ or Harpsichord, circa 1745), W. Felton; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Sketch in D flat, Schumann; Toccata, "Thou Art the Rock," Mulet. To this was added by special request the rollicking Scherzo of Arthur Dunham, which recalled one of Chicago's great organists and one of Miss Moran's teachers. Between the Bach and Mulet numbers were sandwiched the very appealing "Little Tune" of Felton, with its eighteenth century flavor, and a thoroughly artistic interpretation of the Brahms chorale preludes.

Philip McDermott gave an early touch of Christmas to his program Dec. 4, devoting more than half of his recital to Christmas compositions. He played with style and restraint and the musicianship which he always demonstrates. Mr. McDermott's program was as follows: "Psalm XIX," Marcello; Chorale, "Wachet auf," Bach; "Noel sur les Flutes," d'Aquin; Communion for the Midnight Mass on Christmas Eve, Huré; "Muzete," Dandrieu; Chorale, "Es ist ein Ros' entsprungen," Brahms; "Good News from Heaven," Pachelbel; "Noel," Mulet; Fugue in C major, Buxtehude.

Burton Lawrence was heard in the following program Dec. 11: Symphony in D minor (Allegro and Adagio Patetico), Lemare; "Noel," Mulet; "Adeste Fideles," Karg-Elert; Reverie, Bonnet; Prelude and Fugue in A minor, Bach; "Carillon," Sowerby.

Mr. Lawrence is not only a competent player, but one who interprets his programs with feeling. It was interesting to hear the work of the late Edwin H. Lemare, so long a prominent figure among world-renowned recitalists, and who, though an Englishman, spent a large part of his life in the United States. The Adagio Patetico of his Symphony in D minor made special appeal. Mr. Lawrence played the Bach work with ease and skill and the Reverie of Bonnet was lovely, while in the Sowerby "Carillon" fine registration was used. As an encore number Mr. Lawrence gave a spirited performance of the Widor Toccata.

Lester Groom of Wheaton College and the First Presbyterian Church of La Grange played the following program Dec. 18: "Heroic Piece," Cole; Forlane ("Danza Veneziana"), Bach; Prelude and Fugue in G, Bach; "Poemes d'Automne" ("Lied des Chrysanthèmes," "Matin Provencal" and "Poeme du Soir"), Bonnet; Offertory on Two Christmas Hymns, Guilment; "Sheep May Safely Graze," Bach; "Rhapsodie Catalane," Bonnet.

In response to insistent applause Mr. Groom played his own "Slumber Song," a very melodious and attractive composition. The entire program was played from memory. Especially worthy of mention were the beautiful effects achieved in the Bonnet "Poeme du Soir" and the Guilment number. Rossetter G.

Cole's "Heroic Piece" and the Bonnet Rhapsody gave the recital a substantial and brilliant opening and close.

### RECITALS OF UNUSUAL TYPE GIVEN BY DE TAR IN NEW YORK

Vernon de Tar, F.A.G.O., is playing a series of recitals out of the ordinary at the Church of the Ascension on Fifth Avenue in New York City since Nov. 1. They are given on the first and third Wednesdays of every month at 8 p. m. There are no programs or announcements and there is a prevailing amount of quiet music. Most of the programs will begin and end in a quiet mood, and will have a vocal or instrumental solo of similar character. As the church is open day and night for prayer and meditation the organ programs will add to the quiet beauty and inspiration that people seem to find there.

Here are some of Mr. de Tar's programs:

Nov. 4—Adagio from Fourth Symphony, Widor; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Allegro from Fourth Concerto, Handel; Andante and Finale from Symphony, Maquaire; Organ Hymn, "The Day Thou Gavest."

Nov. 18—Finale from Sonata 6, Mendelssohn; "Grand Choeur" in D, Guilment; Canon in B minor, Schumann; "Grande Piece Symphonique," Franck; Chorale Prelude, "Now Thank We All Our God," Bach; Chorale from Symphony 2, Vierne; Organ Hymn, "For the Beauty of the Earth."

Dec. 2—Prelude to "Lohengrin," Wagner; Moderato from Sonata No. 4, Rheinberger; "Folksong" (MS.), Mrs. H. H. A. Beach; Chorale Prelude, "Sleepers, Wake!," Bach; "Benedictus," Reger; "Fiat Lux," Dubois; Organ Hymn, "O Come, O Come, Emmanuel."

Dec. 16—Pastoral Symphony, Handel; Allegro from Tenth Concerto, Handel; "Noel sur les Flutes," d'Aquin; Pastoral, Franck; Chorale Preludes, "From Heaven on High" and "In dulci Jubilo," Bach; Chorale Prelude, "Lo, How a Rose," Brahms; Finale from Symphony 1, Vierne; "Ave Maria," Bach-Gounod.

### GRAND RAPIDS, MICH., BACH FESTIVAL ON JAN. 23 AND 24

The chancel choir of the Park (First) Congregational Church, Grand Rapids, Mich., will hold its fourth annual Bach festival Saturday and Sunday, Jan. 23 and 24. E. Power Biggs will open the festival with a Bach recital Saturday evening. The Sunday morning church service also will feature works of Bach by the chancel choir. On Sunday afternoon the choir will sing six choruses from the Mass in B minor and will also do a short cantata. Accompaniments on the organ for these works will be played by Emory L. Gallup, organist of the First Methodist Church, Evanston, Ill. Another Sunday afternoon feature will be a flute and piano Bach number by William Rose, flutist, and Mrs. Peter Kleynenberg, pianist. Mrs. Kleynenberg and Miss Eleanor Malek also will play several two-piano numbers.

The choir is under the direction of Dr. C. Harold Einecke. Because of the war the festival has been limited to two days this year, instead of the customary three.

### MRS. MABEL FROST PLAYS AT FOX'S BALTIMORE CHURCH

Corporal Virgil Fox has engaged Mrs. Mabel Frost of Washington, D. C., as temporary organist at Brown Memorial Presbyterian Church, Baltimore, Md., during the illness of Miss Helen Howell, acting organist. Until his enlistment in the United States Army last summer Mr. Fox was organist of Brown Memorial Church and head of the organ department of Peabody Conservatory. He returned to Brown Memorial to accompany the Christmas cantata "The Holy Child," by Eric Britton, given under the direction of W. Richard Weagly on the afternoon of Dec. 20 by the choir of the church and the boy choir from Old St. Paul's Church, Edmund S. Ender, choir-master. The Baltimore performance was the first for that city and the second for the nation.

Mrs. Frost is a well-known organist, pianist, teacher and accompanist, having filled many engagements on important organs in the nation's capital.

Vesper Program at Somerset, Pa.  
A Thanksgiving vesper service under the auspices of the Somerset Music Club was held at St. Paul's Evangelical and Reformed Church, Somerset, Pa., on the

### HAROLD SCHWAB



PRIVATE HAROLD SCHWAB, the Boston organist, is now busily occupied in the service of the nation, working in the marine recruiting office in the Federal Building, Boston, after having completed his "boot" service at Parris Island, S. C. He went to Parris Island in October. Private Schwab is organist of the Union Church of Waban, Mass., and on the faculty of Lasell Junior College in times of peace.

afternoon of Nov. 22. The service was arranged by Mrs. Mary Meyer, who played the following organ selections: "Come, Ye Thankful People," Elvey; "Twilight at Fiesole," Bingham; "Jagged Peaks in the Starlight" and "Canyon Walls" (from "Mountain Sketches"), Clokey; "Bells through the Trees," Edmondson; Fanfare, Dubois. Mrs. Stella Roth played a group of organ numbers which included Alexander Russell's "The Bells of St. Anne de Beaupre" and "Song of the Basket Weaver," and Pietro Yon's "Hymn of Glory."

### IN THIS MONTH'S ISSUE

Specification of what is considered the largest organ in the world—that in the Philadelphia Wanamaker store—is made public for the first time and the history of the famous instrument is written by Dr. Alexander Russell.

History of the year 1942 in the organ world is reviewed in a synopsis of the news published in the twelve issues of THE DIAPASON.

Many recital programs mark the Advent and Christmas season throughout the nation.

Dr. Harold W. Thompson presents a summary of the new ecclesiastical music published in 1942.

### THE DIAPASON.

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

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### KEMMER'S CANTATA SUNG AT ST. GEORGE'S SERVICE IN N. Y.

Under the direction of George W. Kemmer, organist and choirmaster of St. George's Church, New York City, the annual Christmas carol service was held on the afternoon of Dec. 20 and the occasion drew the usual throng of people who were eager to hear the program of carols, spirituals and organ solos. The cantata "The Star that Lit the World," composed by Mr. Kemmer, to words by Herbert L. Satterlee, was a feature of the service. Mildred Dilling, harpist, and seven vocal soloists took part in the program. Mr. Kemmer played as a prelude: "Les Enfants devant la Creche de Noel," Tournemire; "Petites Litanies de Jesus," Grolez, and "Variations Pastorales sur un Vieux Noel," Rousseau.

## NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

### POSTPONES

Eleventh Annual Church Music Conference, usually held in the month of February.

The Eleventh Annual Church Music Institute WILL be held August 1-6 inclusive, in Lutkin Hall, Evanston, Illinois

For information, write to Oliver S. Beltz, Chairman, Department of Church and Choral Music, Evanston, Illinois

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Each anthem in this new collection can be effectively sung by large or smaller groups, and, for the greater part, can be sung with good effect by a mixed quartet. Solo passages are provided for the various voices.

Among the composers represented are: J. S. Bach, George Blake, Cesar Franck, William G. Hammond, Ralph E. Marryott, Felix Mendelssohn, Russell Hancock Miles, and Jean Sibelius. Price, \$1.00

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**MARCUS NAYLOR DEAD  
AFTER AN OPERATION**

**TEN YEARS AT WARREN, PA.**

**His Recitals Feature of Musical Life  
of City—Studied Under Coke-Jephcott,  
Cunningham and Dupré—  
Born in Utica, N. Y., in 1905.**

Marcus Naylor, a prominent organist who for the last ten years had been at the First Presbyterian Church of Warren, Pa., died suddenly Dec. 2 in a hospital at Jamestown, N. Y., where he had undergone a gall bladder operation Nov. 24. After the operation he was rapidly recovering when a heart attack proved fatal.

Mr. Naylor had been prominent in every musical activity in Warren and his many recitals at his church were special musical features.

Marcus Naylor was born in Utica, N. Y., Sept. 1, 1905. He went to the Warren Church as organist and choirmaster from the Church of the Covenant in Erie, Pa., Sept. 1, 1932. For seven years he was a pupil of Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine in New York City. He was also a pupil of the English organist G. D. Cunningham, professor and examiner at the Royal Academy of Music in London, studying with him in the season of 1930-31, and spent the summer of 1935 in Fontainebleau, France, as a pupil of Marcel Dupré at the Conservatoire Americain. At the close of that school session Mr. Naylor won first place for the diploma d'execution in competitive examination, and was presented the certificate of distinguished aptitude in teaching.

Mr. Naylor was head of the organ department of the Warren Conservatory of Music. He was a member of the A.G.O. and of the Warren Chess Club, and his proficiency as a chess player provided formidable competition for visiting experts.

On Feb. 3, 1942, Mr. Naylor married Miss Elizabeth Strickland, a talented soprano of Warren, and Mrs. Naylor frequently appeared on programs with her husband.

**POMONA CHRISTMAS MUSIC;  
BLANCHARD GIVES RECITAL**

An evening of Christmas music that included four features took place at Pomona College, Claremont, Cal., Sunday, Dec. 13. During the Christmas supper the college chapel choir sang carols both old and new. Then from 7 to 7:45 a program of Christmas organ music was played by William G. Blanchard, followed by a half-hour of chorales, played on the campus by the college brass ensemble. Then Bach's Christmas Oratorio was sung by the college choir, conducted by Ralph H. Lyman, with Mr. Blanchard at the organ and Thomas A. Pollock playing the harpsichord, in Bridges Hall of Music.

Mr. Blanchard's recital program included the following compositions: Chorale, "Break Forth, O Beauteous, Heavenly Light," Bach; Chorale Prelude, "In dulci Jubilo," Bach; "Gesu Bambino," Yon; Chorale, "How Shall I Fitly Meet Thee," Bach; "March of the Magi Kings," Dubois; Pastoral Symphony, from "The Messiah," Handel; Rhapsody on Christmas Themes, Gigout; "Christmas in Sicily," Yon; Hallelujah Chorus, from "The Messiah," Handel.

**MRS. JAMISON IN CONCERTS  
WITH MISS MORGAN, HARPISIT**

Mrs. Juanita M. Jamison, the Burlington, Iowa, organist, had the cooperation of Elizabeth Morgan, the harpist, in two programs recently. On Nov. 11 they gave a concert for the Des Moines Women's Club at the Hoyt Sherman Place, which seats over 2,000 people. Preceding the concert they were guests at a luncheon. The audience was the largest for a musicale of the club in several years. In the evening they played at the Cottage Grove Presbyterian Church.

Mrs. Jamison, whose fame as a painter equals her reputation as an organist, had an exhibit of her paintings in the Des Moines Library Galleries during the month of September. Next April she will exhibit her work in the Peoria, Ill., Galleries.

**MARCUS NAYLOR**



**CINCINNATI CONSERVATORY  
OPENS ORGAN; TITUS PLAYS**

The organ installed in the concert hall of the Cincinnati Conservatory of Music in memory of Bertha Baur, for many years director of this school, was dedicated Sunday, Nov. 15, with a recital by Parvin W. Titus. The specifications of the instrument, a work of the Aeolian-Skinner Company, were published in THE DIAPASON March 1, 1942. Originally the organ was built for Ernest White in 1937, and he sold it to John W. Haussermann, Jr., for use until Mr. Haussermann was able to complete the installation of his organ, which had been lent to the temple of religion at the New York world's fair. Mr. Haussermann then presented the Ernest White organ to the Cincinnati Conservatory and it was stored until arrangements could be made for its reconstruction and enlargement to suit the requirements of the conservatory. Parvin Titus, professor of organ at the conservatory, was responsible, in consultation with G. Donald Harrison, for the scheme, which comprises a complete two-manual, with an independent pedal department.

Mr. Titus was assisted by other instrumentalists from the conservatory in the following program: Concerto in A for violin, with strings and organ, G. M. Schiassi (Howard Colf, solo violin; Julian Pulikowski, John Beronet, Peter Froehlich, Leonard Watson, Harold Roberts and Parvin Titus); Prelude and Fugue in D, Bach; Fantaisie in C, Franck; Three Chorales on original themes, John Haussermann; Prelude on "Rhosymedre," Vaughan Williams; Toccata on "Ave Maris Stella," Dupré; Chorale Prelude, "Wunderbarer König," for organ, brass and tympani, Karg-Elert (Parvin Titus, John Colbert, James Whitaker, Betty Semple, Jack Krueger and William Traber).

A series of three recitals is being played on the new organ Sundays at 3 o'clock, as follows:

Nov. 29—Albert Riemenschneider of Baldwin-Wallace College, Berea, Ohio.

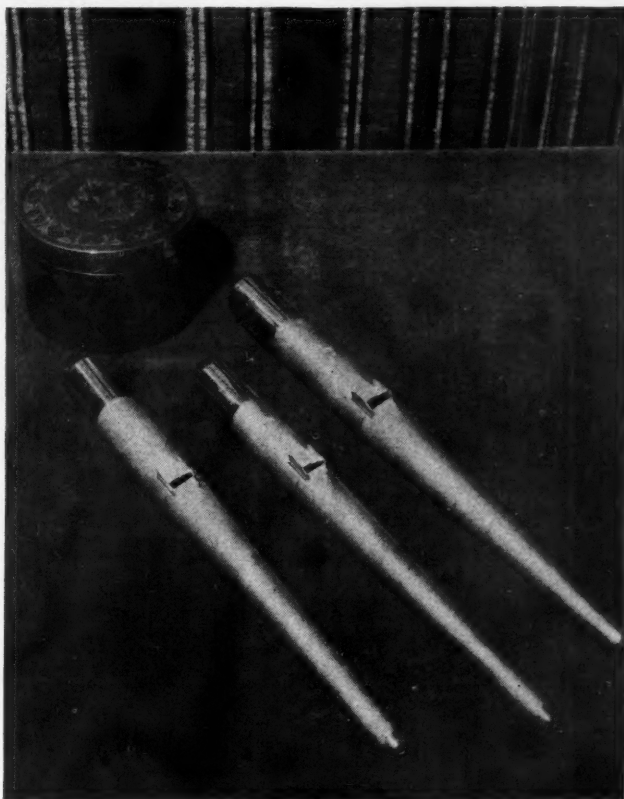
Jan. 17—Catharine Crozier of the Eastman School of Music, Rochester, N. Y.

Jan. 31—William Self of All Saints' Church, Worcester, Mass.

The proceeds will be used for enlarging the organ after the present emergency.

**Second Pittsburgh Historical Recital.**

The second recital of the series of historical programs by pupils of William H. Otting at the Pittsburgh Musical Institute consisted of works of Bach and Handel and was played Dec. 14. The program and participants were as follows: Prelude and Fugue in D minor, Bach (Mrs. Florence Barger); Chorale Prelude, "O Sacred Head, Now Wounded," Bach (Mrs. G. J. Greenwalt); Chorale Prelude, "Sleepers, Wake," Bach (William Saul); Three Chorale Preludes from the "Orgelbüchlein," Bach (Elizabeth Percy); Prelude in G major and Fugue in G minor, Bach (Virginia Tripp); Prelude in F minor, Bach (Lucy Shaw); Aria and Presto from the D minor Concerto, Handel (J. Anderson Henry); Concerto in G minor, Handel (Evanthia Constantine).



**NACHTHORN**

Tonally and structurally the Nachthorn is a hybrid between the Flute and the Principal stops.

Its tone is pervading and full without being heavy; and the unusually complete series of harmonics present in its voice makes it the ideal "mixer."

The name probably comes from the Netherlands—about the fifteenth century—and refers to the open character of the pipes rather than to "night."

These stops may be employed to advantage at any pitch from eight to one foot, in any of the divisions of the organ.

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**WORLDWIDE FAME WON BY WANAMAKER ORGAN**

**SIX-MANUAL CONSOLE OF WANAMAKER ORGAN IN PHILADELPHIA**

[Continued from page 1.]

be known as the stentor division. Provision for this was made in the present console. This stentor division never was installed, although contracts for its construction were almost on the point of signature when Mr. Wanamaker died.

The console is a marvel of completeness, beauty and convenience. With its six manuals, 451 stops and 964 controls, nothing is out of the organist's reach. The console's 729 tilting tablets are operated by remote control from the 168 pistons under the manual keys, of which there are forty-six masters and forty-six reversibles. There are also forty-two accessories for the feet. All combination pistons are adjustable at the keyboard and even the beat of the tremolo is adjustable to ten different stages at the will of the organist.

The console is mounted on a platform in the middle bay on the east side of the grand court, on the first floor above the main floor. It weighs nearly two and one-half tons and has room enough inside to admit four or five men. The whole thing is on a pivot and track, and can be turned at will.

There are sixty-one pipes to each rank on the great, except the chorus section, which has seventy-three pipes to a stop. On the other manuals there are seventy-three pipes to every rank.

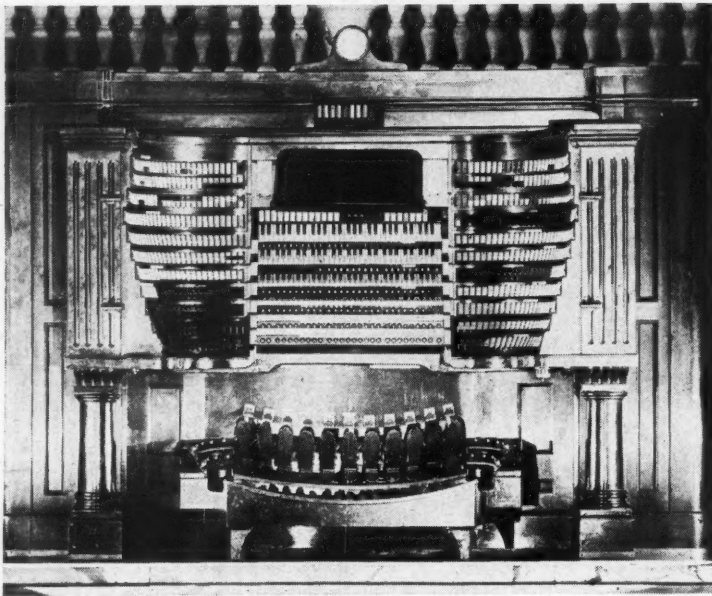
The following is the complete stop specification:

**GREAT ORGAN.**

- Sub Principal (metal), 32 ft.
- Contra Gamba (metal), 16 ft.
- Double Diapason (metal), 16 ft.
- Sub Quint (wood), 10 1/2 ft.
- Diapason Phonor (metal), 8 ft.
- Diapason Major (metal), 8 ft.
- First Diapason (metal), 8 ft.
- Second Diapason (metal), 8 ft.
- Third Diapason (metal), 8 ft.
- Fourth Diapason (wood), 8 ft.
- First Gamba (metal), 8 ft.
- Second Gamba (metal), 8 ft.
- Major Tibia (wood), 8 ft.
- Mezzo Tibia (wood), 8 ft.
- Minor Tibia (wood), 8 ft.
- \*Covered Tibia (wood), 8 ft.
- Flute (wood), 8 ft.
- Double Flute (wood), 8 ft.
- Nazard Flute (metal), 2 ranks, 8 ft.
- Harmonic Flute (metal), 8 ft.
- \*Quint (metal), 5 1/2 ft.
- \*Harmonic Flute (metal), 4 ft.
- \*Principal (metal), 4 ft.
- Octave (metal), 4 ft.
- \*Tierce (metal), 3 1/2 ft.
- \*Octave Quint (metal), 2 1/2 ft.
- \*Super Octave (metal), 2 ft.
- \*Mixture (metal), 7 ranks.
- \*Double Trumpet (metal), 16 ft.
- \*Trumpet (metal), 8 ft.
- Harmonic Trumpet (metal), 8 ft.
- \*Tuba (metal), 8 ft.
- \*Harmonic Clarion (metal), 4 ft.
- Chorus Diapason Magna (metal), 8 ft.
- Chorus Stentorphone (metal), 8 ft.
- Chorus First Diapason (metal), 8 ft.
- Chorus Second Diapason (metal), 8 ft.
- Chorus Major Flute (wood), 8 ft.
- Chorus Double Flute (wood), 8 ft.
- Chorus Gamba (metal), 8 ft.
- Chorus Flute (wood), 4 ft.
- Chorus Octave (metal), 4 ft.
- Chorus Nazard (metal), 2 1/2 ft.

**SWELL ORGAN.**

- Double Diapason (metal), 16 ft.
- Soft Bourdon (wood), 16 ft.
- Stentorphone (metal), 8 ft.
- Horn Diapason (metal), 8 ft.
- Violin Diapason (metal), 8 ft.
- Bell Flute (metal), 8 ft.
- Orchestral Flute (wood), 8 ft.
- Harmonic Flute (metal), 8 ft.
- Grand Flute (wood), 8 ft.
- Double Flute (wood), 8 ft.
- Tibia Dura (wood), 8 ft.
- Clarabella (wood), 8 ft.
- Melodia (wood), 8 ft.
- Soft Dulciana (metal), 8 ft.
- Gamba Celeste (metal), 2 ranks, 8 ft.
- Gamba (metal), 8 ft.
- Quint Bourdon (wood), 5 1/2 ft.
- Harmonic Flute (metal), 4 ft.
- Flute (wood), 4 ft.
- First Octave (metal), 4 ft.
- Second Octave (metal), 4 ft.
- Nazard (metal), 2 1/2 ft.
- Piccolo (metal), 2 ft.
- Viol Cornet (metal), 5 ranks.
- Mixture (metal), 5 ranks.
- Bass Trombone (metal), 16 ft.
- Bass Tuba (metal), 16 ft.
- Contra Fagotto (metal), 16 ft.
- Double Oboe Horn (metal), 16 ft.
- Trombone (metal), 8 ft.
- Tuba (metal), 8 ft.
- Fagotto (metal), 8 ft.
- Oboe (metal), 8 ft.
- Trumpet (metal), 8 ft.
- Horn (metal), 8 ft.
- Bassett Horn (metal), 8 ft.
- Clarinet (metal), 2 ranks, 8 ft.



- Clarinet (metal), 8 ft.
- Vox Humana (metal), 2 ranks, 8 ft.
- Harmonic Clarion (metal), 4 ft.
- Musette (metal), 4 ft.
- Contra Bass (wood), 16 ft.
- Violoncello (metal), 8 ft.
- Viol (metal), 8 ft.
- Viol (metal; tuned slightly sharp), 8 ft.
- Viola (metal), 8 ft.
- Quint Viol (metal), 5 1/2 ft.
- Octave Viol (metal), 4 ft.
- Violina (metal), 4 ft.
- Tierce (metal), 3 1/2 ft.
- Corroborating Mixture (metal), 4 ranks.
- String Mixture (metal), 5 ranks.

**CHOIR ORGAN.**

- Double Dulciana (metal), 16 ft.
- Dulciana (metal), 8 ft.
- Open Diapason (metal), 8 ft.
- Violin Diapason (metal), 8 ft.
- Stopped Diapason (wood), 8 ft.
- Concert Flute (wood), 8 ft.
- Salicional (metal), 8 ft.
- Quintadena (metal), 8 ft.
- Vox Angelica (metal), 8 ft.
- Voix Celeste (metal), 8 ft.
- Keraulophone (metal), 8 ft.
- Forest Flute (wood), 4 ft.
- Salicet (metal), 4 ft.
- Piccolo (metal), 2 ft.
- Soft Cornet (metal), 6 ranks.
- Saxophone (metal), 16 ft.
- Saxophone (metal), 8 ft.
- English Horn (metal), 8 ft.
- Clarinet (metal), 8 ft.

**SOLO ORGAN.**

- Double Open Diapason (metal), 16 ft.
- Grand Viol (metal), 16 ft.
- First Diapason (metal), 8 ft.
- Second Diapason (metal), 8 ft.
- Third Diapason (metal), 8 ft.
- Violin Diapason (metal), 8 ft.
- Viol (metal), 8 ft.
- Viol (metal; tuned slightly sharp), 8 ft.
- Harmonic Flute (metal), 8 ft.
- Tierce Flute (metal), 2 ranks, 8 ft.
- Chimney Flute (metal), 8 ft.
- Harmonic Flute (metal), 8 ft.
- Clarabella (wood), 8 ft.
- Gemshorn (metal), 8 ft.
- Nazard Gamba (metal), 2 ranks, 8 ft.
- Grand Gamba (metal), 8 ft.
- Grand Gamba (metal; sharp), 8 ft.
- Quintaphone (metal), 2 ranks, 8 ft.
- Quint Diapason (metal), 5 1/2 ft.
- Octave (metal), 4 ft.
- Harmonic Tierce (metal), 3 1/2 ft.
- Twelfth Harmonic (metal), 2 1/2 ft.
- Piccolo (metal), 2 ft.
- Double Trumpet (metal), 16 ft.
- Tuba (metal), 16 ft.
- Trumpet (metal), 8 ft.
- Soft Tuba (metal), 8 ft.
- Cornopean (metal), 8 ft.
- Ophicleide (metal), 8 ft.
- Musette (metal), 8 ft.
- Ophicleide (metal), 4 ft.
- Tuba (metal), 4 ft.
- Grand Mixture (metal), 6 ranks.
- Mixture (metal), 6 ranks.
- Mixture (metal), 5 ranks.

**ETHEREAL ORGAN.**

- (Fifth manual.)
- Bourdon (wood), 16 ft.
- First Open Diapason (metal), 8 ft.
- Second Open Diapason (metal), 8 ft.
- Clear Flute (wood), 8 ft.
- Harmonic Flute (metal), 8 ft.
- Double Flute (wood), 8 ft.
- Quint Flute (wood), 8 ft.
- Grand Gamba (metal), 8 ft.
- Gamba (metal; tuned slightly sharp), 8 ft.
- Octave (metal), 4 ft.
- Harmonic Flute (metal), 4 ft.
- Twelfth Harmonic (metal), 2 1/2 ft.
- Harmonic Piccolo (metal), 2 ft.
- Mixture (metal), 4 ranks.
- Tuba Profunda (metal), 16 ft.

- Tuba Mirabilis (metal), 8 ft.
- French Trumpet (metal), 8 ft.
- Grand Clarinet (metal), 8 ft.
- Post Horn (metal), 8 ft.
- Tuba Clarion (metal), 4 ft.

**STENTOR ORGAN.**  
(Sixth, or top, manual.)

This division has not been installed, but the stops to it have been chosen. The stentor manual is in operation, so that any of the ancillary divisions may be played from it.

**ECHO ORGAN.**

The Echo is an ancillary organ, and may be played on any manual.

- Bourdon (wood), 16 ft.
- Open Diapason (metal), 8 ft.
- Violin Diapason (metal), 8 ft.
- Stopped Diapason (wood), 8 ft.
- Night Horn (metal), 8 ft.
- Clarabella (wood), 8 ft.
- Octave (metal), 4 ft.
- Harmonic Flute (metal), 4 ft.
- Mellow Flute (wood), 4 ft.
- Mixture (metal), 6 ranks.
- Cornet Mixture (metal), 5 ranks.
- Melodia (wood), 8 ft.
- Orchestral Viol (metal), 2 ranks, 8 ft.
- Soft Viol (metal), 8 ft.
- Soft Viol (metal; tuned slightly sharp), 8 ft.
- Unda Maris (metal and wood), 2 ranks, 8 ft.
- Open Quint (metal), 5 1/2 ft.
- Double Trumpet (metal), 16 ft.
- Trumpet (metal), 8 ft.
- Capped Oboe (metal), 8 ft.
- Euphone (metal), 8 ft.
- Vox Humana (metal), 2 ranks, 8 ft.

**ORCHESTRAL ORGAN.**

The Orchestral division is an ancillary organ, and may be played on any manual.

- Contra Quintadena (wood), 16 ft.
- Diaphone (wood), 8 ft.
- Tibia (wood), 8 ft.
- Covered Tibia (wood), 8 ft.
- Concert Flute (wood), 8 ft.
- Harmonic Flute (metal), 8 ft.
- Mellow Flute (wood), 8 ft.
- String Flute (wood), 8 ft.
- Double Flute (wood), 8 ft.
- Hollow Flute (wood), 8 ft.
- Harmonic Flute (metal), 4 ft.
- Orchestral Flute (metal), 4 ft.
- Covered Flute (wood), 4 ft.
- Octave (metal), 4 ft.
- Harmonic Piccolo (metal), 2 ft.
- English Horn (metal), 16 ft.
- Bass Clarinet (metal), 16 ft.
- Bass Saxophone (metal), 16 ft.
- Bassoon (metal), 16 ft.
- English Horn (metal), 8 ft.
- Orchestral Clarinet (metal), 8 ft.
- Saxophone (metal), 8 ft.
- Orchestral Bassoon (metal), 8 ft.
- Bassett Horn (metal), 8 ft.
- Oboe (metal), 8 ft.
- Orchestral Oboe (metal), 8 ft.
- First French Horn (metal), 8 ft.
- Second French Horn (metal), 8 ft.
- Third French Horn (metal), 8 ft.
- Kinura (metal), 8 ft.
- Muted Cornet (metal), 8 ft.
- Vox Humana (metal), 16 ft.
- First Vox Humana (metal), 8 ft.
- Second Vox Humana (metal), 8 ft.
- Third Vox Humana (metal), 8 ft.
- Fourth Vox Humana (metal), 8 ft.
- Fifth Vox Humana (metal), 8 ft.
- Sixth Vox Humana (metal), 8 ft.

**STRING ORGAN.**

The String division is an ancillary organ, and may be played on any manual.

- All metal pipes.
- Violone, 16 ft.
- First Contra Gamba, 16 ft.
- Second Contra Gamba, 16 ft.
- First Contra Viol, 16 ft.

- Second Contra Viol, 16 ft.
- First Viol, 16 ft.
- Second Viol, 16 ft.
- Violin Diapason, 8 ft.
- Gamba, 8 ft.
- Nazard Gamba, 8 ft., 2 ranks.
- Nazard Gamba (sharp), 8 ft., 4 ranks.
- First 'Cello (natural), 8 ft.
- First 'Cello (sharp), 8 ft.
- First 'Cello (flat), 8 ft.
- Second 'Cello (natural), 8 ft.
- Second 'Cello (sharp), 8 ft.
- Second 'Cello (flat), 8 ft.
- First Orchestral Violin (natural), 8 ft.
- First Orchestral Violin (sharp), 8 ft.
- First Orchestral Violin (flat), 8 ft.
- Second Orchestral Violin (natural), 8 ft.
- Second Orchestral Violin (sharp), 8 ft.
- Second Orchestral Violin (flat), 8 ft.
- Third Orchestral Violin (natural), 8 ft.
- Third Orchestral Violin (sharp), 8 ft.
- Third Orchestral Violin (flat), 8 ft.
- Fourth Orchestral Violin (natural), 8 ft.
- Fourth Orchestral Violin (sharp), 8 ft.
- Fourth Orchestral Violin (flat), 8 ft.
- Fifth Orchestral Violin (natural), 8 ft.
- Fifth Orchestral Violin (sharp), 8 ft.
- Fifth Orchestral Violin (flat), 8 ft.
- Sixth Orchestral Violin (natural), 8 ft.
- Sixth Orchestral Violin (sharp), 8 ft.
- Sixth Orchestral Violin (flat), 8 ft.
- First Muted Violin (natural), 8 ft.
- First Muted Violin (sharp), 8 ft.
- First Muted Violin (flat), 8 ft.
- Second Muted Violin (natural), 8 ft.
- Second Muted Violin (sharp), 8 ft.
- Second Muted Violin (flat), 8 ft.
- Third Muted Violin (natural), 8 ft.
- Third Muted Violin (sharp), 8 ft.
- Third Muted Violin (flat), 8 ft.
- Fourth Muted Violin (natural), 8 ft.
- Fourth Muted Violin (sharp), 8 ft.
- Fourth Muted Violin (flat), 8 ft.
- Fifth Muted Violin (natural), 8 ft.
- Fifth Muted Violin (sharp), 8 ft.
- Fifth Muted Violin (flat), 8 ft.
- Sixth Muted Violin (natural), 8 ft.
- Sixth Muted Violin (sharp), 8 ft.
- Sixth Muted Violin (flat), 8 ft.
- First Orchestral Violina (natural), 4 ft.
- First Orchestral Violina (sharp), 4 ft.
- Second Orchestral Violina (natural), 4 ft.
- Second Orchestral Violina (sharp), 4 ft.
- Quint Violina (natural), 5 1/2 ft.
- Quint Violina (sharp), 5 1/2 ft.
- Tierce Violina (natural), 3 1/2 ft.
- Tierce Violina (sharp), 3 1/2 ft.
- Nazard Violina (natural), 2 1/2 ft.
- Nazard Violina (sharp), 2 1/2 ft.
- Super Violina (natural), 2 ft.
- Super Violina (sharp), 2 ft.
- First Dulciana (natural), 8 ft.
- First Dulciana (sharp), 8 ft.
- Second Dulciana (natural), 8 ft.
- Second Dulciana (sharp), 8 ft.
- Third Dulciana (natural), 8 ft.
- Third Dulciana (sharp), 8 ft.
- Fourth Dulciana (natural), 8 ft.
- Fourth Dulciana (sharp), 8 ft.
- Fifth Dulciana (natural), 8 ft.
- Fifth Dulciana (sharp), 8 ft.
- Sixth Dulciana (natural), 8 ft.
- Sixth Dulciana (sharp), 8 ft.
- First Octave Dulciana (natural), 4 ft.
- First Octave Dulciana (sharp), 4 ft.
- Second Octave Dulciana (natural), 4 ft.
- Second Octave Dulciana (sharp), 4 ft.
- Dulciana Mutation, 4 ranks.

**PERCUSSION ORGAN.**

The Percussion division is an ancillary organ and may be played on any manual.

- Major Chimes, 37 tubular chimes, tenor C to c<sup>2</sup>.
- Minor Chimes, 25 tubular chimes, from A to e.
- Metallophone, 49 metal bars, tenor C to c<sup>2</sup>.
- Celeste, 49 metal bars, tenor C to c<sup>2</sup>. (This is a genuine Mustel Celeste.)
- Piano II, 88 notes, vacuum action. (This is a real upright piano, with a player-piano-like action attached.)
- Gongs, 49 metal bars, tenor C to c<sup>2</sup>, pneumatic action. (These gongs are the tone of Chinese gongs.)

**MAIN PEDAL ORGAN.**

- Gravissima (resultant) (wood), 64 ft.
- Contra Diaphone (wood), 32 ft.
- Diaphone (wood), 16 ft.
- First Contra Open Diapason (wood), 32 ft.
- Second Contra Open Diapason (metal), 32 ft.
- First Open Diapason (wood), 16 ft.
- Second Open Diapason (metal), 16 ft.
- Third Open Diapason (wood), 16 ft.
- Open Diapason (wood), 8 ft.
- Contra Bourdon (wood), 32 ft.
- Bourdon (wood), 16 ft.
- Soft Bourdon (wood), 16 ft.
- Octave Soft Bourdon (wood), 8 ft.
- Open Flute (wood), 16 ft.
- Soft Flute (wood), 8 ft.
- Soft Flute (wood), 4 ft.
- Violone (wood), 16 ft.
- Gamba (metal), 16 ft.
- Dulciana (metal), 16 ft.
- Soft Dulciana (metal), 8 ft.
- Open Quint (metal), 10 1/2 ft.
- Stopped Quint (wood), 10 1/2 ft.
- Stentorphone (metal), 8 ft.
- Octave (metal), 8 ft.
- First Tibia (wood), 8 ft.
- Second Tibia (wood), 8 ft.
- First Tibia (wood), 4 ft.
- Second Tibia (wood), 4 ft.
- First 'Cello (metal), 8 ft.
- Second 'Cello (metal), 8 ft.
- Principal (metal), 4 ft.



THOSE WHO BUILT CONSOLE AND FINISHED WANAMAKER ORGAN AUDIENCE OF 2,250 DRAWN TO MEMPHIS AUDITORIUM

- Octave (metal), 4 ft.
- Grand Mutation (metal), 10 ranks.
- Mixture (metal), 7 ranks.
- Mixture (metal), 8 ranks, 32 ft.
- Mixture (metal), 8 ranks, 16 ft.
- Contra Bombarde (wood), 32 ft.
- Bombarde (wood), 16 ft.
- Bombarde (metal), 8 ft.
- Trombone (metal), 16 ft.
- Tuba (metal), 16 ft.
- Euphonium (metal), 16 ft.
- Contra Fagotto (metal), 16 ft.
- Octave Fagotto (metal), 8 ft.
- Tromba (metal), 8 ft.
- Clarion (metal), 4 ft.

Each of the following pedal divisions is played on the pedal keyboard of the console, grouped with the main pedal organ stop tablets, but enclosed in the chamber with its respective manual organ:

ETHEREAL PEDAL ORGAN.

- (Expressive.)
- Acoustic Bass (wood), 32 ft.
- Diapason (wood), 16 ft.
- Bombarde (metal), 16 ft.
- Bombarde (metal), 8 ft.

ECHO PEDAL ORGAN.

- Open Diapason (wood), 16 ft.
- Stopped Diapason (wood), 16 ft.

STENTOR PEDAL ORGAN.

- (Not in operation.)
- Diaphonic Bombarde, 64 ft.
- Stentor Bombarde, 32 ft.
- Stentor Bombarde, 16 ft.
- Stentor Tuba, 8 ft.
- Diaphone, 32 ft.
- Diaphone, 16 ft.
- Diaphone, 8 ft.
- Diaphone, 4 ft.

STRING PEDAL ORGAN.

- Contra Diaphone (wood), 32 ft.
- Diaphone (wood), 16 ft.
- Diaphone (wood), 8 ft.
- String Diaphone (metal), 16 ft.
- Contra Gamba (metal), 32 ft.
- Gamba (metal), 16 ft.
- Gamba (metal), 8 ft.
- First Violone (wood), 16 ft.
- Second Violone (metal), 16 ft.
- First Violone (wood), 8 ft.
- Second Violone (metal), 8 ft.
- Violone (metal), 4 ft.
- Viol (metal), 16 ft.
- Viol (metal; tuned slightly sharp), 16 ft.
- Viol (metal), 8 ft.
- Viol (metal; tuned slightly sharp), 8 ft.
- Mixture (metal), 12 ranks, 32 ft.
- Mutation Diaphone (metal), 16 ft.
- Mutation Viol (metal), 16 ft.
- Mutation Viol (metal), 10 1/2 ft.
- Mutation Viol (metal), 8 ft.
- Mutation Viol (metal), 5 1/2 ft.
- Mutation Viol (metal), 4 ft.
- Mutation Viol (metal), 2 1/2 ft.
- Mutation Viol (metal), 2 ft.
- Mutation Viol (metal), 1 1/2 ft.
- Mutation Viol (metal), 1 1/4 ft.
- Mutation Viol (metal), 1 1/8 ft.
- First Vox Humana (metal), 16 ft.
- Second Vox Humana (metal), 16 ft.

The main pedal division is unexpressive, and contains forty-six stops, with wind pressures of from five inches to twenty-five inches. The color of all stop tablets of the main pedal organ is black. Pedal organ reed stop tablets are black with a band of red on the outer edges of the top and bottom of each tablet. Couplers of this division are black on the upper half and the color of the connecting division on the lower half.

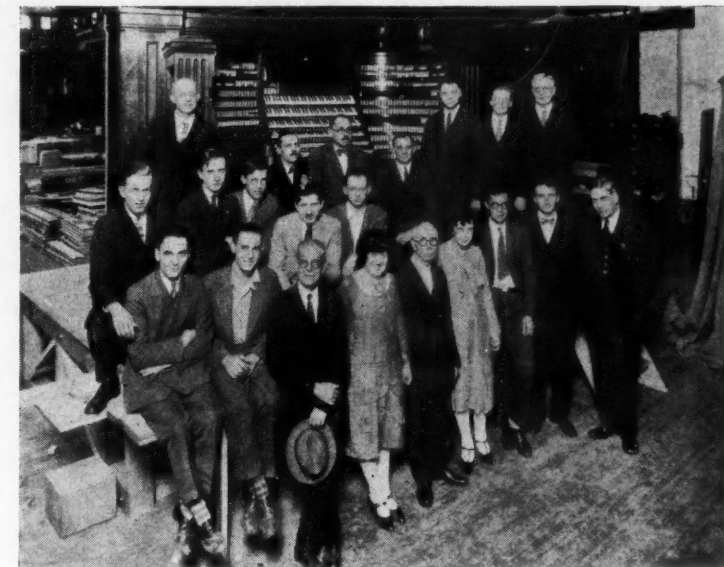
The great is on wind pressures of five to twelve inches. Stops under expression (in the choir chamber) are marked with an asterisk; all others are unexpressive. The color of all stop tablets of the great organ is white. Reed stop tablets are white with a band of red on the outer edges of the top and bottom of each tablet. Couplers are white on the upper half, and the color of the connecting division on the lower half. The great manual is equipped with second touch.

The choir is on five inches of wind pressure. The color of all stop tablets is green. Choir organ reed stop tablets are green with a band of red on the outer edges of the top and bottom of each tablet. Couplers of the choir organ are green on the upper half and the color of the connecting division on the lower half. The choir manual is equipped for second touch.

The swell is on wind pressures of five to twenty-two and one-half inches. The entire division is in two expression chambers and is all under expression. The color of stop tablets of the swell is light blue. Reed stop tablets are light blue with a band of red on the outer edge of the top and bottom of each tablet.

The solo organ is on wind pressure of fifteen inches. The entire division is under expression. The color of stop tablets of the solo organ is lavender. Solo reed tablets are lavender with a band of red on the outer edge of the top and bottom.

The echo is entirely expressive and is on a wind pressure of five inches. The color of all echo tablets is yellow. Reed



THE MEN AND WOMEN who built the six-manual console and completed the organ in the Philadelphia Wanamaker store are shown in this picture. Reading from left to right, bottom row, are William Ruff, general assistant; third from

left, George W. Till, tone and voicing chief; fifth from left, William B. Fleming, draftsman and mechanical chief; seventh from left, Walter Busby, general assistant; extreme right, Dr. Charles M. Courboin.

tablets are yellow with a band of red on the outer edge of the top and bottom. Couplers of the echo organ are yellow on the upper half and the color of the connecting division on the lower half. The echo is a lovely, soft division, and is located apart from the rest of the main organ, on the seventh floor, opposite the main organ, on the Market Street end of the grand court.

The ethereal organ has twenty stops, is entirely expressive, and is on a wind pressure of twenty-five inches. The color of all ethereal tablets is brown and reed tablets are brown with a band of red on the outer edge of the top and bottom. Couplers are brown on the upper half and the color of the connecting division on the lower half. The ethereal organ is powerful and commanding, yet rich and full in tone, and is on the seventh floor, Chestnut Street end of the grand court.

The orchestral contains thirty-eight stops, is entirely expressive, and is on wind pressures of fifteen and twenty inches. The color of stop tablets of the orchestral is blue. Reed tablets are blue with a band of red on the outer edges of the top and bottom. Couplers are blue on the upper half and the color of the connecting division on the lower half.

The string organ contains eighty-five manual stops, is entirely expressive and is on a wind pressure of fifteen inches. The color of tablets of the manual string organ is gray.

The eighty-five manual stops, plus the thirty string pedal stops, make a total of 115 stops in the string ancillary organ—entirely of string tone. This division of the grand organ is housed in the largest single organ chamber ever constructed, measuring approximately sixty feet long by thirty feet deep and twenty-two feet high, on the fourth floor, Market Street end.

The percussion organ is expressive, and operates on pneumatic and vacuum action. The color of the tablets is orange. Couplers are orange on the upper half and the color of the connecting divisions on the lower half. The percussion organ is incomplete.

The major chimes are generally referred to as the "tower chimes," as they are made especially for outside tower chime playing and have been placed on either side of the ethereal organ, on the seventh floor, Chestnut Street end. The largest chime of this set, note C, is twenty feet long, five inches in diameter, weighs 600 pounds and is struck by a leather-topped hickory hammer four inches in diameter, the stroke of which is nine inches, the impact being seventy-two pounds pneumatic pressure. The hammer weighs eighteen pounds. Percussion stops which are not installed, but for which tablets have been placed on the console are: Piano I; harp I; harp II.

The pulsations of the tremulants—there are two for each division of the organ—are controllable in ten stages at the will of the organist by means of

tremolo pulsation levers. These levers are to the right and left of the music rack on the console. This device was invented and patented in the Wanamaker shop and enables the organist to adjust the speed of an individual tremolo or of all tremolos to his taste.

Couplers and mechanical accessories too numerous to list here give the organist every facility in making use of the organ's tonal resources. The expression shoes control the volume for each division. They are, left to right: Percussion, echo, string, orchestral, great, crescendo, choir, swell, solo, ethereal, stentor.

[A history of the Wanamaker organ will be found on page 6.]

An audience which by actual count numbered 2,250 people heard Thomas H. Webber, F.A.G.O., give the first recital of his series on the five-manual Kimball organ in the Memphis Auditorium Sunday afternoon, Nov. 22. The weather was cold and rainy, but this did not seem to deter those who were eager to hear an organ program. Mr. Webber played: "Le Bonheur," Hyde; "The Little Red Lark" (Old Irish), arranged by Clokey; Minuet, Boccherini; Overture to "William Tell," Rossini; "The Bells of St. Anne de Beaupré," Russell; "Fireside Sketches," Clokey; Variations on a Noel, Dupré; "Clair de Lune," Debussy; "Ride of the Valkyries," Wagner.

In March Mr. Webber will give his monthly recital in the same place, but the January and February performances will be at the Idlewild Presbyterian Church.

I. Myers, a prominent Memphis citizen and patron of music, has planned a series of free lecture-recitals for children at the Memphis Auditorium and has enlisted the aid of Mr. Webber. Dec. 12 at 10 a. m. slides of pipes and consoles were shown and Mr. Webber played this program for the children: Overture to "Oberon," Weber; "Prayer" from "Hänsel and Gretel," Humperdinck; "The Hen," Rameau; "The Swan," Saint-Saens; "The Cuckoo," d'Aquin; "The Dance of the Sugar-Plum Fairy," Tchaikovsky; "Christmas Evening," Mauro-Cottone; "The Musical Snuff-box," Liadoff; "The Dancing Doll," Poldini; Toccata on "From Heaven on High," Edmundson.

Makes Recordings for Service Men.

Herbert G. Stewart, the Portsmouth, Va., organist, gives a program every Monday evening at the Portsmouth U.S. O. Club. These programs have been very popular with the men at the club. During the weeks between Dec. 1 and Christmas Mr. Stewart made free recordings for the men in the armed forces who visit the club. He furnished the recording machine and his services. The club provided the discs and free postage for the men to send personal messages home.

Recommended Anthems

MIXED CHORUS

Accompanied

- Sheep May Safely Graze.....J. S. Bach  
arr. by Katherine K. Davis
- Thanks be to Thee.....G. F. Handel  
arr. by Channing Lefebvre
- Onward, Ye Peoples!.....Jean Sibelius
- Lord of the Worlds Above.....T. Tertius Noble
- O Harken Thou, O Lord.....Alfred Whitehead  
(Based on Liszt's transcription of Arcadelt's "Ave Maria")
- Sing to the Lord.....H. Hofmann  
arr. by Griffith J. Jones
- To Whom Then Will Ye Liken God.....Mark Andrews

A Cappella

- Long Life and Glory.....Alexander Gretchaninoff
- Thou Art the Way.....Carl F. Mueller
- Ministry of Song.....Carl F. Mueller
- The Lord's Prayer.....Leroy Robertson
- I Will Walk With God.....Ralph L. Baldwin
- Lord of All Power and Might.....Claude Means
- Dark'ning Night the Land Doth Cover.....Edward Margetson

Inspection copies will be sent on request.

GALAXY MUSIC CORPORATION

17 West 46th Street

New York



## The Grand Court Organ in the Wanamaker Store, Philadelphia

By ALEXANDER RUSSELL, Mus. D.

Was it not Schelling who said in his "Philosophy of Art" that "architecture is frozen music"? Schelling must have meant architecture such as is exemplified in the cathedrals of Europe, vast structures which embody the dreams, aspirations and creative genius of generations of artists and artisans, culminating in masterpieces for all time. If Schelling was right, surely the corollary is also true. A great musical structure (whether of sounds or of materials) is living architecture—a Beethoven symphony, a Wagnerian music drama or an instrumental masterpiece capable of making great music. Such certainly is the grand court organ in the Philadelphia Wanamaker store, conceived and brought to completion over more than a generation by the princely generosity of a great music-lover, Rodman Wanamaker. Today this famous organ is probably the most majestic musical instrument in the world—not only theoretically, but actually, a masterpiece.

### How It Started

Organs and organ music have been associated with the Wanamaker store since 1876, when the old Pennsylvania freight depot became the Wanamaker store in Philadelphia and the establishment was opened and closed with the singing of employes and patrons to the accompaniment of an organ. This was an expression of John Wanamaker's belief that the inspiration of music should be brought into contact with the daily lives and work of people, as well as with their hours of leisure and relaxation. Thus, when the new Philadelphia and New York stores were built, auditoriums seating 1,300 were built into both stores and equipped with excellent organs which became the center of free daily concerts which were to become known all over the world.

The story of the grand court organ, however, is an entirely different story. Rodman Wanamaker himself told it to me.

"When I returned to Philadelphia from Europe," said he, "my father took me through the huge new building then nearing completion. We stood on the main floor in the grand court with blueprints in hand, and I learned that the architects had planned elaborate decorations not only around the court, but in the court itself, all the way to the top of its six stories. I tore out a million dollars of decorations from the plans and said to my father: 'I want the finest organ in the world built up there above that gallery.'"

It was found that it would take too long to build the kind of organ Mr. Wanamaker had in mind. Then he heard about the organ built for the Kansas City convention hall, which had been installed in the festival hall at the Louisiana Purchase Exposition in 1904, where it was played by Alexandre Guilmant and nearly every other noted organist of those days. After the exposition was closed the Kansas City contract was found to be void, and the organ was placed in a storage warehouse for several years. George W. Till of the Wanamaker staff was sent to St. Louis to examine it, and upon his recommendation it was bought, loaded into thirteen freight cars, brought to Philadelphia and rebuilt in the grand court, where it was heard publicly for the first time on June 22, 1911.

Mr. Wanamaker continued with his story: "Magnificent as it was, we found it was not large enough for the vast spaces of the grand court. So we began at once to enlarge it, and as long as I live we will continue to enlarge, improve and beautify it until it combines the grandeur of a great organ with the tone colors and beauty of a great symphony orchestra. If to accomplish this means that Wanamaker's will have the largest organ in the world, all right. But mere size is not what I want. What I desire is beauty of tone and quality of workmanship; in short, the finest organ in the world."

### Chronology of the Organ

The original St. Louis festival hall organ, designed by the late George Ashdown Audsley, was built by the Los Angeles Art Organ Company under the supervision of W. B. Fleming and con-

RODMAN WANAMAKER



tained 140 stops and 10,059 pipes, and at that time (1904) was said to be the largest concert organ in the world.

Mr. Fleming was engaged to supervise the rebuilding in the grand court of the Philadelphia store, assisted by Mr. Till. Immediately after its installation there, additions were started which by 1914 had added 4,000 pipes. In 1917 a new five-manual console was completed to command the ninety-two new stops, which by that time had been added to the original organ, bringing the total to 232 stops and nearly 18,000 pipes, making this instrument actually the largest in the world. Several of these new stops were the creation of Mr. Till.

From 1923 to 1930 further additions were made, including a floating string organ of eighty-eight ranks (6,424 pipes) and a floating orchestral organ of thirty-eight ranks (2,774 pipes), and other additions designed to carry out Mr. Wanamaker's wish to add the tonal colors of a symphony orchestra to those of the organ.

Rodman Wanamaker never heard the completed organ (he died in March, 1928), and so was denied the satisfaction of knowing how well his dreams had been realized. The new six-manual console and the huge additions were completed in 1930, and today the grand court organ has a total of 451 stops and 30,067 pipes.

The six-clavier console and the additions made from 1923 to 1930 were designed and supervised by a committee of which Dr. Alexander Russell, music director of the Wanamaker stores, was chairman, in association with Dr. Charles M. Courboin, M. Marcel Dupré, William C. Haddock, chief of construction of the stores; Mr. Fleming and Mr. Till. Dr. Courboin was in charge from 1928 until his resignation from the Wanamaker staff in 1929. Mr. Fleming retired in 1928. The instrument was completed under the direction of Mr. Till, assisted by William Ruff, who joined the organ shop in 1920 and has been in charge of maintenance of the instrument ever since Mr. Till's retirement in 1937.

The complete specifications, published by THE DIAPASON for the first time anywhere, were prepared by Mr. Ruff, checked by Mr. Till, and are now released with the approval of Charles R. Shipley, president of the Wanamaker stores.

### How the Organ Has Been Used

From the date of the installation in the Wanamaker store in 1911 until today the grand court organ (except when new consoles had to be installed and mechanical adjustments made) has been played every business day in these thirty-one years. Unlike many of the large organs of the world, the grand court organ has never become a dead instrument, even in part. This has been due to a maintenance force of experts, who have constantly given it the scrupulous care and devotion worthy of its dignity and beauty.

For several years after 1911 Dr. Irvin J. Morgan was the official organist at these daily store concerts. Since 1917

Miss Mary Vogt has played daily programs, assisted from time to time by numerous guest performers. During world war I this instrument became the central voice of great patriotic musical functions and demonstrations, often with massed military bands, and from the very early days of its career it has led the singing of untold thousands in Christmas and Easter carols every year. These events endeared its music to multitudes of music-lovers.

Having thus created a lasting public which came day by day to hear its music, this instrument, the largest in the world, was ready to enter the field of highest art.

### Dedication of the Organ

In building this unique organ Rodman Wanamaker created both an unparalleled opportunity and an artistic obligation. With characteristic generosity he recognized the opportunity and proceeded to fulfill his obligation. Thus, on March 27, 1919, he presented a public concert in the evening to inaugurate the organ, an event which still remains the high-water mark of organ history. For this occasion 15,000 invited music-lovers from Philadelphia, New York, Baltimore, Washington and other cities gathered in the grand court and the six lofty galleries to hear the Philadelphia Orchestra of 100 players, led by Leopold Stokowski, and the organ in a program presenting the first American performance of Charles Marie Widor's Sixth Symphony for organ and orchestra, with Charles M. Courboin, famous Belgian-American organist, as soloist.

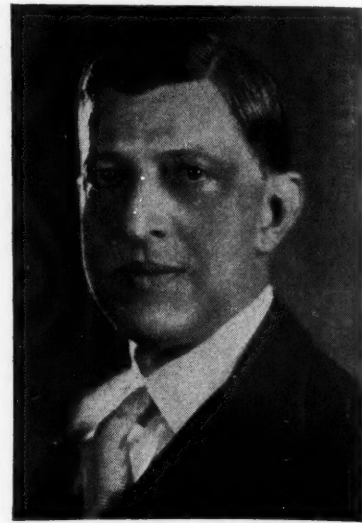
The following season Courboin became guest soloist of the grand court organ, presenting twenty-seven memorable evening recitals to audiences which aggregated 150,000 people, and playing 275 different compositions from memory! At the close of the 1920 season another impressive event was staged with Stokowski, Courboin and Pietro Yon as soloists. On this occasion Courboin played Saint-Saens' Third Symphony and Yon presented the world premiere of his "Concerto Gregoriano" for organ and orchestra before an audience of 12,000.

Organists and organ lovers everywhere are familiar with the series of historic organ events which followed yearly until Rodman Wanamaker's death in 1928. In November, 1921, Mr. Wanamaker brought to America for the first time Marcel Dupré, famous French organist, then organist at Notre Dame Cathedral, Paris (now of St. Sulpice and professor of organ at the Paris Conservatoire), making his debut on the newly-completed organ in the auditorium of the New York store. Dupré also played a series of brilliant recitals on the grand court organ in 1921, 1922 and 1923, alternating with Courboin.

In 1924 Mr. Wanamaker brought to America for his first visit the late Marco Enrico Bossi, noted Italian organist and composer, who played a series of recitals on the organs of both stores. A third orchestra-organ concert in 1924 presented Stokowski, the Philadelphia Orchestra, Courboin and Dupré as soloists in a Franck centennial program. In 1925-26 Alfred Hollins, Scotland's beloved blind organist, came to play recitals. In 1926-27 came Marcel Lanquetuit, organist of St. Godard, Rouen; in 1927 Louis Vierne, titular organist of Notre Dame, Paris, made his American debut on the grand court and auditorium organs. Mlle. Nadia Boulanger, French woman organist, also played. In the fall of 1927 Fernando Germani, brilliant young organist of the Augusteo, Rome, Italy, played debuts in New York and Philadelphia, and in the spring of 1928 G. D. Cunningham, organist of Town Hall, Birmingham, England, made his American debut at Wanamaker's.

In addition to these eminent foreign artists, many outstanding native organists have been presented. Here Palmer Christian gave the first performance in Philadelphia of Eric DeLamar's E major Concerto, with the composer conducting an orchestra of eighty players from the Philadelphia Orchestra. Here also have appeared Rollo Maitland, Firmin Swinnen, Alexander McCurdy, Archer Gibson, Virgil Fox, Edward Eigenschenk, Ralph Kinder, Richard Ellsasser, Robert Elmore, Lynnwood Farnam, Carl Weinrich,

DR. ALEXANDER RUSSELL



Melchiorre Mauro-Cottone, Harry Sykes, Harry Banks, Clarence Bawden, Newell Robinson, Alexander Russell, J. Thurston Noe, Charlotte Klein and many others.

There is not enough space here to tell the story of the unique Rodman Wanamaker collection of rare Italian violins, violas, cellos and basses which Mr. Wanamaker assembled from 1924 to '28 for the purpose of adding true stringed instrument tone to the organ tone, and which were played frequently with the organ. As Kipling said, this is another story. But mention should be made of the broadcasting of the organ during the years 1922 to 1928 over WOO, the Philadelphia Wanamaker radio station. These broadcasts were the first to feature the organ on the air and were heard not only in the United States and Canada, but in England, on the continent of Europe and even in Africa and Australia.

### Still Plays Historic Role

Although the series of special evening concerts by famous organ virtuosos from abroad came to a close with Rodman Wanamaker's death in 1928, the grand court organ still plays its historic role. It is heard several times every business day, with carol singing at Christmas and Easter, and on other occasions elaborate programs are presented with outstanding vocal soloists, choral, orchestral and other ensembles. Just as it began its career a quarter of a century ago in world war I with community singing, so today it again leads thousands in Victory sings in world war II.

Vast crowds gather in the grand court every Wednesday and Friday evening at store closing to sing patriotic songs and songs of the home. These crowds include many hundreds of men in the uniforms of the armed services of the united nations, and the songs include many of the war songs of our allies. The words of the songs are flashed on a great screen stretched from the gallery and extending across the court. One of the largest American flags in existence, ninety feet high and sixty feet wide (almost ten stories high), is furled at one side of the court until the singing of "The Star-Spangled Banner," when the flag is slowly unfurled and pulled across the whole breadth of the court. Many soldiers, sailors and aviators send up personal requests for favorite songs which they like to have played so that they can carry them in their memories as they leave the shores of our country for service abroad.

### Directed by Mrs. Harker.

Mrs. F. Flaxington Harker directed a Christmas vesper service Sunday, Dec. 13, in Cannon Memorial Chapel at the University of Richmond, Va., at which parts 1 and 2 of Bach's Christmas Oratorio were sung. This was the first performance of the work in Richmond. For a number of years "The Messiah" has been sung at Christmas time at the university. The university choir was supported by soloists, two violins, a viola, Mrs. E. S. Grable, organist, and Mrs. Frank Wendt, pianist.



**MISS MARIANNE GENET**



**MARIANNE GENET HONORED ON THIRTIETH ANNIVERSARY**

With the dedication of the rebuilt Möller organ in St. Stephen's Episcopal Church, Wilksburg, Pittsburgh, Pa., Marianne Genet, distinguished composer, organist and teacher, began a series of parish-organized services celebrating her thirtieth anniversary at St. Stephen's. The organ dedication took place at the morning service Nov. 22, at which time Miss Genet was presented with a purse. In the evening choral evensong was sung and a series of monthly recitals by visiting organists was begun with James Hunter of Trinity Lutheran Church playing. The December recital (Dec. 27) was given by G. N. Tucker, organist and choir-master of St. Paul's Episcopal Church. The January recital will be played by Dr. J. Julius Baird, organist-choir-master of St. Andrew's Episcopal Church.

The Rev. William Porkess, D.D., rector of St. Stephen's Church, wrote for the church bulletin of the anniversary Sunday the following tribute to Miss Genet: "Out of her thirty years of faithful service as our parish organist I have been privileged to know Miss Marianne Genet for twenty-three of those years. Her work has been an inspiration to me at all times. Behind her skillful playing of the organ there has been, inseparably, the spiritual impress. This, indeed, is the distinction of distinctions. She has wonderfully erected her own monument, and it will ever be fragrant in my memory. May she long be spared unto us and may God continue to richly bless her through the worshipful life of our church."

"Miss Genet has been one of our Guild's sparkling stars in all of its history—as a composer, organist, teacher and inspirer of all who follow her and love music—especially church music," writes a member of the Western Pennsylvania A.G.O. Chapter.

Miss Genet was born in Watertown, N. Y., and after early study became the pupil of Hermann O. C. Kortheurer and Dr. Giuseppe Ferrata, both of whom were pupils of Franz Liszt. In France, later, she studied with Isidor Phillip and Andre Bloch. In Pittsburgh Miss Genet coached in composition with T. Carl Whitmer and more recently with Harvey B. Gaul and Maurice Dumesnil, French pianist and composer, friend of Debussy; also with Antonio Modarelli, conductor of the Pittsburgh Symphony Orchestra. Miss Genet is a teacher of piano and composition in the Fillion Studios. She is a member of the American Guild of

Organists, the National Federation of Music Clubs, the Tuesday Musical Club, Pittsburgh; the Chautauqua Woman's Club and the League of American Pen Women (composers' division).

Miss Genet has the honor of being the first woman composer broadcasting a full program of her own compositions. This program was heard from station KDKA, Pittsburgh.

**NORMAN HENNEFIELD GOES TO HISTORIC CHURCH IN N. Y.**

Norman Hennefield has been appointed organist and choir-master of St. John's Evangelical Lutheran Church, Christopher Street, New York. His duties will begin with the New Year's Eve watch night service. Mr. Hennefield has just completed a year and a half at St. Mark's Church, Jamaica, L. I. He will continue his work at that church as music director and choir-master, with William Rosener succeeding him as organist. Mr. Hennefield studied organ with Pietro Yon and Dr. T. Tertius Noble.

While at St. Mark's Church Mr. Hennefield introduced a series of organ recitals to raise funds for a new instrument. He will continue these recitals so that the church will be ready to purchase the first instrument available after the war.

St. John's is a church with an interesting history. The site was an Indian village with the euphonious name of Sapanakaneung. When the English took over the territory they gave it the unromantic Anglo-Saxon name of Greenwich Village. In 1804 the land was purchased by the Rev. J. C. Kunze from Leonard Bleecker. After some transfers a Presbyterian group built a church on the site in 1821. The present congregation was organized in 1855 by Pastor M. A. Held. The Lutheran congregation took over the building, which is now 122 years old. The first organ was a Walcker built in Germany. It was installed in 1856 at a cost of \$1,250. A new organ was installed in 1904 by Hillgreen, Lane & Co. In 1940 this organ was enlarged by M. P. Möller. R. Goller was the first regular organist and served from 1858 until his death in 1897. George Francis Bauers served from 1913 until now, completing a service of exactly thirty years. Mr. Hennefield is the fourth organist at St. John's Church in eighty-seven years.

**CHARLOTTE KLEIN TAKES ALEXANDRIA, VA., POSITION**

Dr. Charlotte Klein, F.A.G.O., has been appointed minister of music of the First Baptist Church of Alexandria, Va. The First Baptist is a thriving church, one of the largest in the area of historic Alexandria, a community which has experienced rapid growth in recent years of government expansion at the nation's capital.

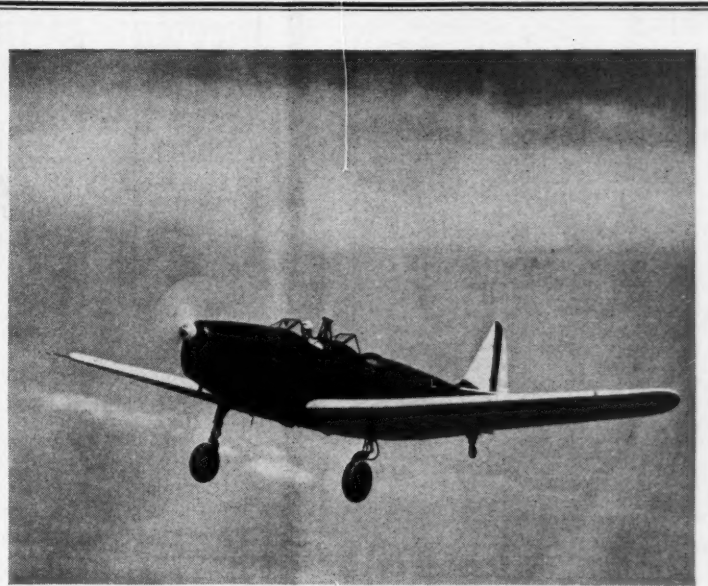
Last year Miss Klein completed ten years as organist and director at St. Margaret's Episcopal Church, Washington, and previously she was at the Western Presbyterian, the Episcopal Church of the Transfiguration, and Trinity Church, St. Augustine, Fla., and was assistant at the Washington Cathedral. She is an instructor in organ at Mary Washington College, Fredericksburg, Va.

**Play for Lake View Musical Society.**

The Lake View Musical Society of Chicago arranged an organ recital on the afternoon of Dec. 14 at Hemenway Methodist Church, Evanston. The organists were Marjory Buchanan and Ella Smith. Mrs. Buchanan's group of numbers consisted of the following: "Christmas," Foote; "Ronde Francaise," Boellmann; "Emmanuel," Rossini; Toccata, Biggs. Miss Smith played: Adagio and Allegro, Handel; "The Infant Jesus," Yon; "Piece Heroique," Franck. The Horace Mann Choral Group, Mrs. Hiram B. Kadish, director; Minnie Cedargren Jernberg, violinist, and Marjorie M. Sherman, contralto, also took part in the program.

**Glynn Goes to Jacksonville Church.**

Franklyn Glynn has been appointed organist and choir-master of the Church of the Good Shepherd, Jacksonville, Fla. Mr. Glynn goes from St. Mary's Cathedral in Memphis, Tenn., to assume the new post, which is in one of the largest Episcopal churches in the South. He left Memphis for his new field Dec. 28.



Before Pearl Harbor we accepted Our Nation's call to develop and fabricate devices and parts urgently needed for Defense and later for War Production. At the close of 1942 our entire facilities are devoted to this work.

We look forward to the eventual victory of the United Nations, when the thunder and destruction of war are past, and we may again design and build the supreme instrument of melody and harmony—The Pipe Organ.

May this New Year, 1943, bring to you Success, Health, and Lasting Peace.

*M. P. Möller Jr.*



# American Guild of Organists

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

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

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## 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,  
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*Northern Ohio*—Paul Allen Beymer, 3226 Euclid Avenue, Cleveland.  
*Southern Ohio*—Robert S. Alter, 2412 Ingleside Place, Cincinnati.  
**TOLEDO**—J. Harold Harder, 2539 Scottwood Avenue, Toledo, Ohio.  
**YOUNGSTOWN BRANCH**—Frank E. Fuller, 174 Halleck Street, Youngstown, Ohio.  
**OKLAHOMA**—Marie M. Hine, A.A.G.O., 1635 East Twenty-first Street, Tulsa.  
**OKLAHOMA CITY**—Mrs. D. W. Faw, 320½ N.W. Second, Oklahoma City, Okla.  
**OREGON**—Mrs. A. E. Welch, 1400 S.E. Sixteenth, Portland.  
**PENNSYLVANIA**—Robert H. Elmore, 130 Walnut Avenue, Wayne.  
**CENTRAL PENNSYLVANIA**—Alfred Ashburn, 1205 Thirteenth Avenue, Altoona.  
**ERIE**—Mrs. George B. Duffy, 116 Hillcrest Avenue, R.F.D. 3, Erie, Pa.  
**HARRISBURG**—Mrs. Vivian E. Steele, 1608 Boas Street, Harrisburg, Pa.  
**LEHIGH VALLEY**—Mark L. Davis, 954 Knox Avenue, Easton, Pa.  
**NORTHEASTERN PENNSYLVANIA**—Howard E. Anthony, A.A.G.O., 156 South Fillmore Street, Scranton.  
**WESTERN PENNSYLVANIA**—Madelaine Emich, 157 Marshall Avenue, N. S., Pittsburgh.  
**WILKES-BARRE**—E. Adele Alden, 235 West Shawnee Avenue, Plymouth, Pa.  
**YORK**—Norman A. Lindsay, Jr., Mount Wolf, Pa.  
**RHODE ISLAND**—Lawrence Appar, A.A.G.O., 114 George Street, Providence.  
**SOUTH CAROLINA**—James M. Bergen, 1123 Marion Street, Columbia.  
**TENNESSEE**—Thomas H. Webber, Jr., A.A.G.O., 1750 Union Avenue, Memphis.  
**CENTRAL TENNESSEE**—Mrs. Clarence Sutherland, 3209 West End Avenue, Nashville.  
**EAST TENNESSEE**—Mrs. D. P. Miller, 49 King Street, Bristol, Va.  
**TEXAS**—Dora Potet, A.A.G.O., 5021 Vickery Boulevard, Dallas.  
**FORT WORTH**—Mrs. William Henderson, 3212 Wash. Fort Worth, Tex.  
**NORTH TEXAS**—Mrs. O. C. Harper, 1213 Taylor Street, Wichita Falls.  
**TEXARKANA**—Mrs. Ivan Dycus, 1911 Wood Street, Texarkana, Tex.  
**UTAH**—Alfred M. Durham, 60 West First North, Salt Lake City.  
**VERMONT-NEW HAMPSHIRE**—Raymond Kendall, Dartmouth College, Hanover, N. H.  
**VIRGINIA**—Mrs. P. Earl Wood, 2706 Fourth Avenue, Richmond.  
**PETERSBURG BRANCH**—Belle Sydnor, 26 Lafayette Street, Petersburg, Va.  
**WASHINGTON**—  
*Western Washington*—Talmadge Fletcher Elwell, 1000 Republic Building, Seattle.  
**WISCONSIN**—Mrs. Doris A. Jones, 1233 South Seventy-sixth Street, West Allis.  
**RACINE**—Sister M. Marian, O.P., A.A.G.O., St. Albertus School of Music, Racine, Wis.

## M'Dermott in Program of Liturgical Music in N.Y.; Bishop Donahue Speaks

The third in a series of "Programs of Liturgical Music" was presented by the choir of the Church of the Holy Name, New York City, Dec. 15 for the Headquarters Chapter of the Guild. The event was under the direction of Albin D. McDermott, A.A.G.O., organist and director of the choir.

The well-arranged evening opened with the Fantasia and Fugue (the Great) in G minor of Bach, and then the thirty boys, in purple cassocks, surplices and red ties, with white-gloved hands clasped, and eight men joined in the procession to a place before the altar while singing the Advent hymn "O Come, O Come, Emmanuel." Next a group of four favorite carols was sung a cappella.

Guild members and friends were welcomed by the Most Rev. Stephen J. Donahue, D.D., auxiliary bishop of New York and pastor of the church. He drew a parallel between the aims of the Guild in encouraging better music by choirs and organists and those of the church for the same end. "Many of the monasteries and holy orders were formed for the purpose of learning and teaching church music," he said. Bishop Donahue closed his brief address by recommending the study and use of plainsong. This type of music was illustrated by the introit from the Votive Mass for Peace on a Gregorian chant for men's voices, which followed.

A complete mass (except for the Credo) as used in the Roman Catholic service was sung by the choir in the organ loft, the music used being a "Mass in Honor of St. Stephen" and a motet for men's voices, "Sacerdotes Domini," both composed by Mr. McDermott. During the singing of the Hallelujah Chorus from "The Messiah," some 100 people of the 800 who were there seemed to consider it necessary to stand. This custom is embarrassing to organists who like to use this fine chorus as an offertory in their own services. Cesar Franck's "Panis Angelicus" was used as the offertory anthem, with all the boys singing the solo and all the men the canon.

The climax came when Bishop Donahue celebrated the Benediction of the Most Blessed Sacrament, with all its solemn ritual.

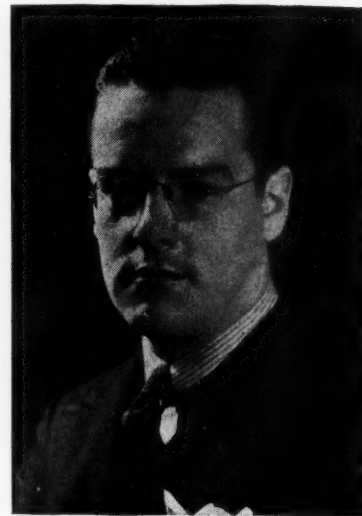
Other selections heard on the sixty-nine-stop, four-manual Moller organ were the Allegro Vivace from Widor's Fifth Symphony and the Finale from the First Symphony of Vierne. It was an excellent program for which everyone concerned deserves much credit, and especially Mr. McDermott.

JOHN L. BAINBRIDGE.

### Akron Chapter Gives Program.

The Akron, Ohio, Chapter presented a program, open to the public, on Sunday afternoon, Nov. 22, at Grace Evangelical Lutheran Church. It was a historical recital devoted to forerunners of Bach, with explanatory remarks by the dean, Professor Elmer Ende of Akron University. Compositions by Hofhaymer, Gabrieli, Sweelinck, Frescobaldi, Scheidt, La Begue, Pachelbel, Purcell, Clerambault and Buxtehude were heard. The organ was well adapted to music of the baroque period, and the pieces were played by the following chapter colleagues: Esther Burke, Pauline Deane, Pearl Drews, Elmer Ende, Olea Fiocca, Louise Inskip and Clarenz Lightfritz.

### ALBIN D. McDERMOTT



### Hymn Festival in Bangor, Me.

A Thanksgiving hymn festival sponsored by the Bangor branch of the Maine Chapter, at the suggestion of the Hymn Society of America, was held Nov. 22 at the First Universalist Church, "The Church of the Chimes," of which the Rev. Arnold L. Simonson is pastor and Mrs. Grace Bramhall Howes minister of music. Upon entering the church attention was centered on the decorations of varicolored chrysanthemums and lighted candles, giving an atmosphere of beauty to the entire service. Edward Kent, Jr., a member of the choir, was the decorative artist. The congregation was large. The procession of seven choirs was followed by the Chorale Prelude on "St. Anne" by Homer Bartlett, played by Mrs. Harriet Severance Mehan, regent. Then the hymn "O God, Our Help in Ages Past," with a descant written by Albert W. Snow for the Emmanuel Church choir of Boston, was sung by Mrs. Gertrude Wood Cust. An outstanding feature was an antiphonal hymn by chancel and gallery choirs with congregation, also the offertory hymn-anthem, "God, Who Madest Earth and Heaven" by H. A. Matthews, sung by Edith Farley and the chancel choir. "O God, Beneath Thy Guiding Hand" was followed by a scholarly address on "The Value of Song in Life and Human Affairs" by Mr. Simonson. After the union hymn, "Now Thank We All Our God," and the benediction and response, by Lutkin, Mrs. Eleanor Clewley Snow played the chorale improvisation on the theme of the last hymn by Karg-Elert.

The service was played by Mrs. Howes, chairman, Mrs. Snow, vice-regent, was co-chairman.

### Dom Ermin Vitry Speaks in Racine.

The Racine Chapter held its November meeting on the 27th. Guests, including clergy, sisters and laity, came from Chicago, Milwaukee, Kenosha, Fond du Lac and other places in Wisconsin. Our guest speaker was the editor of *Caecilia*, Dom Ermin Vitry, O.S.B., of O'Fallon, Mo. He spoke on school singing and the training of the boy choir. Father Vitry made a profound impression on his audience and we came away with the determination to give our best efforts to our sacred vocation as church organists and choir directors.

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



News of the American Guild of Organists—Continued

Echoes of Past Day Heard  
by Chicago Organists Who  
Inspect Auditorium Organ

Echoes of the past made themselves heard at the First Baptist Church of Evanston, Ill., on the evening of Dec. 14, when the Illinois Chapter held its third forum of the season. It proved to be a fascinating experience for all. About forty organists gathered in the basement of the church amid the great conglomeration of pipes from the famous Chicago Auditorium organ, while Dr. William H. Barnes, the host of the evening and owner of the dismantled instrument, displayed what constituted the glories of the organ to his guests. He was ably assisted by Subdean Walter Flandorf.

The organists had the benefit of making a close acquaintance with the pipe-work, which includes such interesting examples as the imported French reeds, and were shown the methods of construction of the best American organs in the early nineties. These pipes are awaiting their second incarnation, which will follow the war, when Dr. Barnes plans to install the instrument in a suitable place, where it may again function as one of the outstanding organs of the world, with a new console and up-to-date mechanical resources.

After the interesting demonstration those present shook the historic dust accumulated since 1889 on the pipes they handled from their hands and clothes and were the guests of Dr. Barnes for refreshments at Cooley's Cupboard.

Niagara Falls Guild Service.

The annual Guild service of the Niagara Falls Chapter was held at the Pierce Avenue Presbyterian Church Nov. 15. The organists participating were Marjorie Maeder, who played the Fugue in G minor, Bach; Margaret Durow, who played the Sarabande by Corelli, and Ruth Witmer, who played the Meditation, Op. 167, No. 5, Rheinberger. The choir of the Pierce Avenue Church, of which Elsa Vorwerk is the director, sang the beautiful anthem "With a Voice of Singing." The Rev. G. Hall Todd, chaplain of the Guild, preached a sermon on "The Ministry of Music." Miss Marjorie Maeder was chairman of the service.

ALICE BARBARI, Secretary.

Monmouth Chapter.

The monthly meeting of the Monmouth, N. J., Chapter was held Sunday afternoon, Nov. 22, at the First Methodist Church in Asbury Park. Plans were discussed for the third annual Christmas choir festival, to be held in St. Paul's Church, Ocean Grove, with Miss Thelma Mount, dean of the chapter, in charge of the program. After the meeting G. Howard Scott, A.A.G.O., played this program: "Variations de Concert," Bonnet; Air on the G string, Bach; "Piece Heroique," Franck; "The Bells of St. Anne de Beupré," Russell; Lullaby from "Firebird," Stravinsky; Fantasia in G minor, Bach; Prelude to "The Afternoon of a Faun," Debussy; Toccata, Fifth Symphony, Widor; "Evening Hymn," Schumann.

The chapter voted to make Miss Belle Green, oldest member of the chapter, and now confined to her home by illness, a life member.

GEORGE W. ROE, Acting Secretary.

Oklahoma Chapter.

The Oklahoma Chapter met Nov. 2 in Trinity Episcopal Church house. The meeting was held a week earlier than schedule time to enable members to attend the Courboin recital at Bartlesville. The chapter voted to purchase a \$25 war bond and \$5 in musical supplies for the entertainment of the soldier boys at Camp Gruber, Okla.

For the next meeting, held the night of Dec. 14, the committee arranged a Christmas party, and the long dining table, with lighted candles and red flowers, lent a touch of festive cheer to the occasion. This was needed, for the war is having its effect on the Oklahoma Chapter, and there are a number of vacant chairs. Two of our young men—Carl Amt and Philip Morgan—have enlisted and several of the woman organ-

Honor Roll of the American Guild of Organists

[This listing of men in the service has been made up from the names sent to Headquarters in response to the request issued to all deans by Ralph A. Harris, general secretary of the Guild.]

- ARKANSAS—John D. Morrison.
- CALIFORNIA—  
Los Angeles—Eugene N. Adams, Arnold Ayllon, Frederick Barnes, Roderick Caspar, Frederick Errett, Harold Hand, W. Brownell Martin, Horace Toni Roelofsma, Dr. Henry Charles Ward.  
Northern California—Val C. Ritschy.  
Pasadena—Herbert B. Nanney.  
Sacramento—Frederick G. Brugge.
- CONNECTICUT—  
Hartford—Ralph Scott Grover, Felix Starkey, Jr., A. Stanley Usher.
- DELAWARE—Robert Barrett Johnson.
- DISTRICT OF COLUMBIA—E. William Brackett, Paul Callaway, Donald M. Gillett, Frank Hinkel, Maurice Hughes, Thomas M. Parsons, David R. Ryan.
- ILLINOIS—Martin J. Argall, Kenneth Lee Cutler, Eldon H. Hasse, Wilbur Held, Henry H. Hungerford, Winston A. Johnson, Robert Kee, Casimir C. Laskowski, Ernest H. C. Melbye.
- INDIANA—Norman William Jackwitz, Dale W. Young.
- IOWA—  
Waterloo—Robert H. Dunkelberg.
- KENTUCKY—  
Louisville—Horace Cutler.
- MARYLAND—  
Chesapeake—Glayne D. Doolittle, Elizabeth Ender, Virgil Fox, C. Louis Grim, R. Donald McDorman, Richard V. Ross, William Watkins, George R. Woodhead.
- MASSACHUSETTS—Arvid Anderson, Laurence J. Buell, John F. Cartwright, George Hunsche, Harvey J. Loveless, Charles D. Walker.
- MICHIGAN—  
Eastern Michigan—Edgar Danby, Ernest Kossov, Montie James Wiers.  
Western Michigan—James Mearns, Robert Meyer, Charles E. Vogan.
- MISSOURI—George Harris, Carl S. Parker, William Schmidt, Jr.  
Kansas City—Joseph A. Burns, Charles McManis, Charles W. Michaux, Robert Tomshany.
- NEW JERSEY—  
Atlantic City—Franklin H. Titus.

- Metropolitan New Jersey—Peter J. Edwardson, Jr., Ralph Hunter, Carl Reylea, Robert L. Van Doren, Willard L. Wesner.
- Monmouth—Charles Patrick.
- NEW YORK—  
Buffalo—Edgar R. Beigbeder, Squire Haskin, Reed Jerome, Vinson Long, Stephen Pasternak, Curtis R. York.  
Eastern New York—Raymond Gietz, Trevor M. Rea.  
Rochester—Charles Raymond Berry, Robert Y. Evans, Donald Pearson, Charles Showard, Goss Twichell.
- OHIO—  
Northern Ohio—Kingsley Ganson, Lawrence Jenkins, Edward Mason, Jr., Arthur Poister, Fred Williams, Donald Willing.  
Southern Ohio—Bennett S. Edwards, Paul Mooter.  
Toledo—Clark B. Angel, Maurice Carter, Robert Farrill, Robert F. Fox, John Wheeler.  
Youngstown—Clarence S. Barger, Ray C. Husselman.
- OKLAHOMA—W. Paul Stroud.  
Oklahoma City—Jack M. Bowers, Dubert Dennis.
- PENNSYLVANIA—George Ashton, David C. Babcock, Henry K. Beard, James Bostwick, J. Bennett Bradt, H. W. Grier, Sterling C. Marshall, Richard Purvis, Klaus Speer, John O. Walker, Harold A. Richey.  
Erie—Richard Denmore, Eric Stephens.  
Harrisburg—John Core, Lester Eter, Ralph Lelley, Henry B. Whipple.  
Wilkes-Barre—Charles Henderson, Rexford Reid, Denton Trefry.
- SOUTH CAROLINA—Paul V. Allwardt.
- TENNESSEE—  
Central Tennessee—John Robert, Robert Smith.
- TEXAS—  
Fort Worth—Donald W. Bellah.
- UTAH—Farrell Wadsworth.
- WASHINGTON—  
Western Washington—Harry A. Burdick, Arthur Chubb, George Chubb, D. Robert Smith, Oddvar H. Winther.
- WISCONSIN—Calvin Brickell, Ray Graf, Fred Winston Luck.
- HEADQUARTERS, NEW YORK CITY—Thomas Alexander, Heinz Arnold, James Born, Charles Briant, Franklin Coates, Jack Byron Grove, August Lee, Claude Means, John L. Morton, Grover J. Oberle, Willard Sekberg, William Strickland, Andrew Tietjen, Francis Weinrich, Boies E. Whitcomb, Robert C. Ramsay.

Modern Program Played  
by Miss Martin in Boston;  
Gammons Makes Address

A social of the Massachusetts Chapter was held Dec. 7 at the First Baptist Church, Boston. A program of modern and contemporary piano pieces was offered by Miss Margaret Martin, a member of the executive committee, who prefaced her performance with the remark that what followed would be "a relief from the tonic, dominant and subdominant triads of certain Sunday services." It was. Miss Martin showed thorough knowledge of the contemporary idiom and played exceedingly well; her numbers were chosen from the following composers: Griffes, Poulenc, Shostakovich and Bartok.

Edward B. Gammons, organist and choirmaster at the Groton School, was introduced by the dean as the speaker of the evening. Mr. Gammons stated that he had been classed as "the least insane of some of the baroqueists" and his stand for moderation in contemporary organ building, wherein he saw good in all things, was well received. Mr. Gammons spoke highly of the work of men such as Hutchings, Hook and Hastings and others of that period, but stressed the great contribution that has been made by Donald Harrison.

The next event of the chapter will be the annual dinner early in January.

GARDNER EVANS, Secretary.

Lowell Mason Macon Topic.

The Macon Chapter held its December meeting at the Georgia Academy for the Blind Dec. 9, Mrs. J. C. Rousseau, the dean, presiding. Miss Emily Lawton, chairman, presented a program in memory of Lowell Mason. Four of Mason's hymns were sung by the academy choir—"From Greenland's Icy Mountains," "My Faith Looks Up to Thee," "Blest Be the Tie" and "Joy to the World." The choir was directed by Mrs. A. J. Johnson. Miss Henrietta Collins, head of the public school music, delivered an address on the interest of Dr. Mason in school music. A group of about forty, presented by Mrs. Ann Martin Holmes, gave two of his selections—"The Pilgrim Fathers" and "Wildwood Flower." Mrs. Rousseau played an organ number, "Nearer, My God, to Thee." Mrs. Albert Jelks read an interesting paper that had been used at a meeting in Savannah, Ga., where Lowell Mason spent many years of his life, being organist at the Independent Presbyterian Church and organizing the first Sunday-school in that part of the country.

MRS. HAL C. KING,  
Corresponding Secretary.

Carols Subject in Nashville.

The Central Tennessee Chapter met Dec. 8 at the First Baptist Church, Nashville. We learned that one more of our group had been inducted into the armed forces of the United States—James Richard Thomasson, organist of the West End Methodist Church and organist and teacher at Peabody and Scarritt Colleges. He had been acting as our treasurer.

A paper on current events was read by Miss Rose Ferrell. After Miss Frank Hollowell had given a brief history of the church and the organs in use before the present three-manual Austin was installed, Miss Julia Harwood played: Prelude in E and Adagio (Toccata, Adagio and Fugue in C), Bach. Then Professor Harold C. Schmitt, assisted by Arthur Croley at the organ, gave us a very interesting half-hour of instruction on carols dating from 1540 or earlier to our present time. One most interesting number was a Chilean carol, "Le Gaos Pastorci," by Alfonsa Llona, which contained some extraordinary harmony. Carols by Gustav Holst, da Vittoria, Healey Willan, Vaughan Williams and others were sung. A Chinese carol was presented by Professor and Mrs. Bliss Wiant of Yenching University, Pekin. Miss Frank Hollowell, organist of the church, then played: "Sheep May Safely Graze," Bach, and "Grand Choeur Diapologue," Gigout.

JAMES G. RIMMER, Secretary.

ists have joined their husbands at army camps.

After dinner a paper was read by the registrar, Nelle Doering, on "The Origin of the Christmas Carol," and she traced the source and development from Pagan and Christian beginnings. This was followed by the singing of carols, led by Dean Hine, accompanied by Esther Handley. The meeting then was given over to amusement features conducted by Ruth Blaylock.

Two chapter members helped with the "Good Cheer" concert of the Hyeckka Music Club, given Dec. 2 at the First Methodist Church, John Knowles Weaver and Gordon E. Young playing organ solos. This concert is given annually to provide shoes and stockings for needy children.

JOHN KNOWLES WEAVER, Sub-dean.

Christmas Program in Louisville.

The Louisville Chapter held its regular meeting at the French Village Monday evening, Dec. 14. After a short business session the meeting adjourned to the chapel of the Presbyterian Theological Seminary. There a program of Christmas music was rendered by the choir of St. Mark's Episcopal Church, under the direction of William E. Pilcher, Jr., organist and director. Robert Crone acted as accompanist. A well-balanced program had been arranged and its rendition revealed a beautiful tone and first-rate musicianship.

Nov. 19 E. Power Biggs, under the auspices of the chapter, delighted a large audience at the Memorial Auditorium.

A series of recitals given week by week at the Broadway Baptist Church, of which Harry William Myers is organist and choirmaster, has been the feature of the fall and winter season. Among recent performers have been Miss Ruth Ewing, organist and director at Calvary Episcopal Church; W. MacDowell Horn and Archibald D. Jonas, George Latimer bringing the series to a close Dec. 27.

ARCHIBALD D. JONAS, Secretary.

Organ Recital in Youngstown.

Miss Grace Eleanor Houston, George Yeany and Foster Hotchkiss presented a program of organ music at St. Luke's Lutheran Church, Youngstown, Ohio, Nov. 24. All of the recitalists are pupils of Guild members. Miss Houston studies with Mrs. A. F. Buchanan and Mr. Yeany with Dr. Henry V. Stearns. Foster Hotchkiss, who has just passed his eighteenth birthday, is a pupil of Frank Fuller, the regent, and has been organist of the First Presbyterian Church, Girard, Ohio, for the last year and a half. The program was as follows: Festival Pre-

lude, Woodman; Air for the G String, Bach; "Jesu, Joy of Man's Desiring," Bach, and Toccata in G, Dubois (played by Foster Hotchkiss); Toccata and Fugue in D minor, Bach, and Nocturne in A, Dethier (played by George Yeany); "Our Father Who Art in Heaven," from Sonata No. 6, Mendelssohn; "Christmas Reverie," Seely, and Prelude, Sarabande and Fugue, Jennings (played by Miss Houston).

A business meeting and social hour followed the recital. Refreshments were served by the social committee, Miss Lillian Hailstone, chairman.

Because of extra Christmas services in all the churches no Guild meeting was held in December.

BERNICE PRICE.

Christmas Party in San Diego.

A Christmas party was enjoyed by twenty-five members of the San Diego Chapter Dec. 7 before the large open fireplace in St. Paul's parish-house. Mrs. Olive Requa, the dean, presided at the business meeting. Miss Lillie High related interesting current events. A recital to be given by Marguerite Barklew Nobles and Florence Stephenson in January will be of interest to all.

After the business meeting Miss Frances Laubmeyer, social chairman, directed the participation of the group in unique Christmas games. Each member brought a gift to exchange. Refreshments were served by Miss Lillie High, assisted by Miss Agnes Childs and Miss Diana Quint.

Raymond Foote, D. Robert Smith and S. K. Forney, organists in the armed services, now stationed in San Diego, were guests of the Guild.

OLIVE HORNER.

Rhode Island Chapter.

The Rhode Island Chapter held a meeting Nov. 30 at the Beneficent Congregational Church parish-house, Providence. Dean Appar presided at the short business meeting. Hollis Grant, chairman of the program committee, introduced the speaker of the evening, Stephen E. Farnum, director of the East Providence senior and junior high school bands and senior conductor of the Rhode Island WPA orchestra. His lecture was on brass instruments of the modern band and orchestra. The talk was illustrated by members of the East Providence high school band. Several selections were played by the quartet from the band. A discussion followed. Refreshments were served to twenty-six members and guests.

MARY E. LUND, Registrar.



## News of the American Guild of Organists—Continued

Bach Program Is Latest  
Event in Dubuque, Iowa;  
Fine Schedule for 1943

"The Music of Johann Sebastian Bach" was the subject of the latest meeting of the Dubuque, Iowa, branch chapter, held Nov. 30 in the chapel of Wartburg Seminary. Mrs. Anton Roesner read a paper on Bach and the following program of Bach's works was played by Guild members: Prelude and Fugue in C minor (Miss Martha Zehetner); Chorale Preludes, "In dulci Jubilo," "Wer nur den lieben Gott lässt walten" and "O Man, Bemoan Thy Fearful Sin" (Albert A. Jagnow); Preludes and Fugues (the shorter) in E minor (Cathedral) and B flat major (Richard Enright); Sonatina from "God's Time Is Best" and Chorale, "Wake, a Voice Is Calling" (Albert A. Jagnow); Fantasie and Fugue in A minor (Ted Pape).

Professor Albert A. Jagnow, regent of the branch, reports the membership active and a good attendance at meetings. Oct. 26 pre-Bach composers were the subject and the paper was by Professor Jagnow. Jan. 25 the program will be devoted to Handel, Mozart and early eighteenth and nineteenth century masters. The schedule from now to Nov. 22, 1943, for the monthly meetings, at each of which there is a paper and a recital by members, is as follows:

Feb. 22—Mendelssohn, Schumann, Liszt and later nineteenth century masters.

March 22—French masters: Widor, Vierne, Franck, etc.

April 26—Modern French masters: Bonnet, Boellmann, Dupré, Mulet, etc.

May 24—Modern German masters: Karg-Elert, Reger, etc.

June—Picnic, date to be announced.

Sept. 27—English masters: Faulkes, Hollins, Wolstenholme, etc.

Oct. 25—American masters of the organ.

Nov. 22—Contemporary organ masters of all lands.

**Beautiful Recital by Miss Bender.**

On one of the worst nights this season (Dec. 2) some of the Cleveland lovers of organ music braved the elements to attend the recital of Laura Louise Bender at the Art Museum, under the auspices of the Northern Ohio Chapter and the museum. Miss Bender has evidently overcome the handicap of her broken arm, for she played a superb recital—in fact the best she has ever done.

Miss Bender played: "Cortege and Litany," Dupré; Allegro Vivace, Sammartini; Variations in D minor, Handel; "The Fifers," d'Andrieu; Chorale Preludes, "In dulci Jubilo" and "Sleepers, Wake," Bach; Finale from "The Ninety-fourth Psalm," Reubke; "Noel" in G major, d'Aquin; "Rosace" ("Rose Window") and "Noel," Mulet; Roulade, Bingham; "Carillon-Sortie," Mulet.

On Dec. 14 we forgot the cares of church work and were guests of the auxiliary at the Church of the Incarnation, Cleveland, where Crandall Hendershott, A.A.G.O., presides at the organ. These ladies are famous for their roast beef suppers, and this particular evening lived up to their reputation, for we had plenty of roast beef, butter and coffee, and all the trimmings to go with it—in fact, when we left the table we were almost too full for the carol service which immediately followed the dinner. After the carol singing chairs were cleared away and we danced, directed by Miss Virginia Schubert of the Woodhill Community House. Those who could not dance had an enjoyable time watching the musicians and the dancers enjoy themselves.

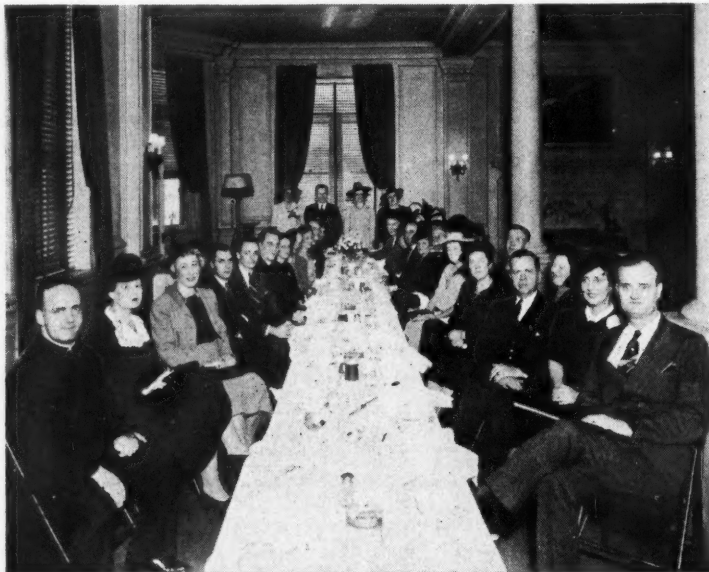
Those who have attended these Christmas parties always come back next year, and those who do not attend have missed a great treat.

J. LEWIS SMITH, Treasurer.

**Chesapeake Chapter Meeting**

The December meeting of the Chesapeake Chapter was held Dec. 7 in the Brown Memorial Church, Baltimore. After a short business meeting we held a spelling bee of musical terms. A prize was presented to Miss Mabel Thomas, who

## JACKSONVILLE, FLA., MINISTERS AND ORGANISTS AT DINNER



ORGANISTS OF JACKSONVILLE, FLA., entertained their ministers Nov. 10 at a dinner of the Jacksonville branch. Mrs. William Arthur Gatlin, regent of the branch, acted as toastmistress and opened the program by introducing all those present. She then called on each one present to discuss informally the subject found on the card at his place. Among the subjects were: "Junior Choirs and Their Importance in the Church," "The Proper Sort of Music for Weddings," "Funeral Music," "Hymns as an Integral

part of the Church Service," "The Proper Prelude," "The Postlude," "The Beginning and the Ending of the Service," "Music as the Universal Language of All Churches" and "Building the Service Around the Central Theme of Worship." A humorous note was struck by a very clever poem on organs, "Old versus New," by Mrs. Ramona C. Andrews, which was read by Mrs. Kennedy. Mrs. Grady Norton was general chairman of the event and Mrs. Gatlin program chairman.

spelled the largest number of words correctly. Then the group went into the church auditorium, where a program of organ music was given by two chapter members. Mrs. A. Carl Atlee, organist of St. Paul's Chapel, played "Sheep May Safely Graze," Bach-Biggs, and the Toccata from the Gothic Suite, Boellmann. Milton Hodgson, organist of the First Methodist Church, played "Arioso," Handel; "Vom Himmel hoch," Pachelbel; Fugue on the "Kyrie," Couperin; "Dreams," Wagner. Refreshments and sociability brought the evening to a close.

GRACE A. FRESH, Secretary.

**Los Angeles Chapter Meeting.**

The December meeting of the Los Angeles Chapter was held at the First Presbyterian Church of Hollywood Dec. 7 with a good attendance at the dinner and an encouraging audience for the recital. Leslie P. Spelman, head of the organ department at Redlands University, came in with seventeen of his pupils. This entailed a trip of some 150 miles by bus and seems to me to be something of a record. The choir, which is one of the best in the city, is under the direction of Charles C. Hirt and sang splendidly. The recitalist was Miss Ernestine Holmes. This young woman, who is second organist at the First Congregational Church, has made a name for herself since she went West a year or so ago and without doubt she made a great hit.

ROLAND DIGGLE.

**Activities of Central Ohio Chapter.**

The Central Ohio Chapter met at the home of the dean, the Rev. Harry L. Ford, in Columbus Dec. 14. There was a short business meeting, at which announcement was made of the recitals to be given by two of our members, that of Robert W. Schmidt Dec. 20 at Trinity Episcopal Church and that of Carl Barr Jan. 10 at 4 o'clock in the King Avenue Methodist Church. Plans were also discussed for the Charlotte Lockwood recital Feb. 8 at the Broad Street Presbyterian Church.

Following the business session the group enjoyed games and the singing of carols, after which our social chairman, Mrs. Reeves, served refreshments appropriate to the holiday season.

Our former dean, now Private John M. Klein, has just completed a series of three recitals—"concerts for service men"—at the Broad Street Presbyterian Church. The first recital was a Bach

program. The second, consisting of works by Purcell, Sowerby, Widor and Franck, included two of Mr. Klein's compositions, two sonatas for trumpet and piano, with Robert Hightshoe, first trumpeter for the Columbus Philharmonic Orchestra, as the assisting artist. Mr. Klein's sonatas will have their first New York performance in January at the New York Public Library in a recital of Mr. Klein's works to be sponsored by the League of Composers. The concluding recital in the series had as guest artist with Private Klein Private Alfred Laninger, violinist, in the following program: Concerto for Organ, No. 4, Handel; Concerto in A minor for violin and piano. Vivaldi; Sonata for Organ, No. 1, Hindemith, and Sonata in E for violin and piano, Hindemith.

MRS. ALLEN McMANIGAL, Secretary.

**York, Pa., Chapter.**

The November meeting of the York Chapter was held in the salesroom of the Weaver Piano Company Nov. 10 at 8 p. m. The program follows: "The Blue Danube Waltz" (two pianos), Strauss (played by M. Edythe Wareheim and Violet M. Hoke); "Minuet a L'Antico" (two pianos), Seeböck; Nocturne, "A Midsummer Night's Dream," Mendelssohn; "Anitra's Dance" ("Peer Gynt" Suite), Grieg (played by M. Edythe Wareheim and Florence R. Conrad); organ and piano duet, Fantasie, Demarest (M. Edythe Wareheim, pianist, and A. Norman Lindsay, organist); "Solo a Pesti" (four pianos), Kowalski (M. Edythe Wareheim, Violet M. Hoke, Florence R. Conrad and Doris E. Wareheim).

Charles Rhine rendered several trumpet selections, after which refreshments were served by the office sales division of the Weaver Piano Company. Superintendent Chauncey D. Bond of the company made a brief address.

The October meeting of the chapter was a hymn festival on Oct. 20 in the First Methodist Church.

**Alabama Chapter.**

The Alabama Chapter held a very interesting meeting Nov. 20, when it entertained the pastors of members at a luncheon at the Ridgeley cafe in Birmingham. Dr. Marvin A. Franklin, pastor of the Highlands Methodist Church, conducted a discussion of "The Attitudes to Take on Life."

MRS. ROBERT M. KIRBY, Secretary.

Claire Coci's Cincinnati  
Performance an Occasion  
for Elaborate Hospitality

The Southern Ohio Chapter was delighted that the Cincinnati Symphony Orchestra had as its soloist the charming and accomplished organist, Miss Claire Coci, for the concerts Dec. 18 and 19. She played the Concerto for organ and full orchestra by Eric DeLamarter. The composer was present. Bernard LaBerge, husband of Miss Coci, also came from New York and various social functions accompanied this occasion. Her organ solos were: Prelude and Fugue in D major, Bach; Chorale, "A Rose Breaks into Bloom," Brahms, and Finale from First Symphony, Vierne. As an encore she played the Toccata from the Fifth Symphony, Widor.

After the concert the College of Music held a reception for Miss Coci and her friends, and for the members of the Southern Ohio Chapter in the beautiful auditorium of the institution. After this Miss Coci, Mr. LaBerge and Mr. and Mrs. Robert S. Alter were guests at a dinner at the home of Mr. and Mrs. Rudolph Wurlitzer. Mr. and Mrs. Alter had the happy thought of combining their annual Christmas party for the Guild with an after-concert reception and supper party in honor of Miss Coci and Mr. LaBerge at their residence Saturday night, Dec. 19. During the period before the arrival of the guests from the symphony concert games were played, carols were sung and the artists present were heard in vocal and instrumental solos. Arrival of the special guests was the occasion for a great celebration. A reception line was formed by Mr. and Mrs. Alter and Mrs. Irene Ganzel, chairman of the hospitality committee, after which supper and refreshments were served. Then came a grand march led by Mrs. Alter, with Miss Coci, followed by Eugene Goossens, conductor of the Cincinnati Symphony Orchestra; Mr. LaBerge, Mr. and Mrs. DeLamarter and other distinguished guests to the "place de la Christmas tree," which was of the white variety, reaching to the ceiling and mounted on a table strewn with presents for the guests, which they selected as they saw fit in passing by.

About eighty guests were at the party.

**Group Meetings Save Travel.**

The East Tennessee Chapter is doing very well under a plan of monthly group meetings to save travel. A "news sheet" is published for chapter information—activities, programs, etc.

The visiting recitalist this year will be Nita Akin, who will be heard Jan. 28.

Clifford Loomis, a past dean, has been helping morale with numerous recitals, among which have been one on the classic organ at Hollins College for the district convention of the Virginia Federation of Music Clubs Oct. 30, and one at Marion, Va., for the Monday Afternoon Music Club Nov. 22.

Carroll Feagans, a newly-elected member, was the recitalist for the Bristol group meeting Sunday afternoon, Dec. 6, at the State Street Methodist Church, Bristol, Va.

The chapter would like to recommend the group meeting idea to widely scattered chapters.

PECK DANIEL, Secretary.

**Indiana Chapter.**

The Indiana Chapter presented Mallory Bransford, organist of Zion Evangelical Church, Indianapolis, in a recital Nov. 18. He was assisted by Kelvin Masson, violinist; Miss Virginia Leyenberger, cellist, and the Washington High School glee club, Miss Etta Scherf, director. The numbers ranged from Frescobaldi and Bach to a modern group by Jepson, Yon and Widor.

The December meeting was a Christmas party at the home of Mr. and Mrs. Paul Buchanan of North Meridian Street. Mrs. Martha Martin presented "A French Christmas," with Mrs. Frank Edenharter at the piano. It was a happy party and well attended.

ELSIE MACGREGOR, Secretary.



News of the American Guild of Organists—Continued

**Depict Detroit Organists in Heaven.**

The Eastern Michigan Chapter in conjunction with the Woman Organists' Club of Detroit met in Huyler's tearoom, Detroit, on the evening of Dec. 15 for the annual Christmas party. The presence of about two dozen soldiers and sailors who came as our guests gave the event a decidedly wartime atmosphere. All talk of the war, however, was taboo, and the program was devoted to entertainment. After a group of carols led by Carol Fjelstad, the Dalhans entertained us with some feats of magic. Then Cyril Barker lined several of us up and had us go through some short comedies. The male chorus of the Little Church of the Air, which is a Sunday morning radio feature, was present and gave us several selections under the direction of Nellie Beatrice Huger.

Then came the performance of the playlet "All These in Heaven, Too." This dramatic production was the handiwork of Elizabeth Root Murphy and Rachel Hinman. The lyrics were by John Murphy. Dean August Maekelberghe acted as piano accompanist. In the play we had a chance to see ourselves as others see us. It concerned a student (Margaret McMillan) who was preparing for the Guild examinations. Suddenly she cries out in despair "I wish I were dead," whereupon she falls asleep and dreams that she goes to heaven. Here she interviews many of the Guild members. St. Peter was played by Maurice Douglas Pedersen. The character of "Maurice Douglas Pedersen" was played by Arthur Carkeek. "August Maekelberghe" was played by John Murphy. "Allen Callahan" was depicted by Betty Murphy. Florence West impersonated "Grace Halverson," William Fox was a rather too tall, but otherwise satisfactory, "Ernest Kossow." "Mrs. Bailey" was taken by Adelaide Herron. Wilma Hood was the meticulous parliamentarian. Mrs. Edwards. Margaret Hubbard and Nova Bransby scored as "fallen angels." And Cyril Barker showed what he thought your humble servant (Mark Wisdom) would act like on the other side of the pearly gates. Both actors and playwrights are to be congratulated on this very clever bit of entertainment.

The rest of the evening was spent in singing songs of the "Praise-the-Lord-and-Pass-the-Ammunition" type.

MARK WISDOM, Secretary.

**Buffalo Chapter Events.**

The November meeting of the Buffalo Chapter was held Nov. 24 at Westminster Presbyterian Church. The choir, under the able direction of Wallace A. Van Lier, M.Mus., sang "Psalm XIII," by Liszt. Audrey Ely Sandoval, soprano, was the soloist. The choir also rendered the "Rhapsody for Contralto Soloist and Men's Chorus" by Brahms. Geraldine Ayres Ulrich was soloist. Mr. Van Lier played: Arioso, Bach, and Garth Edmundson's "All Glory Be to God on High." Max Miller, concertmaster of the Buffalo Philharmonic Orchestra, was the soloist for the offertory. His selection was the Canzonetta from the Violin Concerto by Tchaikowsky.

The next meeting was held Nov. 30 at D'Youville College. Jerome Murphy of Washington, D. C., was the guest speaker on "Gregorian or Plainchant." The college choir, under the direction of Sister Mary Catharine, and the boys' choir of Holy Angels' Church chanted parts of the Catholic service. The boys also sang a Christmas carol and the college glee club presented a four-part chant, Schubert's "The Lord Is My Shepherd," with piano and harp accompaniment.

On Jan. 11 Robert Elmore is scheduled to play a recital at the Central Park Methodist Church.

GERTRUDE J. WEYAND, Secretary.

**Iowa Recital by George W. Samson.**

The November meeting of the Waterloo, Iowa, Chapter took the form of a Bach lecture and recital by Professor George W. Samson, organist of Iowa State Teachers' College, Nov. 24 at the First Evangelical Church, Cedar Falls. Professor Samson played the following program: Chorale, "We Christian People," Wilhelm F. Bach; Fantasia and Fugue in G minor, J. S. Bach; Sinfonia to Cantata "I Stand with One Foot in the Grave," Bach; Prelude and Fugue in

G major, Bach; Chorales, "O Man, Repent of Thy Great Sin" and "Glory Be to God," Bach (arranged by Frank Asper); Toccata and Fugue in D minor, Bach.

After the recital Guild members prevailed upon Professor Samson to play several additional numbers. He responded with "Lobe den Herren," Karg-Elert; Madrigal, Sowerby, and Allegro, from Sixth Symphony, Widor.

At the short business meeting which followed the recital the new yearbooks for 1943 were distributed.

MRS. BYR DELLA FEELY,  
Secretary and Registrar.

**Tennessee Chapter.**

The November meeting was held on the evening of the 9th at the McLemore Avenue Christian Church, Memphis. After a dinner served by the ladies of the church a business meeting was conducted by Dean Webber. Every year the chapter has sponsored a recital by a visiting artist of national renown, but this year, because of transportation difficulties, it was decided not to sponsor such a recital.

A program followed this meeting, composed of recordings, so that we could study the qualities of some of the great organs used. The recordings were by Louis Vierne, Albert Schweitzer, E. Power Biggs and Virgil Fox.

**Miami Programs for Service Men.**

Mrs. C. F. Grafflin gave the first of a series of recitals at Gesu Church, Miami, Fla., Sunday afternoon, Nov. 22, for the benefit of service men stationed in the Miami area. She was assisted by Charles Grafflin, baritone; Corporal Alfred Brouillet, tenor, and Jeff Thomas of the coast guard, violinist.

The second recital of this series was a Christmas program for the service boys following the evening devotions Sunday, Dec. 20. In this program Mrs. Grafflin was assisted by Corporal Randazzo, tenor, and Corporal Henkle, violinist.

Although primarily intended for service men, all programs of this series are open to the general public. There are many fine singers and players among the service men and Mrs. Grafflin expects later to give programs made up entirely of numbers by these talented musicians. Music-lovers of Miami welcome the opportunity to hear them and the Miami Chapter is lending hearty support.

CARROLL ELY, Secretary.

**Christmas Program in Tallahassee.**

The November meeting of the Tallahassee branch took place Sunday afternoon, Nov. 29, when Miss Margaret Whitney Dow, the regent, presented a Thanksgiving program of American music in the auditorium of Florida State College for Women. The public was invited and many holiday visitors were present. This was followed by an informal get-together of the members in the club-room of the student-almunae building.

The next meeting was held Saturday night, Dec. 5. It was a Christmas program of organ music and song by pupils of Margaret Whitney Dow, professor of organ at Florida State College for Women. The organ numbers, played while the audience remained in the dark, were: "Silent Night," Gruber-Goller (Helen Dyal); "Adeste Fideles," Adams (Dolly Sutton); "In dulci Jubilo," Bach (played by Helen Brown and sung by Katherine Getzen); Chorale Prelude, "From Heaven on High to Earth I Come," Pachelbel (Fawn Trawick); Pastorale, Bach (Jane Gaertner); "Christmas Eve," Malling (Helen Dyal); "Noel Languedocien," Guilman, and Chorale Prelude, "To Shepherds as They Watched by Night," Bach (Margaret Smith); Cantabile, Franck (Mary Stephenson); Christmas Postlude, "Sit Laus Plena, Sit Sonora," Best (Jane Bea Williams).

MARY STEPHENSON, Secretary.

**Service in St. Petersburg, Fla.**

The December console meeting of the St. Petersburg branch took the form of participation in the Sunday afternoon service at the Masonic Home Dec. 13. The Rev. John P. Jockinsen, D.D., pastor of the First Congregational Church,

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conducted the service and Mrs. Lura Fullerton Yoke, in charge of the music at the home, arranged the musical portion of the program, which was as follows: Prelude, Cantilene, Pierre (Sergeant William A. Burhenn, A.A.G.O.); Duet, "O Lovely Flowers" (from "Song of Thanksgiving"), Ma under (Kay Shackelford and William Hay; Charlotte Pratt Weeks at the organ); Berceuse, Wheeldon (Edwin A. Leonhard); soprano solo, "A Star Was His Candle," Del Riego (Ann Adams); Intermezzo, Callaerts; "Come, Sweet Death," Bach, and Dorian Toccata, Bach (Sergeant Burhenn).

Charles Park, who recently became affiliated with the St. Petersburg branch, is now organist and director of music at the Mirror Lake Christian Church, St. Petersburg. Mr. Park was formerly director of music at Emory and Henry College, Emory, Va.

EDWIN A. LEONHARD, Secretary.

**Texas Chapter.**

The December meeting of the Texas Chapter was held on the 28th in the form of a Christmas party at the home of Miss Alice Fergusson, a former dean. The affair was in charge of the social committee, with Mrs. James M. Sewell as chairman, and was voted one of the best by all those who attended. While some of our members who are in the armed forces were unable to be there, we were glad to see some of them and to greet a few other men in the service who were guests of members.

The first of a series of recitals by members of the armed forces in this vicinity was given Nov. 29 in the Highland Park Methodist Church by Corporal Robert Y. Evans, who is stationed at Perrin Field. Corporal Evans' program was definitely music for musicians and was played with exquisite feeling and simplicity. After the recital a reception was held at the home of Mrs. Ellis W. Shuler.

Arrangements have been made for the second recital of the series Jan. 1, when Private John Huston, who is in the medical department of the reception center at Camp Wolters, will play at the High-

land Park Methodist Church. Private Huston is organist of this church on leave for the duration.

Many of our members have arranged special Christmas services in their churches. The choir of the East Dallas Presbyterian Church, Mrs. Frank Frye, organist, held a beautiful vesper service Dec. 20 in cooperation with the Schubert Study Club. The first part of the program consisted of carols sung by the club and the choir. The second part was the story of Christmas, interspersed with musical numbers.

The lovely Christmas mass by Pietro Yon was sung by the male choir of Holy Trinity Church, with Hubert K. Kaszinsky as organist and director, on Christmas Eve at midnight, preceded by a half-hour of carol singing by the children's choir of eighty-five voices. The children's program was repeated the Sunday after Christmas and the mass was repeated on New Year's Eve.

MATTIE K. GERBERICH.

**Pasadena Christmas Celebration.**

The Pasadena and Valley Districts Chapter met for a special Christmas celebration Dec. 14. The program was given by the Junior League Glee Club, under the direction of Mary Elizabeth Caldwell, and included a number of the less familiar carols. The evening was completed with community singing, led by Mrs. Caldwell, of contemporary carols and four unusual ones.

A social interlude followed the program and refreshments were served by Mrs. Guenther and her committee.

ETHEL WOOLLEY, Librarian.

**Wilkes-Barre Chapter.**

The Wilkes-Barre, Pa., Chapter held its annual Christmas party Monday evening, Dec. 7, at the home of Miss Adele Alden, dean of the chapter. Ruth Reynolds sang a group of Christmas numbers, accompanied by Mrs. B. Aubrey Ayre. Following this the group joined in the singing of a number of carols. Christmas gifts brought by the members were packed and sent to our boys in the service.

On Jan. 19 the chapter is hoping to present Robert Elmore in a recital.

DOROTHY TURNER, Secretary.

## Principal Events of the Year 1942 in the Organ World

In the following brief summary of the principal news reported in the twelve issues of THE DIAPASON in 1942 is presented a picture of the events of the year in the organ world:

### January—

—The large organ at Curtis Institute, Philadelphia, rebuilt by the Aeolian-Skinner Company, was completed and its stop specification was presented.

—Organ builders of the United States met at Ann Arbor, Mich., Dec. 8 to organize for the purpose of meeting war conditions affecting the industry. Walter Holtkamp was elected president.

—Henry Pilcher's Sons completed a three-manual organ with a floating echo division in the Citadel Square Baptist Church of Charleston, S. C.

—David A. Pressley completed forty years as organist and director at the Washington Street Methodist Church of Columbia, S. C. Trained as a banker, in later life Mr. Pressley studied organ under Lynnwood Farnam.

### February—

—Jan. 8 was devoted to the sesquicentennial celebration of the birth of Lowell Mason, the American hymn-tune composer. A memorial tablet was unveiled at his grave in Orange, N. J., and this was followed by a commemorative service at the Highland Avenue Congregational Church of Orange. In the evening Dr. William Chalmers Covert presided over a program of music and addresses at Union Theological Seminary in New York.

—The use of tin in the construction of organs after March 31 was forbidden in an order issued by the Office of Production Management in Washington.

—Two hundred and fifty organists sat down to dinner in New York on the occasion of the annual New Year's party of the A.G.O. on Jan. 5.

—Dr. William Chalmers Covert was elected president of the Hymn Society of America.

### March—

—Northwestern University's annual midwinter conference on church music was marked by the lectures of Joseph Bonnet.

—A church music conference under the auspices of the University of Michigan was held at Ann Arbor Jan. 19 to 21.

—Completion of Lutkin Hall at Northwestern University, Evanston, Ill., was marked by several events, one of them a recital by Virgil Fox on Feb. 12. The hall was erected in memory of Dr. Peter Christian Lutkin. The organ, a Casavant three-manual, was the one originally installed in Fisk Hall at the university in 1909 and now completely modernized by Casavant Freres.

—The degree of doctor of music was conferred on Frank W. Van Dusen of the American Conservatory of Music, Chicago, and Wheaton College, Wheaton, Ill., by Loras College, Dubuque, Iowa, Feb. 2.

—James Clayton Warhurst, a prominent Philadelphia organist, died Feb. 11. He was born in England in 1866.

—Dr. William Chalmers Covert, president of the Hymn Society of America and a prominent minister of the Presbyterian Church, died Feb. 4 at the age of 77 years.

### April—

—Completion of the organ of more than 100 sets of pipes in the museum of John Hays Hammond, the inventor, at Gloucester, Mass.—an instrument of 7,353 pipes—was described and its specification was presented. Several prominent organ builders furnished pipes and other material for the instrument, which had been under construction for about twenty years.

—In a broadcast over the NBC Blue network on Easter Sunday, April 5, from the recently completed organ in the John Hays Hammond Museum at Gloucester, Mass., E. Power Biggs and Walter Primrose, violist, gave the premier performance of Leo Sowerby's "Poem" for viola and organ.

—J. Sidney Lewis, organist and choir-master of Grace Episcopal Cathedral in San Francisco and for two years dean of the Northern California Chapter, A.G.O., died Feb. 23. He was born in England in 1877.

—Courtney Fred Rogers, a Los Angeles organist, confessed the murder of his father and mother. He also confessed killing his grandmother in 1935. He was sentenced to death.

—Frederick W. Mueller, A.A.G.O., for a generation a prominent musician of Minneapolis and for five terms dean of the Minnesota Chapter, A.G.O., died March 7 at the age of 79 years.

### May—

—Harry W. Whitney, a prominent organist and business executive of Buffalo, and an energetic supporter of the A.G.O. chapter in that city, died April 7 after a long illness. He was an official of the Larkin Company for many years.

—Paul M. Wukasch, director of the children's choir of St. Luke's Evangelical Lutheran Church, Chicago, whose work with children received national recognition, died April 1.

—Daniel A. Hirschler, for twenty-eight years dean of the school of music of Emporia College, was elected president of the college—an honor perhaps never before conferred on an American organist.

### June—

—Professor Samuel A. Baldwin, a founder, fellow and past warden of the American Guild of Organists, was guest of honor at a dinner given by the Guild

in New York April 27. For many years Professor Baldwin was organist of the College of the City of New York and gave 1,362 recitals at the college between 1907 and 1932.

—A regional convention of Guild chapters under the auspices of the Illinois Chapter was held in Chicago May 18 to 20 and the program was made up of fine recitals and discussions.

—Alfred Hollins, the noted blind organist and composer, died in Edinburgh May 17.

—Dr. Charles Heinroth's approaching retirement from the position of organist of the College of the City of New York was announced.

—The annual dinner of the American Guild of Organists in New York May 18 was marked by the reelection of Dr. Warner M. Hawkins as warden.

—Mrs. Charles R. Shatto, wife of a prominent San Diego, Cal., organist, lost her life and her husband was severely injured in an automobile accident April 30.

—Mr. and Mrs. Paul E. Thomas of Singapore returned safely to the United States from Malaya and told of their escape. Mrs. Thomas is an American organist who carried the message of the organ to Malaya and her husband was manager of the Methodist Book Room in Singapore.

—A.G.O. examination requirements for 1943 were announced by Charles H. Doersam, chairman of the examination committee.

—The tenth annual Bach festival was

held at Baldwin-Wallace College in Berea, Ohio, May 22 and 23 under the general direction of Dr. Albert Riemen-schneider.

—A festival service at the Church of St. Mark, Brooklyn, N. Y., June 7 marked the twenty-fifth anniversary of Allan Arthur Loew as the church's organist.

—The Very Rev. ZeBarney T. Phillips, dean of the Washington Cathedral, chaplain of the United States Senate since 1927, and a prominent organist and choir-master before he entered the Episcopal priesthood, died in Washington May 10. He was chaplain of the District of Columbia Chapter, A.G.O.

—Hans C. Feil's twenty-fifth anniversary as organist and director at the Independence Boulevard Christian Church of Kansas City, Mo., was observed with a choir concert April 26.

—Robert R. Birch was honored by the Church of the Redeemer, Chicago, May 3 when he completed twenty-five years as organist and choir-master. Nashotah House, the Episcopal theological seminary near Milwaukee, conferred on him the degree of doctor of music.

### July—

—Under an order of the War Production Board June 1 the construction of organs was to cease and the entire industry was to be converted to defense work after July 31.

—Organists from several central states attended a regional A.G.O. convention in Detroit June 15 and 16 and enjoyed a program of great excellence, as well as several social functions.

—Edward Keith Macrum was remembered by his church, the Tompkins Avenue Congregational of Brooklyn, on his thirtieth anniversary as its organist.

—On the occasion of Dr. Alfred E. Whitehead's twentieth anniversary at Christ Church Cathedral, Montreal, June 7 a number of his compositions were played and sung at the services in the cathedral.

—As a result of the 1942 A.G.O. examinations five new fellows and nineteen associates were announced. Sixty-five candidates took the tests.

—Mrs. Ora J. Bogen was elected president of the Harrison M. Wild Organ Club of Chicago, succeeding Robert R. Birch.

—Joseph W. Clokey's First Symphony had its world premiere May 10, when it was played by the Miami University Symphony Orchestra at Oxford, Ohio.

### August—

—Charles Henry Doersam, F.A.G.O., professor of organ at Columbia University, organist and director at the Rutgers Presbyterian Church, New York City, and former warden of the American Guild of Organists, died July 14 of a heart attack. He was born in 1878.

—A large four-manual organ in a new church edifice of modern design that has attracted the attention of architects and others throughout the nation was dedicated June 21 at the Tabernacle Church of Christ, Columbus, Ind.

—The great organ built by Frank Roosevelt in 1889 for the Chicago Auditorium at a cost of \$65,000 and opened by Clarence Eddy, who drew up the specification, was sold at auction for \$1,000 to Dr. William H. Barnes, Chicago organist, organ designer and business man. Dr. Barnes took down the instrument and placed it in storage to await the time when it may be rebuilt and modernized.

—The Pennsylvania Chapter of the American Guild of Organists celebrated its fortieth anniversary June 25 and the guest of honor was Warden Hawkins.

—Mrs. Fannie Hadley Kimball, widow of Curtis N. Kimball, who was president of the W. W. Kimball Company, died at her home in Highland Park, Ill., June 25.

—Word was received of the partial destruction of Exeter Cathedral in a bombing raid.

—Two blind organists of Los Angeles—Melvin King and Bertrand Chambeau—were among those who won the A.A.G.O. certificate in the 1942 examinations of the Guild.

—Miss Mary Ruth Craven was elected president of the Chicago Club of Women

### \* These Finished Their Tasks in 1942 \*

Organists and persons prominently identified with church music or organ building who died in the course of the year 1942 included the following:

- Mrs. Sadie E. Cronin, Brooklyn, N. Y.—Jan. 9.  
S. Willis Johnson, Minneapolis, Minn.—Jan. 20.  
Arthur Bienbar, Los Angeles, Cal.—Jan. 5.  
Miss Bezie Giblin, Cleveland, Ohio—Jan. 11.  
James C. Warhurst, Philadelphia, Pa.—Feb. 11.  
Twining Lynes, Boston, Mass.—Feb. 1.  
Very Rev. Monsignor Leo P. Manzetti, Baltimore, Md.—Feb. 5.  
Mrs. Fay Simmons Davis, Glen Ridge, N. J.—Feb. 3.  
Dr. William Chalmers Covert, Philadelphia, Pa.—Feb. 4.  
Frederick W. Mueller, A.A.G.O., Minneapolis, Minn.—March 7.  
J. Sidney Lewis, San Francisco, Cal.—Feb. 23.  
Montville M. Hansford, Huntington, W. Va.—March 14.  
James G. Weisz, Macon, Ga.—Jan. 22.  
Harry W. Whitney, Buffalo, N. Y.—April 7.  
Paul M. Wukasch, Chicago—April 1.  
Mrs. Frances E. Skinner, Buffalo, N. Y.—March 10.  
Frederick A. Bartholomay, Sr., Philadelphia, Pa.—April 18.  
Mrs. Evelyn Amidon DeLacy, Chicago—March 31.  
Byron E. Blodgett, Washington, D. C.—April 8.  
Guy S. Webster, Chicago—March 26.  
Alfred Hollins, Edinburgh, Scotland—May 17.  
Hugo Edelmann, Chicago—May 3.  
Very Rev. ZeBarney T. Phillips, Washington, D. C.—May 10.  
William G. Quantz, London, Ont.—May 10.  
Edgar T. Paul, Baltimore, Md.—May 22.  
Mrs. Bula C. Blauvelt, Jersey City, N. J.—June 15.  
Philip Berolzheimer, New York City—May 22.  
Charles H. Doersam, F.A.G.O., New York City—July 14.  
John McIntire, Denton, Tex.—July 1.  
George H. Lomas, A.G.O., Pawtucket, R. I.—April 1.  
Edmund S. Lorenz, Mus. D., LL.D., Dayton, Ohio—July 10.  
Mrs. Alfa Small, Seekonk, Mass.—May 16.  
Hugh McAmis, New York City—Aug. 19.  
Samuel W. Bihl, Kansas City, Mo.—July 17.  
Roy L. Scott, Burlington, N. J.—Aug. 1.  
Mrs. Amanda Davis Van Ness, San Antonio, Tex.—Aug. 1.  
Joseph P. Pfeiffer, Indianapolis, Ind.—July 27.  
Joseph H. B. Joiner, Caldwell, N. J.—July 26.  
Miss Clara Victoria Dargan, Dallas, Tex.—July 18.  
Miss Helen T. McManus, Elizabeth, N. J.—Sept. 19.  
Henry R. Kingsley, Little Silver, N. J.—Sept. 27.  
Caleb Simper, England—  
Dr. Paul W. Schlorff, Hoboken, N. J.—Nov. 19.  
Reginald Hughes Church, Roseland, N. J.—Nov. 6.  
Marcus Naylor, Warren, Pa.—Dec. 2.  
Charles E. Brockington, New York—Dec. 1.  
James E. Corneille, Englewood, N. J.—Dec. 17.



Organists June 8.

September—

Hugh McAmis, F.A.G.O., nationally-known organist and composer and for a number of years organist and choir-master of All Saints' Episcopal Church in Great Neck, Long Island, N. Y., died Aug. 19 at Camp Wolters, Tex., where he had enlisted.

—Robert Noehren of Buffalo was appointed organist and director at the large Fountain Street Baptist Church in Grand Rapids, Mich.

—Carl Weinrich was appointed to teach organ at Columbia University.

October—

—Announcement was made of a series of recitals by E. Power Biggs on the baroque organ in the Germanic Museum of Harvard University, to be broadcast over the nationwide network of the Columbia Broadcasting System.

—The annual convention of the Canadian College of Organists was held in Toronto Sept. 1 and 2. Dr. Charles Peaker was re-elected president.

November—

—Organists of New York and vicinity paid tribute to Ernest M. Skinner, the noted organ builder, at a dinner in his honor under the auspices of the American Guild of Organists Oct. 26 in New York City.

—The Friday noon recitals under the auspices of the Illinois Chapter, A.G.O., and sponsored by the W. W. Kimball Company, were resumed Oct. 23 in Kimball Hall, Chicago, and Whitmer Byrne was the first performer.

—The new Kimball organ in the Louisiana Polytechnic Institute, Ruston, La., was dedicated with two recitals by Thomas H. Webber, Jr., of Memphis.

—Reginald L. McAll, Mus.D., well-known organist and hymnologist, completed forty years as organist and director at the Church of the Covenant, New York, Oct. 1.

—Word came from England of the death of Caleb Simper, whose compositions are familiar to every choirmaster. Nine million copies of his anthems, it was stated, have been sold in English-speaking countries.

December—

—The University of Texas dedicated its large four-manual Aeolian-Skinner organ in the new music building at Austin Nov. 10. Palmer Christian of the University of Michigan gave the opening recital.

—The Casavant Society of Montreal launched a series of recitals at Trinity Memorial Church and those invited to play include prominent organists from both Canada and the United States. Ernest White of New York gave the initial recital Nov. 5.

—Dr. Charles F. Hansen, the blind organist of the Second Presbyterian Church of Indianapolis, Ind., completed forty-five years of uninterrupted service at that church.

—An organ of classic design and unusual features, built by the Aeolian-Skinner Company, was installed in the Worcester, Mass., Art Museum.

—Dr. Herbert A. Fricker, conductor of the famous Mendelssohn Choir of Toronto, was honored at a dinner under the auspices of the Toronto Center of the Canadian College of Organists Nov. 2.

IRVING D. BARTLEY DIRECTS  
"THE MESSIAH" AT ELON, N. C.

Handel's "Messiah" was presented Sunday evening, Dec. 6, by a chorus of sixty voices at Elon College, N. C., under the direction of Irving D. Bartley, F.A.G.O. The chorus, known as the Elon Festival Chorus, consisting of students and townspeople, has performed a large portion of "The Messiah" just before the Christmas holidays for many years and has attracted crowds from Elon and surrounding communities. The organ and piano were both used for accompaniments of the choral numbers, with Herbert Donaldson at the piano and Mrs. Lila LeVan Loadwick at the organ. The organ accompaniments for the solos were shared by Mrs. Loadwick and Mr. Bartley.

Mr. Bartley was appointed head of the music department of Elon College in September of last year, having formerly served as head of the piano and organ departments at New Mexico Highlands University, Las Vegas, N. M.

Some of the Special Features of 1942 in The Diapason

Special articles and magazine features in the monthly issues of THE DIAPASON in 1942 included the following among others:

LIFE AND TRAINING OF CHOIR BOYS OF ST. GEORGE'S CHAPEL, WINDSOR CASTLE—Wilfred Layton, F.R.C.O., now an American organist, tells of his experiences when a lad and how English cathedral music is taught and prepared. [January.]

CHARLES MARIE WIDOR ON THE FRENCH ORGAN—How the great Paris organist viewed the trends of the day in 1932 is disclosed in an article translated for THE DIAPASON by Marcel Vigneras and Walter Holtkamp. [January.]

CHURCH MUSIC IN NEW YORK IN 1907—William R. Voris, the organist and composer, gives reminiscences of his visits to prominent New York churches when he was a boy. [January.]

SURVEY OF THE CHURCH MUSIC PUBLISHED IN 1941—Dr. Harold W. Thompson reviews the output of the year by American publishers. [January.]

GARTH EDMUNDSON, A NEW STAR AMONG COMPOSERS FOR THE ORGAN—Julian R. Williams contributes an interesting sketch of his friend and of his work. [February.]

ORGAN BUILDING IN ENGLAND DURING WAR—Reginald H. Walker, prominent English organ builder, writes of experiences across the seas in midst of hostilities. [April.]

LEON VERREES AS A COMPOSER—Gordon Balch Nevin writes of the works of this new figure among American composers. [April.]

WHAT IS GREGORIAN CHANT?—August Maekelberghe, F.A.G.O., answers his own question in a comprehensive manner. [May and June.]

ESCAPE FROM SINGAPORE—Graphic story of the flight of an American organist and her husband is told by Mr. and Mrs. Paul E. Thomas, who had served their church in Malaya. [June.]

ANTHOLOGY OF EARLY FRENCH ORGAN MUSIC—Joseph Bonnet's new work is reviewed by Seth Bingham [June.]

GUILD EXAMINATIONS OF 1942—"Workings" of test questions by prominent organists are presented. [July.]

ORGAN MUSIC FROM BRITAIN—Franklin Glynn reviews what has been produced by English composers in recent years. [July.]

ORGAN DESIGN AN EXPERT'S JOB—J. B. Jamison presents a study of two specifications to prove his contention. [July.]

LIFE OF HORATIO PARKER—Review of book by his daughter casts interesting light on the life of a great American. [July.]

ORGANS IN THE PHILIPPINES—Interesting account of visits to instruments in the islands is contributed by Kathryn Hill Rawls, A.A.G.O., American organist, who traveled extensively in the Philippines. [August.]

ORGAN BUILT IN 1820—Interesting description and history of Erben instrument in Charleston, S. C., church by James N. Reynolds. [August.]

HISTORY OF A FAMOUS ORGAN FROM 1889 TO 1942—Dr. William H. Barnes, purchaser of the great Roosevelt instrument in the Chicago Auditorium, tells of his plans for the future and gives the organ's specifications and history. [September.]

IMPROVISATION IN CHURCH SERVICE—Walter Flandorf deals with the subject from standpoint of expert improviser. [September.]

A VERSATILE BUSINESS EXECUTIVE AND ORGANIST—Robert S. Alter, executive vice-president of the American Tool Works and dean of the Southern Ohio Chapter, A.G.O., presents a rare example of versatility. [September.]

RECALLING THE ORGAN BUILDERS AND THEIR WORK OF LONG AGO—William D. Wood, veteran builder, gives reminiscences of the early days and includes interesting anecdotes in his experiences. [September.]

MUSICAL THERAPY AND HOW IT WORKS—Homer Whitford, F.A.G.O., describes a new field of opportunity for the organist and what is being achieved. [October.]

NEW MUSIC FOR CHRISTMAS—Dr. Thompson reviews the year's publications, of which there is a record number in 1942. [August to December.]

CHICAGO'S FAMOUS ORGANS OF THE 1880s.—Article published in 1889 gives a picture of the large instruments in the prominent churches of that day. [November.]

DR. GEORGE ASHDOWN AUDSLEY AND HIS IDEAS—Henry R. Austin, Boston organist and publisher, tells of the principles of design advocated by one who has made a valuable contribution to the literature of organ planning. [November.]

HOW A FRENCH CHURCH CHOOSES AN ORGANIST—Joseph Bonnet gives account of how he was selected for the post at St. Eustache in Paris in a competition. [December.]

WHEN A CHICAGO CONCERT CENTER WAS DEDICATED—Opening of Kimball Hall a quarter of a century ago is recalled and picture of the men and women who gave first series of recitals at the time is reproduced. [December.]

THE FREE LANCE—Dr. Hamilton C. Macdougall comments on the present and the past in a delightfully engaging manner in each of the twelve issues of the year.

REVIEWS OF ORGAN MUSIC—Latest publications are subject of study by Dr. William Lester.

DR. CHARLES A. SHELDON



CHARLES SHELDON HONORED;  
THIRTY YEARS AT TEMPLE

Dr. Charles A. Sheldon, A.A.G.O., experienced a complete, but pleasant, surprise when he finished thirty years as organist of the Jewish Temple in Atlanta, Ga., on Thanksgiving Day. At the close of the sermon by Dr. David Marx, Dr. Sheldon was called to the pulpit and Dewald A. Cohen, president of the congregation, presented him with a war bond of \$100 and made the following remarks:

Two of the finest attributes that can be ascribed to any one are those of service and loyalty. Tonight an unusual honor is mine—to express in a small way the appreciation of this congregation to one who for the past thirty years has labored with and has been a part of us. In 1912 there came to us a young man whose winning smile, soft voice and wonderful talent wove his way into our midst, and throughout the year he has endeared himself to all of us who know him. Through health and sickness that same winning smile, his even temper of life and good spirits, have been an inspiration to us, and tonight he is as much a part of this congregation as any one of our members. Always going about his work in a quiet, unassuming, yet very efficient way, he is a living example of the words of the great American poet, who wrote: "Deeds are better things than words are; actions mightier than boastings."

At the turn of the century, about ten years before he came to us, there appeared upon the American stage the first so-called underworld drama, "Raffles, the Amateur Cracksman, a Gentleman and a Thief." And somehow, or other, it seems to me that this man of whom I am speaking should be called a modern Raffles, for he, too, is a gentleman and a thief. He is a gentleman by whatever standard the world measures a man, whether you take the word in its entirety or in its component parts; for he is a gentleman in every respect. As gentle as a woman, yet a man in all that the word implies. Still, I warn you he is also a thief. For when you know him a short time he will steal your heart from you even as he did mine many years ago.

And so on behalf of this congregation, whom you have so loyally and faithfully served for the past thirty years, it is my privilege and my pleasure in a feeble way to express our appreciation of what you have meant to us through the years, and to present to you, Dr. Sheldon, our modern "Raffles," this war bond.

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## THE DIAPASON

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CHICAGO, JANUARY 1, 1943.

## Early Battle Over Boy Choir

Nearly all of our readers will remember the antipathy to organs on the part of some denominations in the past—and perhaps even now in some quarters. We wonder how many remember that there was in the Episcopal Church within the memory of men still living an aversion to boy choirs.

From Columbus, Ohio, has come a handsome brochure containing the program of the centennial celebration, in December, of St. Paul's Episcopal Church, for which music of high merit was prepared by Harold D. Smith, organist and choirmaster. In scanning the interesting history of the church note is made of the vehement objections in 1867 by the Right Rev. Charles P. McIlvaine, bishop of the Diocese of Ohio, then the only Episcopal diocese in the state, to the organization of a choir of boys—then an innovation. This happened only seventy-five years ago. After referring to other clashes this parish—evidently too liberal and progressive for its day in the eyes of some church authorities—had with the bishop, the historian gives us this interesting paragraph:

Again in 1867 the innovation of a boy choir was introduced, to the displeasure of the same Bishop McIlvaine. This was the first boy choir in these parts, and one of the earliest in the whole country. For this offense, having "a choir of boys, dressed in white surplices, whom he permitted to sing while coming into and going out of the church," Rector Colin C. Tate was solemnly tried before an ecclesiastical court in Springfield, Ohio. Vestry and congregation stood firmly behind Mr. Tate. After four days of argument, the court dismissed the case and the parish went on with its pioneering if not nefarious practice.

It would be interesting to have those who have delved into history enlighten THE DIAPASON and its readers as to other battles fought over the boy choir issue. Perhaps clergymen outside Ohio were tried for pioneering in this "offense" before the boys became established as singers in churches.

## Peering Ahead into 1943

On the threshold of 1943 we look back on a year such as the world never before has experienced. With nearly all the nations working for the destruction of their enemies, necessarily it was a lean year for those devoted to the gentle arts of peace. Yet those arts—and notably the art of the organist and the organ builder—have done their part in war with energy and distinction.

In history 1942 will go down as the year in which organ building had to come to a complete halt. Despite this catastrophe the industry, small but important, has struggled bravely to survive and has succeeded beyond all expectations. Most of the industry has managed to live and all who had the opportunity to do so have made use of their plants to convert plowshares into swords against the day

when the process may be reversed. Without complaint or bid for sympathy patriotic men have left their church positions or their posts on the faculties of colleges and conservatories to enter the armed forces. Many of them are in the south Pacific or in Africa, or on other fronts, and as many more are serving as organists at army posts throughout the land, where their contribution to the upholding of morale is recognized.

Deep satisfaction may be derived from the fact that we are just twelve months nearer world peace than we were when 1942 dawned. Bewildered by the suddenness of the treacherous attack on Pearl Harbor, which shocked the nation as 1941 was coming to a close, we looked into the future with uncertainty. Today the Office of War Information tells us confidently: "The first year of war was the year of the production race—the race to catch up with the advantage which long preparation had given to our enemies, and to surpass that advantage. We have caught up, and we are beginning to pass our adversaries. But the race is still a long way from the finish line, and many hurdles remain to be cleared."

The situation on the battle-fronts also is much more encouraging. All experts agree in saying that there is still much—very much—to do at home and overseas, but the nation is in stride and the record of 49,000 planes, 32,000 tanks and 8,200,000 tons of merchant shipping produced in 1942 will be much more than duplicated in 1943.

Looking into the future one sees many sacrifices—loss of lives, separation of families whose heads go to war, heavy taxation and rationing—but there is victory ahead, if not in 1943, then the following year. And when that victory has been achieved and the decision has been made in favor of democracy and freedom over pagan ideologies and slavery, there should come an era of peace in which the art of organ music must flourish as never before.

So with a buoyant spirit we wish you a happy new year!

## Congratulations

In the December issue of *The American Organist* Mr. Buhman discloses the fact that his publication has completed twenty-five years of life, and we congratulate him on a quarter of a century of activity, in which he has never swerved from his ideas and ideals to please or appease the common herd. His reward is in contemplation of the fact that in these swiftly-moving days twenty-five years is a long life for a magazine, as it is for a horse. Mr. Buhman would be enjoying the pleasures of luxurious ease which are the lot of the editor of an organ paper were it not for the irritation caused him by the sins of the New Deal, which have threatened to ruin a naturally sweet disposition, no matter where it may be found. As it is he states sadly that "the celebration we hoped for a few years back has faded into mist" and "we just close our first twenty-five years, and that's that." Yes, it's that, but that is something much better than a mere celebration.

## Letters from Our Readers

## Many Fine Recitals on the Air.

New York, Dec. 18, 1942.—Dear Mr. Gruenstein: In the November DIAPASON I read a letter from Fred M. Leiper of Medfield, Mass., under the heading "Help Boost These Radio Recitals." Mr. Leiper makes a 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."

Mr. Weaver of Tulsa, Okla., in your December issue corrects Mr. Leiper, to quote: "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." If Mr. Leiper should be a late riser, certainly Mr. Weaver gets up too early, for the excellent programs of Dr. Courboin this winter have been played over NBC while Mr. Biggs, of

whom Mr. Leiper writes, broadcasts over CBS.

In fact, the recitals of Mr. Biggs are part of a long chain of events which began over a decade and a half ago. At that time, Archer Gibson, more or less a pioneer, gave weekly recitals of serious organ music in the Schwab mansion in New York over the NBC network. Other familiar names, prominent as radio recitalists in those days, were Firmin Swinnen and Rupert Sircom. And since 1932 the Salt Lake Tabernacle programs, numbering more than 526 broadcasts over the CBS network, have regularly featured organ solos by Frank Asper, Alexander Schreiner and others.

Coming to more recent times, organ programs have been broadcast with greater frequency. About 1938 Charles Courboin began a Sunday morning series of programs over station WOR of the Mutual Broadcasting System, later transferring them in uninterrupted sequence to the NBC chain. During the same year CBS began a series of historical recitals, "From the Organ Loft," played by Julius Mattfeld. This notable series was succeeded by the recitals of Andrew Tietjen, now a private in the United States forces, and to these Mr. Biggs has added his illustrious name.

Concurrently with the above, Arthur Huntington played weekly recitals from QXR. The latter station also has featured all of the notable organ recordings. Meanwhile the major radio chains have broadcast programs played by Joseph Bonnet, Marcel Dupré and Carl Weirich, while WNYC has placed on the air programs played by Ernest White and Walter Wild.

This is not a complete record, but it shows that the major radio chains have been broadcasting organ music of the most classical kind long before Mr. Leiper and Mr. Weaver began to tune in.

It is remarkable to see THE DIAPASON continuing the same in size and quality in these trying days and I wish it continued success and continued support through the duration.

Cordially,  
RUSSELL S. GILBERT.

## What Louisville Is Achieving.

Louisville, Ky., Dec. 15, 1942.—Editor of THE DIAPASON: Not so much by design, perhaps, as by diligence the Louisville Chapter of the American Guild of Organists has been constructing and fostering a sound musical foundation upon which a structure of critical appreciation might be erected. It has moved toward this end in more ways than one, but mainly by presenting the great men of the organ under conditions favorable to an intelligent hearing and an appreciative judgment. We have had here in recent years Dupré and Bonnet, men sharply differentiated both in style and approach. I wish, however, more particularly to applaud the foresight and courage which prompted the bringing to this city of E. Power Biggs in two consecutive recitals, last year and this, both of them eminently successful.

Louisville, the very center of a war area, suffers from all the dislocations and distresses common to war areas. The popular notion is that only the cheaper forms of entertainment need apply; Mr. Biggs does not fall under that head. War service and war work engage the time of local organists—another condition which, besides being general, cripples that sale of tickets which, as we all know, must be largely a matter of individual effort. And then there is to be overcome that solid body of the apathetic whose argument it is that, once it has satisfied all reasonable curiosity, it is wise to let well enough alone.

The answer has been triumphant. It calls, as it seems to me, for more notice than a cursory mention, offering, as it does, a lesson by which others may profit. What is that lesson if not that the best is none too good for the American public at large and not simply for the inner circle of specialists and connoisseurs? It is, further, that good taste in music is not the possession of a privileged few. Mr. Biggs offers a program that is nothing if not scholarly. He does not in the least tickle the palate with brilliant transcriptions of favorite melodies, or tricky imitations, calculated to open the eyes of the groundlings. He no more cheapens Bach for organ-lovers than did the late Harold Samuels for piano-lovers. Handel and Purcell are rendered with the naivete that belongs to them; the moderns have a place as by right and not on terms

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

TWENTY-FIVE YEARS AGO THE following events were noted in the January, 1918, issue—

The second general convention of the American Guild of Organists, held at the College of the City of New York the last week in December, was reported for THE DIAPASON by telegraph by Harold V. Milligan. The program reached a high mark. The recitalists were Charles M. Courboin, Richard Tattersall, Samuel A. Baldwin, Lynnwood Farnam and Gaston M. Dethier. Among the lecturers were Charles Heinroth and Ralph Kinder. Mr. Farnam and Mr. Courboin were described as newcomers before the Guild.

Joseph Bonnet completed a series of historical recitals at the Hotel Astor in New York City.

TEN YEARS AGO THE FOLLOWING news was placed on record in the January, 1933, issue—

The new Aeolian-Skinner organ in Northrop Auditorium at the University of Minnesota, Minneapolis, was dedicated Dec. 12. Palmer Christian of the University of Michigan was the recitalist.

Robert Elmore, then a youthful concert organist, achieved great success when he appeared as a soloist with the Detroit Symphony Orchestra in three concerts. At the last concert he played Pietro A. Yon's "Concerto Gregoriano."

of toleration. I do not propose to enlarge on the skill, inspiration and gifts all of us acknowledge in this young Englishman, now proudly an American citizen. I listen to his Sunday morning broadcasts from Boston with delight and instruction. If music can raise our morale, here is the man to do it; here is the priest of a great art teaching us to worship, to come and adore.

The monthly meetings of the A.G.O. chapter serve a useful purpose. The get-together spirit, doubly important these days, is kept alive, the programs offer a wide and various selection. And, outside of the membership, the cause of music in the Falls Cities has, through these and other agencies, been sensibly raised and advanced. That is all my excuse for this letter.

E. A. J.

AMERICAN PROGRAM PLAYED  
BY MARGARET WHITNEY DOW

Margaret Whitney Dow, F. A. G. O., whose many recitals at the Florida State College for Women, Tallahassee, have been widely acclaimed, played a program of distinctive interest Sunday afternoon, Nov. 29. It consisted of compositions by American composers: Clarence Dickinson and Deems Taylor of New York, Roland Diggle and Richard Keys Biggs of Los Angeles, Everett Titcomb of Boston, Leo Sowerby of Chicago and Alexander Russell of New York. The program was varied and well arranged for contrasts and climaxes. Miss Dow plays with technical mastery and has a command of the resources of the organ. She uses its color possibilities with taste. Her performance was received enthusiastically by the audience. The program included: Allegro Maestoso from "Storm King" Symphony, Dickinson; "Dedication," from orchestral suite, "Through the Looking Glass," Deems Taylor; "A Mission Festival," Diggle; Scherzo, Everett Titcomb; "Comes Autumn Time," Sowerby; "The Bells of St. Anne de Beupré," from "St. Lawrence Sketches," Russell; Toccata ("Deo Gratias"), Richard Keys Biggs.

## Death of Mrs. George Balch Nevin.

Mrs. Lillian Clara Dean Nevin, widow of George Balch Nevin, a widely known composer of sacred music, and herself the author of the words for many of her husband's compositions, died Dec. 5 at her home in Easton, Pa. She was 74 years of age. Mrs. Nevin wrote the words for two of her husband's most widely sung cantatas, "The Adoration" and "The Crucified." She leaves a son, Gordon Balch Nevin of Westminster College, New Wilmington, Pa., who is a nationally known organist and composer, and a daughter, Miss Shirley Dean Nevin of Easton.



**THE FREE LANCE**

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

An old, well-marked, question-raising era has gone to the calendar of the ages, and the Boston Symphony Orchestra, on Dec. 3, 1942, became affiliated with the American Federation of Labor, and is now at liberty to resume its long discontinued radio performances and its popular records for the home. To many who read this paragraph it may seem merely to call attention to the satisfactory ending of a long, bitter and unnecessary dispute; this does not fully interpret what has happened, and I urge every person interested in the future of music, particularly orchestral music, orchestra players and organized orchestras, to read at once, without fail, the article in *Harper's Monthly* of December, by Bernard B. Smith, a New York lawyer, entitled: "What's Petrillo Up To? The Fight against Canned Music, and a Possible Solution."

The following recent program is clipped from the B.B.C. weekly issue, London:

**PERCY WHITLOCK**  
plays popular music for organ  
Chorale in A (Twelve Pieces) ..Boellmann  
Allegro Cantabile (Fifth Organ Sym-  
phony) .....Widor  
Two Contrasted Minuet Movements:  
Trumpet Minuet.....Hollins  
Minuet in D.....Mozart  
Imperial March.....Elgar-Martin  
From the Pavilion, Bournemouth  
Next Sunday, at the same time, Percy  
Whitlock gives the last in his series of  
three recitals.

Is that your idea of popular music for the organ? Mr. Whitlock wrote me a few months ago that organists in England are making an attempt to popularize our instrument. Why not? It seems to me that we are altogether too anxious to educate the "masses."

This column would have used Robert Casey's amusing skit much sooner—it came in September—if I had not been afraid that it would discourage matrimony. My fears being allayed, or, at any rate, minimized, I now quote Mr. Casey's note: "How come that H. C. Macdougall in his column of cyphers and silents has not advocated playing Stainer's 'Seven Words,' No. 1, where the baritone, jumping up and down, sings repeatedly: 'Father, forgive them, they know not what they do'?"

From time to time, as I note programs of the more pretentious concerts given nowadays, I see clearly that "modern" music, "ultra-modern" music, "contemporary" music, "discord" music (or whatever terms I may use in making plain what sort of music I'm referring to) is "catching on." It is useless for the thoughtful musical liberals of the present day to declaim against music by Hindemith, Bartok, Stravinsky, Schoenberg, Harris, Copland, Sessions, Piston, Thomson, Ives, et al., et al., on the ground that it throws away or looks down its nose at the past. Why not, then, stop throwing nasty little epithets at these laborious gentlemen and frankly

admit—since we must—that their products are Contemporary Music? (Attention, Uncle Mo!)

What we need now, at this very moment, is an interpretation of contemporary music by an intelligent interpreter with analytical and logical power, together with an emotional enjoyment; this interpreter is obligingly requested to demonstrate for us in words of one syllable just how far contemporary music—or any portion of it—stems or does not stem from the past. Take, for example, the discord: Any music appreciation teacher can easily, convincingly, show how the discord crept into orthodox music and how it cunningly and finally, inch by inch, worked its way into sacrosanct Brahms. (Hurrah for Brahms!) Can our interpreter (if you please, sir), on parallel lines, show us how the bulk of contemporary music dates from the later achievements of the past?

Well, what do the chaps who write contemporary music have to say on this point? Nothing. So far as I have read I find no book on contemporary music that throws any light on its relation to the past; take Aaron Copland's "Our New Music," 1942; it is brilliantly written and informing, but not informing on the problem I have stated. [Oh, hanz it! Let's go down to Basin Street and hear some music tonight.]

**JAMES EDWARD CORNEILLE  
OF ENGLEWOOD, N. J., IS DEAD**

James Edward Corneille, since 1930 organist and choirmaster of St. Paul's Episcopal Church, Englewood, N. J., who during the first world war was director of community singing in Philadelphia, died Dec. 17 of a heart attack. He was 56 years old.

Mr. Corneille was born in Philadelphia and graduated from the Philadelphia School of Pedagogy. He became organist of Bethany Presbyterian Church, Philadelphia, at the age of 19. Joining the faculty at the Germantown School for Boys, he taught there for several years before becoming assistant educational director for the Victor Talking Machine Company. Other large churches of which he was organist are St. Michael's Episcopal, Germantown; St. John's Episcopal, Roanoke, Va.; Grace Episcopal, Haddonfield, N. J., and Plymouth Church, Brooklyn, and since 1930 St. Paul's Episcopal Church, Englewood. Here he conducted a choir school of 125 boys who recently were selected by the New York Philharmonic Society to sing with the orchestra at Carnegie Hall.

Mr. Corneille left a widow, three sons, three daughters, his father, a brother, John, of Philadelphia, and two sisters.

**E. POWER BIGGS WILL PLAY  
AT WHEATON, ILL., JAN. 25**

A recital by E. Power Biggs, the Cambridge, Mass., organist whose radio recitals have attracted nationwide attention, is to be given at the Gary Memorial Methodist Church of Wheaton, Ill., on the evening of Jan. 25 under the auspices of the church choir. The organ in this church is an Austin three-manual. Wheaton is a suburb twenty-four miles west of Chicago and is reached easily by trains of the Chicago and North Western Railway and the Chicago, Aurora and Elgin electric line.

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(with English and Latin texts):

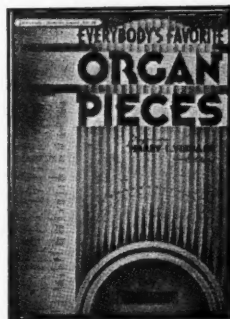
- 1. Cometh Earth's Latest Hour..... 20
- 2. Most Mighty, Most Holy..... 20
- 3. Thou Ocean Without Shore..... 25
- 4. There Stand Those Shores..... 30
- 5. City of High Renown..... 15
- 6. Thou City Great and High..... 35

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## Ecclesiastical Composition in 1942: A Survey

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

"Written during an air raid and inscribed to a stricken and foolish world." So the famous Scottish conductor, Sir Hugh Robertson, inscribes his new setting of Holy George Herbert's peaceful poem, "Sweet Day, So Cool, So Calm, So Bright." Like Sir Hugh's conducting, the inscription is emotional and striking, but profoundly true. I am glad that in this stricken year we had a greater number of fine new compositions for Christmas than in any previous year during the last two decades.

#### Christmas, Mixed Voices

This list includes both carols and anthems, traditional in melody or original:

American-McIlwraith — "Appalachian Christmas Carol" or "I Wonder as I Wander." (Gray.)  
American-Niles and Horton—"Sing We the Virgin Mary." Unaccompanied. (G. Schirmer.)  
Andrews, M.—"I Heard the Bells." A or Bar. (Galaxy.)  
Bach—"How Shall I Flitly Meet Thee." From Christmas Oratorio. (Ditson.)  
Banks, C. O.—"Manger Carol." (Gray.)  
Barker—"Before the Paling of the Stars." Unaccompanied, four-six parts. (Oxford, '41.)  
Barnes—"Two Christmas Carols." Unison. (Presser.)  
Bergh—"As Joseph Was A-Walking." Old English text. (Kjos.)  
Billings-Dickinson—"A Virgin Unspotted." Important early American work. (Music Press.)  
Bohemian-Winslow—"Wake Now, Ye Shepherds." (C. Fischer, '41.)  
Brahms-Douglas—"I Know a Rose-Tree Springing." Unaccompanied. (Gray.)  
Clokey—"St. Stephen." (Birchard, '41.)  
Dickinson—"Still There Is Bethlehem." A or Bar. Parts for violin, cello, harp (piano). (Gray.)  
English-Cooper—"I Sing of a Maiden." Two parts. S. (Oxford, '41.)  
English-Davis—"As It Fell upon a Night." S descant. (Galaxy.)  
Erickson—"God Rest You Merry, Innocents." Impressive text by O. Nash. S. Divisions; section for SSA. (Galaxy.)  
French and Basque-Whitehead—"Three Christmas Carols." Second Set. (Ditson.)  
Goldsworthy—"The Shepherds' Song." Fine text by Crasshaw. SATB plus junior choir (SA) or two solo voices. (Gray.)  
Heller—"The Crib." (Presser.)  
Hokanson—"Angels and Shepherds." Unaccompanied chorus, some divisions, antiphonal effects. (Galaxy.)  
Italian-Reymes-King—"Christen People." (Gray.)  
Johnson—"Ah! Jesus!" Unaccompanied chorus. E solo or children. (Kjos.)  
Lorenz—"The Dark Stole Up." Candle-light carol. (Birchard, '41.)  
Lundquist—"A Star Is Moving," on the "Puer Natus." (Kalmus, Scarsdale, N. Y.)  
Lundquist—"From Heaven Above." (Kalmus.)  
Luvaas—"Jule Song." Unaccompanied, echo effects. (Kjos.)  
Malin—"As Joseph Was A-Walking." Unaccompanied. (Birchard.)  
Malin—"This New Christmas Carol." Old English text. Unaccompanied chorus; sections for SSA and TBB. (Kjos.)  
Marryott—"All among the Leaves." Unaccompanied chorus; sections for T and TBB, S and SSA. (Ditson.)  
Marryott—"The Searching Carol." Sections for SSA and TBB. (Gray.)  
Merkel-Whitehead—"Child Jesus Came to Earth." (Gray.)  
Moravian-Gaul—"Moravian Christmas Carol." Unaccompanied. For boys and girls, or for two equal voices. (Galaxy.)  
Moravian-Bitgood—"Once He Came." Unaccompanied. Bar. (Kjos.)  
Mueller—"Lord Jesus in the Wintertime." T or S. His best carol. (G. Schirmer.)  
Nagle—"Long, Long Ago." Unaccompanied, some divisions. (Ditson.)  
Negro-McGimsey and Lee—"Baby Is Sleeping." Fifth part *ad lib.* (C. Fischer.)  
Nolte—"Sing Alleluia." (Hall & McCreary.)

Noss—Eight French and Flemish Carols. Volume XVIII. Publications of the Carol Society (American). (Galaxy.)  
Plainsong-McKinley—"Veni Emmanuel." Alternates unison with SATB. (Wood.)  
Read—"Saw You Never in the Twilight." A *obligato*. Harp could be used. (Ditson.)  
Ross, O.—"Away in a Manger." A. (Galaxy.)  
Shure—"The Sheep Lay White." Dialogue. Junior and senior choirs. Thirteen pages. (J. Fischer.)  
Slesian-Elmore and Read—"Carol of the Wind." (J. Fischer.)  
Slovak-Koutz—"Carol of the Sheep Bells." New edition for SAB. (Galaxy.)  
Spanish-Taylor—"Yuletide." Two songs for unaccompanied chorus. (J. Fischer.)  
Syrian-Dickinson—"Thou, the Highest."

High solo or children. Bit for celesta. Quartet can do. (Gray.)

Thomas—"Love Came Down." Specially recommended for quartet. (Wood.)  
Tyrolean-Elmore and Read—"Long Years Ago." Chorus, partly unaccompanied. (J. Fischer.)  
Weston—"A Carol to the Child." Section for S answered by TTBB. Celesta. (Schmidt.)

Some of these were received too late for inclusion in last year's list; in most of such cases I omitted mention. I should add that Hall & McCreary published this year a booklet of "Popular Christmas Anthems," the latest number in a long series.

#### New Easter Music

As usual, the Resurrection does not inspire so many compositions as the Holy Birth, but it is a long list for wartime:

Bach-Otto and Others—"Lent Easter Cycle." Twelve chorales. (Galaxy.)  
French-Campbell—"Christ Has Arisen." Unaccompanied. (Ditson.)  
Goldsworthy—"Easter Dawn." (Gray.)  
James, Philip—"Via Lucis." Fine hymn on card. (Gray.)  
Kemmer—"I Heard Two Soldiers Talking." A. Was widely used. (Gray.)  
Lundquist—"Easter." Unaccompanied. Eight pages. (Mills Music.)  
Luvaas—"Rejoice, O Earthborn." Based on German folk tune. (Galaxy.)  
Marryott—"Sing with All the Sons of Glory." Unaccompanied, eight parts. (Gray.)  
Mozart-Gillette—"Christ the Lord Is Risen." S *ad lib.* One section for SSA and TBB. (Summy.)  
Mueller—"Alleluia! Morn of Beauty." On a melody by Noelsch. Unaccompanied, carol-anthem. (G. Schirmer.)  
Spiritual-Work—"Twas on One Sunday Morning." AT solos *ad lib.* White spiritual, interesting. (J. Fischer.)  
Titcomb—"Come, Ye Faithful." Twelve pages. Uses an ancient Alleluia. Accompanied. (Wood.)  
Whitehead—"Three Easter Carols." Set 2. Two of them previously harmonized by Bach. (Gray.)  
Whitmer—"I Am the Resurrection." High solo. Ten pages. (Schmidt.)  
Yon—"Our Paschal Joy." High solo. (J. Fischer.)

#### War, Peace, Memorial Day

While most of the anthems published this year have been affected by the spirit of war, the following seem particularly suited to a time when courage, patriotism and trust in God are needed:

Baldwin, R. L.—"Lo, This Is Our God." Unaccompanied *ad lib.*, eight parts. Eleven pages. (G. Schirmer.)  
Bullock—"Between Midnight and Morning." Unison. Fine text by Seamon. (Oxford, '41.)  
Bullock—"The Hymn of the Companies of Service." Refers to England; words might be changed. (Oxford, '41.)  
Blake—"Sweet Words of Peace." Section for S, three voices together. (Ditson.)  
Carey-Fyfe—"Our Refuge and Strength." Sturdy tune of eighteenth century. (Schmidt.)  
Clark—"Bring Me Men." (Kjos.)  
Dickinson—"For All Who Watch." Parts for violin, cello, harp. SATB. (Gray.)  
Dickinson—"In the Day of Battle." High solo. (Gray.)  
Diggle—"Give Peace Again." Unison or SA. (Pond.)  
Diggle—"God of Our Fathers." (Summy.)  
Diggle—"Justice Shall Dwell." ST. (Pond.)  
Foss—"Father, to Thee We Look." Hymn. (Novello.)  
Gaul—"Lincoln Prays." Unaccompanied chorus S. (J. Fischer.)  
Gaul—"Patrick Henry's Resolution." Nineteen pages. S. (J. Fischer.)  
Genet—"God Save the People." (Broadcasting Music, Inc.)  
Gessler—"God Is Our Hope." Chorus, divisions. Fourteen pages. (J. Fischer.)  
Johnson—"A Prayer for Men in War." Unaccompanied chorus, a little division. (Kjos.)  
Jones, H. W.—"I Will Lay Me Down." Hymn. (Novello.)  
Kettering—"Valley Forge." Unaccompanied chorus. (Gray.)  
Lefebvre—"Forever Free." On a fine Dutch melody. Don't miss this. Chorus needed. (Galaxy.)  
Lester—"He Is My Salvation." Bar. For SAB. (Gray.)  
Marryott—"A Hymn of Peace." Unaccompanied. (Ditson.)  
Miles—"Faith of Our Fathers." Bar. Uses the familiar tune. (Summy.)  
Mueller—"Here I Am, O Land of Mine." Unaccompanied. (G. Schirmer.)  
Mueller—"The One Hundredth Psalm." For SAB. (Flammer.)  
Phillips—"Empire Song." Unison and

descant. Might do in Canada, not in U. S. A. (Novello.)

Reiff—"My Rock and My Salvation." A. (Birchard, '41.)  
Shaw, M.—"A Hymn of Faith." (Oxford.)  
Shure—"Comfort Ye." Unaccompanied, eight parts. (Ditson.)  
Southey—"Song of America." March. Also for SAB, SA or TB, SSA, TTBB, unison. (SUMY.)  
Sowerby—"America," with descant. (Gray.)  
Tatton—"Hymn of Freedom." March. (Birchard.)  
Thomas—"Watch, America!" Fine text. (Willis.)  
Voris—"Prayer for Troublous Times." Six pages. Good. (Gray.)  
Whitmer—"Come, Kneel with Me." Medium and high solos. (Schmidt.)  
Whitmer—"The Soul of America." Text from Walt Whitman. Sixteen pages. Chorus, divisions. (Schmidt.)

#### Other Anthems, Mixed Voices

Regarding the following new anthems I can only wish that they had appeared at a time when more music is likely to be bought. So far as publishers are concerned, the risks seem to be divided, but I suppose that not more than half a dozen of these will get the hearing they deserve:

Andrews, H. K.—"My Song Is Love Unknown." Eight pages. (Oxford, '41.)  
Anstine—"Collect for Social Justice." Much-needed text. (Volkwein, Pittsburgh.)  
Archer—"The Silent Hour." A. Quartet suggested. (Schmidt.)  
Baldwin, R. L.—"I Will Walk with God." Unaccompanied. (Galaxy.)  
Bancroft—"The Temple of God." High solo. (Oxford.)  
Barnes—"Jesus, the Very Thought." S *ad lib.* Introit for Communion. (Ditson.)  
Barnes—"Saviour and Lord Beloved." (Schmidt.)  
Candlyn—"Christ Whose Glory." (C. Fischer.)  
Christiansen—"Ye Watchers." Oberlin Choral Series. (Kjos.)  
Dent—"Holy Thursday." Unaccompanied double chorus. Text by Blake. (Oxford.)  
Dobbelesteen—"Look Down, O Holy God." Unaccompanied. (Hall & McCreary.)  
Floyd—"Prayer for Rest." Unaccompanied *ad lib.* Good text about nature by Clausen. Recommended for summer services. (Volkwein.)  
Gaul—"Old Moravian Thanksgiving." Unaccompanied chorus, divisions. (Galaxy.)  
Gerson—"He Is Coming." Unaccompanied chorus. Palm Sunday. (Hall & McCreary.)  
Gillette—"Come, O Thou Traveler." (J. Fischer.)  
Godfrey, G.—"Be Thou My Vision." Fine old Irish hymn arranged as anthem. (Ditson.)  
James, Philip—"Psalm 150." Grand, but not easy. (Gray.)  
James—"Wisdom Crieth." (Gray.)  
Johnson—"God Be in My Head." Unaccompanied. (Kjos.)  
Jones, G. J.—"Peace, It Is I." Unaccompanied. (Kjos.)  
Kettering—"Light of the World." Processional. (Kjos.)  
Ledington—"Jesus, Lord, Be Ever Near." Prayer of St. Alphonsus. Latin and English words. (Ditson.)  
Ledington—"Throned on the Awful Tree." Short. (Ditson.)  
Liemohn—"A Mighty Fortress." Part of it for SATB. (Galaxy.)  
Lundquist—"Lent." Good for Ash Wednesday or opening Sunday of Lent. Unaccompanied. (Mills Music Co.)  
Malin—"A Song of Joy." Six parts, accompanied. Fourteen pages. Ending applies to theme of peace. (Wood.)  
Malin—"All Thy Works Shall Give Thanks." Ten pages. (Wood, '41.)  
Malin—"Psalm XX." Six parts, Orchestra, *ad lib.* (Kjos.)  
Malin—"A Prayer." Three pages, unaccompanied. Fine Polish melody. (Summy.)  
Marryott—"None Other Lamb." Fine text by C. Rossetti. Medium solo, unaccompanied chorus. (Hall & McCreary.)  
Maslen—"My Song Is Love Unknown." Admirable poem of seventeenth century, beautiful music. Lent. (Novello, '41.)  
McCullin—"Peace I Leave." Capital University Series. Unaccompanied. (C. Fischer.)  
Means—"Every Good Gift." (Galaxy.)  
Miles—"Crown Him." (Schmidt.)  
Mueller—"Guide Me." Based on excellent Welsh tune, "Caersalem." (Galaxy.)  
Noble—"The Soul Triumphant." Bar. (Gray.)  
Potat—"Indifference," or "When Jesus Came to Golgotha." Unaccompanied chorus. (Hall & McCreary.)  
Potter—"I Cry unto the Lord." (Hall & McCreary.)

Robertson—"Sweet Day, So Cool." Poem by Herbert. Unaccompanied. (G. Schirmer.)

Sampson—"O Lord Most High." Ascension. (Novello.)  
Schroeder—"Teach Me to Love." Unaccompanied, some divisions. Sixteen pages. (C. Fischer.)  
Scholin—"The Beatitudes." Unaccompanied, divisions. (White-Smith.)  
Scholin—"Hear My Prayer." Unaccompanied, a few divisions. (Hunleth.)  
Scholin—"Rejoice in the Lord." Unaccompanied. (Mills.)  
Shure—"Comfort Ye." Unaccompanied. Eight parts. A pastoral meditation. (Ditson.)  
Smith, D. S.—"Cleanse the Thoughts." Communion collect. (Galaxy.)  
Snow—"Save Me, O God." Unaccompanied. (Wood.)  
Stoughton—"Three anthems of easy quartet type with alto solos: "Still, Still with Thee," "The Pillars of the Earth" and "We May Not Climb." (Birchard, '41.)

Strickland—"Jesus, Tender Shepherd." Quartet. (Hall & McCreary.)  
Thiman—"O Love of God." Short, much in unison. (Novello.)  
Thiman—"Praise, Lord, for Thee." Four pages. (Novello.)  
Titcomb—"Alleluia." (Wood, '41.)  
Voris—"Song of Mothers." At last an excellent number for Mother's Day. (Gray.)  
Ward, R.—"O Christ, Who Holds the Open Gate." Fine text by Masefield. Unaccompanied, some divisions. (Oxford, '41.)  
Wentzell—"Ancient Benediction." TBar solos *ad lib.* Chorus, some divisions. (J. Fischer.)  
Wichmann—"O Lamb of God." Unaccompanied. (Volkwein.)  
Wilkes—"I Will Give Glory." (Summy.)  
Winslow—"The Shepherd Psalm." Uses Praetorius melody. Unaccompanied chorus, divisions. (Wood.)  
Woods—"Hear My Prayer." Unaccompanied. (Hall & McCreary.)

In a list so long you may feel bewildered in making a choice, even of things to be examined. I suggest a few, without intending to imply that others are not so good: Andrews, Anstine, Baldwin, Bancroft, Candlyn, Floyd, Gaul, Godfrey, James (first), Ledington (first), Malin (first and fourth), Marryott, Maslen, Mueller, Noble, Robertson, Titcomb, Voris, Ward, Winslow.

Perhaps the freshest and most interesting of these, though they are not easy, are the Dessoif Choir Series, edited by Paul Boepple and published by the Music Press, Inc., Steinway Hall, New York City.

#### New Editions

Five of the following appeared very late in 1941:

Buxtehude—"Missa Brevis." Kyrie-Gloria. SSATB. Organ optional.  
Couperin—"Troisième Leçon de Ténébres." Two women's voices, solo or chorus. Organ, harp or piano. Florid.  
Haydn—"The Ten Holy Commandments." Canons for three-five equal voices.  
Lassus—"Cantiones sine Textu." Two voices or instruments, no words.  
Lassus—"Three Psalms." Three equal voices, unaccompanied.  
Lassus—"First Lamentation of the Third Day." From the "Lamentations of the Prophet Jeremiah." SSATB, unaccompanied.  
Palestrina—"Magnificat in the Fourth Mode." SSAA, unaccompanied.  
Schein—"Who with Grieving Soweth." SSATB, unaccompanied.  
Schütz—Sacred Concert, "Great Is Our Lord." Two medium voices and continuo.  
Schütz—"Symphonia Sacra," "Why Afflict Thyself?" Two instruments (violins, oboes or flutes), two voices (S or T), and organ, harpsichord or piano.  
Sweelinck—"Three Huguenot Psalms, published separately, all for SATB unaccompanied: Psalms 90, 96, 102.

Omitting Russian numbers, there are also the following:

Bach-Anderson—"Jesu, Joy of Man's Desiring." (Hall & McCreary.)  
Bach-Aschenbrenner—"Come, Blessed Death." SSATTB, unaccompanied. TS solos. (C. Fischer.)  
Bach-Baird—"Sheep and Lambs May Safely Graze." (G. Schirmer.)  
Bach-Davis—"Sheep May Safely Graze." (Galaxy.)  
Bach-Williamson—"And He That Doth Search the Hearts." Twelve pages. From a motet. (G. Schirmer.)  
Bach-Williamson—"Thou Sanctified Fire." Unaccompanied. Three pages. From a motet. (G. Schirmer.)  
Bachman (editor)—"Early American Hymn-tunes." Interesting set of six. (Music Press.)



Billings-Dickinson — "Three Fuguing Tunes." Of these, "Be Glad Then, America" is published also in a separate edition. Billings is an important early American composer. (Music Press.)  
 Billings-Finney — "David's Lamentation." Four pages. (Volkwein.)  
 Bizet-Duane — "O Lord, Support Us." (Galaxy.)  
 Byrde-Bridge — "Be unto Me, O Lord, a Tower." Unaccompanied. Belongs under list for war also. (Novello.)  
 Dvorak-Block — "God Is My Shepherd." Unaccompanied. (Gray.)  
 Gabrieli-Klein — "Angeles ad Pastores." Two choirs unaccompanied; SSAATB and ATTTBBB. Christmas. (J. Fischer.)  
 Gounod-Milligan — "Ride On in Majesty." From "Gallia." (Schmidt.)  
 Handel — "For unto Us." (Wood.)  
 Handel-Lefebvre — "Thanks Be to God." (Galaxy.)  
 Handel-Mansfield — "I Know That My Redeemer Liveth." (Summy.)  
 Mozart-Strickling — "Lacrymosa," from Requiem, Latin and English. Unaccompanied. (Hall & McCreary.)  
 Pfuenger-Kountz — "How Long." A solo. For SAB. (E. H. Morris & Co., New York.)  
 Purcell-Chambers — "Now That the Sun." (Novello.)  
 Rosenmüller-Buszin — "World, Farewell." SSATB, unaccompanied. (Hall & McCreary.)  
 Tallis-Olds — "Tallis' Canon." Unaccompanied. (Hall & McCreary.)  
 To this list might be added a new series called "Prayers of Israel," edited by Janot S. Roskin and published by the Hatikvah Music Publishing Company of Boston—admirable Jewish numbers, with English words for most of the series.

**Junior and Intermediate Choirs**

Some of the numbers listed later for women might be added to the following; also a few anthems already listed for adult choirs with juniors:  
 Goldsworthy — "Christ the Lord Is Risen." (J. Fischer.)  
 Holler — "Saviour, Teach Me." Unison. (Gray.)  
 Holler — Junior Choir Anthem Book, No. 4. Twelve numbers, including three by Bach. Good set. SA. (Gray.)  
 Lester — "He Is My Salvation." SAB. Bar solo. (Gray.)  
 Moore, N. — "The Christmas Bells." SA. Longfellow text. (Gray.)  
 Silesian-Gillette — "Fairest Lord Jesus." Children descant and adult chorus. (Summy.)  
 Scholin — "Shepherd, with Thy Tend'rest Love." SA. (Morris.)  
 Stainer-Martin — "God So Loved." SAB. (Hall & McCreary.)  
 Strong — "Prayer of Patriotism." Fine text by Whittier. SAB. (Hall & McCreary.)  
 Sykes — Single Sheet Series. Includes "Sweet the Moments," for SA. (Presser.)  
 Traditional-Olds — "Praise Ye the Lord." SAB. (Hall & McCreary.)  
 Traditional-Olds — "To God on High," or "Ye Watchers." SAB. (Hall & McCreary.)  
 Waghorne — "The Lord Is in His Holy Temple." Opening sentence for juniors (SA) and adult choir. (Birchard, '41.)  
 Webbe — "Finding God." For SA or SAB. Subject is nature. (Gray.)  
 York — "A Song of Joy," or "All My Heart." SA or unison. (Gray.)

To these should be added a series edited by Gordon Balch Nevin and entitled "Easy Anthems for Intermediate Choirs" (J. Fischer), in three parts (SSA), including numbers by Bach, Cornelius, Mozart and several of the English Victorians.

**For Women's Voices**

In the last war a number of churches substituted choirs of women; this time the composers and editors seem to be preparing for such an eventuality, as witness the following list:  
 Ambrose — "Hosanna to the Living Lord." SSA. (Schmidt.)  
 Arensky-Bement — "We Praise Thee" and "O Praise the Lord." SSAA (Gray.)  
 Bach-Davis — "Sheep May Safely Graze." SSA or SA. (Galaxy.)  
 Bach-Kraft — "To Thee, O Jehovah." SSA. (Gray.)  
 Brahms-Wild — "How Lovely Is Thy Dwelling Place." SSA. (Gray.)  
 Candler — "The Wise Kings Three." SSA, SS or SA—same edition. One of the best new carols. (Galaxy.)  
 Dickinson — "For All Who Watch." SSA. Wartime. (Gray.)  
 Donovan-Hall — "How Far Is It to Bethlehem?" SSA. (Gray.)  
 English-Davis — "As It Fell upon a Night." SSAA. (Galaxy.)  
 Gaul-Bailey — "Stars Lead Us On." Sloux Indian Carol. SSA. (Ditson.)  
 German-Winslow — "Mary's Lullaby." Known previously as "Joseph, Tender Joseph." SA or unison. (Wood.)  
 Greek-Dickinson — "Shepherds on This Hill." SSA. Three solo voices *ad lib.*, also violin, cello, harp (piano). (Gray.)

Handel-Lefebvre — "Thanks Be to God." SSA, also SA. Medium solo. (Galaxy.)  
 Hernried — "The Child Jesus." SSA. (Gray.)  
 Holler — "St. Cecilia Anthem Book." SSA. Thirteen numbers, including two by Bach. Good. (Gray.)  
 Klemm — "How Sweet the Bells." SSA. (Hall & McCreary.)  
 Kountz — "God Bless Our Land." SA. (G. Schirmer.)  
 MacDowell-Stoughton — "Cradle Hymn." SSAA. Fine text. (Schmidt.)  
 Maunder-Warhurst — "Praise the Lord." SSA. (Presser.)  
 Malin — "As Joseph Was A-Walking." Modal, unaccompanied. SSA. (Birchard, '41.)  
 Merkel-Whitehead — "Child Jesus Came." SA. (Gray.)  
 Nolte — "Mary's Lullaby." SSAA, unaccompanied. S solo *ad lib.* (Hall & McCreary.)  
 Rachmaninoff-Geer — "Blessed Is the Name." SSAA. From Op. 37. (Gray.)  
 Reinecke-Bement — "On That Christmas Tide." SSA. (Galaxy.)  
 Scholin — "Create in Me a Clean Heart," "Let Not Your Heart," "The Setting of the Sun," all for SSA. (Hunleth.)  
 Scholin — "Life Up Your Heads." SSA. (Morris.)  
 Shure — "Easter Alleluia." SSA, unaccompanied. (Ditson.)  
 Spier — "A Christmas Journey." Medium solo. SSA. Twelve pages. Bell effects. (J. Fischer.)  
 Stairs — "The Virgin's Lullaby." SA, and A solo. (Presser.)  
 Stone — "Hail the Night." SSAA, unaccompanied. (Dorian. (Gray.)  
 Thornton-Scholin — "Twenty-third Psalm." SSA. (Hunleth.)  
 Tschalkowsky-Lefebvre — "Pilgrim's Song." SSA. (Gray.)  
 Voris — "Song of Mothers." SA. Good. (Gray.)  
 Ward-Barton — "America the Beautiful." SSA. (Summy.)  
 Wilkes — "Give Ear." Time of War. (Summy.)

**For Men's Voices**

There are only a few useful numbers for men this year:  
 Bach — "Sheep May Safely Graze." (Galaxy.)  
 Balakireff-Cain — "Send Forth Thy Light." (Hall & McCreary.)  
 Dickinson — "For All Who Watch." TB solos. (Gray.)  
 Donovan-Hall — "How Far Is It to Bethlehem?" (Gray.)  
 Kopyloff-Wilhouky — "Heavenly Light." (C. Fischer, '41.)  
 Noble — "The Soul Triumphant." Bar. (Gray.)  
 Parry-Anderson — "A Prayer for These Days." (Birchard, '41.)  
 Rachmaninoff — "Glory Be to God." Some divisions. From Op. 37, No. 7. (Gray.)  
 Watters — "Breathes There the Man." Patriotic; perhaps not suited to church. (Summy.)  
 Yon — "Our Paschal Joy." High solo. (J. Fischer.)  
 Conductors of male choruses might find use for a set of forty-one studies edited and composed by L. V. Metcalf and entitled "Tune-Up Book for Male Chorus" (Kjos, '41). It is an inexpensive booklet which is sure to bring results.

**Russian Anthems, Mixed Voices**

Twenty-five years ago there was a great vogue in the United States for the Russian anthem and my impression is that the editors of that day, especially N. Lindsay Norden, pretty well skimmed the cream. It is natural that now we should have renewed interest in a valiant ally whose ecclesiastical music, often strange to us in text, is certainly of great beauty. The new editions seem to be solving the problem of words better than earlier ones, but the following numbers are musically not all of very high quality compared with many edited some years ago:  
 Balakireff-Cain — "Send Forth Thy Light." For SAB. Four pages. (Hall & McCreary.)  
 Fatyeff-Tkach — "Bow Down Thine Ear." (Kjos.)  
 Fatyeff-Tkach — "O Most Precious Saviour." SSAB. (Kjos.)  
 Gretchaninoff — "Hail, Thou Gladdening Light." Divisions. Eight parts needed. (Wood.)  
 Gretchaninoff — "I See Thy Kingdom." Three pages, some divisions. (Gray.)  
 Gretchaninoff — "Long Life and Glory." So far as text is concerned, this merely repeats the title for eight pages, but the music is jubilant and impressive, though in only four parts. (Galaxy.)  
 Gretchaninoff — "O Lord, I Have Loved." Eight parts: two short solos for women. Fine festival number for church anniversaries. (Gray.)  
 Gretchaninoff-Tschesnokoff — "Sanctus." SATTB. (Gray.)  
 Kallinnikoff-Hawkins — "Hymn of Ador-

ation." Text of Havergal hymn, "O Saviour, Precious Saviour." A little division. (Gray.)  
 Kopyloff-Norden — "Forever Is It Meet." SSATTTBB. (J. Fischer.)  
 Nikolsky-Norden — "When Israel Went Forth." Eight parts. Text from two Psalms. Good for time of war. (J. Fischer.)  
 Tschalkowsky-Grayson — "Legend—Lovely the Garden." New and poetical translation of the famous song. Four parts. (Kjos.)  
 Tschesnokoff-Honas — "Glory Be to Thee." SATTB. (Hall & McCreary.)  
 Vefsaef-Norden — "Gladsome Light." SSATTTBB. Short. (J. Fischer.)  
 Yessooloff-Norden — "Praise the Name of the Lord." Eight parts. (J. Fischer.)  
 Sometime we shall agree on how to spell Russian names, as the London *Musical Times* suggested that we should years ago.

**Episcopal Services**

The following compositions suited to the liturgy of the Episcopal Church and to other communions have made this an important year:  
 Bingham — "Lord's Prayer." (C. Fischer, '41.)  
 Cassler — "Benedictus Es, Domine" in F sharp minor. One of the best settings ever composed. (Gray.)  
 Clokey — "A Selection of Psalms." Sixteen, set to plainsong melodies with severe harmonies. Excellent. (Gray.)  
 Clokey — "Benedictus Es, Domine" in A flat. (Gray.)  
 Clokey — "Eight Responses in Modal Style." (J. Fischer.)  
 Clokey — "Jubilate" in B flat. (J. Fischer, '41.)  
 Dana — "Two Responses." From Tschalkowsky and Sibelius. (Schmidt.)  
 Dieckmann — "Benedictus Es, Domine" in A flat. (Schmidt.)  
 Heckenlively — "Benedictus Es, Domine" on plainsong. Alternates solo and unison with harmony. Excellent. (Gray.)  
 Ireland — "Benedicite" in F. (Novello.)  
 James — "Te Deum" in C. (Galaxy, '41.)  
 Kinsley — "Two Litanies"—one of the Cross and one for the nation. Admirable words by Dr. Fosdick. Very useful in churches which haven't a fixed liturgy. (J. Fischer.)  
 Kinsley — "Four Responses." Unaccompanied chorus, divisions. (J. Fischer.)  
 Marsh — "Jubilate Deo." Modal. (Hall & McCreary.)  
 Vause — "Magnificat and Nunc Dimittis" in C. Good. (G. Schirmer.)  
 Williams, D. McK. — "Cantate Domine and Deus Miseratur" in B flat. Good, unison. (Gray.)  
 William, D. McK. — "Magnificat and Nunc Dimittis" in F. Unison. Good. (Gray.)

**Cantatas of the Year**

Two pretty works, unpretentious and melodious, have appeared this year. (I wonder who does new Christmas cantatas.) Mr. Goldsworthy's "One Night in Bethlehem" (J. Fischer) has parts that may be taken by a junior choir—a good idea. There are short solos for ST and, if children are not used, for A. Some traditional tunes are used, others are original. The whole work runs to only thirty-eight pages.  
 Mr. Kemmer's "The Star That Lit the World" will take about twenty minutes in performance and will give the soloists bits to do. It is a tuneful and attractive work of its type. The publisher is G. Schirmer.

**Vocal Solos**

In spite of the tendency to omit solos, or to use them only as parts of an anthem, there is a fairly long list:  
 Bacon — "Ancient Christmas Carol," in set of "Six Songs." Delightful short piece for alto or medium voice. (New Music, New York.)  
 Bergh — "We Thank Thee, Lord." Time of war. Two keys. (Gray.)  
 Bush — "I Saw a Maiden Fair." Low. (Gray.)  
 Byles — "A Prayer for Busy Hands." "Heart song." Medium. (Presser.)  
 Dickinson — "In the Day of Battle." Text by the Canadian poet, Bliss Carman. High. (Gray.)  
 Edmundson — "A Prayer," or "Ave Maria." High. (Ditson.)  
 Fichthorn — "A Prayer of Supplication." Medium. (Presser.)  
 Haydn-Dickinson — "Lord, to Thy Throne." Low. (Gray.)  
 Lucke — "O Lord, I Pray." Medium. (Church-Presser.)  
 Marshall — "Only a Step." Medium. "Heart song." (Ditson.)  
 Miles — "Thy Will Be Done." Two keys. (Schmidt.)  
 Rachmaninoff — "Christ Is Risen." Two keys. (Galaxy.)  
 Slovak-Kountz — "Little Bells through Dark of Night." Two keys. (Galaxy.)  
 Tschalkowsky-Wille — "Prayer," from the Moscow Cantata. Medium or high. (Galaxy.)

Voris — "Song of Mothers." Two keys. The best solo I have seen for Mother's Day. (Gray.)  
 Yon — "Our Paschal Joy." Two keys. Easter. (J. Fischer.)

**Organ Solos**

This will probably be remembered as a year when distinguished editions of older works were published. Near the top of the list everyone would put Bonnet's "An Anthology of Early French Organ Music" (Gray), which takes you through the eighteenth century; Riemschneider's "Six Organ Chorales (Schübeler)," published by Ditson, and a revised edition in two volumes of Dickinson's famous "Historical Recital Compositions" (Gray). Bonnet's edition of Liszt's piece on "Weinen, Klagen" (J. Fischer) has been received with enthusiasm by those who have long enjoyed the same composer's "Ad Nos." There have been useful and charming editions of older English music—one by Biggs of Felton's Concerto in B flat, No. 3 (Gray), a gracious work of the eighteenth century, and a reissue of "Three Short Pieces," by Samuel Wesley (Gray).

Philip Kreckel brought out a new volume called "Musica Sacra" (J. Fischer), twenty short pieces in the mode and rhythm of Gregorian chants, based on old melodies, a treasury of noble music, simply presented. His thousands of admirers are hoping that sometime he will publish pieces of greater length and more contrapuntal development, but the world at worship is already deeply indebted to him.

Several pretty suites for organ have appeared, including the following:

Johnson — "Three Short Pastels." (J. Fischer.)  
 McKay — "Miniatures"—three in set. (J. Fischer.)  
 Maekelberghe — "Triptych." The third on "Puer Natus." (Gray.)

The most distinguished group of new compositions consists of those inspired by hymn-tunes and other sacred melodies, cast usually in the form of the chorale prelude:

Biggs — Grand Chorus on Credo No. 3. (J. Fischer.)  
 Bingham — Twelve Hymn-Preludes. Short. (Gray.)  
 Douglas, W. — Two Lenten Preludes. (Gray.)  
 Elmore — Two Chorale Preludes, on Arkadelt's "Ave Maria" and on "St. Theodulph." (Elkan-Vogel, Philadelphia.)  
 Gore — Canonic Toccata on "Ye Watchers." Three pages. (Gray.)  
 Gaul — "Moravian Morning Star." Six pages. (Gray.)  
 Mason, D. G. — Chorale Preludes on "Dort" and on "Wesley," published separately. (J. Fischer.)  
 Noble — Chorale Prelude on "Watchman." (Galaxy.)  
 Penick — "Three Preludes on Welsh Hymn-tunes." (Gray.)  
 Sowerby — Meditations on Communion Hymns. Six in set. Somewhat longer than Bingham's. (Gray.)  
 Thompson, V. — Pastoral on a Christmas Plain-song. A useful number this year in Mr. Gray's "Contemporary Organ Series."

Speaking of that much debated series of modern works, I should mention that it now includes Krenek's "Sonata in One Movement" and a not impossible "Pastorale" by Milhaud (Gray).

Here is a mixed list of original works—some of the year's best—and transcriptions:

Doty — "Mist." Two pages. (J. Fischer.)  
 Douglas, E. — "Samarkand." Brilliant orientale. (J. Fischer.)  
 Edmundson — "Epiphany." Three pages. (J. Fischer.)  
 Handel-Lefebvre — "Thanks Be to God." (Galaxy.)  
 Huré-Bedell — "Communion on a Noel." (Gray.)  
 Johnson — "Christmas Candle-Light Carol." Four pages. (J. Fischer.)  
 Sowerby — "Arioso." Eight pages. (Gray.)  
 Titcomb — "Two Compositions for Organ: Prelude and Scherzo." (Wood.)  
 Yon — "Marche Pastorale." Easy. (Galaxy.)

**Conclusion**

It would be easy to write words of mourning—for a world in wrath, and for such deep losses in the organ world as the death of that blind saint, Alfred Hollins of Edinburgh, and of our accomplished Charles H. Doersam of Columbia. The world has not time now for mourning; it is a day when we must lift the hearts of mankind with that noble music which continues to inspire God's chosen musicians. A bright and honest year to you, and *Sursum Corda!*



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**Midsummer Examinations, 1943.**  
 Owing to difficulty in obtaining copies of the Psalm-Prelude No. 2 by Howells, in the associateship grade, the following piece will be accepted as an alternative: Seven Sketches for Organ, Book 1, No. 1 (Pastorale), Percy Whitlock (Oxford University Press).

FREDERICK C. SILVESTER,  
 Registrar for Examinations.

**Toronto Center.**

The Toronto Center held a very enjoyable social evening Dec. 7 at the home of Mr. and Mrs. W. Wells Hewitt. About fifty members and friends were present.

Mr. Hewitt possesses an outstanding set for reproducing recorded music and gave us a fine recital that included orchestral works of Bach, Handel, Sibelius, Delius and others, including the music used at the coronation of King George VI. As an extra number and a special treat T. J. Crawford played for us a composition he has recently written in memory of a friend who lost his life at Dieppe. It is entitled "Marche Heroique et Solennel" (sub-title "Dieppe").

T. M. SARGANT, Secretary.

**Hamilton Center.**

George Veary, A.R.C.M., A.R.C.O., organist and choirmaster of Christ's Church Cathedral, played the following program in a recital Nov. 10 for the Hamilton Center: "Bonduco" Suite, Purcell; Prelude in F sharp major and Fugue in C sharp minor, Bach, arranged from "The Well-tempered Clavichord" by Florence Clark; "Sheep May Safely Graze" and Chorale Preludes. "Kyrie, Gott, Heiliger Geist" and "Allein Gott in der Hoh' sei Ehr." Bach; Music for Organ, Op. 45, Karg-Elert; Toccatina for Flute, Yon; Evening Song, Bairstow; "Carillon-Sortie," Mulet.

C. A. SNIVELY, Secretary.

**London Center.**

A Christmas carol service, given by massed choirs from fourteen city churches, was held in the Dundas Center United Church, London, Ont., Sunday evening, Dec. 13, under the auspices of the London Center. Charles E. Wheeler, F.C.C.O., conducted the choirs and Dr. Frederic T. Egener presided at the organ. The Rev. C. V. McLean, Ph.D., conducted the service and the Rev. T. J. Watson, minister of the New St. James' Presbyterian Church, delivered the Christmas message. The church was filled to capacity to hear an inspiring program of traditional carols, concluding with the "Hallelujah Chorus" from "The Messiah."

A. ERNEST HARRIS, Secretary.

**St. Catharines Center.**

Members of the St. Catharines Center entertained their clergymen at a dinner



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**DONALD C. GILLEY, WORCESTER ORGANIST, WHO ENTERS SERVICE**



DONALD C. GILLEY, minister of music of the large Wesley Methodist Church of Worcester, Mass., has enlisted in the naval reserve as a chaplain's assistant, with a rating of first-class petty officer, and entered the service Nov. 18. The church has granted him a leave of absence for the duration of the war. He is now at the Norfolk Training Station. In the picture Mr. Gilley is shown at the console of the four-manual organ in Wesley Church, installed by the Skinner Organ Company in 1926. The church is one of the largest in New England.

Dec. 7 in the parish hall of St. Thomas' Anglican Church. It was an enjoyable occasion which served to promote good will and fellowship between clergymen and organists. About forty-five members and guests were present and many denominations were represented. The Rev. C. A. Floak, rector of St. John's Church, Port Dalhousie, was the guest speaker and brought an inspiring message to all who serve in the ministry of music. He left this closing thought: "When we reach the land beyond and sermons are heard no more, the music will live on." A short musical program was rendered by Mrs. C. A. Floak, Mrs. Anne Kadwill and William T. Thompson.

ANNE KADWILL, Secretary.

**VAUGHAN WILLIAMS IS 70; BIRTHDAY OBSERVED ON AIR**

Dr. Vaughan Williams reached his seventieth birthday on Oct. 12, and the event was celebrated in Great Britain with six broadcast performances of his music during the week that followed. Many of his more important works were given, and listeners had an opportunity of realizing how comprehensive is his range. "Such an act of homage to a very distinguished Englishman is nothing less than his due," says *Musical Opinion*. "The idea was a good one, and a similar tribute might be paid from time to time to other great English composers."

**Burlington, N. C., Christmas Concert.**

The Burlington Music Club of Burlington, N. C., presented its annual Christmas concert Dec. 13 in the Front Street Methodist Church before an audience that filled both the main auditorium and the Sunday-school annex, and left room only for those who stood. The chorus of sixty-five voices from the combined choirs of the larger Protestant churches in the city sang under the direction of Clarence O. Southern. Miss Alyse Smith, organist of the host church, and Mrs. C. O. Southern, pianist, were the accompanists for the chorus.

The choir of Bartholomew Lutheran Church, Elizabeth, N. J., Zarina Hicks Harvey, organist and director, gave its annual candle-light carol service Dec. 13. In spite of the rigid curtailment of the candle-lighting and irregularities of attendance at rehearsals due to war-time hours and gasoline rationing, the mixed choir of fifteen presented a lovely and inspiring program,

olias Clerambault, the theme of which is reminiscent of the Pastoral Symphony. Mr. Brewer then played two compositions by Louis Marchand — "Fond d'Orgue" and "Basse de Trompette." The first of these was especially fine. "Duo and Trio" by Jean Francois Dandrieu followed and proved to be ethereal music presenting lovely ideas in shimmering form. Two cheery "Noels" by Nicolas Le Begue—"Pour l'Amour de Marie" and "Ou s'en vont ces gays Bergers"—completed Mr. Brewer's part of the program. His playing is always scholarly and demonstrates his breadth of knowledge of organ literature, particularly his grasp of the romantic style.

Dr. Egerton played English organ music from the time of James I, and began with the Concerto in G minor by Handel, which is grand music, played in crisp style. He brought out the straightforward character and breeziness of the composition. The second item, Voluntary in A minor, by Orlando Gibbons, although well handled, did not seem to this reviewer to be outstanding or particularly attractive. These numbers were followed by three additional voluntaries. The first, for double organ, by Matthew Locke, is straightforward music of a clean-cut character and very attractive. The second, in C major, by William Boyce, is delightful and shows Handel's influence. The third, in D major, by Thomas Adams, was the most pleasing of the three, the second section being melodious and having many changes in mood.

Dr. Egerton reserved for the close of his program two Passacaglias. The first, by Dr. Alfred Whitehead, the well-known Montreal organist, is a fine composition, the variations above the bass theme being most attractive. The second, by Dr. Walter Alcock, now organist of Salisbury Cathedral, is a gorgeous work, full of excellent organ effects and building up to a splendid climax. Dr. Egerton's playing of these two numbers can be termed outstanding, clean, brisk and denoting a keen conception of the strength and glory of the music.

The next recital will take place Jan. 14 and will consist of a Bach program to be given by Carl Weinrich, organist at Columbia University, New York.

HIBBERT TROOP.

**Casavant Society Recital**

The second of the recitals given for the Casavant Society in Montreal took place Dec. 3 at Trinity Memorial Church. The recitalists were the well-known Montreal players, George M. Brewer, F. A.G.O., organist of the Church of the Messiah, and Dr. Arthur Egerton, organist and choirmaster of Trinity Memorial Church.

This is the year in which Montreal celebrates the 300th anniversary of the founding of the city, and the recital took the form of a musical commemoration. The first part consisted of French music from the time of Champlain to the peace of Paris in 1763, and was played by Mr. Brewer. He began with "Exsultet Coelum," by Jean Titelouze, a composition in modal tonality, and serious in type. This was followed by "Offertorium du 5e Ton" by Andre Raison, a composition in bolder form and instrumental in style. Both were played in a finished manner. Mr. Brewer's treatment of the main recurring theme in the "Offertorium" was clever. Both compositions, however, would seem to many listeners more interesting as studies than for practical use.

These were followed by a charming "Tierce en Taille" by Le Sieur Du Mage, which was beautifully handled, and a delightful "Recit des Flutes" by L. Nic-

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**NORTHWESTERN CALLS OFF  
CONFERENCE FOR 1943 ONLY**

The demands of the war program and restricted transportation have caused the cancellation of Northwestern University's eleventh annual church and choral music conference, which was to be held in February. These conferences have been stimulating and successful and it is announced that there is no intention of abandoning them permanently. It has been interesting to note the large number of conferences conducted elsewhere, patterned largely after the Northwestern conference.

Plans are under way for the eleventh annual church music institute, which will be held at Northwestern University, Evanston, Ill., the first week in August, 1943.

**OVER 1,000 HEAR BONNET  
ON NEW WORCESTER ORGAN**

The first of Joseph Bonnet's recitals on the new Aeolian-Skinner organ of classic design in the Worcester, Mass., Art Museum, announced in THE DIAPASON in November, took place Nov. 18. This program was for members of the museum and invited guests. More than 500 people heard Mr. Bonnet. The program was repeated Sunday afternoon, Nov. 22, at which time it was open to the public. More than a thousand people came for this recital and the crowd taxed the seating facilities of the museum. Some were seated on the staircase and others stood through the program.

**Kenneth L. Cutler in South Pacific.**

Kenneth L. Cutler, the Chicago organist, is now with the naval forces in the South Pacific war area and latest word from him is to the effect that he has been appointed a pharmacist's mate, third-class, and is a petty officer. His health is excellent, he writes, and he enjoys the tropical surroundings. Mr. Cutler was organist of Temple Shalom when he entered the navy at the Great Lakes Training Station last spring.

**Concerts Directed by J. Norris Hering.**

The Maryland Casualty Company has issued invitations to a series of concerts under the direction of J. Norris Hering, well-known Baltimore organist, given during the season 1942-1943 in the company's club-house in Baltimore. The performances take place on Sunday afternoons at 4 o'clock. Dec. 6 the Baltimore Music Teachers' Association took part and Dec. 13 the Peabody Conservatory junior choir, while Dec. 30 the B. & O. Women's Music Club gave the program. Jan. 3 the fire department band of Baltimore is to play.

The choirs of Grace Evangelical Lutheran Church, Milwaukee, Wis., gave their seventh annual Christmas carol service at Grace Church Sunday evening, Dec. 20. Mrs. M. Eichstaedt, harpist, assisted in the program. Arthur A. Griebling, organist and choirmaster of the church, directed the choir in a beautiful program.

The Christmas concert at the University of Illinois was given on the evening of Dec. 6 in the university auditorium. Under the direction of Professor Russell Hancock Miles, conductor of the university chorus, Bach's Magnificat and selections from Handel's "Messiah" were sung.

Miss Isa McIlwraith conducted a program of choral music by the choir of the University of Chattanooga, Tenn., on the evening of Dec. 17 in the John A. Patten Memorial Chapel under the sponsorship of the alumni association.

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# Programs of Organ Recitals of the Month

**Joseph Bonnet, Worcester, Mass.**—Mr. Bonnet's recital Dec. 20 at the Worcester Art Museum, on the new Aeolian-Skinner organ, was marked by the performance of the following Christmas program: Pastorale, Bach; "Canción Religiosa," de Cabezón; "Praeludium voor Laet ons met herten Reijne," John Bull; "Noël sur les Flutes," d'Aquin; Noel, "Une Vierge Pucelle," Le Bègue; "Vom Himmel hoch," Pachelbel; "Nun komm der Heiden Heiland," "In dulci Jubilo" and Prelude and Fugue in D major, Bach.

**Homer Humphrey, Boston, Mass.**—Mr. Humphrey, a member of the faculty of the New England Conservatory of Music, gave a recital in Jordan Hall at the conservatory Dec. 1. His program consisted of the following works: Toccata in D minor ("Doric"), and Chorale Prelude, "Allein Gott in der Höh' sei Ehr'," Bach; Chorale Prelude, "Ach Herr, mich armen Sünder," Kuhnau; Introduction, Passacaglia and Fugue, Willan; "Pour la Communion d'Une Messe de minuit à Noël," Huré; Scherzo in C minor, Homer Humphrey; Rhapsodie No. 3, on Breton Melodies, Saint-Saens; "Twilight at Fiesole," Bingham; Finale in B flat major, Franck.

**Harris S. Shaw, Boston, Mass.**—Mr. Shaw, organist and choirmaster of Grace Church in Salem, gave a "program of organ music for meditation" on the afternoon of the first Sunday in Advent, Nov. 22. He played the following compositions of Johann Sebastian Bach: Sarabande from Sixth Suite; "Come, Sweet Death"; Aria from Third Orchestral Suite; "All Glory Be to God on High" (transcription of "Gloria in Excelsis").

**Richard Keys Biggs, Hollywood, Cal.**—Blessed Sacrament Church presented Mr. Biggs in a recital Nov. 23 and he played these compositions: Grand Chorus, Biggs; Improvisation, Titcomb; "A Vesper Prayer," Diggle; Communion, Purvis; Scherzo, Sonata in E minor, Rogers; "A. D. 1620," MacDowell; "Jesu, Joy of Man's Desiring," Bach; Larghetto from Twelfth Grand Concerto for Strings, Handel; "Ave Maria," Nibelle; Prelude and Fugue on B-A-C-H, Liszt; Three Pieces ("Epithalame," Arabesque and "Legende"), Vierne; Toccata, Biggs.

**Pietro A. Yon, New York City**—Among the features of the musical offerings at St. Patrick's Cathedral were organ recitals at low mass Sundays at 10 o'clock. Dec. 6, the second Sunday in Advent, Mr. Yon played: Prelude and Pastorale, Rheinberger; "Ave Maria," Bossi; "Sleepers, Awake," Bach; Finale, di Pietro.

Dec. 13 the cathedral organist gave a Bach program which consisted of: Fantasia and Fugue in G minor; Adagio from Second Concerto, in A minor; Adagio in E flat; Chorale in G minor; Prelude and Fugue in E minor.

**Clarence Mader, Los Angeles, Cal.**—Mr. Mader, organist of Immanuel Presbyterian Church, gave a recital at the University of California at Los Angeles Dec. 18 and played these numbers: Chorale, "Jesu, My Chief Pleasure," and Duet, "To the Heavens Your Voices Raise," Bach; "Noel," d'Aquin; Pastorale, Milhaud; "The World Awaiting the Saviour," from "Symphonie Passion," Dupré; Carol, Whitlock; "Welnnachten," Reger; Toccata on "Vom Himmel hoch," Edmundson.

**Earl Stewart, Charles City, Iowa**—Mr. Stewart gave the first recital of a series to raise a fund for the enlargement of the present organ at St. John's Lutheran Church, of which he is organist and choir director, Dec. 13. He played: Toccata and Fugue in D minor, Chorale Prelude, "In dulci Jubilo," and Arioso in A, Bach; Chorale Improvisations, "Praise to the Lord, the Almighty," "How Do I Fare, O Friend of Souls" and "Now Thank We All Our God," Karg-Elert; "Biblical Impressions" ("With the Dove Venders in the Temple," "Cloud on Sinai" and "On the Mount of Temptation"), R. Deane Shure; Meditation, Sturges; A Christmas Lullaby on Luther's Cradle Hymn, Albert D. Schmutz; "Hallelujah Chorus" (from "The Messiah"), Handel.

**Walter Baker, Philadelphia, Pa.**—Mr. Baker, organist of the First Baptist Church of Philadelphia and a member of the faculty of Westminster Choir College, Princeton, N. J., gave a recital at Muhlenberg College Dec. 13 and presented the following program: Two Preludes on the Christmas Carol "In dulci Jubilo," Bach; Chorale Prelude, "Christians, Rejoice,"

Bach; Concerto No. 5, in F major, Handel; Passacaglia and Fugue in C minor, Bach; "The Soul of the Lake," Karg-Elert; Scherzetto, Vierne; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Spinning Song" and "Noel," Dupré; Toccata, "Thou Art the Rock," Mulet.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft's recital at Trinity Cathedral Nov. 22 was marked by the performance of the following compositions: Fifth Concerto, in F major, Handel; Pastoral Scene, Dethier; "Toccata Jubilant," Diggle.

Nov. 1 the offerings included these: Introduction and Toccata, Walond; "Romanze," from Serenade, Mozart; "Evening Star," Wagner; "Carillon-Sortie," Mulet.

Mr. Kraft gave a recital at the First Methodist Church of Erie, Pa., Dec. 7 and played the following program: Fifth Concerto, in F major, Handel; Menuetto in E flat, Beethoven; Adagio from Quartet in F major, Mozart-Kraft; Prelude and Fugue in G major, Bach; Allegro maestoso from Sonata, Elgar; Chorale Paraphrase on "Ein feste Burg," Whitford; "Pastoral Scene," Dethier; Irish Air from County Derry, arranged by Lemare; "Electa ut Sol" ("The Light of the Sun"), Dallier; Elegy, Yon; Christmas Candle-Light Carol, Alfred M. Johnson; "Toccata Jubilant," Diggle; "Liebestod," from "Tristan and Isolde," Wagner; "Ride of the Valkyries," Wagner.

**Ruth Barrett Arno, Boston, Mass.**—The following selections were played by Mrs. Arno in the month of December at services and lectures in The First Church of Christ, Scientist: Trumpet Tune and Air, Purcell; "God's Time Is Best," Bach-Grace; Prelude in C minor, Bach; Prelude, Fugue and Variation, Franck; "Alleluia," Titcomb; Prelude and Andante, Suite No. 2, Barnes; "Arietta," Timmings; Prelude on "Duke Street," Mead; "Benediction," Karg-Elert; "October Twilight," Hadley; Adagio, Third Symphony, Saint-Saens.

**Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.**—Mr. Webber gave a recital at the First Methodist Church of Brownsville, Tenn., Dec. 6 before an audience of 750 people, dedicating a two-manual organ built by Ernest M. Skinner. The program consisted of the following selections: Minuet, Boccherini; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "More Love to Thee," Edmundson; "Le Bonheur," Hyde; Largo from "Xerxes," Handel; "The Bells of St. Anne de Beaupré," Russell; "Ave Maria," Schubert; "Tidings of Joy," Bach; "Christmas Evening," Mauro-Cottone; Fantasia on Old Christmas Carols, Faulkes; "Fireside Sketches," Clokey; Londonderry Air, arranged by Lemare; Fantasia on "A Mighty Fortress," Faulkes.

**Thelma E. Bratt, Clarence, N. Y.**—In a recital at the First Baptist Church Dec. 11 Miss Bratt presented this program: Prelude and Fugue in D minor, Bach; Pastorale in F major, Bach; Chorale Preludes, "Gottes Sohn ist kommen" and "Nun komm der Heiden Heiland," Bach; "In dulci Jubilo," Bach; "Autumn Night," Frysinger; Andantino, Schubert-Best; "The Lost Chord," Sullivan; Minuet, Gluck; "Pastorale Ancienne," Edmundson; "Pax Vobiscum," Edmundson; Postlude in C, Cappelen.

**Robert L. Bedell, New York City**—In a recital on Christmas Eve at St. Anne's Episcopal Church Dr. Bedell played: Prelude-Toccata, Piere; Chorale Prelude, "O Du Liebe meiner Liebe," Chaix; Scherzo in C major, Commette; "Meditation Religieuse," Mulet; "Grand Choeur en Forme de Marche," "Salve Regina," "Rigaudon et Musette" and "Toccata Francaise," Bedell; Great C minor Fugue, Mozart.

**Charles Schilling, M. S. M., F. A. G. O., Greenwich, Conn.**—Mr. Schilling gave a Christmas recital at the First Congregational Church in Old Greenwich Sunday afternoon, Dec. 13, playing the following numbers: Chorale Preludes on "A Mighty Fortress Is Our God" and "God, the Father, Dwell with Us," Bach; Fugue in B minor, Bach; "From Heaven High to Earth I Come," Pachelbel; "A Lovely Rose Is Blooming," Brahms; Noel, Mulet; Prelude, Air and Gavotte, Wesley; Chorale in A minor, Franck.

This recital was sponsored by the Fireside Fellowship of the church, which is endeavoring through a freewill offering

and voluntary subscriptions to raise money to send a year's subscription to *The Reader's Digest* to each young man from the church who is serving in the armed forces of the United States. Mr. Schilling is the organist and choir director of the Second Congregational Church in Greenwich.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer gave two Sunday afternoon recitals in December on the great organ, built by Austin, in St. Matthew's Lutheran Church. The first program, played Dec. 6, consisted of works of British and American composers and was as follows: Voluntary on the One Hundredth Psalm-tune, Purcell; Air in G major, Purcell; Suite in D major, Stanley; "Carillon," Sowerby; "Deep River," arranged by Gillette; Improvisation on a Gregorian Theme ("Cibavit Eos"), Titcomb; "Dreams," McAmis; "Pomp and Circumstance" March, Elgar.

Music for the Christmas season constituted the program Dec. 20, when Mr. Springer played: Two Chorale Preludes on "In dulci Jubilo," Bach; "All Praise, Lord Jesus Christ, to Thee," Bach; Pastorale and Fugue on "Vom Himmel hoch," Bach; "Noel Provencal," Bedell; Communion on a Noel, Huré; Fantasia on "Adeste Fideles," Shaw; Improvisation on "Silent Night," Kreckel; Toccata on "Vom Himmel hoch," Edmundson.

**Clyde English, Pittsburgh, Pa.**—Mr. English, organist of the Sixth United Presbyterian Church, East Liberty, gave a recital at the First Presbyterian Church of Greensburg, Pa., Sunday afternoon, Nov. 29. His program was composed of the following compositions: Fantasia on "Adeste Fideles," Geoffrey Shaw; "Cathedral Window," Karg-Elert; Chorale Paraphrases, "A Mighty Fortress" and "Where Cross the Crowded Ways of Life," Homer Whitford; Toccata in F major, Bach; "Carillon," Sowerby; Fifth Symphony (Theme and Variations, Allegro Cantabile and Toccata), Widor.

**Thane McDonald, Wake Forest, N. C.**—Professor McDonald was heard in a recital at the Wake Forest Baptist Church Nov. 15 at which he played: "Psalm XVIII," Marcello; Prelude, Clerambault; Chorale Preludes, "I Call to Thee" and "In Thee Is Joy," Bach; "Pleyel's Hymn," Burnap; "Traüme," Wagner; Scherzo, Symphony 2, Vierne; "Before the Image of a Saint," Karg-Elert; "Canyon Walls" (from "Mountain Sketches"), Clokey; Andante Cantabile, Tschalkowsky; Fantasia, Bubeck.

**Harry E. Cooper, Mus. D., Raleigh, N. C.**—The Hartsville, S. C. Music Study Club presented Dr. Cooper in a recital Nov. 19 at the Presbyterian Church. His program was as follows: Symphony for Organ, Weitz; Chorale in E major, Franck; "Christus Resurrexit," Ravanello; Scherzo in G minor, Bossi; Cradle Song, Kreisler; Toccata on "From Heaven on High," Edmundson.

**Russell H. Miles, M. Mus., Urbana, Ill.**—Professor Miles, who played the University of Illinois recital Nov. 29, made use of the following compositions: Toccata and Fugue in D minor, Bach; Gavotte in A, Gluck; Chorale in A minor, Franck; "Introspection," Smith; Prelude-Improvisation on "Veni Emmanuel," Egerton; "Ave Maria," Bossi; "Thou Art the Rock," Mulet.

**Searle Wright, F.A.G.O., Richmond Hill, N. Y.**—Mr. Wright gave a series of Advent recitals on Sunday afternoons in December. Nov. 29 he played a Bach program. Dec. 6 he played: Concerto in F, Handel; Chorale Prelude on "St. Flavian" and Roulade, Bingham; Air with Variations, Sowerby; Finale, Symphony 5, Vierne.

Dec. 20 his numbers were these: "Tiento de Falsas," Cabanilles; "Noel," Mulet; "Noel sur les Flutes," d'Aquin; "Ave Maria," Karg-Elert; "Regina Pacis," Weitz.

Dec. 27 the program consisted of: "In Dir ist Freude," Bach; "Procession of the Magi," Edmundson; "L'Adoration Mystique," de Maleingreau; Fantasy on "God Rest Ye," Roberts; "La Nativité," Langlais; Variations on a Noel, Dupré.

Dec. 15 Mr. Wright gave a recital at the West Presbyterian Church, Binghamton, N. Y., and played: Prelude, Fugue and Chaconne in C, Buxtehude; "Nun komm der Heiden Heiland," Bach; "In dulci Jubilo" (trio), Bach; Noel in D minor, d'Aquin; "L'Orgue Mystique," No.

35, Tournemire; Canzona (Sonata), Whitlock; "Pantomime," Jepson; Air with Variations (Suite), Sowerby; "The Desert" and "Chollas Dance for You," Leach; Berceuse ("Suite Bretonne"), Dupré; Finale, Symphony 5, Vierne.

**Harold D. Smith, Columbus, Ohio**—Mr. Smith, organist and choirmaster of St. Paul's Episcopal Church, prepared three musical programs in connection with the celebration of the centenary of the church Nov. 22 to Dec. 6. The choir sang anthems of Noble, Rogers and Macfarlane and Mr. Smith's organ numbers included the following: Chorales in A minor and B minor, Franck; "A Song of Gratitude," Cole; "Benedictus," Reger; "Jesu, Joy of Man's Desiring," Bach; "Grand Choeur," Weitz; Finale, First Symphony, Vierne; Toccata, "Thou Art the Rock," Mulet.

**Corporal Charles W. McManis, San Francisco, Cal.**—Corporal McManis was guest organist at Grace Episcopal Cathedral Sunday afternoon, Nov. 29, and played the following compositions: Fantasia in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; "A Fancy," Stanley; "Gymnopédie" (Greek ceremonial dance), Satie; "Water Music," Handel; First Symphony (Allegro vivace, Pastorale and Finale), Vierne.

Corporal McManis is stationed at Camp Roberts, Cal., as organist for the eleventh regimental chapel. Before his enlistment in the army he was an organist and organ builder in Kansas City, Kan.

**Joseph H. Greener, M. Mus., A. A. G. O., Seattle, Wash.**—In a recital at the University Christian Church on the evening of Dec. 6 Mr. Greener played these selections: Fantasia and Fugue in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; "Romance," Fourth Symphony, Vierne; Pastorale, Sonata in D minor, Gullmunt; "Carillon," Sowerby; "The Unknown Traveler" ("In the Orient"), Greener; "Indian Pageant," Greener.

**Doris M. Faulhaber, Erie, Pa.**—In an Advent recital Sunday afternoon, Dec. 6, at Trinity Episcopal Church, Miss Faulhaber was guest organist and played these selections: Fantasia, "Valet will ich Dir geben," Bach; "Come, Sweet Death," Bach-Fox; Chorale in A minor, Franck; "Fairest Lord Jesus," Edmundson; organ and choir, "Sleepers, Wake, a Voice Is Sounding," Bach; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Nun danket Alle Gott," Whitford.

**Frank S. Adams, A. A. G. O., White Plains, N. Y.**—Mr. Adams, organist and director at St. Matthew's Lutheran Church, gave a dedicatory recital at Trinity Lutheran Church in White Plains on the evening of Dec. 1 on the Estey organ which formerly was in the Elks Club auditorium. The choir of Trinity Church, of which Mrs. Adams is organist and director, sang Franck's "Psalm 150" and "Bless the Lord, O My Soul," by Ippolitoff-Ivanoff. Mr. Adams' program was as follows: Sonata 1, first movement, Borowski; Berceuse from "Suite Bretonne," Dupré; Fugue in G minor, Bach; Pastorale from Second Symphony, Widor; "In a Cathedral," Frank Stewart Adams.

**Alfred C. Mudrich, M. Mus., Clarksburg, W. Va.**—Mr. Mudrich, recently appointed minister of music of the First Methodist Church, gave a recital at the church Sunday afternoon, Dec. 6, before a congregation which filled the auditorium. His program consisted of the following compositions: Chorale Preludes, "I Call to Thee" and "In Thee Is Gladness," and Passacaglia and Fugue in C minor, Bach; Prelude, Clerambault; "Prayer" in F, Gullmunt; "Piece Heroique," Franck; "The Cuckoo," Banks; "To an American Soldier," Thompson; Chorale, Appia; "La Concertina," Yon; Fanfare, Lemmens.

**Claire A. Bachmann, Sharpsburg, Pa.**—Miss Bachmann, organist and director at St. Mary's Church in Sharpsburg, gave a recital on the new organ in Immaculate Conception Church, Irwin, Pa., Nov. 24. Her program consisted of the following compositions: "Suite Gothique," Boellman; Madrigal, Jawelak; Largo from "Xerxes," Handel; "Trümerel," Schumann; Allegro Maestoso from Second Sonata, Mendelssohn; Short Prelude and Fugue No. 5, Bach; "Emmanuel" (with chimes), Rossini; "The Virgin's Slumber Song," Reger; "O Sanctissima," Kreckel; Toccata, Dubois.



# Programs of Organ Recitals of the Month

**Marshall S. Bidwell, Mus. D., Pittsburgh, Pa.**—Dr. Bidwell gave a very interesting patriotic program at Carnegie Music Hall Dec. 6 and included in it the following numbers: "The Star-Spangled Banner"; Liberty March, Frysinger; "Marche Slav," Tschalkowsky; "Anno Domini 1865," Alan Floyd; American Rhapsody, Yon; "Chant for Dead Heroes," Gaul; Fifteen Songs of Our Fighting Forces, 1918; Songs of Our Fighting Forces, 1942 ("Remember Pearl Harbor," Don Reid and Sammy Kaye; "Anchors Aweigh," C. A. Zimmermann; "I Left My Heart at the Stage Door Canteen," Irving Berlin; "The Caissons Go Rolling Along," Edmund L. Gruber; "Praise the Lord, and Pass the Ammunition!," Frank Loesser; "With My Head in the Clouds," Irving Berlin; "Johnny Doughboy Found a Rose in Ireland," Al Goodhart and Ray Twomey; "Semper Paratus," Capt. F. S. Van Boskerck; "Angels of Mercy," Irving Berlin; "The Army Air Corps," Robert Crawford, and "The Marines' Hymn," L. Z. Phillips; "God Bless America," Irving Berlin.

Dr. Bidwell's Bach program Dec. 5 was as follows: Chorale Prelude, "A Mighty Fortress"; "Deck Thyself, My Soul" and "Now Rejoice, Christians"; "St. Anne" Fugue; Chorale, "Jesu, Priceless Treasure"; Bourree from Third Suite for Cello; Fantasia and Fugue in G minor; Fantasia in C major (unfinished) and "Pedal Exercitium" in G minor, Bach-Bedell; "Come, Gentle Death"; Allegro from Trio-Sonata No. 1; Siciliano and "Fugue a la Gigue."

Dr. Bidwell presented this program Nov. 28: "Now Thank We All Our God," Karg-Elert; Celtic Melody, Mark Andrews; Gavotte in F, Martini; First Symphony, Vierne; "La Cathedrale Engloutie," Debussy; "Danse Macabre," Saint-Saens; "The French Clock," Bornschein; "Tone Shadows" and Song Prelude on the Hymn "Netherlands," Floyd.

**Dudley Warner Fitch, Des Moines, Iowa**—Mr. Fitch gave a pre-Christmas recital for young people at St. Paul's Episcopal Church Saturday afternoon, Dec. 19, presenting the following program: "Shepherds in the Field," Malling; "In dulci Jubilo," Bach-Edmundson; Bohemian Cradle Song, Polster; Rhapsody on Old French Carols, Faulkes; Toccata Prelude on "Vom Himmel hoch," Edmundson; "While Shepherds Watched," Mauro-Cottone; Fantasy on Two Carols, West.

**Margaret MacGregor, Montgomery, Ala.**—The Montgomery Music Study Club presented Mrs. MacGregor in a recital at the First Presbyterian Church Dec. 2 and she played the following program: "Up the Saguenay," Russell; "Jagged Peaks in the Starlight," Clokey; Spring Song, Macfarlane; Passacaglia, MacGregor; "Dreams," McAmis; Variation and Toccata on a National Air, Coke-Jephcott.

**Mrs. Ray Lasley, Houston, Tex.**—Mrs. Lasley gave a recital Sunday afternoon, Dec. 6, at St. Paul's Methodist Church and her program consisted of the following compositions: Chorale Preludes, "He Who Will Suffer God to Guide Him," "Hark! A Voice Saith, All Art Mortal," "Lord God, Now Open Wide Thy Heaven" and "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; "Clair de Lune," Bourree and Musette and "Now Thank We All Our God," Karg-Elert; Allegro Vivace and Finale, First Symphony, Vierne.

**Harold Mueller, F.A.G.O., San Francisco, Cal.**—Mr. Mueller, of St. Luke's Episcopal Church, was presented in a recital Nov. 18 at the First Methodist Church in San Jose, Cal. The recital was sponsored jointly by the San Jose Chapter of the Guild and the Friends of Organ Music in that city. Mr. Mueller's program was as follows: Allegro in D major, Handel; "In dulci Jubilo," Bach; Fugue in G minor, Bach; "Soeur Monique," Couperin; Sketch in F minor, Schumann; Chorale in E major, Franck; "Pastel," Op. 92, No. 3, Karg-Elert; "Ronde Francaise," Boellmann; "Ave Maria," Schubert; Toccata in F, Widor.

**Hazel Alene Ewing, Albany, Ore.**—Mrs. Ewing, organist of the First Methodist Church of Albany, was heard in a recital at the residence studio of Mr. and Mrs. Lauren B. Sykes in Portland Dec. 7. In the last number, for organ and piano, she was assisted by Mr. Sykes at the piano. The program was as follows: Sonata in C minor, Gullmant; "Suite Gothique,"

Boellmann; "Fairest Lord Jesus" (Prelude Pastorale), Edmundson; Minuet and Trio in B minor, Faulkes; Toccata in D, Kinder; organ-piano, Festival Overture in D, Grasse.

**Ethel S. Brett, Sacramento, Cal.**—Mrs. Brett played the following compositions at the Christmas services in the First Methodist Church: Chorale Prelude ("The First Nowell"), Philip James; Christmas Carol from Southern France, Gullmant; "Noel," McKay; Christmas Candle-Light Carol, Alfred H. Johnson; "Epiphany," Edmundson; Festival Postlude, Karg-Elert.

**C. Harold Einecke, Grand Rapids, Mich.**—In his "twilight hour of organ music" Dec. 6 at the First (Park) Congregational Church Dr. Einecke played: Prelude-Improvisation on "Veni Emmanuel," Egerton; Chorale Preludes, "In dulci Jubilo," Bach, and "Ah, Jesu Christ, with Us Abide," Karg-Elert; Paraphrase on the Dutch tune "Ere Zij God," Jan Zwart; "A Carol Rhapsody," Stanley E. Saxton; "March of the Toys," Schminke; Three Preludes on French Carols of the Sixteenth Century, Boely; Toccata on "Vom Himmel hoch," Edmundson.

**Mrs. Mary Skurkay Einecke** sang "Come unto Him," from Handel's "Messiah" and three traditional folksongs.

In a recital Nov. 12 at the Burton Heights Reformed Church Dr. Einecke played: Bourree in D, Sabin; Chorales, "Come, Saviour of the Gentiles" and "Now Thank We All Our God," Bach; Prelude and Fugue in E minor, Bach; "Carillon," Sowerby; "The Four Winds," Rowley; Prelude on the Tune "Netherlands," Beatrice H. Fisk; Prelude on "Rhosymedre," Vaughan Williams; Toccata, "Tu es Petra," Mulet.

**George Dok, Rockford, Mich.**—Mr. Dok, organist, and Frances Hunter Carlson, soprano, gave a program for the men's club of the Little White Church in the Valley Sunday afternoon, Dec. 6. The organ numbers were the following: Chorale Prelude, "Lobt Gott, ihr Christen," Buxtehude; "The Walk to Jerusalem," Bach; Chorale (request), Dutch Psalter; "Fireside Fancies," Clokey; "Noel Eccossais," Gullmant; March in D, Gullmant.

**Robert Wilson Hays, Topeka, Kan.**—Mr. Hays played fifteen-minute "organ meditations" preceding the services at Grace Cathedral during Advent. Among his offerings have been these:

Nov. 29—Short Prelude and Fugue, William Boyce; Chorale Preludes for Advent ("Saviour of the Heathen, Come" and "O Thou, of God the Father"), Bach; "Invocation," Karg-Elert; Fughetta on "All Comes of God's Great Blessing," Karg-Elert.

Dec. 6—Chorale Prelude, "These Are the Ten Commandments," Bach; "Improvisation on a Plainsong Kyrie," Robert Hays; "Deck Thyself, My Soul, with Gladness," Brahms; "Agnus Dei," Bingham; Prelude on the tune "Picardy," Noble.

**W. Arnold Lynch, Topeka, Kan.**—Mr. Lynch gave a recital Sunday evening, Nov. 22, in the Graham Tyler Memorial Chapel at Park College, Parkville, Mo. His program consisted of: "Exultemus," Kinder; Canzonetta, McCollin; Toccata in the Dorian Mode, Bach; Chorale Prelude, "I Call to Thee," Bach; Passacaglia in C minor, Bach; Toccata-Prelude, "From Heaven High," Edmundson; Recitativo, from First Sonata, Jepson; "Distant Chimes," Snow; Allegro Risoluto, from Second Symphony, Vierne.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Mr. Saxton played the following selections as a part of the Christmas vesper service program at Skidmore College Dec. 13: Echo Carol ("As Shepherds Watched"), Saxton; Christmas Pastorale, Bach-Hanlein; "Adeste Fideles" ("Cathedral Windows"), Karg-Elert; "Silent Night," Kreckel; "A Kentucky Christmas" (based on two Kentucky carols; first performance), Saxton; "Carillon" (Christmas Suite), Edmundson.

**Laurence A. Petran, Los Angeles, Cal.**—Dr. Petran played the following Christmas program at the University of California at Los Angeles at noon Dec. 22: "My Little Sweet Darling," Byrd; "Cancion Religiosa," de Cabezon; "Vom Himmel kam der Engel Schar," Buttstedt; "Noel Suisse," d'Aquin; "Serenade Agreste, a la Madonne," Berlioz; "The Shepherds in the Field," Malling; "The

Star of the Shepherds," Stcherbatcheff; Chorale Prelude on "Puer Nobis Nascitur," Willan; Musette, de Maleingreau; "Il Natale a Settimo Vittone," Yon; "The Shepherds and the Inn," Mexican carol, arranged by H. B. Gaul; "A Christmas Cradle Song" (Bohemian), arranged by A. W. Polster.

**Martin W. Bush, F.A.G.O., Omaha, Neb.**—For his recital Sunday afternoon, Dec. 6, at the Joslyn Memorial for the Society of Liberal Arts Mr. Bush selected this program: Prelude and Fugue in E minor, Bach; "Tidings of Joy," Bach; "Sleepers, Wake!", Bach; Arioso, Handel; Allegro Vivace, from Sonata, Sammartini; Bourree and Musette, Chenoweth; "Evening Bells," Saint-Saens; Scherzo, Dethier.

**John T. Erickson, Mus. D., A.A.G.O., New York**—Dr. Erickson was guest organist at the annual Lucia festival in Gustavus Adolphus Church Dec. 12. He played this program: "In dulci Jubilo," Bach; "Good News from Heaven the Angels Bring," Pachelbel; "Noel, Une Vierge Pucelle," Le Begue; "Toccata Cromatique," John T. Erickson; "Cornamusa del Natale," Pietro A. Yon.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, selected the following Christmas program for his recital in the university auditorium Dec. 13: Overture to the Cantata "Unto Us a Son Is Born," Bach; Pastoral Symphony ("The Messiah"), Handel; "Christmas Evening," Mauro-Cottone; "Petite Marche Champetre de Noel," Bedell; "Noel Provençal," Bedell; "Gesu Bambino," Yon; "Joy to the World," Lemare; A Carol Fantasy, Diggie; Candle-Light Carol, Johnson; "Epiphany," Edmundson; Toccata, "From Heaven on High," Edmundson; Carol Rhapsody, Purvis.

**Luther T. Spayde, M.Mus., Fayette, Mo.**—Professor Spayde, head of the organ department at Central College, played the following organ numbers Dec. 6 at the College Church in a joint recital with two members of the piano faculty: Voluntary on the 100th Psalm-tune, Purcell; Prelude, from Ninth Sonata for Violin, Co-

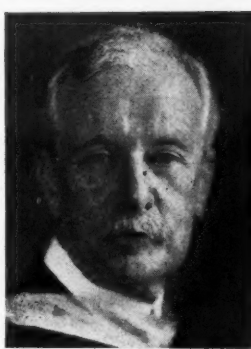
relli; Fantasia and Fugue in G minor, Bach; Andante Sostenuto (from the "Symphonie Gothique"), Widor; "Donkey Dance," Elmore; "Dreams," McAmis; "Tu es Petra," Mulet.

**Walter A. Eichinger, Seattle, Wash.**—Mr. Eichinger played the following program in a faculty recital of the school of music in the University of Washington at the University Temple Nov. 24: Chorale Prelude, "Erbar'm' Dich mein," Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Benedictus," Reger; "Vision," McKay; Chorale Improvisation, "In dulci Jubilo," Karg-Elert; "Carillon," Sowerby; "Westminster Carillon," Vierne.

**G. N. Tucker, Pittsburgh, Pa.**—On the occasion of the sixth musical evening at St. Paul's Church, Mount Lebanon, Dec. 6, Mr. Tucker, organist of the church, presented this program: Toccata and Fugue in D minor, Bach; "The Swan," Saint-Saens; "Jesu, Joy of Man's Desiring," Bach; Toccata in E, de Mereaux; Gavotte, Martini; Largo, Handel; "Will-o'-the-Wisp," Nevin; Air for the G String, Bach; Trumpet Tune and Air, Purcell.

**Mabel Zehner, Mansfield, Ohio**—Miss Zehner was assisted by the a cappella choirs of the Mansfield high schools in her recital Sunday afternoon, Dec. 6, at the First Presbyterian Church. The organ numbers were these: Fantasia on Old Christmas Carols, Faulkes; "The Infant Jesus," Yon; "Christmas Dance of the Little Animals," Gaul; "Christmas," Dethier; "In Bethlehem's Town," Mueller; "The Virgin's Slumber Song" and "Vom Himmel hoch," Edmundson.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe gave a Christmas program at the South Congregational Church on the evening of Dec. 13, assisted by Mildred Swanson, contralto. The organ selections were these: Fantasia on Two Carols, Bonnet; "Pastorale in the Most Holy Birth," Manfredini; "Today Is Born the Child Divine," Büsser; "Noel," Mulet; "The Holy Boy," Ireland; Fantasia on English Carols, Faulkes; "Nativity Song," Bingham; "Hallelujah Chorus," Handel.



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### Services and Canticles

Benedictus es, Domine in A minor.....	.12	No. 2 in G minor.....	.12
Magnificat and Nunc Dimittis in B flat.....	.20	in A.....	.20
Short Communion Service in A and E.....	.50		
Morning and Evening Service in B minor			
Te Deum Laudamus.....	.16	Jubilate Deo .....	.12
Benedicite, Omnia Opera.....	.16	Communion Service .....	.60
Benedictus .....	.12	Magnificat and Nunc Dimittis.....	.16

### Anthems

Eternal Mysteries .....	.12	Rise Up, O Men of God.....	.12
The Presence in the Silence.....	.12	O Master, Let me Walk with Thee..	.12
O Sacred Head Surrounded.....	.15	But now, thus saith the Lord.....	.15
Breathe on me, Breath of God.....	.12	Save, Lord, or we Perish.....	.12
God the Eternal Ruler.....	.12	Let all the World.....	.12
Into the Woods my Master Went..	.12	The Saints of God.....	.15

### For Men's Voices

Save, Lord, or we Perish.....	.12	Te Deum in F.....	.15
Rise up, O Men of God.....		In the Press	

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**YON GIVES OPENING RECITAL**

**Three-Manual Hutchings Installed in Church of St. Andrew, Clifton, N. J.—Separate Chamber for Each of Four Divisions.**

Pietro A. Yon, organist of St. Patrick's Cathedral, New York City, gave the dedicatory recital Nov. 15 in the Church of St. Andrew the Apostle, Clifton, N. J., on a three-manual organ which originally stood in the home of Alfred T. Ringling at Oak Ridge, N. J. This instrument was built in 1917 by the Hutchings Organ Company. Each department is in a swell chamber of its own, and THE DIAPASON at the time the organ was built for Mr. Ringling directed attention to the fact that according to Dr. George A. Audsley it was the first instrument of its kind ever built. Arpad E. Fazakas installed the organ in the church, where it occupies the gallery. The great and swell chambers are on the gospel and epistle sides of the loft, respectively, the choir organ is placed above and between these, speaking through a grille in the ceiling, and the pedal department is housed along the rear wall of the loft.

Although a wind pressure of six inches is generally employed throughout the organ, the great tuba and pedal trombone are placed on ten inches. A five-horsepower Orgoblo furnishes the wind, while a half-horsepower motor runs the generator furnishing the current for the action. The console is of the English drawknob design.

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3. Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Wald Flöte, 4 ft., 73 pipes.
6. Oboe, 8 ft., 73 pipes.
7. Tuba, 8 ft., 73 pipes.
8. Chimes.

**SWELL ORGAN.**

9. Bourdon, 16 ft., 73 pipes.

10. Violin Diapason, 8 ft., 73 pipes.
11. Viole d'Orchestre, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Orchestral Flute, 4 ft., 73 pipes.
15. Violina, 4 ft., 73 pipes.
16. Viol, 2 ft., 61 pipes.
17. Solo Mixture, 8 rks., 183 pipes.
18. Contra Fagotto, 16 ft., 73 pipes.
19. Horn, 8 ft., 73 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Clarion, 4 ft., 73 pipes.
22. Harp (split tube). Tremolo.

**CHOIR ORGAN.**

23. Geigen Principal, 8 ft., 73 pipes.
24. Concert Flute, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Unda Maris, 8 ft., 61 pipes.
27. Chimney Flute, 4 ft., 73 pipes.
28. Labial Oboe, 8 ft., 73 pipes.
29. Clarinet, 8 ft., 73 pipes.
30. Vox Humana, 8 ft., 73 pipes.

Harp. Tremolo.

**PEDAL ORGAN.**

31. Diapason, 16 ft., 32 pipes.
32. Violone, 16 ft., 32 pipes.
33. Bourdon, 16 ft., 32 pipes.
34. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
35. Bass Flute, 8 ft., 12 pipes.
36. Violoncello, 8 ft., 12 pipes.
37. Bassoon (from Swell), 16 ft., 32 notes.
38. Trombone, 16 ft., 32 pipes.

Mr. Yon played a program consisting of the following compositions: Introduction and Allegro and Pastorale, First Sonata, Guilment; "Gesu Bambino," Yon; Toccata and Fugue in D minor, Bach; "Christus Resurrexit," Ravanello; "Ave Maria," Bossi; "Marche Pastorale," Yon; "Echo," Yon; "Hymn of Glory," Yon.

**Corporal Malcolm D. Benson Plays.**

Corporal Malcolm D. Benson of Los Angeles, a talented young organist who studied with Dr. Frank Van Dusen at Wheaton College, gave a recital preceding the service at the First Presbyterian Church of Wilmington, N. C., Nov. 1. Mr. Benson is with the armed forces, receiving anti-aircraft instruction at Camp Davis. Chester Watson of New York, a baritone who was with the Metropolitan and a radio artist, sang at the same service. The Wilmington church is a historic Southern parish and is the church which Woodrow Wilson attended when he lived in Wilmington.

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**Community Hymn Festival in Dallas**  
 The City-County Civilian Defense Council of Dallas, Tex., sponsored an interdenominational hymn festival in the First Methodist Church of that city Sunday, Nov. 22. There was an attendance of 1,200, and the choirs included eighty adults and 200 junior singers. A brass sextet assisted the organ in leading the hymns. The whole program was planned by Dr. Fred D. Gealy of the School of Theology of Southern Methodist University. In sending the program Dr. Gealy added that it was the "first time that a hymn festival of this kind of hymns had been held in Dallas." We would add that it was also the first service of this kind that has come to our attention, organized on a community basis by a defense council. If such a body regards recreation and concerts as being within its province, it is entirely appropriate that hymns should be recognized also as contributing to morale. The entire service was carefully treated, with a fine devotional spirit in the readings and meditations, and with splendid well-known material, including the Netherlands hymn.

**Schools Co-operate in Evansville**

In Evansville, Ind., there is a flourishing Organists' and Choir Directors' Guild, of which Mrs. Armin Haeussler is president. Members of the guild are also active in the music of the public schools. On Oct. 27 a remarkable evening of hymns was held at St. Paul's Church, in which hymns were studied and learned by a group of more than 500 people. Over 100 students from the public schools, belonging to the seventh and eighth grades, as well as a fine unit of high school students, sang, rendering three or four hymns alone with fine finish. The interest of the people of Evansville was shown in the fact that admission was by ticket, and the price was 25 cents. This was another "first," we believe.

The use of alumnae and advanced high school choral students in church choirs has given definite help toward developing better music in many of the churches in Evansville. Several teachers serve as church choir directors or organists, writes Miss Helen Wilkinson, director of music in the schools, and have helped to carry out a recent resolution of the Music Educators' Conference "to improve choir and congregational singing in the churches and Sunday-schools, and to increase the use of instrumental ensemble playing in connection with church activities." The Central High School choir, under the di-

**Evansville Stirred to Singing of Hymns by Visit from McAll**

Choir singers, organists, directors and others who love church music gathered at St. Paul's Episcopal Church, Evansville, Ind., on the evening of Oct. 27 for a conference on church and Sunday-school music and a demonstration of hymn singing. Although this beautiful church is not large, about 525 persons, representing all of the Protestant denominations, including the various Lutheran synods and the Catholic Church, were packed into the meeting-place, with more than 100 standing in the aisles. Members of twenty-nine Evansville choirs and of St. John's Episcopal Church choir, Henderson, Ky., besides 100 public school children participated in this event, which was sponsored by the Evansville Organists' and Choir Directors' Guild, Inc.

Dr. Reginald L. McAll, executive secretary of the Hymn Society of America, was the guest speaker and director of the mass rehearsal of some of the great hymns. Miss Lois Hadley, director of choral music at Central High School, presided, while Mrs. Margaret Davis Haeussler, president of the guild, played the organ accompaniments. The new hymnal of the Evangelical and Reformed Church was used for the hymn singing. New tunes used included one for Theodore Monod's text, "O the Bitter Shame and Sorrow," composed by Pietro Yon for this hymn-book. Descants were sung by a soprano choir in the chancel, while the grade school children under the direction of Miss Grace McCutchan sang "Fairest Lord Jesus." With more than 100 good male voices in the audience "Tallis' Canon" was done in a most effective manner.

The singing of hymns by the school children was praised by Dr. McAll. The Evansville Organists' and Choir Directors' Guild, working with Miss Helen Wilkinson, superintendent of public school music, has prepared a list of hymns which are learned by all the school pupils in the city, some of them being memorized. The effect this is having on the singing in the churches is noticeable, and since Dr. McAll's demonstration hymn singing in Evansville is on the up-grade. Pastors were pleased with the spiritual emphasis Dr. McAll placed on the program of church music.

About 140 professional and business leaders of the city heard Dr. McAll speak on "Music and Morale" at the meeting of the Rotary Club at noon. It was a "double feature" program, with Congressman Boehne serving as the other speaker.

rection of Miss Lois Hadley, gave many concerts in churches throughout the city. The Bosse High School choir sang Stainer's "Crucifixion" not only in several Evansville churches, but also in St. Paul's Episcopal Church, Henderson, Ky.

A committee, composed of Lois Hadley, Grace McCutchan, Hugo Schuessler and Helen Wilkinson, met with Mrs. Haeussler early in 1942 to discuss methods by which school music departments could help in promoting better church music. It was emphasized that the Easter and Christmas programs held by several schools in neighborhood churches were mutually helpful to both churches and schools.

Such a group of earnest church musicians, who are competent vocal teachers, through experience in the public schools, and who conduct choruses, will have a tremendous influence.

We hope to report next month on the recommendations of the special committee consisting of Dr. Clarence Dickinson, Seth Bingham and the writer, regarding the tunes for the three prize-winning hymns, announced last month. Copies of these hymns may be obtained by sending a stamped envelope to the office.  
 R. L. McAll.

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### Ninth Bach Festival in Los Angeles; Four Programs Mark Event

By ROLAND DIGGLE, Mus. D.

The ninth Bach festival was held at the First Congregational Church in Los Angeles Nov. 20, 21 and 22. That so successful a festival could be given in these trying times speaks well for the hold this great composer has on music-lovers everywhere. The festival was under the general direction of Arthur Leslie Jacobs and he must have been gratified over the excellent attendance and enthusiasm which was so in evidence after the performance of the Mass in B minor on Sunday afternoon.

The first program was given by the Brodetsky Chamber Music Ensemble under the direction of Julian Brodetsky. A packed church listened to a beautiful performance of the Brandenburg Concerto No. 6, in B flat; Prelude No. 8 from "The Well-tempered Clavichord," arranged for strings by Ruggero Venet; Sarabande and Double from the Partita No. 1, for violin, admirably transcribed by Mario Castelnuovo-Tedesco; Adagio from the Toccata in C major, transcribed by Siloti; Prelude and Fugue, transcribed by Brodetsky, and the Concerto in E major, for violin.

A miscellaneous program given on Saturday afternoon opened with the Prelude in B minor and the "St. Anne" Fugue, played by John T. Burke, organist of the church. Mr. Burke plays well and I for one would have been pleased to hear more organ music. An a cappella choir from the Marlborough School for Girls, under the direction of Ruth Krehbiel Jacobs, sang two numbers with good tone. Judith Poska, violinist, with Max Rabinowitch at the piano, gave us the Adagio from the Sonata in G minor, with some other pieces that I felt were hardly worth festival performance. However, the program closed with a delightful presentation of the Peasant Cantata, "We Have a New Overseer," which was given in costume by Fern Sayre, Merwyn Dant and a chorus of peasants, with Clare Bruns at the piano.

Saturday evening was cantata and piano night, the piano part consisting of five Preludes and Fugues from "The Well-tempered Clavichord," with Margaretha Lohmann, pianist, and the Bach Singers of Pasadena, under the very able direction of George Lynn, giving excellent performances of the Cantata No. 140, "Sleepers, Wake," and Cantata No. 106, "God's Time Is Best."

The Mass in B minor was given Sunday afternoon and the performance reflected great credit on the choir, the soloists and Mr. Jacobs, who directed. I will not say that this was the most satisfactory performance Mr. Jacobs has given us, but, taking into consideration this changing world, with all it means in the way of choir changes, the difficulty of getting together for rehearsals and the stress and strain under which all of us are living, it was an amazing presentation, and calls for nothing but congratulation and praise.

#### HUDSON, IOWA, ORGAN OPENED BY MRS. BYR DELLA FEELY

Mrs. Byr Della Feely was guest organist at Zion Lutheran Church, Hudson, Iowa, Dec. 6, when she played the dedicatory recital on a rebuilt Kimball organ. The organ was installed by John E. Byington, Rockford, Ill. It is a two-manual, all under expression. Mrs. Feely also accompanied Mrs. Harry Wilkie, soloist of Zion Lutheran Church, and Harry Button of Waterloo in vocal numbers. The church was filled to capacity. At the close of the program Mrs. Feely was guest of honor at a reception in the church parlors. Four hundred and fifty attended the reception.

The recital program was as follows: "Suite Gothique," Boellmann; "Chant Triste," Bonnet; Rhapsody on Familiar Hymns, arranged by Byr Della Feely; Springtime Sketch, Brewer; "Piece Heroique," Franck; Yuletide Fantasia, arranged by Mrs. Feely; Intermezzo, from "Storm King" Symphony, Dickinson; Toccata from Fifth Symphony, Widor.

While in high school Mrs. Feely gave a recital once a year and was organist at the Universalist Church of Waterloo,

#### EDNA SCOTTEN BILLINGS



THE CAPACITY AUDIENCE which always gathers for Edna Scotten Billings' annual recital in Grace and Holy Trinity Cathedral in Kansas City, Mo., was present Nov. 9 to hear the cathedral organist play one of the most interesting programs in the history of the series. The list of compositions performed was as follows: "Now Thank We All Our God," Karg-Elert; Chorale Preludes, "Sleepers, Wake" and "Come, Sweet Death," Bach; Prelude and Fugue in G major, Bach; "Kyrie Eleison," Franck; "The Cuckoo" and Passacaglia, Powell Weaver; "The Bells of St. Anne de Beaupré," Russell; "Will-o'-the-Wisp," Nevin; Toccata, Sowerby.

Several numbers were sung by the cathedral choir.

Mrs. Billings is past dean of the Kansas City Chapter, American Guild of Organists, and a member of the faculty of the Kansas City Conservatory of Music and of the faculties of Mount St. Scholastica College and Convent and of St. Benedict's Monastery, both of Atchison, Kan. She has been organist of Grace and Holy Trinity Cathedral for twenty years, and has played annual recitals there for fifteen consecutive years.

Iowa. She was a teacher of piano and organ for about ten years. For the last twelve years Mrs. Feely has been at the First Lutheran Church, Waterloo. She is a charter member of the Waterloo Chapter of the A.G.O. and serving as secretary and registrar at the present time. Last spring Mrs. Feely was organist for all joint services of Waterloo churches held during Holy Week.

Mrs. Feely received her training from Mrs. Claude Bennett and Mrs. Ellen Law Parrott of Waterloo, from E. E. Dimmerman of Cincinnati and at the American Conservatory and the Chicago Musical College.

#### VAN DUSEN CLUB PROGRAM; PREPARING SERVICE PLAQUE

The November meeting of the Van Dusen Organ Club was held Nov. 23 in the organ studio of the American Conservatory of Music, Chicago. The following program was played by members of the club: "O Hail This Brightest Day of Days" and "In Thee Is Gladness," Bach (Peter Fyfe); Toccata in G, Dubois (Ellen Spikula); "Suite Gothique," Boellmann (Ella Furholmen); "Now Thank We All Our God," Karg-Elert (Esther Timmermann). After this program by student members, a program of recordings by Edward Eigenschenk was enjoyed. The recordings included: Andante (Clock Movement), Haydn; Scherzo, Symphony 4, Widor; Andante from Concerto 5, Handel; Toccata, Symphony 5, Widor.

Interesting letters and cards from boys in the service were read. The club is preparing a service plaque for the organ studio, which will contain the names and addresses of all who are in service, with a place for any snapshots they may send. Also in preparation is a monthly paper to go to these boys, recording events of the club and the conservatory.

Advent Service at Plainfield, N. J. Saint-Saens' Christmas Oratorio was sung at the Crescent Avenue Presbyterian Church of Plainfield, N. J., at an Advent service of music on the afternoon of Nov. 29 under the direction of Charlotte Lockwood Garden, the church's organist and director. As a prelude Mrs. Garden played Saint-Saens' Third Rhapsody on Breton Carols, and as the postlude the finale from the oratorio, while for the offertory she played his "The Nightingale and the Rose."

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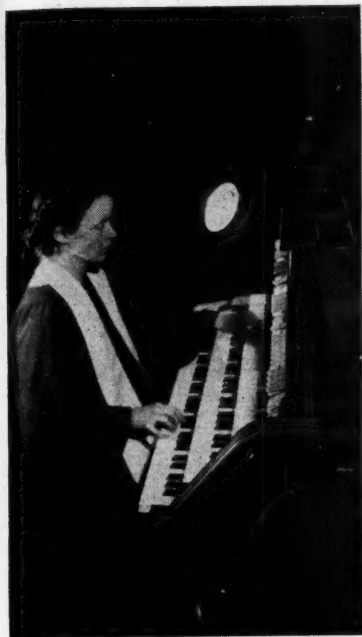
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RUTH PILGER ANDREWS



FIFTEEN-MINUTE SUNDAY MORNING recitals have been played by Ruth Pilger Andrews at Madison, Wis., for the last three years. Mrs. Andrews is organist at Luther Memorial Church and gives the recitals between the two morning services. The organ is a three-manual Möller, with an echo organ, and the auditorium has a seating capacity of 1,500. The local Sunday newspapers carry stories every week about the compositions to be heard.

Among the works played have been Bach's Fantasia and Fugue in G minor, Mendelssohn's Sonatas, Liszt's Fantasia and Fugue on B-A-C-H, Franck's Pastorale, "Piece Heroique" and Three Chorales, Rheinberger's Sonatas and Characteristic Pieces, Karg-Elert's "Cathedral Windows," "Triptych," "Pastels of Lake Constance" and "Trois Impressions," Dupré's "Stations of the Cross" and compositions by Americans. Whenever possible compositions adapted to the church year are played—chorale preludes, fantasies and chorale improvisations by Bach, Karg-Elert, Edmundson, McKinley, Verrees, Carl Mueller and others.

Mrs. Andrews' first teacher was her mother, who was organist at Grace Lutheran Church in Ripon, Wis., for eighteen years. The church was served by her father, the Rev. Dr. A. Pilger, for thirty years. Her next three teachers were Miss Irene B. Eastman of the University of Wisconsin, Mrs. Cora Conn Redic of Southwestern College, Winfield, Kan., and Dr. Hermann A. Nott of the Wisconsin Conservatory of Music at Milwaukee.

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A new two-manual organ built by the Reuter Organ Company of Lawrence, Kan., has been installed in St. Paul's Evangelical and Reformed Church, Hamilton, Ohio. The organ was dedicated at the morning service Oct. 25 by the pastor, the Rev. Manfred Stoerker. Oct. 27 a dedicatory recital was given by Professor Howard Kelsey of St. Louis, Mo., before a capacity audience. Professor Kelsey's program was as follows: Trumpet Voluntary, Purcell; "Toccata per L'Elevazione," Frescobaldi; Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Now Comes the Saviour of the World," "From Heaven High" and "Christians, Be Joyful," Bach; Chorale in A minor, Franck; Autumn Pieces ("Song of the Chrysanthemum," "Morning in Provence," "Poem of Evening" and "Ariel"), Bonnet; "Wind in the Pine Trees," Clokey; Introduction and Fugue on "Ad Nos," Liszt.

Last summer the church interior underwent extensive remodeling, an organ chamber was prepared and beautiful grilles were placed over the tone openings. The detached console is placed near the choir. Mrs. Johanna Fishwick is the church organist.

The sale of this organ was made by H. G. H. Wiesmann, factory representative of the Reuter Company.

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**Princeton Seminary  
Choir Has Made 300  
Visits to Churches**

The Princeton Theological Seminary Choir, with its director, Dr. David Hugh Jones, gave its 300th performance in November. The choir, composed of thirty male voices chosen from the student body of the seminary, usually sings in three churches every Sunday of the school year. Dr. Jones, besides directing this group, is a well-known organist and composer and a member of the Westminster Choir College faculty in Princeton.

The choir began making tours five years ago for the purpose of recruiting men for the ministry, making new friends for the school and increasing the appreciation of the average congregation for a beautiful service. The group travels to various churches within a 200-mile radius of Princeton and in its 300 performances has sung in seven states and many times in the District of Columbia. Until this season the choir has turned down requests to appear oftener than once in many churches, since it has not had time to fill all demands. This fall, because of transportation problems, it is repeating its programs in certain nearby churches. Instead of traveling exclusively in private cars, as in past years, the group is making use of trains and busses for many trips.

In addition to singing the works of such old masters as Palestrina, Bach and Arkadelt, the choir does modern compositions. Among the latter are the compositions of Dr. Jones. The average program, sung entirely *a cappella*, includes eight to ten anthems and several choral amens and other responses. In addition, the students lead the congregation in the invocation, the reading of the Scripture and in the prayer. Two of the choir members briefly explain why they are going into the ministry. Dr. Henry Seymour Brown, vice-president of the seminary, who always travels with the choir, makes a general appeal to the audience on the importance of the church and the minister in the world of today.

A typical program presented by the Princeton group includes the following anthems: "The Spacious Firmament on High," Haydn; "He That Dwelleth," David Hugh Jones; "Salvation Belongeth to Our God," Tschesnekoff; "Hear My Prayer," Arkadelt; "The Shepherds Had an Angel," arranged by D. H. Jones; "Crucifixus," Lotti; "Lord, I Want to Be a Christian," arranged by Jones; "Jesus, Joy of Man's Desiring," Bach, and Magnificat, Richard Purvis.

This year twenty-four colleges and universities are represented among the choir members, as well as eleven states and two foreign countries. For these men the opportunity to sing under Dr. Jones means a deeper and better understanding of religious music and practical experience in leading church worship. It also provides the student with a chance to see a cross-section of the church as it is today, for the group sings in the smallest as well as in the largest churches, in city as well as in rural surroundings.

Princeton Seminary, having seen definite benefits from this program, has expanded its musical activity. Dr. Jones now directs two choirs—the regular traveling choir and a second one which sings at the chapel services. There is, in addition, a seminary orchestra which gives at least one concert a year.

**SPRINGFIELD, ILL., SERVICES  
ARRANGED BY TOMLINSON**

Harry J. Tomlinson, Jr., organist and choirmaster of the First Presbyterian Church of Springfield, Ill., has arranged for a series of evensong musical services that began Nov. 8 with Mendelssohn's "Hymn of Praise" and will extend to May 28. Dec. 6 Bach's Christmas Oratorio was presented. Dec. 20 Handel's "Messiah" was sung. For the new year the offerings will be:

Jan. 17—"The Song of Destiny" and "Marienlieder," Brahms.

Feb. 7—"Elijah," Mendelssohn.  
March 7—"Hora Novissima," Parker.  
Palm Sunday, April 18—"Messiah," Handel.

Holy Week (four evenings at 7:30)—  
"The Passion according to St. Matthew,"  
Bach.

May 23—"Requiem," Brahms.

**CORPORAL ROBERT H. CATO**



**ROBERT H. CATO IN AIR FORCE;  
WIFE HELD CHURCH POST**

Robert H. Cato, one of the outstanding men of talent in the younger generation and a pupil of the late Lynnwood Farnam, left the organ bench of the Church of the Ascension in Pittsburgh in the fall to enter the air forces at Craig Field. Here he is playing for the Catholic, Protestant and Jewish services at the post chapel and is post librarian. Mrs. Cato held forth at the Church of the Ascension in the position her husband filled until recently. On Thanksgiving Day a daughter arrived in the Cato family. She has been named Anne Dick-

son Cato.

Corporal Cato was born in Detroit and graduated from the Highland High School in that city in 1924. In 1928 he was awarded a scholarship at the Curtis Institute of Music in Philadelphia. He remained there about two years and in 1930 sailed for England, where he continued his study of the organ. In June, 1941, he was appointed to the position he held when he was inducted.

Corporal Cato has given organ recitals in various cities, including Boston, Philadelphia, New York, Detroit and Pittsburgh. In 1939 he took a course in bell playing (carillon) at the Bok Bell Tower in South Wales, Fla.

**Bach Works Sung in Jamestown, N. Y.**

Harold E. Crissey, organist and director of the choir at the First Presbyterian Church of Jamestown, N. Y., gave Bach's cantata "Sleepers, Wake" with a chorus of thirty-three voices on the afternoon of Dec. 6. The church was filled for the performance, despite gas rationing and other obstacles. The cantata was a part of a vesper musical service. Mr. Crissey played d'Aquin's "Noel sur les Flutes" as the prelude. Another feature was the playing of the Andante from Brahms' Concerto in B flat by Mrs. Arnold C. Sundell, pianist, with Mr. Crissey taking the orchestral score on the organ. Mr. Crissey's choir consists of volunteers except for two of the soloists. Both choruses and solo parts were handled in a way which was most creditable.

**Second Program by Slater's Choir.**

The second in the winter series of cantatas and oratorios to be presented by the Bound Brook, N. J., Presbyterian Church choir, under the direction of Vincent E. Slater, choirmaster and organist, was presented Sunday evening, Nov. 29, at which time the choir sang the Magnificat in D and "Thou Guide of Israel," No. 104, both by Bach. The soloists were Hazel Hoff, soprano; Marjorie Moore, contralto; Thomas Edwards, tenor, and Reynaldo Rovers, baritone.

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**ROCHESTER HYMN FESTIVAL  
ENLISTS THIRTY-SIX CHOIRS**

An Advent festival of hymns took place at the Central Presbyterian Church of Rochester, N. Y., Nov. 29. The festival, which was sponsored by the department of Christian fellowship of the Federation of Churches of Rochester and vicinity, was presented by thirty-six choirs from churches of the federation and from Chesboro Seminary, the Rochester Baptist Seminary and the Colgate-Rochester Divinity School. The Rev. Paul M. Schroeder presided over the vesper service, Professor G. A. Lehman directed the singing and Robert Berentsen played the organ. The service was almost entirely one of music. Mr. Berentsen played a group of three organ preludes, the combined choirs sang two hymn-anthems and the congregation sang the remaining hymns with the choirs.

In this church the auditorium is so arranged that the choirs could be seated at the front, in the chancel, and in the balconies leading up from the chancel. One section of the large group was seated in the auditorium, directly in front of the pulpit. The congregation, more or less surrounded by singers, was easily led to take part, so that under the direction of Mr. Lehman the church seemed to be filled with one large chorus.

This highly successful festival was the second of its kind in Rochester and is assured of becoming an annual event.

**MRS. BESSIE G. RASMUSSEN  
TAKES EVANSTON POSITION**

Mrs. Bessie G. Rasmussen has been appointed organist and choir director at St. Paul's English Lutheran Church, Evanston, Ill., and now presides over the three-manual Möller organ in this church. Until September, when she and her husband moved to Evanston from the capital, Mrs. Rasmussen was at Grace Lutheran Church in Washington, a position she held for three years. Her husband, Carl J. Rasmussen, is connected with the Maritime Commission. Their daughter is a student at the Northwestern University School of Music.

At St. Paul's Church Mrs. Rasmussen will direct the adult choir, the junior choir and the high school choir. Previous to serving at Grace Lutheran in Washington she held positions in Seattle and Washington. She studied organ and theory with Per Olsson, A.A.G.O., of Johnstown, N. Y., Walter Guernsey Reynolds, A. A. G. O., Seattle, Wash., Charlotte Klein, F.A.G.O., Washington, D. C., Katharine Lucke, F.A.G.O., Baltimore, and at the Catholic University under Conrad Bernier and Joseph McGrath, A.A.G.O. She also attended the Christiansen Choral School.

**MUSIC FOR SERVICE MEN  
ARRANGED BY STEUTERMAN**

At the services for service men, held in Calvary Episcopal Church at Memphis, Tenn., every Sunday evening at 7:15 since Nov. 29, the following organ numbers were played in the fifteen-minute recitals by Adolph Steuterma, F.A.G.O.:  
Nov. 29—"Ave Maria," Schubert; Largo, Handel; "Jesu, Joy of Man's Desiring," Bach.

Dec. 6—Meditation from "Thais," Massenet; Chorale Prelude on "Saviour,

Breathe an Evening Blessing," Steuterma; Chorale, "O Sacred Head, Surrounded," Bach.

Dec. 20—"The Music Box," Liadoff; "Pilgrims' Chorus," Wagner; Chorale, "Sleepers, Wake," Bach.

Dec. 27—"Christmas in Sicily," Yon; "In Bethlehem's Town," Mueller; Arioso, Bach.

The eighteenth annual rendition of Handel's "Messiah" took place Dec. 13 at Calvary. The choir was assisted by an orchestra of professional musicians with Harry Steuterma at the organ. The church, as usual, was packed for this performance.

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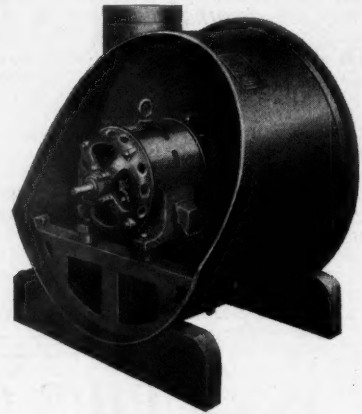
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