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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 Four

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

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## ESTEY THREE-MANUAL AT PORTLAND, OREGON

### EMBODIES TONAL FEATURES

Opened in February at First Methodist Church—Specification by Harry Reed, Who Carries Out Interesting Ideas.

The First Methodist Church of Portland, Ore., has a new three-manual Estey organ which is probably the last large instrument to be installed on the north Pacific coast for the duration of the war. It was built at the Brattleboro, Vt., factory of the Estey Organ Corporation according to a specification prepared by Harry Reed, and includes, as Mr. Reed reports, some of his "pet ideas," developed in the course of his work as a theater and church organist since 1915. Installation was under the supervision of C. M. Bacom, with whom Mr. Reed has been associated in Estey representation since April, 1929, during which time many Esteys have been installed in Washington, Oregon, Montana and Idaho.

The resources of the instrument are as follows:

- GREAT ORGAN.**
1. Double Geigen, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 73 pipes.
  3. Second Open Diapason (ext. No. 1), 8 ft., 12 pipes.
  4. Concert Flute, 8 ft., 73 pipes.
  5. Gemshorn, 8 ft., 73 pipes.
  6. Octave, 4 ft., 73 pipes.
  7. Twelfth, 2 2/3 ft., 61 pipes.
  8. Fifteenth, 2 ft., 61 pipes.
  9. Tuba (from Choir), 8 ft.
  10. Chimes, 25 bells.

- SWELL ORGAN.**
11. Open Diapason, 8 ft., 73 pipes.
  12. Salicional, 8 ft., 73 pipes.
  13. Voix Celeste, 8 ft., 61 pipes.
  14. Gedeckt, 8 ft., 85 pipes.
  15. Octave, 4 ft., 73 pipes.
  16. Flute d'Amour (from No. 14), 4 ft., 73 notes.
  17. Nazard (from No. 14), 2 2/3 ft., 73 notes.
  18. Flautina (from No. 14), 2 ft., 73 notes.
  19. Dolce Cornet Mixture, 3 rks., 183 pipes.
  20. Contra Fagotto, 16 ft., 73 pipes.
  21. Cornopean, 8 ft., 73 pipes.
  22. Oboe (ext. of No. 20), 4 ft., 12 pipes.
  23. Clarion, 4 ft., 73 pipes.
  24. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
25. Contra Dulciana, 16 ft., 97 pipes.
  26. Gamba, 8 ft., 73 pipes.
  27. Clarabella, 8 ft., 73 pipes.
  28. Dulciana (from No. 25), 8 ft., 73 notes.
  29. Unda Maris, 8 ft., 73 pipes.
  30. Silver Flute (metal), 4 ft., 73 pipes.
  31. Dulcet (from No. 25), 4 ft., 73 notes.
  32. Nazard (from No. 25), 2 2/3 ft., 73 notes.
  33. Dulcena (from No. 25), 2 ft., 73 notes.
  34. Clarinet, 8 ft., 73 pipes.
  35. Tuba, 8 ft., 73 pipes.
  36. Harp, 61 bars.

- PEDAL ORGAN.**
37. Open Diapason (wood), 16 ft., 32 pipes.
  38. Bourdon, 16 ft., 32 pipes.
  39. Contra Geigen (from No. 1), 16 ft., 32 notes.
  40. Contra Dulciana (from No. 25), 16 ft., 32 notes.
  41. Octave (ext. of No. 37), 8 ft., 12 pipes.
  42. Bass Flute (ext. of No. 38), 8 ft., 12 pipes.
  43. Contra Fagotto (from No. 20), 16 ft., 32 notes.

Lauren B. Sykes is director of music at the church and Fred A. Brainerd is organist. The organ was dedicated at the Sunday morning service Feb. 7 and a dedicatory recital by Lauren B. Sykes was played Feb. 8.

In writing of the features of the tonal scheme Mr. Reed makes the following interesting comment:

"The heavy tuba in the choir has been endorsed by such well-known authorities as Wallace Sabin, J. B. Jamison and

[Continued on page 2.]

## DR. CHARLES M. COURBOIN, HEARD BY VAST AUDIENCE ON AIR



## MILLION PEOPLE HEAR COURBOIN EVERY WEEK

### ESTIMATE IS MADE BY NBC

Remarkable Record of Pioneer Coast-to-Coast Broadcasts of Organ Music Every Sunday for the Last Seven and a Half Years.

When an organist has the power to cause a million people a week to listen to him it sounds like something that qualifies for Ripley's "Believe It or Not" feature. Yet that is the achievement of one of the world's best-known and most popular recitalists of this generation, Charles M. Courboin. Dr. Courboin is a pioneer in organ playing of the better type over the air and has maintained a popularity with radio listeners that seems to grow from season to season.

Courboin's coast-to-coast Sunday broadcasts have been a radio feature for nearly seven and a half years, having been begun in September, 1935, from station WOR of the Mutual Broadcasting System. The recitals were played on the four-manual Skinner organ at the American Academy of Arts and Letters in New York from 1935 until November, 1940. In November, 1940, Dr. Courboin started his broadcasting for the National Broadcasting Company and his performances have been a Sunday feature continuously since that time. He has been heard on the three-manual Skinner organ in Radio City, from station WEAf. Last month the recitals were suspended temporarily pending arrangements for a more suitable hour.

It is interesting to note that Dr. Courboin has played ninety-three American compositions in the seven-year period and of these seventeen had their radio premiere at his hands, being played from manuscript. June 14, 1942, he played an all-American program of compositions submitted by members of the American Guild of Organists. As a consequence of that broadcast several of the compositions he listed are being published. They include a Berceuse by Robert Pereda; "Deus Clamavit," by August Maekelberghe, and a "Minuet Reverchon," by Carl Wiesemann. No composition has been played oftener than once a year. At the close of 1942 Dr. Courboin had presented 622 compositions to his audiences.

Both the series over the Mutual and that over NBC have been broadcast also by the Canadian Broadcasting Company from coast to coast. The National Broadcasting Company estimates that the listening audience in the United States and Canada every Sunday is from 500,000 to 1,000,000, and these figures no doubt are thoroughly reliable because of the means used to substantiate the estimate.

As a consequence of the popularity of Dr. Courboin's performances RCA Victor had to record his radio signature piece—a "Belgian Mother's Song," by Peter Benoit. In announcing the new record in the spring of 1941 the Victor Company said: "The innumerable people who listen weekly to the broadcast of Dr. Charles Courboin have insistently requested a recording of a lovely little piece which he has had in his repertoire for many years and which he brought here from his native Belgium. More recently Dr. Courboin has been using the 'Belgian Mother's Song' as a kind of theme song for his broadcast, which accounts for its extraordinary popularity."

A natural outgrowth of Dr. Courboin's broadcasts has been the recording of much of his playing to meet the demand of listeners over the air. He has been for many years acknowledged to be one of the ablest interpreters of Cesar Franck's works and his Franck album in the Victor library evoked the following comment from so discerning a critic as Jerome K. Bohm of the *New York Herald Tribune*: "The literature of recorded organ music has been greatly en-

## EVANSTON CHOIR FESTIVAL IN ST. LUKE'S CHURCH MARCH 7

The annual festival service of the Evanston Choir Association will be held at St. Luke's Church Sunday afternoon, March 7, at 4:30 o'clock. The combined chorus will be made up of the choirs of the First Baptist, First Congregational, St. Luke's Episcopal, St. Paul's English Lutheran, First Methodist and First Presbyterian Churches. The chorus will be under the direction of Elias A. Bredin, Emory Gallup, Roy Schuessler and Theodore Harrison. Organ solos will be played by Mrs. Carl Rasmussen, Dr. William H. Barnes and William Sumner. The service will be played by Herbert E. Hyde. All of the above are directors or organists of the churches taking part in the festival. The chorus will number about 200 voices.

## BLACKOUT RECITAL PLAYED BY MOONLIGHT IN HONOLULU

Playing organ recitals by the light of the moon in Honolulu, Hawaii, where the echoes of the Pearl Harbor bombardment still ring in the ears of the people, should be an interesting experience. R. Kenneth Holt, whose programs have not been halted by war conditions in the Pacific, as told in *THE DIAPASON* last December, gave another recital in the large Central Union Church on the evening of Jan. 19. It was described as "a blackout recital." The programs, printed on dark blue paper, with white ink, were calculated to be legible to the audience by moonlight. Mr. Holt writes:

"A full moon furnished the only illumination, aside from blacked-out flashlights which people here are permitted to carry and use. This being a semi-tropical land, our church is very open, so that the moon had every opportunity

to do an A-1 job of lighting, even inside the edifice.

"We had a seventeen-minute air raid alarm in the early morning hours of the day of the recital! Between 500 and 600 attended the hour of music."

The program of the recital was as follows: Toccata from "Suite Gothique," Boellmann; Pastorale, Bach; "Vision," Rheinberger; "Prayer," Guilmant; "Noel" (D minor), d'Aquin; "Old Black Joe," Stephen Foster; Barcarolle from "Tales of Hoffman," Offenbach; Berceuse from "Jocelyn," Godard; "Piece Heroique," Franck.

"We are alive musically in Hawaii in spite of the war," Mr. Holt adds. "People want to hear music, and not least organ music. These blacked-out, moonlight recitals will be continued frequently at Central Union."

## CHANNING LEFEBVRE WINS H. W. GRAY ANTHEM PRIZE

Dr. Channing Lefebvre's anthem "Hymn to the Godhead" has won the A.G.O. anthem contest, for the prize offered by the H. W. Gray Company, it was announced Feb. 19. One hundred and eight anthems were submitted. The judges were: Seth Bingham, Harold W. Friedell and Reginald M. Silby.

## Women to Play at U. of C. March 2.

The Chicago Club of Women Organists will give a recital at the University of Chicago Chapel Tuesday evening, March 2, at 8:15. Members playing are Esther C. Howes, Martha M. Armstrong and Dorothy Korn.

## Organ Program by Club March 15.

The next meeting of the Musicians' Club of Women, Chicago, will be an organ program on Monday, March 15, at 2:30 o'clock in Kimball Hall.

riched by the publication by Victor of a Franck album by Charles Courboin. His interpretations are of the highest order, blending superb musicianship and flawless technique which realizes every facet of the composer's desire."

It is interesting to observe the comments of critics of the leading newspapers in this country and England on the Courboin programs, showing the varied impressions made on listeners. The *New York Times* said "he has the gift of moving crowds," while the *Philadelphia Ledger* said he "disclosed a dazzling technique." The *Philadelphia North American* critic summarized his opinion in these words: "Mr. Courboin's concerts, which have thrilled thousands, have won for him the undying admiration of a vast throng of music-lovers in Philadelphia." The *Cleveland Plain Dealer* expresses a conviction the organ world has held concerning Courboin when it says that he has a "sense of tonal color matched by few of his fellows."

An eloquent appraisal of Dr. Courboin is voiced by *Le Matin* of Antwerp, in Courboin's native Belgium, which says: "We experienced an hour of delicious dreams, led by M. Courboin into regions of sonorous fairyland, where his genius alone was a sure and sagacious guide," while the *London Times* made this significant statement: "Never has an organ virtuoso obtained such a triumph in England."

There is hardly an organist better known than Charles Marie Courboin, for ever since he came to the United States he has been a busy recitalist who has been heard in virtually every state of the Union and at organists' conventions. He was born in 1886 in Antwerp and studied at the Brussels Conservatory. In 1902 he played at the Antwerp Cathedral. In 1904 he came to America, having been brought here to be organist of a church at Oswego, N. Y. Then he was called to the large First Baptist Church of Syracuse. His fame spread rapidly and for two years he was municipal organist of Springfield, Mass. For a number of years he was on the staff of John Wanamaker, both as concert organist and in charge of the organ shop which carried out the work on the great Philadelphia organ described in THE DIAPASON in January. In 1919 he played Widor's Sixth Symphony, dedicated to Courboin, with the Philadelphia Orchestra under Stokowski.

Dr. Courboin is now the head of the organ department at the Peabody Conservatory of Music in Baltimore.

In 1926 Dr. Courboin was knighted by King Albert of Belgium with the Order of the Crown and King Leopold conferred on him the Order of Leopold I, the highest of Belgian honors.

Mrs. Courboin, who before her marriage was Mabel Rothrock, also is an organist and was a pupil of her husband. Their only child, Robert Courboin, immediately after graduation from Syracuse University last June was appointed one of the industrial engineers of the R.C.A. Manufacturing Company at Harrison, N. Y.

#### ORGANIST OCCUPIES PULPIT IN CHURCH AT RALEIGH, N. C.

One of those rare instances in which the organist is invited to occupy the pulpit occurred at Raleigh, N. C., Jan. 31, when Frederick Stanley Smith, organist and musical director of the First Baptist Church, "preached" at the evening service, and, instead of the usual sermon, gave a talk on "The History of Hymn-tunes." He discussed Gregorian, plain-song, Lutheran, early Anglican and modern hymn-tunes. The choir assisted by singing two examples of each type. Mr. Smith even mentioned the congregation in the southern part of Wales that wished to consider heaven as being made ready exclusively for them, judging by this hymn that they sang:

We are the chosen few,  
The rest of you are damned.  
There may be room in hell for you,  
We don't want heaven crammed.

#### Meeting of Detroit Women.

The Woman Organists' Club of Detroit held its monthly meeting at the home of Mrs. Willow Blakely Feb. 23. A supper was served by the hostess, followed by a recital on the Hammond, with Mrs. Blakely, Mrs. Rhetta Burgess and Mrs. Lucille Horton contributing. A feature of this program was a reading, written by Mrs. Edwards, a member, and read by Miss Fox.

## TWO-DAY FESTIVAL OF ORGAN MUSIC IN UTAH

### CONTRAST IN THE PROGRAMS

Leslie P. Spelman and Carl Weinrich  
Play on Successive Nights in  
Provo—Sponsored by Brigham  
Young University.

By J. J. KEELER

Brigham Young University, Provo, Utah, sponsored a two-day organ festival in the Provo Tabernacle Jan. 31 and Feb. 1 that will long remain in the memories of those who heard it. On Sunday Leslie P. Spelman of the University of Redlands gave what may be described as a sublime evening of musical worship on the three-manual Austin organ. Both in his choice of program and his manner of rendering it one felt that a religious emotion was being transmitted to his listeners. Yet with all of the artistic refinement in his playing there was decided brilliance and splendid technical facility, as was amply shown by his performance of the Prelude and Fugue in D major by Bach. In his group of pre-Bach numbers one could almost sense the influence of his teacher, Bonnet. Crispness and vitality were present, and yet a taste and refinement of both phrasing and coloring that is rare.

On Monday Carl Weinrich, organist of Columbia University, was the artist of the evening. His program and style of performance were of a type different from Mr. Spelman's. From the opening selection, which was the Allegro from the Tenth Concerto by Handel, down through compositions by Buxtehude, Bach and Mozart, one felt that he was transported back through the years into the sixteenth and seventeenth centuries. The organ took on the coloring of a baroque instrument, and if the listener's eyes were closed he could easily imagine Bach, Buxtehude and Handel performing their own works on the organs of their day. Piquant phrasing and a variety of touches were employed to give the music the animation that it requires. In the Bach Toccata, Adagio and Fugue in C major the formidable pedal solo was executed without a slip. The Toccata was played with fiery brilliance, while the Fugue was interpreted in a moderate tempo so as not to obscure the counterpoint. Mozart's Andante in F, written for a small mechanical organ, was played on contrasting flute stops and to many of the listeners was the most charming item on the program.

After the Mozart number Mr. Weinrich played a group of compositions by contemporary composers. Modern orchestral coloring predominated in the registration and the performer made the most of the possibilities of the tabernacle organ. The recital was brought to a brilliant conclusion with a spirited rendition of the Finale in D by Vierne.

A feature of the festival was the fact that two great American artists could perform difficult programs on the same instrument, and yet show a difference in style and temperament, giving the audience a conception of the possibilities of the organ as an instrument of worship, and yet one which has marvelous secular possibilities. Both performers also played compositions by American composers, and it must be noted that they both stood the test of audience appeal splendidly.

#### Death of Mrs. Charlotte Ann Geddes.

Mrs. Charlotte Ann Geddes, 86 years old, who was organist of St. Martin's Episcopal Church, Chicago, for fifty years, died Feb. 20 in Oakland, Cal. During the half century Mrs. Geddes played at every service in the church. Three daughters and a son survive—Mrs. Alice D. Gunthorp, Chicago; Mrs. D. E. Fleming, Oakland, Cal.; Mrs. C. W. Steinhilber, Detroit, and Allan S. Geddes of Seattle.

#### Widow of Harrison M. Wild Dead.

Mrs. Gertrude Cornell Wild, widow of Harrison M. Wild, the eminent Chicago organist and choral conductor, died Feb. 23 in the Roseland Community Hospital, Chicago. She was 78 years old. Mrs. Wild was a member of a pioneer Hyde Park family and before her marriage was a church singer. Mr. Wild died ten years ago. The family home was in Beverly Hills. Mrs. Wild is survived by a son, Edward H. Wild.

## PORTLAND, ORE., CHURCH HAS NEW ESTEY THREE-MANUAL

[Continued from page 1.]

William R. Boone and for contrapuntal passages offers the same effect on a three-manual as a solo tuba mirabilis on a four-manual. Enclosed with the choir, with shutters closed, it can be greatly subdued, and when the shades are opened can be made to speak with authority against the diapason chorus of the great, the reed chorus of the swell or the full organ. By a duplexing arrangement, whereby it is playable from the great and yet subject to choir expression, any degree of power desired by the organist may be used to balance the great.

"The choir is essentially an accompanimental manual and adds nothing to the ensemble, which is primarily full great plus full swell, so that the location in the choir chamber seems logical. If in the great it could not be voiced properly to balance full great and also the full organ. If any additional support is required the back coupler, great to choir 8 ft., becomes useful.

"In all the tests just completed the specification has fully satisfied every requirement for solo voices, flexibility and ensemble. In defense of the unification employed, the swell gedeckt and the choir dulciana provide many colorful combinations without affecting the organ's build-up. The mutations on the great are straight and the diapason chorus does not suffer in any way by borrowing the second open from the 16-ft. geigen. In the swell the same is true of borrowing the 8-ft. oboe from the 16-ft. contra fagotto; the independent clarion is more essential where funds do not permit separate ranks for each stop. The pedal is substantial and clean, with a variety of tonal quality; the contra dulciana is a capable substitute for the proverbial lieblich gedeckt and has greater definition."

## NEWELL PARKER'S SILVER ANNIVERSARY CELEBRATED

Newell Parker's twenty-fifth anniversary as organist of the beautiful Mission Inn at Riverside, Cal., was celebrated Feb. 13 in a manner that showed the regard in which he is held. A silver anniversary dinner for Mr. and Mrs. Parker was followed by a recital. The occasion marked not only the completion by Mr. Parker of a quarter of a century at the console of the organ of the Inn, but the twenty-fifth anniversary of Mr. and Mrs. Parker's marriage. Thirty-four guests sat down at the dinner. The program was presented by Riverside musicians and composers and by the La Sierra College A Cappella Choir, under the direction of Harlyn Abel. Antoinette Bush-Stärke, violinist, and Barbara Scott Pashke, accompanist, played three selections. Four songs were sung by Everton E. Stidham, baritone, with Marguerite Lawrence Test, accompanist-composer.

Ernest Douglas, organist-composer, and one of Newell Parker's former teachers, played three of his own selections on the organ. They were: "Samarkand," "Legend" (from Suite in B minor) and Finale from Organ Concerto.

At the conclusion of the program Mrs. Florence Lorbeer, past president of the Riverside Musicians' Association and past president of the State Music Teachers' Association, made congratulatory re-

## IN THIS MONTH'S ISSUE

Dr. Charles M. Courboin has played to an audience of a million people a week in his radio recitals for the last seven and a half years.

Comparison of specification of organ in Church of St. Mary the Virgin in New York as redesigned and as originally built illustrates new trends in organ building.

Arthur Scott Brook writes concerning resources of the great organ in the Convention Hall at Atlantic City, N. J., which has 32,913 pipes.

Programs of E. Power Biggs' Sunday radio recitals from the Germanic Museum of Harvard University are announced for March and April.

Interest in organ music is promoted in Toronto by the Casavant Society of that city and its recitals by Canadian and American organists in the Eaton Auditorium.

Adventures in fusing three old organs into one modern instrument are described by William H. Barnes, Mus. D.

Large Estey three-manual is completed in the First Methodist Church of Portland, Ore.

Blackout recitals are played by the light of the moon in Honolulu.

## 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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marks on behalf of the musicians of Riverside and presented Mr. and Mrs. Parker with a silver gift. DeWitt V. Hutchings, manager of the Mission Inn, spoke on behalf of the Inn "family." Harlyn Abel also expressed appreciation for contributions to the field of music that Newell Parker has made in Riverside.

Twenty-five years ago, in Los Angeles, as the culmination of a youthful romance that began in Port Huron, Mich., Newell Parker married Miss Eileen Smith. Since that time the Parkers have made their home in Riverside. They have two sons.


Mr. Parker's recital in the beautiful music-room at the inn is heard over KPRO daily at 1:15. The organ is a Kilgen three-manual of more than 2,100 pipes. Mr. Parker went into service from the inn in 1918, and while overseas was organist of the American Church in Paris and studied with Eugene Gigout, returning after the war to his position at the inn. He holds the A.A.G.O. certificate.

Mr. Parker gives generously of his time and talent to community activities. He is the owner of a silver beaver, having served for five consecutive years as president of the Riverside County Council of Boy Scouts.

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**NEW TONAL DESIGN IS COMPARED WITH OLD**

**CHANGES AFTER TEN YEARS**

**Specification of Organ at Church of St. Mary the Virgin in New York City, As Rebuilt by Aeolian-Skinner, Shows New Trends.**

Completion of the reconstruction and tonal revision of the organ in the Church of St. Mary the Virgin, New York City, and the series of recitals played on it in February by Ernest White, choirmaster of the church, have directed attention to this instrument, one of the important Aeolian-Skinner organs in the metropolis and one that has been heard by many organists, being located near the center of New York's business district on West Forty-sixth Street. The present resources of the organ are shown by the following stop specification:

**GREAT ORGAN.**

- Principal, 16 ft., 61 pipes.
- Quintaton (pedal), 16 ft.
- Montre, 8 ft., 61 pipes.
- Bourdon (metal), 8 ft., 61 pipes.
- Quintaton, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Flute Couverte, 4 ft., 61 pipes.
- Grosse Tierce, 3 1/2 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Harmonics, 5 rks., 305 pipes.
- Fourniture, 3 to 5 rks., 245 pipes.
- Cymbale, 3 rks., 183 pipes.

**SWELL ORGAN.**

- Flûte Conique, 16 ft., 73 pipes.
- Bourdon a Cheminee, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Viole Sourdine, 8 ft., 73 pipes.
- Voix Aeolienne, 8 ft., 73 pipes.
- Flute Couverte, 4 ft., 73 pipes.
- Salicet, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Salicetina, 2 ft., 61 pipes.
- Cornet, 3 rks., 183 pipes.
- Plein Jeu, 5 rks., 305 pipes.
- Bombarde, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**POSITIF ORGAN.**

- Salicional, 16 ft., 73 pipes.
- Flûte Traversiere, 8 ft., 73 pipes.
- Viole, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Cymbale, 4 rks., 244 pipes.
- Musette, 16 ft., 73 pipes.
- Cromorne, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chalumeau, 4 ft., 73 pipes.

**BOMBARDE ORGAN.**

Prepared for, ten knobs.

**PEDAL ORGAN.**

- Contre Basse (wood), 16 ft., 32 pipes.
- Principal (Great), 16 ft.
- Quintaton, 16 ft., 32 pipes.
- Salicional (Positif), 16 ft.
- Flûte Conique (Swell), 16 ft.
- Contre Basse, 8 ft., 12 pipes.
- Quintaton, 8 ft., 12 pipes.
- Salicional (Positif), 8 ft., 12 pipes.
- Flûte Conique (Swell), 8 ft., 12 pipes.
- Octave Quint, 5 1/2 ft., 32 pipes.
- Doublette, 4 ft., 32 pipes.
- Contre Basse, 4 ft., 12 pipes.
- Quintaton, 4 ft., 12 pipes.
- Salicional (Positif), 4 ft., 12 pipes.
- Flûte Conique (Swell), 4 ft., 12 pipes.
- Quintaton, 2 ft., 12 pipes.
- Grand Cornet, 4 rks., 128 pipes.
- Fourniture, 4 rks.
- Carillon, 2 rks.
- Contre Bombarde (lower octave Grand Cornet), 32 ft.
- Bombarde, 16 ft., 32 pipes.
- Musette (Positif), 16 ft.
- Trompette, 8 ft., 12 pipes.
- Musette (Positif), 16 ft.
- Clarion, 4 ft., 12 pipes.
- Musette (Positif), 4 ft.

The rebuilding was carried out at the Aeolian-Skinner factory in accordance with the designs of G. Donald Harrison and Mr. White, and a comparison with the specification prepared a decade ago by the same builder is of interest as illustrating the trends of thought that have developed in the intervening time. The stop scheme of the original organ, built in 1932, was as follows:

**GREAT ORGAN.**

- Principal, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.

- Flute Harmonique, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grosse Tierce, 3 1/2 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Harmonics, 5 rks. (15, 17, 19, 21, 22), 305 pipes.
- Double Trumpet (duplexed from Bombarde), 16 ft.
- Trumpet (duplexed from Bombarde), 8 ft.
- Clarion (duplexed from Bombarde), 4 ft.

**SWELL ORGAN.**

- Flute Conique, 16 ft., 73 pipes.
- Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Viole Sourdine, 8 ft., 73 pipes.
- Voix Aeolienne, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Salicet, 4 ft., 73 pipes.
- Salicetina, 2 ft., 61 pipes.
- Sesquialtera, 4 rks. (12, 17, 19, 22), 244 pipes.
- Plein Jeu, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
- Bombarde, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Contra Dulciana, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viole, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sesquialtera, 5 rks. (12, 15, 17, 19, 22), 305 pipes.
- Bassoon, 16 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

**PEDAL ORGAN.**

- Principal (metal), 16 ft., 32 pipes.
- Contre Basse (wood), 16 ft., 32 pipes.
- Flute Ouverte, 16 ft., 32 pipes.
- Diapason (Great), 16 ft., 32 notes.
- Flute Conique (Swell), 16 ft., 32 notes.
- Dulciana (Choir), 16 ft., 32 notes.
- Quint (metal), 10 1/2 ft., 32 pipes.
- Octave (Principal), 8 ft., 12 pipes.
- Flute (Flute Ouverte), 8 ft., 12 pipes.
- Violoncello (Contre Basse), 8 ft., 12 pipes.
- Grosse Tierce (metal), 6 1/2 ft., 32 pipes.
- Twelfth (Quint), 5 1/2 ft., 12 pipes.
- Fifteenth (Principal), 4 ft., 12 pipes.
- Octave Flute (Flute Ouverte), 4 ft., 12 pipes.
- Harmonics, 4 rks., 128 pipes.
- Kleine Flöte (Flute Ouverte), 2 ft., 12 pipes.
- Contre Bombarde, 32 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trompette (Bombarde), 8 ft., 12 pipes.
- Clarion (Bombarde), 4 ft., 12 pipes.
- Double Trumpet (Great), 16 ft., 32 notes.
- Trumpet (Great), 8 ft., 32 notes.
- Clarion (Great), 4 ft., 32 notes.
- Bassoon (Choir), 16 ft., 32 notes.
- Bassoon (Choir), 8 ft., 32 notes.
- Bassoon (Choir), 4 ft., 32 notes.

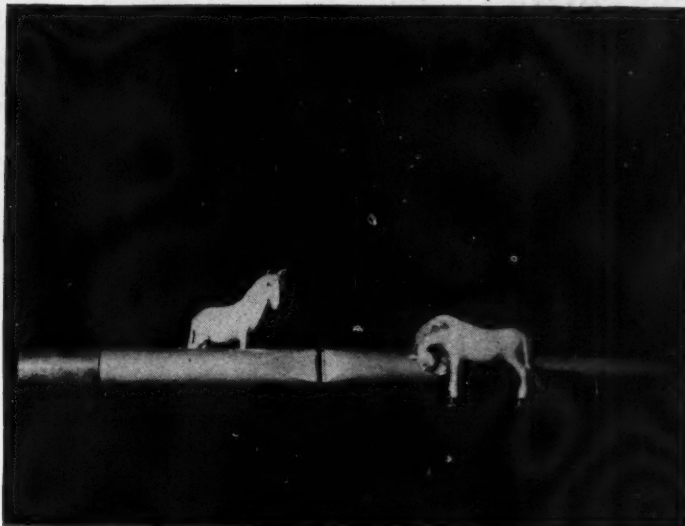
**JOHN DOANE HOLDS POST AT CATHEDRAL IN PHOENIX, ARIZ.**

John Doane has been a resident of Phoenix, Ariz., since late in the fall as organist and choirmaster of Trinity Cathedral. At the same time he is continuing his work, in which he has achieved nationwide success, as a teacher of voice and vocal repertory.

After his graduation from Oberlin Mr. Doane was instructor of organ there and then for a number of years was head of the organ department at the Northwestern University School of Music, Evanston. For the last twenty-two years he was organist and choirmaster of the Church of the Incarnation in New York City and also maintained a vocal studio in the metropolis. He studied organ with the late Dr. George W. Andrews, Edwin H. Lemare and Charles M. Widor.

**James R. Weeks to McKeesport, Pa.**

James R. Weeks has resigned his position as minister of music at the Webb Horton Memorial Presbyterian Church, Middletown, N. Y., to become minister of music and education of the First Presbyterian Church of McKeesport, Pa., effective March 1. In McKeesport Mr. Weeks plans to organize a series of choirs after the Westminster plan. He will also act as organist and director of young people's work.



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### Adventures in Fusing Three Old Organs into a Modern Instrument

By WILLIAM H. BARNES, MUS. D.

The First Methodist Church of Kankakee, Ill., where Mrs. Elizabeth Longpre has presided for many years over a non-descript tracker organ, is now the possessor of a much better and more modern organ. The old tracker was second-hand when the church installed it some fifty years ago. Dr. Palmer Christian used to play it when a young man. It was certainly a mediocre and most uninspiring instrument. Both he and Mrs. Longpre must have loved the organ, as such, to wish to continue to play it with no better facilities than this organ afforded.

Some five years ago the minister of the church, Dr. Edgar E. Atherton, dissatisfied with the church's musical equipment, persuaded the congregation to purchase for a very nominal sum a fine second-hand two-manual Pilcher organ taken from the old Masonic Temple in Chicago. This organ was electro-pneumatic, but the console was no longer in condition to use. As a consequence the parts of this instrument remained spread out all over the floor of a large Sunday-school room for five years. It became known as "Atherton's folly." But this was the entering wedge, the initial push which caused the church finally to get a good organ.

A year ago the present minister, Dr. Morgan Williams, had the church buy a three-manual Skinner of some fourteen sets out of a Broadway theater. This organ was supposed to have been bought installed, but the Eastern concern which had taken the organ from the theater and sold it found itself unable to install it, and when the organ arrived in Kankakee the church was in the unique position of being the owner and having on hand about the church three used organs, none of which was capable of playing tunes in any adequate manner. This, I believe, was some sort of a record. When Dr. Williams came to me, somewhat desperately, and explained the situation, I said that if I could induce Frank Wichlac and Paul Sauter to take over the installation of the various organs, combining them so that they could be made to play from the Skinner console, the church's troubles would be over. This is precisely what was done; but then Wichlac's and Sauter's troubles began.

The old Skinner needed re-leathering and much work on the console. The blower required three-phase current, which the church found impossible to provide; even though it required just a short run of wire from the transformer to the motor, the Public Service Company refused to do it. Finally a single-phase motor was obtained and adapted to the blower. This is mentioned as typical of the troubles encountered by any church attempting to install a second-hand organ in these war days.

Fortunately Mr. Wichlac had on hand enough galvanized iron blow pipes, rubber tubing and other materials difficult or impossible to obtain with which to complete the rebuilding. The specifications show where each set of pipes was obtained. The Skinner was really a two-manual, with the choir duplexed from both the swell and great. The Pilcher was a straight two-manual organ of sixteen sets. The problem was to use this material without adding knobs to the Skinner console, as this would have involved much difficulty with the combination action.

By placing the tremolos on separate controls, eliminating some of the duplexing and getting three extra knobs from the elimination of a piano which the theater organ possessed, the subjoined specification was evolved. This looks simple enough when it is spread out neatly in Mr. Gruenstein's paper. I maintain it was quite a feat to sort out the various tonal materials from two different builders, one organ built for a lodge hall and the other for a theater, and combine them into a thoroughbred church organ of convincing and adequate ensemble.

I am satisfied that Mr. Wichlac and Mr. Sauter accomplished the impossible here, and the organ came out a great deal better than it had any right to do, considering the somewhat mongrel character of its antecedents. Everyone at First

Methodist is happy over the outcome. The two ministers are vindicated for their temerity in rushing in to buy second-hand organs where angels might well fear to tread. My respect and admiration goes to the two organ men who pulled the chestnuts out of the fire and gave the church a really good instrument for the first time in the church's long history. Naturally, the appended specification is not precisely what might have been developed had we been starting new, with no limitations such as having to use all old pipes, a limited number of knobs on the console, and other hindrances, but it does indicate a very reasonable and comfortable organ to listen to or to play. Here is the scheme:

**GREAT ORGAN.**

- (P) Diapason, 8 ft., 61 pipes.
- (S) Gedeckt, 8 ft., 61 pipes.
- (P) Melodia, 8 ft., 61 pipes.
- (P) Gamba, 8 ft., 61 pipes.
- (P) Dulciana, 8 ft., 61 pipes.
- (P) Octave, 4 ft., 61 pipes.
- (P) Twelfth, 2 2/3 ft., 61 pipes.
- (S) Fifteenth, 2 ft., 61 pipes.
- (P) Chimes, 25 tubes.

**SWELL ORGAN.**

- (S) Gedeckt, 16 ft., 73 pipes.
- (S) Diapason, 8 ft., 73 pipes.
- (S) Salicional, 8 ft., 73 pipes.
- (S) Voix Celeste, 8 ft., 73 pipes.
- (S) Spitzflöte, 8 ft., 73 pipes.
- (S) Flute Celeste, 8 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes (from old tracker organ).
- (S) Cornopean, 8 ft., 73 pipes.
- (P) Oboe, 8 ft., 73 pipes.
- (S) Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

- (S) Gedeckt (Great), 8 ft.
- (S) Voix Celeste (Swell), 2 rks., 8 ft.
- (S) Flute Celeste (Swell), 2 rks., 8 ft.
- (S) Flute, 4 ft., 61 pipes.
- (S) French Horn, 8 ft., 61 pipes.
- (S) Flügel Horn, 8 ft., 61 pipes.
- (S) Harp, 8 ft., 49 bars.

**PEDAL ORGAN.**

- (P) Principal Bass, 16 ft., 44 pipes.
- (S) Bourdon, 16 ft., 44 pipes.
- (P) Gedeckt, 16 ft., 32 pipes.
- (S) Second Bourdon, 16 ft., 32 pipes.
- (P) Flute, 8 ft., 32 notes.
- (S) Flauto Dolce 8 ft., 32 notes.

- (P) Pilcher (pipes and mechanism).
- (S) Skinner (pipes and mechanism).

The mixture on the swell was made up from four ranks of pipes, partly from the Pilcher and partly from the old tracker. This mixture is the making of the swell ensemble and is remarkably successful. Only the nineteenth breaks back. The 4-ft., 2 2/3-ft. and 2-ft. run through without breaks.

#### DEATH OF THOMAS RADLEY, WHO ERECTED MANY ORGANS

Thomas Radley of Westfield, N. J., one of the best-known organ erectors in the country, died Jan. 26 at his home after a few months' illness. He was 73 years old.

Mr. Radley was associated with the organ construction business most of his life, helped build organs and traveled throughout the world to erect them. His business took him into some of the most famous churches of the world and into homes of prominent persons. When Mr. Radley erected an organ for Henry Ford, the automobile magnate gave him a car "to take home."

In recent years Mr. Radley spent his time servicing organs in New Jersey. He was at one time associated with the Aeolian Company, when it had a plant in Garwood, and also with the Estey Organ Company of Brattleboro, Vt.

Mr. Radley was born in Manchester, England. He had resided in Westfield sixteen years.

Surviving are his widow, Helen Weinrich Radley, and a daughter, Mrs. John T. Okie of Bayonne.

#### ROBERT B. JOHNSON IS MADE STAFF SERGEANT IN ARMY

Staff Sergeant Robert B. Johnson, son of Mr. and Mrs. Robert W. Johnson, Wilmington, Del., has just been promoted from the grade of sergeant at the Nashville Army Air Center at Nashville, Tenn. Sergeant Johnson, who entered the army last April, is a graduate of the Wilmington high school and Goldey Business College. Prior to entering the army he was employed by the Wilmington Trust Company. He was assistant organist at the McCabe Memorial Methodist Episcopal Church and treasurer of the Delaware Chapter of the American Guild of Organists. At the classification center he is assistant to the post chaplain.

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for MIXED VOICES

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A brief, deeply felt a cappella anthem.

Christ of the Fields and Flowers.....Harvey Gaul  
Into the Woods My Master Went.....J. Thurston Noé

Hosanna to the Son of David.....M. Mauro-Cottone  
Rejoice, O Earthborn Sons of Men.....Morten J. Luvaas

An Easter Alleluia.....T. Tertius Noble  
Easter Carol of the Three Orphans.....Harvey Gaul

(With Children's Chorus)

Christ Is Risen.....Robert Hernried  
The Lights of Easter.....Harvey Gaul

for TREBLE VOICES

Alleluia (2 part).....J. S. Bach

Christ Is Risen Today (3 part).....Katherine K. Davis

Alleluia, Come, Good People (4 part).....Katherine K. Davis

An Easter Alleluia (4 part, chorus and semi-chorus).....

.....T. Tertius Noble

The World Itself Keeps Easter Day (4 part).....Katherine K. Davis

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**Lewis A. Vantine Is  
Teacher and Friend of  
Wisconsin Organists**

LEWIS A. VANTINE



Lewis A. Vantine might be called the grand old man of the Wisconsin organ fraternity, except for two facts—he is not old enough in years and far too young in spirit. Nevertheless he has been the teacher, friend, exemplar and counselor of an untold number of his fellow organists in the course of the last two-score years and is held in affection and esteem by the entire profession. As organist of the First Church of Christ, Scientist, in Milwaukee, for more than a third of a century and as a member of the faculty of the Milwaukee State Teachers' College, as well as through his many recitals, he has created for himself a place in the front rank of his profession.

Lewis Vantine was born on a farm near Lyons, Wis., and began studying the reed organ at the age of 7. He led the choir and played the organ at the First Baptist Church in Burlington, Wis., when he was 14, and started teaching music shortly afterward. When he was 16 he played as soloist at summer resorts in southern Wisconsin and northern Illinois. In the winter he had charge of the music at the Burlington Theater and led the small orchestra there.

After finishing high school, Lewis taught in a rural school for two years. Then he went to Milwaukee and paid his expenses by playing the organ in the Hanover Congregational Church and teaching piano. Next he was for six years at the Wesley Methodist Church before going to the First Church of Christ, Scientist, where he is in his thirty-fourth year. Mr. Vantine taught in the Milwaukee public schools and in the German-English Academy. For a number of years he was director of the summer session at the State Teachers' College and now is director of appointments at the same school.

Mr. Vantine received his Ph. B. degree at the University of Wisconsin and while there was graduated from the Wisconsin University School of Music. He received his master's degree in education from Columbia University.

Mr. Vantine studied organ with Mabel Thomas, Lillian Hay, Wilhelm Middelschulte and Arthur Dunham and theory with several teachers, one of them Dr. Rossetter Cole. During his long years of organ teaching he has had many talented pupils. A number of them are now active in various parts of the United States. When time permitted he gave dedicatory recitals throughout Wisconsin and Michigan and recitals in private homes, and he has designed a number of house and church organs.

Mr. Vantine is broad in his outlook and eclectic in his teaching, and has the faculty of instilling in his pupils the desire to become real musicians. His interest in his pupils continues through the years, and they always find new inspiration in contacts with him. Last summer he spent his vacation studying new books on a variety of musical subjects and actually studying certain textbooks on music. His good taste in his organ work is perhaps one of the reasons for his continued success in holding his important position for so long a time. No detail is

unimportant to him, his musical sense is unexcelled, and his musical library includes exact information on compositions played, dates, number of times, etc. The size of his repertory and the catholicity of his taste are attested by the fact that since 1930 he has played 2,429 compositions, of which eighty-five were Bach's works.

Mr. Vantine was dean of the Wisconsin Chapter, American Guild of Organists, for several years and during its existence was state president of the National Association of Organists.

During his leisure hours Mr. Vantine enjoys nature at the lovely home he built on the shore of Lake Michigan, some miles from Milwaukee.

**DICKINSON'S CHOIR ON AIR ON  
CHURCH'S 175TH ANNIVERSARY**

Dr. and Mrs. Clarence Dickinson of Union Theological Seminary have had a busy month, partly in connection with the 175th anniversary of the Brick Church in New York, of which Dr. Dickinson is organist and director. There was a worldwide broadcast over the Columbia network Saturday afternoon, Jan. 23, preceding the celebration, at which the Brick Church choir sang: "Glory to the Father" and "Blessed Is the Man," Rachmaninoff; "Salvation Is Created," Tschernokoff; "Light Celestial," Tschaiakowsky, and "For All Who Watch Tonight," Dickinson; and three hymns written by three former ministers of the Brick Church—Henry Van Dyke, Maltbie D. Babcock and William Pierson Merrill.

Jan. 5 Dr. Helen Dickinson addressed the Music Club of Newark and the Oranges on "Architecture and Music as Parallel Revelations of the Political, Social and Religious Development of the Peoples of the West." Jan. 11 she spoke at the Pennsylvania Women's College, Pittsburgh, on "The Things That Are Eternal," and Jan. 31 at Bethel Presbyterian Church, East Orange, N. J., on "The Hymnal, a Church Treasury," with illustrations by the soloists and choir of the church under the direction of John Standerwick.



*"The song that  
nerves a nation's heart  
... is in itself a deed"*

—Tennyson

**W**HOO CAN count the armies of Freedom the Marseillaise set marching ... or measure the wealth of patriotism Francis Scott Key has engendered with our own national anthem?

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## GOOD WORK IN TORONTO BY CASAVANT SOCIETY

ACTIVE IN LAST FIVE YEARS

Organists from Canada and U. S. Play  
in the Eaton Auditorium—Co-  
operates with Ontario De-  
partment of Education.

After more than five years of progressive work the Casavant Society of Toronto has become recognized as one of the principal cultural agencies in a city noted for its many musical activities. It was founded in 1937 by a group headed by the late Sir Joseph Flavelle, Bart, and embracing not only prominent professional organists, but leading figures in social and financial life. Its basic purpose was to stimulate interest in the organ as a concert instrument and broaden public knowledge of organ literature. For this reason it was decided to present programs in a concert hall rather than in the churches, and the society was fortunate in arranging to hold its musicales in the Eaton Auditorium, which has exceptional facilities. This auditorium is unique in that it possesses a four-manual Casavant organ, one of the finest on the continent and worthy of the art of the world's greatest organists. Besides this vital equipment the auditorium is a finished example of what a modern concert hall can be amid luxurious comfort and convenience, beauty of architecture and excellent acoustic qualities. Centrally situated in the city and with ample private parking space for patrons, it has proved the ideal place for the Casavant Society musicales.

In planning the annual series of programs the selection of organists is left to a professional committee. This season such well-known figures in Canadian music as D'Alton McLaughlin, chairman; Sir Ernest MacMillan, T. J. Crawford, Maitland Farmer, Charles Peaker and the Rev. Father J. E. Ronan are members of the committee.

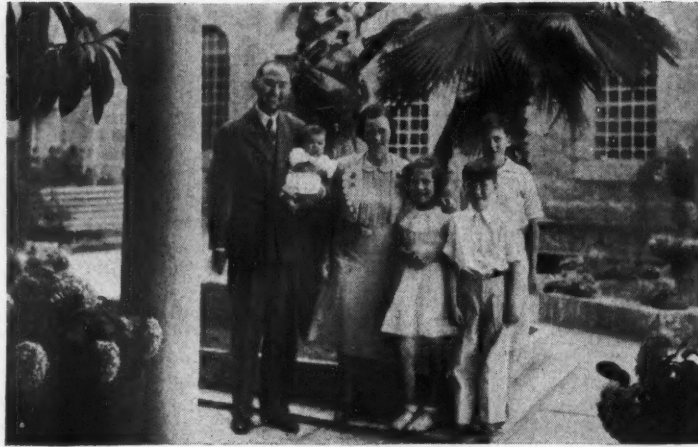
From the outset the Casavant Society has invited eminent European and American artists, as well as the best available Canadian organists, to play. Among the Europeans who have appeared have been Marcel Dupré, Joseph Bonnet, Andre Marchal, Fritz Heitmann and Fernando Germani. Eminent Americans have included Virgil Fox, Claire Coci, Arthur Poister, Charlotte Lockwood, E. Power Biggs and Ernest White, the last-named Canadian by birth. Canadians heard have been Sir Ernest MacMillan, D'Alton McLaughlin, Dr. Charles Peaker, Maitland Farmer, Quentin MacLean, David Ouchterloney, Florence MacKay Joyce, Frederick Silvester, Eric Rollinson and T. J. Crawford. One of the progressive aims of the society has been that of sponsoring group recitals of junior organists of promise.

Mr. McLaughlin, present chairman of the Casavant committee, served in a similar capacity a few years ago and had the support of a very able women's committee of distinguished personnel under the leadership of Mrs. Wallace Barrett; but war activities absorbed the energies of members of the committee, which in consequence was temporarily disbanded. This season Mr. McLaughlin's committee embarked on a radical policy which has aroused much interest in educational circles. It is the intention of the Ontario Department of Education to arrange the curriculum for high school matriculants to allow credits for organ playing. In return the Casavant Society has incorporated in this season's programs choral contributions by various "youth" choirs, which in Toronto have of late increased in numbers and quality.

In November the brilliant Claire Coci, who has become a popular favorite, made her third appearance under the society's auspices in a program embracing several works by Bach, Brahms' Chorale Prelude, "Behold, a Rose Breaks into Bloom," Karg-Elert's "Prologus Tragicus" and Sowerby's "Pageant." Assisting her was the glee club of the Catholic Youth Organization under the Rev. J. E. Ronan, choral director of St. Michael's Cathedral. The glee club sang with distinction such difficult works as a Sanctus by Palestrina and Cesar Franck's setting of Psalm 150.

The Christmas musicale was peculiarly appealing. Mr. McLaughlin, the organist, had assembled a fresh and lovely

## AMERICAN MISSIONARY-ORGANIST FAMILY IN THE NEAR EAST



HERE IS AN INTERESTING PICTURE of an American organist with her family in the Near East. Mr. and Mrs. Douglas Decherd are shown with their children. Mrs. Decherd and her husband are missionaries of the Presbyterian Church, connected with the Aleppo station in Syria. The photograph was taken when the Decherd family were at the American colony in Jerusalem, to which city they went at the time of the British invasion of Syria a year and a half ago. They were able to return to Tripoli, Syria, for the opening of school. Both Tripoli and Beirut were bombed Dec. 16, but no news of the results has been received.

Music constitutes a large part of the work of the school of the American mission and Mrs. Decherd has charge of three choirs and teaches both singing and piano. There is little opportunity to play the organ except on a small two-manual in the American Church in Beirut, where she plays for the services whenever she is in that city on Sunday. In Jerusalem the Y.M.C.A. has a large four-manual Austin, installed in 1932, and Mrs. Decherd was invited to give the opening recital and presides at the instrument whenever she visits Jerusalem.

Mrs. Decherd is the head of two schools in Syria and is a member of the board of managers of three others. In the October, 1934, issue of THE DIAPA-

series of works related to the season by Dupré, Markel, Reger, Wolf, Bonnet, Karg-Elert and others. The Malvern Collegiate Choir of 'teen-age girls and boys under Roy W. Wood sang with surprising excellence a large group of traditional carols.

Maitland Farmer, a musician of high scholarship, was recitalist in January, playing not only classical works, but a modern English group. Assisting was the Toronto Alumnae Girls' Choir, composed of the alumnae of various high school choirs. Their skill may be judged from the fact that they sang a chorale transcription by their instructor, Leslie R. Bell, of the slow movement of Tchaikovsky's Fifth Symphony, in addition to other noble works.

Two more collegiate choirs will be heard later at recitals by Alexander Schreiner, organist of the Salt Lake Tabernacle, and the noted Toronto organist, Miss Muriel Gidley.

### VIOLA FISHER TAKES POST IN WORCESTER, MASS., CHURCH

Miss Viola Fisher, student at the Oberlin Conservatory of Music, Oberlin, Ohio, has been made organist and choir director at Wesley Methodist Church in Worcester, Mass., during the absence of Donald C. Gilley, who is in the service. During the summer she plans to return to Oberlin to complete her studies. She has studied organ with Arthur Leslie Jacobs, former organist and director at Wesley Church; Mr. Gilley, Arthur Poister, who was at Oberlin before entering the service, and Claire Coci. Before going to Oberlin she attended a session of the Westminster summer school at Mount Hermon, Mass., under the directorship of Dr. John Finley Williamson. Also she took a junior choir course in New York City, given by Miss Edith Sackett. Since last March she has served as organist and director of a male choir at St. Paul's Episcopal Church in Norwalk, Ohio.

son an interesting account of the work done by Mr. and Mrs. Decherd was published. Mrs. Decherd is a daughter of Mr. and Mrs. Louis E. Burgner of Oberlin, Ohio. She is remembered by a number of organists who were at Oberlin College at the same time she was a student under the late Professor Andrews. She is a native of Oberlin as well as an alumna of its famous conservatory, received her master's degree in organ under Dr. Andrews and passed the test for the A.A.G.O. certificate. After graduation from Oberlin she taught organ and piano at Berea College in Kentucky and then in a school at Honolulu. In the latter city she was organist of the Central Union Church.

There are no dull moments in the mission work. When there is no teaching the missionaries entertain the soldiers. Among the latter are many who love music and who never wish to leave after the hymn-books have been passed. Mrs. Decherd writes that the girls' school is at home to soldiers Friday evenings for games and music in the large auditorium and the boys' school entertains the soldiers with tennis, basketball, soccer and other games.

## Recital by Nita Akin in New York Reveals Rare Musicianship

By JOHN L. BAINBRIDGE

Nita Akin presented a recital Feb. 3 in St. Paul's Chapel of Columbia University, New York, on the seventy-stop, four-manual, semi-baroque Aeolian-Skinner organ.

Opening with Bach's D major Prelude and Fugue and the chorale prelude "O God, Have Mercy," Mrs. Akin assured her listeners of a technical capacity that is expected of a recitalist and a musicianship that didn't depend upon registration alone to bring out the beauty and meaning of Bach. Franz Liszt's Prelude and Fugue on B-A-C-H completed this first part of the concert.

The second group consisted entirely of compositions by Americans, including "Humoresque Fantastique," by the capable Garth Edmundson; "Mist," by Mrs. Akin's fellow-Texan, E. William Doty, and, finally, Leo Sowerby's demanding "Pageant," which doesn't quite attain the effect that one might expect from the superb technique necessary for its performance. It is possible, as Mr. Sowerby contends, that it needs to be heard more often to be appreciated. This number did serve to display Mrs. Akin's unusual pedal facility.

The third and final all-French group, undoubtedly influenced by years of study with Dr. Charles M. Courboin, began with the lively and tuneful Fugue in G minor of Marcel Dupré and then the seldom-heard Allegro Cantabile from Widor's Fifth Symphony. The "Ave Maria" of Guilman showed off the excellent strings of the organ. Mrs. Akin closed with the little-known Toccata of Marcel Lanquetuit, which is as effective as many toccatas more frequently played.

The program was well selected and capably executed by Mrs. Akin, who has been touring for five years under the LaBerge management and has given seven recitals in Paris, being one of the few Americans who are members of Les Amis d'Orgue.

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## Atlantic City Organ Is Said to Be Largest with Its 32,913 Pipes

Ventnor, N. J., Feb. 10, 1942.—Dear Editor Gruenstein: Charles Dickens made Mrs. Malaprop say "comparisons are odorous." Especially is this so, I think, when applied to the mere bigness of things.

For the purpose of keeping the record straight, and in view of the statement in the January issue of THE DIAPASON in which the claim is made that the organ in the Wanamaker store in Philadelphia is the largest in the world, I herewith submit to you figures which show that the great instrument in the convention hall in Atlantic City has a substantial margin in point of size. I am able to vouch for the correctness of these figures because of my intimate association with the organ as inspector of installation during the four years of its construction, and because of the task that fell to my lot in the total planning of the stopkey layout of both of its consoles.

An attempted appraisal, department by department, of the relative size of the two instruments would be confusing, even if not misleading, for the reason that the tonal appointment of the two organs is radically different. A nutshell statement, however, of the number of pipes in each of them will be sufficient to show, beyond any doubt, that the advantage rests with the Atlantic City organ to the extent of 2,846 pipes, the respective totals being: Wanamaker, 30,067; Atlantic City, 32,913.

The printed stop tabulation of the Wanamaker organ shows a total of 399 distributed over ten tonal departments. In the absence of any indication to the contrary, it is assumed that these are all single-use, or "straight," stops, not in any way subjected to any form of borrowing, duplexing or unifying. On the other hand, the Atlantic City organ, with an absolutely authentic speaking stop list of 933, has but 211 of single use (or "straight"), the remaining 722 being derived, in one way or another, from 103 parent ranks of pipes, here called, for convenience, unit primals. Thus is created a great disparity in the number of pipes and stops in the straight system as used on the Wanamaker organ and the number of pipes and stops on the compound straight and unit system as used on the Atlantic City organ.

As an example of this, the great organ manual at Philadelphia has forty-three stops, while the corresponding manual at Atlantic City has a total of 151 stops, made up as follows: Straight, 36; unit primal and derivations, 5; borrowed, 2; second touch, 4; percussions (normal and second touch), 17; the great ancillary (floating), 72; the grand great, 15. This latter, which is new, consists of the big pedal organ material, extended so that the seven-octave compass of the great keys takes it all in throughout its range of eighty-five notes.

Here enters the story of disparity, for the seventy-two stops of the great ancillary, fourteen stops from the grand great (or pedals), and fourteen percussions, all used in other departments, add just 100 stopkeys without an increase of pipe content; and this condition is repeated in other sections.

As the tonal outline of the Atlantic City organ is not at all in conformity with any published description ever issued, a general summary of its twenty-two divisions might be in order. They are:

Pedal Organ, 235 stops. Straight, 2; unit primals, 19; their own extensions, 69; borrowed from manual registers, 92; playable through second touch, 23; percussions (normal and second touch), 30. Choir (unenclosed), 7 stops. Straight, 5; divided mixture, 2.

Choir, 61 stops. Straight, 25; unit primal, 4; derived, 10; second touch, 8; percussion, 14.

Choir-Swell Ancillary (floating), 60 stops. Unit primal, 16; derived, 44.

Grand Choir, 14 stops, derived entirely from pedal organ material.

Great, 64 stops. Straight, 36; unit primal, 2; derived, 3; borrowed, 2; second touch, 4; percussions, 17.

Great-Solo Ancillary (floating), 72 stops. Unit primal, 25; derived, 47.

Grand Great, 15 stops, derived entirely from pedal organ material.

Swell, 47 stops. Straight, 32; unit primal, 4; derived, 4; percussions, 7.

Swell-Choir Ancillary, 61 stops. Identical with choir-swell.

Solo, 39 stops. Straight, 18; unit primal,

4; derived, 10; borrowed, 2; percussions, 5.

Solo-Great Ancillary, 72 stops. Identical with great-solo.

Fanfare, 38 stops. Straight, 14; unit primal, 7; derived, 15; borrowed, 2.

Echo, 46 stops. Straight, 13; unit primal, 10; derived, 22; percussion, 1.

String Organ I, 12 stops. Straight, 10; unit primal, 1; derived, 1.

String Organ II, 29 stops. Straight, 20; unit primal, 4; derived, 5.

String Organ III, 12 stops. Straight, 9; percussions, 3.

Gallery Organ I, 12 stops. Straight, 1; unit primal, 3; derived, 8 (100-inch reeds).

Gallery Organ II (antiphonal diapasons), 9 stops. Straight, 7; unit primal, 1; derived, 1.

Gallery Organ III (flute ensemble), 7 stops. Straight, 5; unit primal, 1; derived, 1.

Gallery Organ IV (orchestral woodwind), 10 stops. Straight, 8; unit primal, 1; derived, 1.

Brass Chorus, 8 stops. Straight, 8.

Other noteworthy features of the Atlantic City organ are as follows:

There are fifteen swell-boxes, operating from six swell-shoes, on which may be set any desired combination of expression chambers. Five of the swell-boxes are equipped with reversible actions.

The 64-ft. pipe of the contra diaphone is 58 feet 10 inches in length, and its scale is 30 inches by 30 inches. The lower octave has both diaphone and reed actuaries.

There are nine sets of pipes of 32-ft. pitch.

Wind pressures range from three and one-half to 100 inches.

There are four ranks of reeds on 100-inch pressure and six ranks on fifty-inch pressure.

There are two consoles—main, with seven manuals and 933 speaking stops; the second, with five manuals and 530 speaking stops. The total number of stopkeys on the main console is 1,234; its combination piston array, including those of second touch, numbers 304. The second console is movable.

The organ is contained in eight chambers, in an auditorium capable of seating 41,000 people.

As to the use to which the great Atlantic City organ is put, I would say that from the time the first twenty or thirty stops were available—about October, 1929—the completed parts of the organ, operated for a long time from a temporary console, were used for the many conventions held in the great hall. A formal inauguration of the instrument has never occurred, nor has a printed program of organ music ever been presented on it.

Requests from Europe and other countries that the tones of the mighty instrument might be transmitted by radio have been entirely disregarded. The only plan that was ever made by the convention hall committee of management for using the organ as a concert instrument was promptly squelched by the mayor of the city at the time, who probably judged, among other things, that the cost of running a more than 400-horsepower battery of blowers was too great a strain, even for Atlantic City. The organ is perhaps in one of its best periods of usefulness at the present time, for, the convention hall having been taken over by the United States government for the duration, the instrument is used, so it is reported, by members of the large air force which occupies the building.

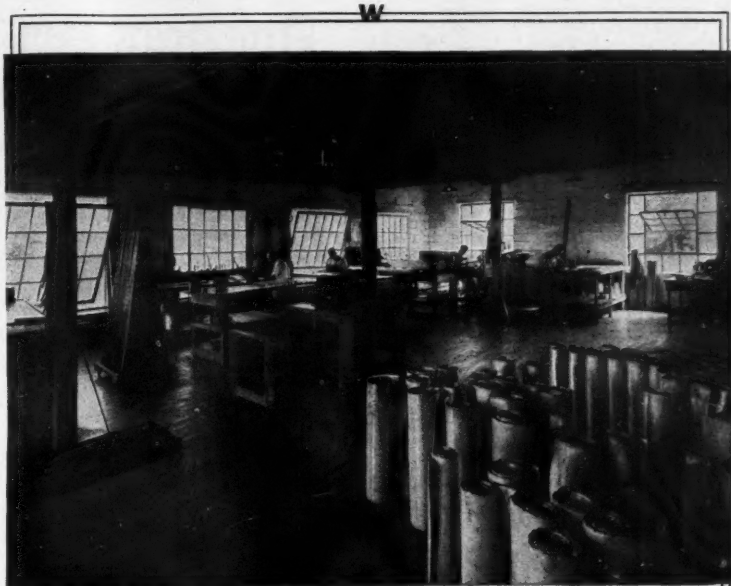
ARTHUR SCOTT BROOK.

### GEORGE HENRY DAY, JR., TELLS OF SHIP'S BATTLE WITH JAPS

George Henry Day, Mus.D., F.A.G.O., the Geneva, N. Y., organist and composer, recently received a letter from his son, George Henry Day Jr., 21 years old and 6 feet 3 inches tall, who is in the United States Navy in the Pacific war theater, in which he vividly describes a sea engagement in which his ship participated in November. Young Day writes to his parents among other things:

"You must all have heard by now what this ship has done by reading the newspapers. Well, anyway, there was an A.P. article telling how on Nov. 12 and 13, at night, this gallant ship sank one Jap cruiser, probably sank one Jap destroyer, and set a Jap battleship afire while making a torpedo run on it, and also badly damaged another Jap destroyer.

"During this savage night surface battle, the ship, the U.S.S. Aaron Ward, was hit directly by a salvo of three fourteen-



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inch shells from a Jap battleship and was raked by eight-inch and five-inch shells from a Jap cruiser and destroyer fire, but she still lives and is being repaired to fight again soon.

"I miss all my good fighting friends and shipmates who were killed or badly injured. \* \* \* We also shot down many enemy planes and shelled enemy shore positions constantly a month or more before the surface battle. The machine gun that I am on shot down an enemy torpedo bomber and scored hits on others."

### Third Historical Recital at P.M.I.

The third of the historical organ recitals by pupils of William H. Oetting at the Pittsburgh Musical Institute took

place Feb. 4 and works of composers of the Romantic period were played. The compositions listed and the performers were: Sonata in F minor, Mendelssohn (Allegro Moderato e Serioso, played by Virginia Tripp; Adagio and Andante Recitativo, Elizabeth Percy; Allegro assai Vivace, William Saul); Melody in D major, Guilmant (Mrs. G. J. Greenwalt); Third Sonata, Guilmant (Lucy Shaw); "Lamentation," Guilmant (J. Anderson Henry); Introduction and Fugue from D flat major Sonata, Rheinberger (Evanthia Constantine); Prelude and Fugue on B-A-C-H, Liszt (William H. Oetting). The fourth recital will take place March 22, presenting modern compositions.

## Easter Selections for the Organ

Chant Triomphale	.....Gaul	.50
Christe Redemptor (10th Century Tune for the Bells of Gloucester Cathedral)	.....J. S. Matthews	.50
Easter Prelude on "O Filii et Filiae"	.....Candlyn	.60
Easter Recessional (26539)	.....Mallard	.40
Resurrexit, Chorus Magnus (24781)	.....Lacey	.50
Toccata Jubilant	.....Diggle	.75
Toccata on "O Filii et Filiae" (25819)	.....Farnam	.60

## Easter Anthems of Distinction

Christ has Arisen (15th Century French Tune)—Mixed Voices (D 1511)	.....Arr. Campbell	.15
Easter Alleluia—S.S.A. (15110)	.....Shure	.10
Easter King, The—S.A. (21508)	.....Donelson	.10
He is Risen! Mixed Voices (D 15143)	.....Floering	.15
Joy Dawned again on Easter Day—Mixed Voices (D 15067)	.....Nagle	.15
O Morn of Beauty—S.S.A. (D 15046)	.....Sibellius-Matthews	.15
O Morn of Beauty—S.A.B. (D 15154)	.....Sibellius-Matthews	.15
This is Easter Day—Mixed and Children's Voices (D 15144)	.....Marryott	.15

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## Tune for New Prize Hymn Wanted; Invitation Out to Composers in the Guild

The Guild has just received an invitation from the Hymn Society of America to elicit from its members a new tune for the hymn "Thou Father of Us All," by Thomas Curtis Clark, which won a prize in the recent hymn contest of the society. At its meeting Feb. 15 the council accepted this proposal and it announces that all members of the Guild are invited to submit original tunes composed for this hymn, the text of which is:

Thou Father of us all,  
On Thy great name we call,  
And seek Thy Light.  
Hear Thou the hymn of praise  
We to Thy glory raise.  
Keep us through all the days  
In truth and right.

Upon Thy Word we stand  
And ask throughout our land  
Its swift increase,  
Till sin shall rule no more,  
Till Christ, from shore to shore,  
Be hailed forevermore,  
The Prince of Peace.

Let strife no longer be  
But all in love agree,  
In Christ made one,  
That all the world may know,  
Where'er Thy Word shall go,  
The life Thou would'st bestow  
Through Thine own Son.

Manuscripts should bear only a pseudonym for identification, the name of the composer being enclosed in a sealed envelope. All entries must reach the office of the Guild, room 1708, 630 Fifth Avenue, New York City, addressed "Tune Committee," before May 1, but it will greatly help the office if they are received as early as convenient. If the return of any manuscript is desired a stamped, self-addressed envelope should be enclosed.

A committee will be appointed to handle the entries and select the judges. For convenience the tune selected will be copyrighted in the name of the Hymn Society, because the hymn is already copyrighted by it and requests will come for the use of the hymn with the tune. This will amply protect the composer.

Two suggestions have come from the Hymn Society. It may be desirable to avoid the simple triple rhythm of certain well-known tunes of this meter, for example by using an iambic duple or other suitable pattern. The range and harmonic treatment should take into account the prospect that the hymn and tune will have very wide acceptance for congregational use.

The hymn has been printed and copies may be obtained at the Guild office.

WARNER M. HAWKINS, Warden.

### Tennessee Chapter Meeting.

The Tennessee Chapter held its monthly meeting Feb. 8. The members met at Fortune's Jungle Garden for dinner, going to the Memphis College of Music for the business meeting and program. Plans were made for an exchange program with the Central Tennessee Chapter. This will take place in March.

After the business meeting the program was turned over to Miss Lois Maer, who introduced W. R. Herstein, who showed pictures he took on a trip to Europe several years ago. At the conclusion of this feature we heard an instructive talk on the symphony orchestra by Burnet Tuthill, director of the Memphis Symphony Orchestra. Mr. Tuthill

brought out the similarities and the differences in the organ and the orchestra and pointed out that an organist should be familiar with orchestration to get the proper registration on a modern organ. The Guild was invited to attend the rehearsals of the Memphis Symphony, an invitation of which the members will take advantage.

### Schnelker to Play in Cleveland.

Josef Schnelker, organist of the Church of Our Lady of Angels, Rocky River, Ohio, will give the monthly program for the Northern Ohio Chapter March 3 at 8:15 p. m. in the Cleveland Museum of Art. Mr. Schnelker studied organ with George Lillich at Oberlin and became an associate of the Guild in 1933, a year before graduation, which he followed with graduate work at the Pius X. School of Liturgical Music in New York. He studied organ also with Hugh Porter of the Juilliard School and Dr. Palmer Christian at the University of Michigan. Since his first position as organist, at the age of 14, in St. John's Church, New Haven, Ind., Mr. Schnelker has held posts in the Cathedral at Fort Wayne and Holy Redeemer Church Detroit. He will play: Toccata in F, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Pantomime," Jepson; Andante Cantabile, James; Fourth Symphony, James.

### Western Washington Activities.

At the monthly luncheon of the Western Washington Chapter, held at the Seattle Central Y.M.C.A., Jan. 19, Professor Otto Gambosi, famous musicologist, spoke on "The Future of the Organ."

Because of an unusually heavy snowstorm, the student organ recital scheduled for Jan. 19 was postponed until Sunday afternoon, Jan. 24. Participating in the recital at the University Congregational Church were Lawton Gowey, Ruth Batchelder, Peter Hallock, Abbie Jean Palmer, Ethel Bereman, Emmylu Goertz, Eileen Clarke, Marjorie Hodges and Dorothy Waters. These performers are from organ classes of Walter A. Eichinger, Talmadge F. Elwell, Joseph H. Greener and Helen L. McNicol.

On Feb. 16, at the luncheon meeting at the Central Y.M.C.A., Professor Walter A. Eichinger discussed "New Organ Publications" and in the evening, on the four-manual Kimball at the University Methodist Temple, a recital was given under the auspices of the Western Washington Chapter, at which time Louise Mercer Schenken, organist of the First United Presbyterian Church; Gladys Olson, organist of the Central Lutheran Church, and Walter A. Eichinger, organist-instructor at the University of Washington and organist of the University Temple, played.

TALMADGE F. ELWELL, Dean.

### Schreiner to Visit Cincinnati.

Alexander Schreiner, organist at the Salt Lake City Mormon Tabernacle, will be the guest organist at a recital in the Covenant-First Church, Cincinnati, Ohio, Tuesday, March 2, at 8:30.

After the recital there will be held a reception and supper for Guild members and guests at the Cincinnati Club.

Miss Hilda Doerr, a prominent member of the Guild, has enlisted in the Women's Army Auxiliary Corps and will leave for duty in the western part of this country. All her friends wish her the greatest success in her new duties and hope that when the war is over she will return to Cincinnati and the Southern Ohio Chapter.

ETHEL HAAG, Registrar.

## Record Attendance Marks Missouri Chapter Dinner; Pastors Are the Guests

Despite the fact the mercury was flirting with the zero mark, one of the most interesting and enthusiastic meetings of the Missouri Chapter was held Jan. 25 at the Third Baptist Church, St. Louis. An innovation was the fact that the program committee planned a joint meeting of organists and their pastors, and the meeting was the most largely attended in the history of the chapter. About a hundred, including organists and pastors, were present to enjoy a turkey dinner with all the trimmings prepared by the host, Katherine Carmichael, organist of the church, in the newly-completed educational building.

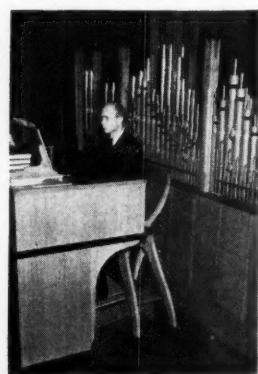
The program began with the organists introducing their pastors and vice versa. Dr. C. Oscar Johnson, pastor of the Third Baptist, was elected master of ceremonies and did a splendid job in his inimitable way. The adult choir under the direction of Miss Carmichael then presented four beautiful selections and this was followed by a "quiz program" which proved both entertaining and educational. Two pastors, the Rev. A. H. Franke and Dr. William Lampe, and two organists, Alfred Lee Booth and Howard Kelsey, were elected as "quiz kids" and took their respective places on the stage as questions were propounded from the audience as to the relationship between pastor and organist. All questions were mimeographed on large sheets of paper and distributed among the audience. The program closed with an inspiring message by Dr. Johnson and the consensus of opinion is that this type of program will be repeated next year.

Our next regular meeting will be held at Christ Church Cathedral, with Myron Casner as host. Mr. Casner is the newly-elected successor to Daniel R. Philippi, now residing in Long Beach, Cal.

Time marches on and it brings to mind the fact that your correspondent on Feb. 7 completed his twentieth year as organist and choir director of Ebenezer Evangelical and Reformed Church, St. Louis.

ARTHUR R. GERECKE.

### ET NON IMPEDIAS MUSICAM



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## News of the American Guild of Organists—Continued

### Organ Music for Services Played by Members for Metropolitan N. J. Group

"Organ Music for the Church Service" was the theme of the January meeting of the Metropolitan New Jersey Chapter, which met at the North Reformed Church, Newark, Jan. 25. Four members presented the program on the large Casavant organ and included music suitable for both prelude and offertory. Robert Pereda opened with the first two movements of Cesar Franck's "Grande Piece Symphonique" and a charming new composition of his own entitled "Berceuse." Walter N. Hewitt, playing entirely from memory, presented four offertory numbers of special interest, including "Chanson," Edward Shippen Barnes; "Kaddish," Gottfried H. Federlein; Aria, Gaston M. Dethier, and "Come, Sweet Death," Bach.

Charles M. Hobbs, host organist, played: Meditation No. 4, from "Meditations on Communion Hymns," Leo Sowerby; Prelude of Introit and Offertory, from Book 3 of "The Mystic Organ," Charles Tournemire; "Marche Pastorale," Pietro Yon.

Mary Elizabeth Compton's program included: "Now Thank We All Our God," Bach, arranged by Harvey Grace; "Meditation à Ste. Clotilde," Philip James; "God Himself Is with Us" and Chorale Prelude on "Siloam," Roberta Bitgood; Epilogue on "The Old Hundredth," Ernest Farrar.

The two numbers by Roberta Bitgood were heard with special interest as she is not only one of this chapter's members but also New Jersey state dean.

Each organist gave a splendid performance, displaying skill and artistry, combined with excellent technique.

At the conclusion of the recital Dean Grayson thanked these artists and invited those present to look at a special display of interesting organ material suitable for church services.

CORNELIA SEWARD HUNTER, Registrar.

#### Central New York Chapter.

The February meeting of the Central New York Chapter was held Feb. 9 at the Munson Williams Proctor Institute, Utica, and was in the form of a piano-organ recital. The artists taking part were Margarethe Briesen and Mary Nightingale, William Walters and George Davis, and Bessie Stewart-Bannigan and George Wald. A large audience turned out for this unusual program, which was held in delightful surroundings, as the institute's music room boasts of a fine Steinway piano and an excellent three-manual Austin organ.

Feb. 18, at Grace Church, Homer P. Whitford, organist of the First Congregational Church of Cambridge, Mass., gave a recital. This was the final program in the series by former Utica organists. Mr. Whitford was formerly organist of Tabernacle Baptist Church, Utica.

GEORGE WALD,  
Corresponding Secretary.

#### San Jose, Cal., Chapter Active.

The San Jose, Cal., Chapter has added eight names to its membership list since last summer. We have one member in the armed forces. He is R. A. Greenbrook, organist at the First Methodist Church of San Jose.

The chapter has bought war bonds and sent an offering to the Schweitzer fund.

Our meetings this year have been of unusual interest because of our visits to churches where organs have been remodeled—First Christian, First Methodist, Trinity Episcopal and First Baptist.

Each year the chapter, with the cooperation of friends of organ music, sponsors three recitals, and so far this year we have had two. On Nov. 17 Harold Mueller of San Francisco gave a beautiful program at the First Methodist Church. Feb. 3 we were privileged to hear Carl Weinrich play on the Trinity Episcopal organ. Mr. Weinrich's brilliant and inspiring playing thrilled us all. Following the concert the parish-house was the scene of a pleasant "get-together" and gave music-lovers the op-

portunity of meeting Mr. Weinrich. Our recitals are under the splendid leadership of Concert Chairman LeRoy Brant.

We are anticipating with pleasure a program to be given March 19 at Trinity Church by Dr. Alexander Schreiner of Salt Lake City.

LAURA LEE, Dean.

#### San Diego Chapter Entertained.

The February meeting of the San Diego, Cal., Chapter was held Feb. 1 at the First Baptist Church, with Mr. and Mrs. Carl Dewse as hosts for the evening. Mrs. Dewse is the organist of the First Baptist Church and Mr. Dewse the choir director.

Dean Olive Requa presided at the business meeting. The chapter is planning to sponsor a recital by Alexander Schreiner, famous American organist from the Mormon Tabernacle in Salt Lake City. This recital will be played at the First Presbyterian Church, San Diego, Thursday evening, March 11, and will be a musical event to southern Californians and of interest to the general music-lover as well as to the musician.

Howell G. Lewis, sub-dean, had charge of the program for the evening and presented an unusually interesting selection of recordings by famous organists. Those heard were: Toccata and Fugue in D minor, Bach, as played by E. Power Biggs; "In Thee Is Joy," Bach, played by Marcel Dupré; "Dedication" (from "Through the Looking Glass"), Deems Taylor, played by Dr. Charles M. Courboin; "Trio Organum Triplex," Perotin; "Le Moulin De Paris," "Fantaisie Sur L'Air," "Uno Jeuno Fillette" (arranged by Bonnet) and Chaconne, Couperin, played by Joseph Bonnet; "Piece Heroique," Franck, played by Edouard Commette. A vote of thanks was given Mr. Lewis for the splendid program.

Refreshments were served by the social committee chairman, Miss Frances Laubmeyer, assisted by Mrs. Dewse, Mrs. Requa and Miss Diana Quint.

OLIVE HORNER.

#### Georgia Chapter.

The Georgia Chapter met at the home of Mr. and Mrs. Robert F. Cunningham in Atlanta on the evening of Jan. 25. Despite gas rationing, the meeting was well attended, which proved not only the loyalty of some of the members who live in the suburban areas, but their willingness to cooperate with the national program. Dean C. W. Dieckmann conducted the business meeting. Dr. Charles A. Sheldon, Jr., chairman of the membership committee, presented the names of five new members. Six members were reported in the service—Julian Barfield, Tom Brumby, Gordon Farnell, Weaver Marr, Jr., Dr. James Pait and Edward Bryson. Mrs. Allan Greene was named chairman of the program committee.

After the business meeting our hostess led the way to the dining-room, where a beautifully appointed table and refreshments awaited us.

VIOLA H. AIKEN, Secretary.

#### Oklahoma Chapter.

For the first meeting of 1943 the Oklahoma Chapter gathered Jan. 12 in the parish-house of Trinity Episcopal Church, Tulsa, with Dean Marie M. Hine presiding. The evening's program consisted of a paper on Tchaikowsky's Fifth Symphony, illustrated with phonograph records, by the chapter treasurer, Ethel Kolstad. John Knowles Weaver gave a talk on the Sunday morning radio organ recitals, referring in particular to those of E. Power Biggs and the N.B.C. recitals, until recently given by Charles M. Courboin. This led to a canvass of the chapter members which revealed the unfortunate fact that organists having regular church duties are unable to take time off Sunday mornings to hear these programs.

The meeting concluded, as usual, with "questions in general musical knowledge," which always arouse interest.

The chapter met again on the night of Feb. 2 in the parish-house. The regular meeting time has been changed to the first Tuesday night of the month. At this February meeting Esther Handley talked on the life of the Russian composer Tchaikowsky and gave in particular a history and description of the "Nutcracker Suite." As a continuation of

this Dan Casebeer gave phonographic records of several movements in the suite.

At the March meeting Mr. Casebeer is to give a talk on Tudor church music.

Following adjournment, the chapter went in a body to Trinity Church and there heard Dean Hine play a wedding program.

JOHN KNOWLES WEAVER, Sub-dean.

#### Tells of Early Rhode Island Organs.

The Rhode Island Chapter met in the choir room at the Church of the Redeemer, Providence, Feb. 1. Miss Blanche N. Davis, organist and director at the Edgewood Congregational Church, Edgewood, R. I., gave a very interesting talk on "Early Rhode Island Organs." Miss Davis spoke about several early organs, mentioning the first one in Trinity Church, Newport, and the first organs at the Presbyterian, St. John's Beneficent and the Unitarian Church, all of Providence, and gave a brief history of each organ.

This being Miss Davis' fiftieth year as a church organist, we had planned a surprise for her and she was presented with a beautiful orchid, a check and a birthday cake, this being her birthday also.

MARY E. LUND, Registrar.

#### Youngstown Sub-Chapter.

Members of the Youngstown, Ohio, sub-chapter visited the newly remodeled Trinity Church Jan. 26. The Rev. Walter Swearingin, minister of music at Trinity and member of our sub-chapter, conducted us through the church and parish-house. Later in the evening a program of music was presented in the choir room by Mrs. J. H. Mines, soprano; Mrs. T. F. McMichael, contralto, and M. Harry Warner, violinist, with Mrs. J. W. Hornberger and Mrs. M. Harry Warner as accompanists. The vocal part of the program featured folk-songs of Latin America. Refreshments served by Miss Lillian Hailstone brought to a close another interesting meeting of local Guild members.

BERNICE PRICE.

#### Racine, Wis., Chapter

The Racine, Wis., Chapter met Jan. 31 at St. Albertus School of Music. Invitations were sent to all pastors and assistant pastors as well as their organists. After the business meeting a program was given in the auditorium by the St. Rose School Children's Choir and Miss Dorothy Haas, who rendered several organ solos.

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

#### Hear New Music in Pasadena.

The Pasadena and Valley Districts Chapter met at Immanuel Baptist Church Feb. 8 for supper and a recital of new publications. Ethel Woolley, Katherine Kirk and Kathryn Knapp played the "Bible Poems" of Jaromir Weinberger; a Canon Toccata on "Ye Watchers and Ye Holy Ones" by Richard T. Gore; the Hymn Prelude on "In the Cross of Christ," by Seth Bingham; two Chorale Improvisations by Karg-Elert; "Veni Emmanuel," by Garth Edmundson, and "Star of Hope," by Richard Keys Biggs. Miss Knapp supplemented her group of selections by playing from manuscript "Fulfillment," by Marie Annen Imbrie.

The evening of study was closed by an exchange of new music among the organists in the audience.

ETHEL WOOLLEY, Librarian.

#### Hymn Festival in Wilmington.

A hymn festival was sponsored by the Delaware Chapter in the Peninsula Methodist Church, Wilmington, Sunday afternoon, Feb. 14. An opening recital was played on the Wicks organ, recently installed in the church, by Sarah Hudson White, A.A.G.O., dean of the chapter. The following church choirs united to sing the hymns and their clergymen took some part in the service: Hanover Presbyterian, Sarah Hudson White, organist; St. Stephen's Lutheran, Charles L. Edwards, organist; Christ Episcopal, Firmin Swinnen; Newport Methodist, William D. Blair; West Presbyterian, F. Viola Moffitt; Olivet Presbyterian, Frederick White; Peninsula Methodist, Wilmer C. Highfield.

Firmin Swinnen gave the opening recital on this organ Jan. 28.

Barrett Johnson, a member of the Delaware Chapter, now in the army, has just been promoted to a sergeant.

It is planned to have another hymn festival in May.

WILMER C. HIGHFIELD, Secretary.

### San Francisco Thrilled

#### When Carl Weinrich Plays the Bach "Clavieruebung"

An event of unusual interest and beauty was enjoyed by the Northern California Chapter when Carl Weinrich, on his transcontinental tour, gave a recital in Trinity Episcopal Church, San Francisco, Sunday afternoon, Feb. 7. He played the Bach "Clavieruebung," part 3, a series of preludes based upon the chorales of the Lutheran liturgy.

Of course by now Mr. Weinrich's perfection of performance has come to be taken for granted, and what remains in the memory as the outstanding feature is his magnificent presentation of the real essence of the music, whether it is the gradual cumulative build-up of a fugal movement or the quiet flow of expressive counterpoint in the setting of the Lord's Prayer. Even the most unlearned listener senses that he both feels and understands completely the music he is playing.

A conception of the impressiveness of Mr. Weinrich's performance may be gained from an extended review in the *San Francisco Chronicle* by its critic, Alfred Frankenstein, from which the following paragraphs are quoted:

Weinrich's selections contrasted dramatic grandeur to the intimacy of chamber music, and also provided that fusion of the emotionally sublime with the intellectually challenging that is so characteristic of Bach. This music also possesses a kind of secret, mysterious inwardness, and some of its symbolism was artfully suggested through having a few of the hymns themselves sung—and very beautifully sung—by the Calvary Presbyterian choir. \* \* \*

Weinrich is one of that modern school which appreciates what Bach knew and what thousands of Bach's successors allowed themselves to forget—that an organ, as Gertrude Stein would say, is an organ, and not a choir, a brass band, or a machine for trick sound effects. \* \* \* It was the playing of one who not only knows Bach, but feels him, too. There are some who have the feeling and not the knowledge, some the knowledge and not the emotional understanding. Weinrich is both scholar and artist, and that is a very extraordinary and highly honorable combination.

#### Fine Program at Nashville.

The Central Tennessee Chapter met Feb. 9 at the Wightman Chapel of Scarritt College, Nashville. It was voted to accept the proposal of the Memphis Chapter for an exchange of recital organists at an early date, and it was voted to send Arthur Croley to Memphis, as requested, and to ask in return for Thomas Webber to give a recital at Vanderbilt University, where a fine four-manual Aeolian organ is available, which was, with the Neeley Auditorium, offered for this purpose by the university.

News of the organ and musical world was given interestingly by our past dean, Miss Marie Hayes. A splendid paper was then presented by Dr. Charles Washburn, noted hymnologist, of Scarritt College. He strongly advises ministers of music and organists to learn the contents of their hymnals thoroughly, to study the origin, the words and the musical message conveyed by hymns and tunes, and their suitability for all occasions, and then to work closely with their pastors in helping to select hymns suitable in every way to the subject of the sermon or address to be given. Consecrated cooperation, he said, will be needed to accomplish this and to widen our resources, so that, instead of using a few well-known hymns continually, we shall be able to introduce many of the lesser-known ones, of which Dr. Washburn showed us many beautiful examples from the latest Methodist Hymnal.

To conclude a fine program the following numbers were performed on the three-manual Pilcher organ: Prelude in G major, Purcell; Andante from "Grande Piece Symphonique," Franck, and Introduction and Allegro, William Walond (played by Arthur Croley); "Ronde Francaise," Boellmann; "Meditation a Ste. Clotilde," James, and Cathedral Prelude and Fugue in E minor, Bach (played by Mrs. C. E. Bowers).

JAMES G. RIMMER, Secretary.

## News of the American Guild of Organists—Continued

### Fort Worth Guild Service Draws Record Audience to Hear a Fine Program

The Fort Worth, Tex., Chapter had its annual Guild service Feb. 14 as guests of the First Methodist Church. The largest number of people ever to attend a Guild service in Fort Worth heard Robert R. Clarke, M.S.M., at the organ and the choir of the First Methodist Church under his direction. The Rev. Warren Johnston, pastor of the church, used for the subject of his sermon "Music in the Church." Organ numbers were: Fantasia in G minor, Bach, and "Benediction," Karg-Elert. The processional hymn was "Tallis' Canon," sung as a canon by the choir and congregation. The choir numbers were: "Evening Hymn," Gardiner, and "The Shadows of the Evening Hour," Beach.

As an original and effective climax to the hymn "God of Grace and God of Glory," by Dr. Harry Emerson Fosdick, Mr. Clarke had written a descant for the last stanza, to be sung by five sopranos. Another interesting injection into the music of the service was a different organ accompaniment for each stanza of the recessional hymn. The timing of the recessional was perfect for the effective performance of a benediction chant by a bass soloist.

Not the least attractive feature of the service was the excellent congregational singing.

The splendid attendance was due largely to the fact that 214 letters of invitation and programs enclosed therewith were sent out by the Guild. In spite of many organists being engaged in playing services at their own churches at that hour, more than half of the members of the chapter attended in a body, wearing robes and marching in the procession. Some members obtained substitutes in order to attend this service.

MRS. WILLIAM HENDERSON, Dean.

#### Examinations Pennsylvania Topic.

The February meeting of the Pennsylvania Chapter was held Feb. 15. Between thirty and forty members sat down to dinner at Holland's restaurant in Philadelphia. At the conclusion of the dinner Sub-dean Howard Gamble, presiding in the absence of Dean Robert Elmore, introduced the guest speakers of the evening, Norman Coke-Jephcott, F.A.G.O., and Harold W. Friedell, F.A.G.O., both of the Headquarters Chapter, New York. As this meeting was devoted to Guild examinations, Mr. Friedell presented certificates to the successful 1942 candidates of the Pennsylvania Chapter. Harry Wilkinson received the certificate of association and S. Marguerite Maitland and C. Robert Ege the fellowship.

We then proceeded to St. James' Church and listened to the pieces for the associateship test for 1943 played by Albert Gundrum of Bethlehem, Pa. The remainder of the evening was devoted to the discussion of the examinations, the organ work, the paper work and the choirmaster examination being introduced by Mr. Friedell, Mr. Coke-Jephcott and Newell Friedman respectively. Opportunity was given for questions and the meeting closed with an informal discussion.

ADA R. PAISLEY.

#### Recitals Heard in Columbus.

The year 1943 so far has proved a busy and interesting one for Central Ohio organists. In place of the January meeting the chapter held a Guild service at Trinity Episcopal Church, Columbus, in conjunction with the evening worship hour, Robert Schmidt, the organist, planning the service. During the current season Mr. Schmidt has been having a series of Friday noon organ programs.

Private John Klein is continuing his Sunday afternoon "concerts for service men" and has provided contrasting and interesting programs appealing to persons with varied musical tastes.

We have had two of our members presented in recitals under the auspices of the Guild—Carl Barr Jan. 10 at the King Avenue Methodist Church and Elizabeth Whaley Lange Feb. 7 at the Indianola Presbyterian Church.

On Feb. 8 the chapter was fortunate

in having Charlotte Lockwood give a recital of great merit. The program was as follows: Chorale Prelude on Lowell Mason's Hymn-tune "Dort," Mason; Variation and Toccata on "America," Coke-Jephcott; "Skyland," Vardell; "Fireside Fancies," Clokey; "Storm King" Symphony, Dickinson; "Lake Constance," Karg-Elert; Pastoral Dance, Milford; Elevation in E, Dupré; Fantasy and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger.

MRS. ALLEN MCMANIGAL, Secretary.

#### Visit Marygrove College in Detroit.

The hospitable doors of Marygrove College in Detroit were thrown open Feb. 16 to the members of the Eastern Michigan Chapter for their February meeting. Miss Dorothy Kolb, director of music for Marygrove, was hostess to about sixty members and guests. After dinner and a business meeting in the dining-room of Madame Cadillac Hall, we assembled in the lounge, where the college glee club, under the direction of Miss Kolb, gave a program. Then Bendetson Netzorg, professor of piano and harmony, presented two students from the piano department of the college. Miss Margaret Mary Danz played for us "Variations" by Paderewski and "Rush Hour in Hongkong" by Chasins. Miss Eleanor Granter played the last movement of the Grieg Concerto in A minor. Miss Granter was accompanied at the second piano by Professor Netzorg.

We were then taken across the campus to the beautiful Sacred Heart Chapel, where Dean August Richard Maekelberghe, F.A.G.O., gave the following program on the three-manual Casavant: "Piece Heroique," Franck; Prelude, Vierne; Prelude and Fugue in C minor, Bach; "Noel" No. 10, d'Aquin; "From God I Will Never Turn," Buxtehude; Finale from Second Symphony, Widor.

After Dean Maekelberghe's recital we made a tour of the college buildings.

MARK WISDOM, Secretary.

#### Hymns Are Rochester Topic.

The Rochester Chapter meeting for February took place at Christ Church, where Maxwell Ohley is organist and Donald S. Barrows is musical director. Before the meeting the chapter members met for dinner at a restaurant. The program for the evening was a lecture on "Hymns" by Harold Gleason. Mr. Gleason presented a historical background to the hymns, starting with Gregorian chant and coming up to the modern hymn-tune. The particular hymns under discussion were then sung by the audience. This was a most informative lecture.

Our next meeting will be held at the Third Presbyterian Church, where the choir under the direction of Edwin Clark, will sing a cantata.

CATHARINE GLEASON.

#### Texas Chapter.

The monthly meeting of the Texas Chapter was held Feb. 15 at Holy Trinity Church, Dallas, beginning with a dinner, followed by the business meeting and an organ and plainsong recital. One of the guests at the dinner was Fred G. Lewis, an organist and a chaplain in the army, who is now chief warrant officer of the Eighth Service Command, stationed in Dallas. He gave us a short but interesting talk in observance of national brotherhood week. The recital was given by Hubert B. Kaszynski, organist and choirmaster of the church, and the children's choir of the church.

On March 6 the Guild is presenting Alexander Schreiner in a recital at McFarlin Auditorium, Southern Methodist University.

MATTHE K. GERBERICH.

#### February Meeting in Maine.

The February meeting of the Maine Chapter was held at the home of the dean, John E. Fay, A.A.G.O., in Portland Feb. 15. In spite of extremely cold weather the meeting was well attended.

The minister-organist dinner, which was to have been held in February, was tentatively scheduled for May and the suggestion was advanced that a speaker be engaged for the occasion.

An invitation of Alfred Brinkler to hold the next meeting at his studio was gratefully accepted. At this meeting the program will consist of a discussion of

plainsong, chants and authentic ecclesiastical modes. It is planned to hold the April meeting at the city hall.

After the business meeting refreshments were enjoyed.

CHARLES J. TILTON, Secretary.

#### Illinois Chapter.

A forum was held by the Illinois Chapter at Lyon & Healy Hall Feb. 8 and the entire program was devoted to Dr. Albert Schweitzer. Walter Flandorf, sub-dean, read selections from Schweitzer's book, "Out of My Life and Times," interspersed with Bach recordings made by Dr. Schweitzer.

The benefit recital given by Miss Crozier was very well attended and those members and friends of the chapter who were present were privileged to hear a magnificent performance by Miss Crozier. All proceeds above expenses will be donated to the Albert Schweitzer fund.

The Illinois Chapter will be interested to learn that at the luncheon held Jan. 11 honorary membership in the chapter was conferred upon Dr. Wilhelm Middelschulte.

ORA E. PHILLIPS, Registrar.

#### Meetings of Ithaca Chapter.

The Ithaca, N. Y., Chapter assembled Jan. 12 in the choir stalls of Sage Chapel, Cornell University. Professor Richard T. Gore, dean of the chapter, lectured on and played some of the lesser-known works of Bach. He pointed out that some of Bach's greatest music is among these.

The February meeting was held Monday evening, Feb. 8, in the Presbyterian Church. An informal discussion on problems of organ playing and playing of the service took place. Some of the topics discussed were: Interval between verses of hymns; time and tempo of processions and recessions; problems in the use of a choral prayer response, and music for weddings.

RICHARD M. DICKERMAN, Secretary.

#### Indiana Chapter.

The Indiana Chapter held its February meeting at St. Paul's Episcopal Church, Indianapolis, Feb. 16. A short business meeting was held preceding the service recital. Mrs. Helen Rice, organist of St. Paul's, and Mrs. Jane Johnson Burroughs gave a splendid program. They were assisted by the choir and Miss Mary Spalding, harpist. The rector, the Rev. William Burrows, greeted the chapter and assured Indiana organists they would always have a hearty welcome. Among other things he likened the work of the church musician to that of a minister and reminded each one present of his high calling. The musical ministry of St. Paul's is of a high order and the church should congratulate itself on the ability and leadership of Mrs. Burroughs and Mrs. Rice.

ELSIE MACGREGOR, Secretary.

#### Waterloo Chapter Host to Pastors.

The Waterloo Chapter entertained a number of pastors and wives at an informal potluck supper and evening program in the home of the dean, Mrs. Ellen Law Parrott, Jan. 26. Colors of the Guild were carried out in the floral centerpiece of the festive board. Very definite appreciation of the culinary art was demonstrated by those present. A roundtable discussion was conducted by Earl O. Stewart of St. John's Lutheran Church, Charles City, Iowa. Plans for the year were discussed and accomplishments of the last year were recalled.

The chapter has enjoyed a substantial growth in the last year, as it is now composed of forty-seven colleagues and forty-six subscribers, who are looking forward to the work of the Guild in the coming year.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

#### Address on Bach Mass in Louisville.

The Louisville Chapter held its regular meeting Feb. 1 at the French Village and after a brief business meeting adjourned to the University of Louisville, where Dr. Gerhard Herz of the faculty delivered an address on Bach's B minor Mass, analyzing the nature, religious and structural, of that noble work. He dealt more particularly with the Credo, illustrating his study with lantern slides. Dr. Herz took occasion to contrast Bach with Handel, the one a man of deep religious conviction and feeling, of which his music was the perfect expression, and the other combining, so far as conditions of that day permitted, the business and the musical side of his art. More, for instance, concerned with popular appeal and reaction was such a gigantic emotional offering as the great "Hallelujah Chorus" from "The Messiah."

The chapter's recitals for the armed forces, originally given at the Broadway Baptist Church, are to be continued at Calvary Episcopal Church.

ARCHIBALD D. JONAS, Secretary.

### District of Columbia Meetings Reflect Varied Interests of the Chapter

The January meeting of the District of Columbia Chapter was held at the Covenant-First Presbyterian Church Jan. 4, Dean Appel presiding. Letters of thanks from the various chapter members in service who received Christmas boxes from the chapter were read by Miss Alice Elliott, chairman of the servicemen's committee. The annual report of the Musicians' Register, Mabel Frost, chairman, sponsored by the chapter, was read. This service is maintained for the benefit of local organists, singers and players who desire either temporary or permanent church positions. Five hundred and seventeen copies of the register were mailed to ministers, organists, teachers and others in 1941-42 and over nine of the fifty-seven registrants accepted permanent appointments; nearly all filled one or more engagements.

The meeting was concluded with a talk by Bainbridge Crist on "Words and Music," in which the composer dealt with the proper and most effective settings of poetry to music.

New members voted in are: Glenn Carow, organist of the Foundry Methodist Church; Maybelle Carroll Imhoff and Karlian Meyer.

The February meeting was held Feb. 1 at the Church of the Epiphany, Dean Appel presiding. The dean appointed a nominating committee consisting of J. B. Wilson, Dr. Charlotte Klein and Mrs. Esther Barrett. New members voted in are: Mrs. Frances Hoschna, Miss Valverde Virden and Harold Doering, organist of Sligo Church (SDA), Takoma Park, Md. It was voted that the secretary should write a letter of thanks to station WJSV for the E. Power Biggs broadcasts Sunday mornings and to request that more publicity be accorded these worthwhile programs. After the business meeting a talk was given by Theodore Schaefer, M.S.M., organist and director at the Covenant-First Presbyterian Church, on "Anthems for War-Time Choirs Which Suffer a Lack of Balanced Parts." A number of anthems were gone over which might be adapted for unison singing. Mr. Schaefer's list suggests anthems probably in the average church music library, such as "Jesu, Joy of Man's Desiring," and anthems which may be purchased with the knowledge that they can be used later, in parts, as the composers intended. Mr. Schaefer also suggested a number of the chorale preludes of Bach and Dupré as accompaniments for unison singing of the air or as interludes between the simpler forms of the chorale in the hymn-book, such as "Blessed Jesus, at Thy Word."

"A continued diet of unison anthems is apt to be monotonous for congregations," he said, "because we soon become aware of stanza 1, 2, 3, etc. In order to introduce a variety of musical line and to avoid double doses of recapitulation in one service use occasional solos, but solos new to your congregation."

Many helpful suggestions and hints were given about unison singing.

The December meeting and annual birthday party of the chapter Dec. 14 took the form of a dinner at the Arts Club in Washington in honor of Dr. Oscar Blackwelder, newly-elected chaplain, who is pastor of the Church of the Reformation and president of the Washington Federation of Churches. Dr. Blackwelder succeeds the late Dr. Ze-Barney T. Phillips as chaplain. After a few words of welcome by Dean Jean Slater Appel and an explanation of the rules, aims and customs of the American Guild of Organists by Louis A. Potter, Dr. Blackwelder spoke briefly of his hopes of service to the Guild by encouraging the maintenance of a high musical standard among church musicians and the spirit of cooperation between church musicians and the clergy. Dr. Blackwelder was greeted by an enthusiastic audience of over a hundred organists and ministers. The dinner was brought to a close with a program of songs by soloists from the Covenant-First Presbyterian Church, Theodore Schaefer, director.

NANCY POORE TUFTS, Registrar.

News of the American Guild of Organists—Continued

Recital by Nita Akin  
After Annual Dinner for  
Clergy at Bristol, Va.

The annual clergy dinner of the East Tennessee Chapter was held in the rectory of Emmanuel Episcopal Church, Bristol, Va., Jan. 29. The attendance was the largest in the history of the chapter.

It was an unusual event on three accounts. First, the speaker was Mrs. W. E. Martin of Sullins College, who spoke from the layman's point of view. She spoke of the fact that the music of the church is more effective if it is an integral part of the service and that this was more apparent to a layman than organists and clergymen seemed to think.

The second unusual feature was that this was a truly beautiful dinner, the Guild colors being carried out, not only in the decorations, but in each course.

Finally, the guest of honor was Nita Akin, who was guest recitalist of the evening. Mrs. Akin told briefly of her church and its organ, and of her work in Wichita Falls, Tex. Mrs. Akin's recital was played in the State Street Methodist Church. She presented a well-chosen program showing skill in interpretation. Of outstanding color was the Liszt Fantasy on B-A-C-H. Probably the most popular selection was Beatrice Fenner's "When Children Pray."

Before the recital a devotional service was led by the Rev. Maurice D. Ashbury of Emmanuel Church.

PECK DANIEL, Secretary.

Meeting of Macon Chapter.

The Macon, Ga., Chapter held a dinner meeting Feb. 8 at Christ Church parish-house. After a social hour the meeting was called to order by the dean, Mrs. J. C. Rousseau. The principal business was the appointment of a nominating committee. It was composed of Mrs. Hal C. King, Mrs. Albert Jelks and Roy Domingos. The program chairman presented Roy Domingos of the Wesleyan Conservatory, teacher of musical history, who read a very interesting and educational paper on contemporary books on music.

MRS. HAL C. KING, Secretary.

Meeting of Akron Chapter.

The Akron Chapter held a meeting at the First Congregational Church Feb. 22. The subject for study and discussion was "Hymns and Their Interpretation," followed by a business meeting.

Maitland to Play in Wilkes-Barre.

Dr. Rollo F. Maitland will play a recital on the large four-manual Aeolian-Skinner organ in the First Methodist Church, Wilkes-Barre, Pa., Wednesday evening, March 3. Following are the numbers he has chosen: Allegro from Tenth Concerto, Handel; Chorale Prelude, "Come, Redeemer of Our Race," and Passacaglia, Bach; Sketch in D flat, Schumann; Third Chorale, Franck; "The Bells of St. Anne de Beaupré," Russell; Concert Rondo, Hollins; Folk-tune, Whitlock; Allegretto, Parker; Fantasie-Toccata, Maitland; Improvisation. Dr. Maitland continues his weekly broadcasts on Sunday afternoons at 5:30 over station W69Ph, the frequency modulation station of the Columbia Broadcasting System in Philadelphia.

C. Griffith Bratt Appointed.

Luther Place Memorial Church, Washington, D. C., has engaged for a full-time musical director C. Griffith Bratt of Baltimore. Mr. Bratt received his training as a choir director from Dr. F. Melius Christiansen and the late Dr. Louis Robert. He is an organ pupil of Dr. Charles M. Gourboin and Virgil Fox and a voice pupil of Edmund S. Ender and Mme. Rabold. He holds a certificate in organ, a teacher's certificate in harmony and an artist's diploma from Peabody Conservatory.

Honor Roll of the A. G. O.

[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—Eugene N. Adams, Arnold Aylton, 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, Charles James, Albert Perry.
- 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.
- GEORGIA—Julian Barfield, Tom Brumby, Gordon Farn-dell, Weaver Marr, Jr., Dr. James Pait, Edward Bryson.
- ILLINOIS—Martin J. Argall, Kenneth Lee Cutler, Eldon H. Hasse, Wilbur Held, Henry H. Hungerford, Winston A. Johnson, Robert Kee, Casimir C. Laskowski, Ernst 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, Earl Groves, Robert Huey, R. Donald McDorman, Charles Quandt, Ralph H. Rexroth, Richard V. Ross, William Watkins, George R. Woodhead, Robert Ziegler.
- MASSACHUSETTS—Arvid Anderson, George B. Arnold, Laurence F. Buell, John F. Cartwright, Wesley Day, Donald C. Gilley, George Hunsche, Harvey J. Lovelace, Theodore T. Miller, William K. Rutledge, Harold F. Schwab, Franklin P. Taplin, Charles D. Walker, Clifford W. Webber, Leonard H. Zimmerman.
- MICHIGAN—Eastern Michigan—Andrew Baker, Cyril H. Chinn, Edgar Danby, Ernest Kossov, Arthur Carkeek, Elwood H. Hill, Harry Lorne Rice, Montie James Wiers.
- Western Michigan—James Mearns, Robert Meyer, Charles E. Vogan.
- MISSOURI—George Harris, Carl S. Parker, William Schmidt, Jr.
- Kansas City Chapter—Joseph A. Burns, Lambert M. Dahlsen, Charles McManis, Charles W. Michaux, Robert Tomshany.
- NEW JERSEY—Atlantic City—Franklin H. Titus.
- Metropolitan New Jersey—Peter J. Edwardson, Jr., Herbert R. Hannon, Ralph Hunter, Carl Relyea, Robert L. Van Doren, Willard L. Wesner.
- Monmouth—Charles Patrick.
- NEW YORK—Buffalo—Edgar R. Belgieder, Squire Haskin, Reed Jerome, Vinson Long, Stephen Pasternak, Curtis R. York.
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- Erie—Richard Densmore, Eric Stephens.
- Harrisburg—John Core, Lester Etter, Ralph Lelly, Henry B. Whipple.
- Wilkes-Barre—Charles Henderson, H. C. Johnson, Rexford Reid, Denton Trefry.
- RHODE ISLAND—Gordon Lee.
- SOUTH CAROLINA—Paul V. Allwardt.
- TENNESSEE—Albert M. Johnson, James E. Morrison.
- Central Tennessee—John Robert, Robert Smith.
- TEXAS—Fort Worth—Donald W. Bellah.
- UTAH—Fairrell Wadsworth.
- WASHINGTON—Western Washington—Harry A. Burdick, Arthur Chubb, George Chubb, D. Robert Smith, Oddvar H. Winther.
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Biggs' Radio Recitals  
for March and April;  
Programs Announced

E. Power Biggs' recitals at the Germanic Museum of Harvard University and put on the air from Cambridge by the Columbia Broadcasting System, will be marked by the playing of the following programs on the Sunday mornings of March from 9:15 to 9:45 Eastern war time:

March 7—Prelude, Fugue and Chaconne, Buxtehude; Gavotte and Minuet, Handel; Sonata No. 2, Hindemith; Andante from Trio-Sonata No. 4, Bach; Prelude in E minor (Wedge), Bach.

March 14—Prelude in D minor, Mendelssohn; Variations on the Chorale "Laet Ons met Herten Reijne," John Bull; Second Sonata for Organ (first performance), Arnell; Fugue in C minor, Bach.

March 21—Fugue in G minor, Frescobaldi; Sicilliana and Allegro, Arne; "Cortege and Litany," Dupré; Toccata in C major, Bach.

March 28—Concerto No. 1, in G major, Handel; Three Chorale Preludes from Op. 122, Brahms; Toccata in F major, Bach.

In April Mr. Biggs will play:

April 4—Prelude and Fugue in C major, Bach; "Litany," Schubert; Toccata, "Thou Art the Rock," Mulet; Prelude in C minor, Bach.

April 11—Toccata, Sowerby; Two Chorale Preludes from the "Orgelbüchlein," Bach; Passacaglia and Fugue in C minor, Bach.

April 18—"Litanies," Alain; Chorale Preludes, "When in the Hour of Deepest Need" and "All Glory, Laud and Honor," Bach; Prelude and Fugue in B minor, Bach.

April 25 (Easter)—Toccata from Fifth Symphony, Widor; Chorale Preludes, "Christ Lay in Bonds of Death," "We All Believe in One True God" and "A Mighty Fortress Is Our God," Bach; Toccata and Fugue in D minor, Bach.

The recitals are presented by Harvard through a gift by Mrs. Elizabeth Sprague Coolidge. The Germanic Museum is now the headquarters of the United States School for Army Chaplains.

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# THE DIAPASON

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Advertising rates on application.

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

CHICAGO, MARCH 1, 1943

## A Third of a Century

With this issue THE DIAPASON rounds out one-third of a century in which it has been privileged to share the joys and sorrows of the organist, church musician and organ builder, to champion their cause and to record their history. The first number, less than a fourth of the average size of issues in the last decade, was a small and modest affair; in the course of the years the size increased, but we hope the modesty has not vanished.

Many things that are important and many that are not so important have occurred in those thirty-three and one-third years since Dec. 1, 1909, and the organ world has learned much and experienced even more. We have gone through the vicissitudes of two world wars and a period of major business depression. Along with our clientele we have survived these calamities and are very grateful for that fact. In the course of its existence THE DIAPASON has seen the water motor and the tracker action disappear, as well as the human blower who antedated the water motor. We came in on the peak of the Hope-Jones era and have witnessed developments and discussions of every kind. We lived through a day when some enthusiasts tried to make us believe that a borrowed stop was even better than a set of pipes. We saw mixtures go and return. We have witnessed a revolution—or, more correctly, a renaissance—in tonal design, following the most revolutionary advance on the mechanical side. THE DIAPASON has seen the world's most colossal organs built, and likewise the very smallest. It has watched an increase in organ construction from a modest status, in which many leaders in the industry felt that an organ news-magazine never could keep from starving, to a point at which the organ building industry flourished beyond all dreams and established an all-time record. And from that amazing high point there has been a drop to zero, by government decree, for the duration of the war.

We stood by as the theater organ came and went. We have also experienced in the last third of a century the invention of electronic imitations and substitutes for the organ and have seen a transfer from the "movie" to the tavern, where "organ music" of the imitation type has been, as it were, admitted to the bar.

The last thirty-three and one-third years also have seen great changes in church music. When the first issue of THE DIAPASON came from the press the volunteer choir was still the resource of the poorer churches, while those with means vied with one another to have the best-paid choirs and quartets procurable. In the course of the turn around the circle the volunteer choir has come back and we are now in the day of multiple choirs of every age and musical standard, with the minister of music a new creation of the times.

One can only try to imagine what the next third of a century will bring forth, but we can be sure it will be interesting, and we hope this publication will have the opportunity to accompany the organ and its players through sunny days, and dark, as in the years that have gone by.

## Apropos the Income Tax

In line with the argument on behalf of organ recitals as a stimulus to war bond sales, a word from the man in charge of the music at one of the most prominent New England churches shows how one large congregation is endeavoring to offset the tendency toward reduction of contributions during the war. Now that everyone is struggling with his income tax return the officers of this parish demonstrate that charity actually reduces an individual's taxes. A table is presented showing the saving for incomes from \$3,000 to \$18,000 a year and this is supplemented by the statement: "In effect, if your income is \$5,000 and you give \$750 to church and other charities, you are really only paying out \$589.50, as otherwise your taxes would be \$160.50 greater."

This is food for thought and we commend it especially to the many church members whose first thought in war or depression, or any unusual strain on the budget, turns at once to the expenditure for music with the proposal to slash it.

Our correspondent makes this pertinent observation: "I am sure that any organist who would present this subject to his rector or church treasurer would find a welcome reception. Furthermore, it might be of interest to the organists who advertise in THE DIAPASON to know that they may deduct the cost of such advertising from their income taxes."

## A Better Way to Serve the Nation

That enthusiastic and resourceful dealer in organ recitals, Bernard R. La Berge, makes a timely plea in the February issue of THE DIAPASON on behalf of the wartime organ recital. His reasoning seems flawless, and no doubt it is. Instead of blindly killing the professional recital, as so many things have been ruthlessly and needlessly killed in planning the war economy, Mr. La Berge would put it to good use for the duration of hostilities. We have the artists, we have the organs and we have people with incomes that enable them to patronize music.

Everybody from Mrs. Roosevelt down has told us that music as a factor in keeping up the morale of the people is most essential. Yet the woods are full of those who apparently believe that music should become a war casualty. Mr. La Berge points out convincingly that organ recitals are just as efficacious in raising money for the purchase of war bonds as the often proposed method of buying the bonds with money in the treasury and foregoing the recital. In attending the recital one serves both himself and the nation, for he derives enjoyment from the performance and at the same time contributes to the acquisition of a bond. Thus he helps to keep organ music alive and to provide an income for those who have devoted a lifetime study to their art and who, incidentally, will not be paying income taxes unless they have incomes.

If you have not read Mr. La Berge's communication we urge you to do so.

## A Record by Chicago Women

Every organist and choirmaster will join THE DIAPASON in extending congratulations to the Musicians' Club of Women of Chicago on the history that organization has made in a career of nearly three-score years and ten. Happily the life of such an organization is not measured by the same rule that the Psalmist applied to the life of man, and so it is now enjoying a happy and prosperous maturity under the leadership of Margaret Lester, distinguished soprano and wife of Dr. William Lester, the organist and composer.

On Feb. 1 the club gave its 700th concert and the occasion served to recall

many events of the past. One fact brought out is that 180 artist recitals are included in the record and greetings were received from such prominent persons as Mrs. H. H. A. Beach, Richard Crooks and Dr. Walter Damrosch, all of whom made appearances before this club in the early days. Eleven of the senior honorary members of the organization were able to be present.

The Musicians' Club of Women, formerly the Amateur Musical Club, is the oldest musical club in Chicago and one of the oldest in the United States. It was organized in 1875—fifteen years before the Chicago Symphony Orchestra was founded. Many now famous musicians have been presented in recital or made their Chicago debut before the club, among them Paderewski, Harold Bauer, Mme. Fannie Bloomfield Zeisler, Schumann-Heink, Maude Powell, Jose Iturbi, Scriabine, Dalies Frantz, Mischa Levitzki and Percy Grainger. At one time it was the only sponsoring and musical organization in Chicago through which musicians could secure appearances and its "nod of approval" has made many a career. Mrs. Theodore Thomas was one of its early members and its second president.

The high standard of the programs which the club maintains has long been known. Active members are admitted only after appearing before the trial board. All active members are eligible for appearances on regular club programs. At intervals the club gives organ programs and these always are marked by first-class performances.

We doubt that there is any club of men in or near Chicago that can claim a record comparable to that of the Musicians' Club of Women.

## RALPH KINDER PLAYS OWN WORKS AT WANAMAKER STORE

Ralph Kinder, the Philadelphia organist and composer of note, was guest organist at noon Jan. 27—his birthday—at the Wanamaker store, Philadelphia, where he played the recital on what is considered the world's largest organ and which was described in the January issue of THE DIAPASON. Mr. Kinder played a brilliant and varied program, consisting solely of his own compositions. An appreciative audience was on hand and enthusiastically applauded the artist.

The works of Mr. Kinder played by him were his "Grand Choeur" in A, "Souvenir," "Arietta," "In Moonlight" and "Exsultemus." The "Exsultemus" is a very brilliant piece and builds up to a grand climax, upon which the melody of "America" is played upon the pedals, while the manuals are engaged in a dazzling display of technique and tone color. Store employees, as well as customers and visitors, were thrilled by Mr. Kinder's interpretation of this work.

Many employees made mention of the fact that it had been a long time since a guest organist was so well received as to merit applause after each number. On the other hand, Mr. Kinder is really a Philadelphia musical institution, beloved by all Philadelphians who enjoy the better forms of music. His four recitals a month, every January, when he was at Holy Trinity Church, for over thirty years drew audiences of well over 700 people to each recital.

Mr. Kinder has resumed his teaching and is at present organist and choirmaster of Holy Trinity Memorial Chapel, Philadelphia.

## Cleveland Museum March Recitals.

The regular McMyler organ recitals of the Cleveland Museum of Art will be played at 5:15 Sundays, March 7, 14, 21 and 28, by Walter Blodgett, curator of musical arts. His programs will include the Toccata for the Elevation, Frescobaldi; Concerto No. 4, in F major, Handel; Intermezzo, DeLamarter, and "Rejoice, Ye Pure in Heart," Sowerby.

## Jacobs' Choir in "In Which We Serve."

The cathedral choir of the First Congregational Church of Los Angeles, Cal., directed by Arthur Leslie Jacobs, sang in the prologue to the gala Hollywood premiere of Noel Coward's hit picture, "In Which We Serve." The audience on this extraordinary occasion was so star-studded that even the spots and footlights were dull in comparison.

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

TWENTY-FIVE YEARS AGO THE following occurrences were reported in the March, 1918, issue—

To celebrate the fact that M. P. Möller had built 2,500 organs a recital was given in Hagerstown, Md., on Lincoln's birthday by Pietro A. Yon for the benefit of the Red Cross. Feb. 18 a banquet for the Möller staff was held and a set of silver was presented to Mr. and Mrs. Möller in recognition of a world record in organ construction and of their silver wedding anniversary.

The enlarged and rebuilt Skinner organ in Carnegie Hall, Pittsburgh, was dedicated Feb. 9 with a recital by Charles Heinroth.

Harrison M. Wild gave the last recital in the series on the new organ in Kimball Hall, Chicago, Feb. 22.

Lynnwood Farnam played the dedicatory recital Jan. 20 on the Casavant organ in Emmanuel Church, Boston, which was described as the largest church organ in America.

TEN YEARS AGO THESE OCCURRENCES were recorded in the March, 1933, issue—

Important recommendations for a standard console, embodying the opinions of prominent organists, were submitted to the American Guild of Organists in the report of a committee appointed the preceding June at the Boston convention of the Guild. The committee consisted of William H. Barnes, chairman; Hugh Porter and Albert Snow. The report of 3,000 words, published in THE DIAPASON, later was adopted by the entire organ building industry.

Charles E. Watt, founder and editor of *Music News*, died suddenly in Chicago Feb. 23, on his way home from a recital in a taxicab. He was formerly an active organist and pianist.

Edward R. Tourison, a prominent and highly esteemed Philadelphia organist, was killed by monoxide gas in his garage Jan. 26.

Sydney Webber, organist of All Saints' Church, Worcester, Mass., died Jan. 30 at Hamilton, Bermuda, on his wedding trip.

William Faulkes, the English organist and composer, died Jan. 21 in Liverpool. He was born in 1863.

## Publishing Soldier's Compositions.

Corporal Richard Purvis' choral tone poem "The Ballade of Judas Iscariot" was performed by the soloists and choir of the Second Presbyterian Church of Philadelphia Feb. 14, assisted by members of the Curtis Symphony Orchestra. Dr. Alexander McCurdy conducted. H. W. Gray has just accepted Mr. Purvis' setting of the "Benedictus Es, Domine" for mixed voices, Galaxy has taken his setting of Merrill Moore's satire "On the Trolley Car" for three-part feminine voices and Ditson soon will publish an organ piece of the lighter nature, "Idylle." All of which proves that a good American soldier can also be a good American composer. Corporal Purvis is stationed with the headquarters of the Third Corps, quartermaster's section, at Fort McPherson, Ga.

## Making Organists of Soldiers.

Corporal Charles W. McManis, now at Camp Roberts Cal., in the field artillery replacement training center, has been appointed official organ instructor for chaplains' assistants. Lieutenant-Colonel John Wright, camp chaplain, early in January instituted a training course for chaplains' clerks which includes two types of training—a general clerical course for all assistants and organ instruction for organists of the nine chapels on the post whose musical background is inadequate. Two lessons a week and adequate practice time are required. Assisting in the instruction is Corporal Eugene Frey of St. Paul, Minn., formerly a student of Peabody Conservatory.

Charles W. Walton, formerly on the faculty at the Mississippi State College for Women, Columbus, Miss., is now stationed at the naval training station at Bainbridge, Md., and is an assistant in the chaplain's office and organist for the church services.

**THE FREE LANCE**

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

In a meditative mood, reading the February DIAPASON, I noted the advertisement of the Spencer Orgbulo and recalled one of the hand blowers of the old time; this was a half-witted fellow in Providence, R. I., who sported a tin medal inscribed to "\_\_\_\_\_, Champion Organ Blower." The fellow was very proud of it and never failed to call it to your attention. His master was the organist of the "Round Top" Church, a handsome building just about opposite the Central Baptist Church, where I subsequently held forth and recitalized. The organist was named Chace—George, I think; it was whispered about among the younger players that he was the only man in or about Providence who could play the Mendelssohn organ sonatas. His organ was a large one—three manuals—with a very stiff action. This must have been the reason for his twistings and contortions as he played. I think congregations rather liked this—they felt that Chace was really working.

Beneficent Congregational Church (Providence), known more intimately, if not more affectionately, as the "Round Top" Church, now 200 years old, gave a colonial concert on Jan. 3 in commemoration of the first century of the church; performers wore colonial costumes and the music, of great variety, was chosen from the works of Purcell (b. 1658), W. Byrd (b. 1543), Orlando Gibbons (b. 1583), von Gluck (b. 1714), Bach (b. 1685), Mozart (b. 1756), Stamitz (b. 1746), Pergolesi (b. 1710), William Croft (b. 1678). To me the unique feature of the program was the inclusion of the New England composers William Billings (b. 1746) and Oliver Shaw (b. 1779); it was assumed that these Americans were worthy (for illustrative comparisons at least) to appear on the same program with the great names. Another feature that added much interest was the use of the virginal in two groups of pieces, the virginal and flute playing a Siciliano by Bach. The whole was under the direction of Herbert Chandler Thrasher, minister of music, and the performances of the various vocal numbers in the care of the quartet and chorus of the Beneficent Church. There was no attempt to combine a service and a concert, but the minister, the Rev. Arthur Edward Wilson, delivered an address on "Bewigged Parsons." I report the program in detail, for I consider the whole thing delightfully planned, instructive and well worth while.

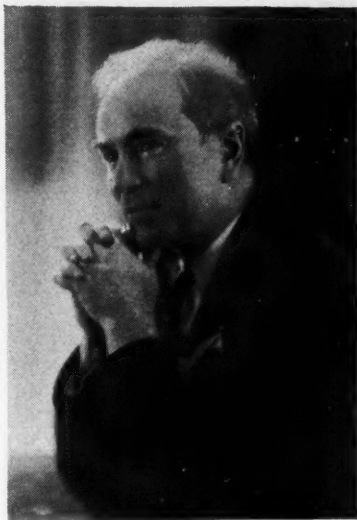
What makes a good hymn-tune? To ask the question is to expose its fruitlessness: we have no legally or musically constituted judges to make decisions in that matter. It would seem that the editors of new hymnals would have well-reasoned opinions as to the absolute goodness of every tune in their new books; but we know very well that editors are at the mercy of inherited opinions which they do not feel at liberty to disregard.

Style is in the making of hymn-tunes just as it is supreme in women's hats or men's trousers. It is only about seventy years ago that the Moody and Sankey revival hymns and tunes were the property of every congregation, and it was only by setting up against them, for comparison, the well-behaved and harmonically clever music of the Barnby-Smart-Sullivan-Hopkins period that many of the lively revival tunes were killed off. (Not all dead yet.) Lo, the B.S.S.H. is no longer in favor among the "unco guid," for "style's the man: the want of it the fellow."

It was about this moment that Uncle Mo turned up and demanded a cup of tea. I flatter myself that I can make a pretty good cup of tea, even if I am a little nervous about telling a good hymn-tune from a poor one.

"Mo," I said, "what makes a good hymn-tune?"  
"Why, good music, of course."  
"Well, Mo, is Sullivan's tune for 'Onward, Christian Soldiers' good music?"  
"Sure; why not?"  
"All right; now compare 'Onward, Christian Soldiers' with the old, old tune

D'ALTON McLAUGHLIN



IN THE TWENTY YEARS that D'Alton McLaughlin has been at Yorkminster Church, Toronto, Ont., he has built up a choir that has sung its way into the hearts of the music-lovers of Toronto. Yorkminster has long been known for the attention given to music. Frequently, in recent years, at musical services several hundred people have been turned away from the church, which has a seating capacity of 2,000. The church has a large four-manual Casavant organ and a choir which numbers seventy. One of the choral offerings this year was an impressive performance of the Verdi "Requiem" on Remembrance Day.  
Mr. McLaughlin studied organ in Paris with Widor, Bonnet and Dupré and piano with Isidor Philipp. This was supplemented by study of voice in New York. He has appeared in many of the larger centers in recital, including New York, Chicago, Los Angeles and San Diego.

'Martyn' for 'Jesus, Lover of My Soul'; is the latter good music?"

"Why not?", said Mo. "The Sullivan tune sounds more lively than 'Martyn,' the latter being very simple in style."  
I didn't get very far with Mo, did I?

My avuncular friend is a sample of the average churchgoer. In equal measure, I imagine, he likes "St. Anne," the "Old Hundredth," "Onward, Christian Soldiers," "What a Friend We Have in Jesus," "Martyn," Lowell Mason's "Missionary Hymn" and so on *ad infinitum*. The average churchgoer should be taken in hand.

**GRAND RAPIDS, MICH., BACH FESTIVAL OF 1943 A SUCCESS**

Reports from the annual Bach festival at Grand Rapids, Mich., in January under the leadership of C. Harold Einecke of the Park Congregational Church refer to the recital of E. Power Biggs as the high point of the program. He was recalled eight times and played five encores, which was the greatest reception ever accorded a visiting organist in the city. Excellent crowds which filled the church heard all the performances and at the morning worship, at which the five choirs sang, it was necessary to turn people away for lack of room. The local papers praised the singing of the cantata "Christ Lay in Death's Dark Prison" and especially the work done in the solo parts by the bass and tenor sections and the duets between the tenors and sopranos. The climax of the final concert was the singing of the major choruses from the Mass in B minor. This was the first year the complete mass was not done and also the first time it has been performed by the choir without an orchestra, but because of war conditions the orchestra had to be eliminated. Here is what one critic wrote: "The Bach festival has definitely taken its place in Grand Rapids as one of the major musical events of our season. The understanding accompaniment of Emory L. Gallup at the organ and the assistance of Eleanor Malek at the piano gave this work a finished performance. The climax of course comes from the finished conducting of Dr. Einecke, to whose credit goes the success of this unusual musical event."

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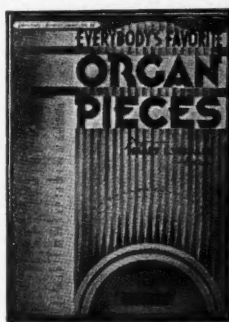
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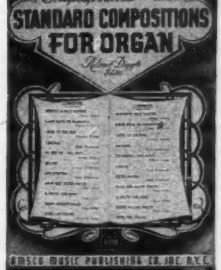


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**New Easter Anthems;  
Other Publications  
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By HAROLD W. THOMPSON, Ph.D., L.H.D.

The Easter anthem is being supplanted by the carol, but now and then a good anthem manages to get published. Such is Dr. Alfred E. Whitehead's "The Gate of Life Stands Wide" (Boston Music Company). There is an interesting organ accompaniment and the choral writing is gracious, not difficult.

"Let All the Multitudes of Light" is a vigorous anthem of ten pages by Claude Means (Galaxy), accompanied, but with a middle section to be sung unaccompanied. You will wish to consider this if you are looking for an accompanied anthem.

Eugene Hill has set with a charming tune one of the Easter texts in the "Oxford Book of Carols," the one called "The Whole Bright World Rejoices" (Gray), to be sung by SAB, and so a blessing to choirs lacking tenors, as well as to junior groups. It is very easy.

Ralph Marryott has a carol for mixed voices with children (or soprano solo) called "This Is Easter Day" (Ditson). The tune is jolly and there are good chances for antiphonal effects and for humming.

A pretty two-part carol is Charles Donelson's "The Easter King" (Presser); it is easy. Or if you want a number for SAB, juniors, look at Dr. Matthews' "O Morn of Beauty" (Ditson), the chorale from "Finlandia," already very popular in the same editor's arrangement for SATB—in fact, one of the most popular of all Easter pieces.

Dr. John E. West's "Old Easter Melody," otherwise known as "O Filii," has long been a favorite for organ in the original Novello edition. Mr. Gray has added it to his "Standard Series of Organ Compositions" and thus made it more available on this side of the Atlantic. In the same series you can now get the "Good Friday Music" from "Parsifal," arranged simply by G. J. Bennett. Both are decidedly useful. Speaking of "Parsifal," you can get for SSAA, arranged by Nicholas Douty, the same themes, but from part I in a number now called "Consecration" (Ditson).

Carl F. Mueller has a new Easter or festival anthem called "Jesus, Lord of All Acclaim" (G. Schirmer). It is a bright and easy work for any mixed choir, including a quartet; it is six pages in length.

Before leaving the season of Holy Week and Easter, I might mention the fact that Orvis Ross has a good unaccompanied setting of "Ride On in Majesty" for Palm Sunday (Gray). On one page the soprano has a solo against the chorus. A more extended and important work is a motet by Vaughan Williams called "Valiant-for-Truth" (Oxford, 1941) about the death and triumphal arrival in Paradise of John Bunyan's noble hero. This might be used in memorial for the fallen in war or at Easter, or at both occasions. It runs to twelve pages of fine unaccompanied music, not exactly easy.

**Other Choral Works**

In the "Contemporary Choral Series" (Gray) there is another new and imposing number for patriotic use, "This Is America," by H. Merrills Lewis. It runs to eighteen pages, for accompanied chorus; parts for orchestra are available. The text is slightly dubious. Fortunately "these quiet hills" do not yet hear the sound of enemy's guns, but it is hardly true to say of our fishermen of the United States and Canada that they need fear no foe save wind and rain. The words are somewhat smug anyway, I think, but they are not unpoetical. The music has urge and color.

I recommend highly Dr. Channing Lefebvre's "Forever Free" to an old Dutch melody (Galaxy). This number, one of the few really fine anthems of this war, can now be obtained for SSA, with a second *A ad lib*.

If you wish to emphasize peace, there is a charming short number, unaccompanied, for SSA, by Dr. Norman Coke-Jephcott called "The Peace of God" (Galaxy).

T. Guy Lucas has made an interesting arrangement of the "Battle Hymn of the

Republic" (Gray) for accompanied chorus with STB solos.

One of the best patriotic poems of aspiration of the nineteenth century is the one by J. A. Symonds beginning "These things shall be! a loftier race than e'er the world hath known shall rise." This has been set as an anthem by Eric Thiman with the title "A Hymn of Freedom" (Gray). It has a manly tune and is in simple strophic form; you can get it for SATB, TTBB, SS or SA, and now for SSA.

The firm of Novello manages to publish many useful, quiet anthems of two or three pages, of which I like a new one called "Heaven Is There," by R. Walker Robson, emphasizing the comfort and peace of God in prayer. A quartet could sing it.

If, on the other hand, you wish to emphasize the power of Christ, there is a new number by W. A. Goldsworthy on the tune "Miles Lane," to the familiar words used for that resonant hymn, "All Hail the Power of Jesus' Name" (Gray). It is for junior and senior choirs together, though a small adult group could be substituted for the children. Usually this sort of thing is rather feeble, but not in this case.

For saints' days there is a new anthem, mostly in unison, by Dr. Thiman, "Ye Holy Angels Bright" (Gray). It might be used as a vigorous processional if it is long enough (six pages).

I don't know how you would feel about using the prayer from Verdi's "Otello," arranged with words suitable to the Lenten season, "Lord, Hear Our Prayer." Adalbert Huguélet and Walter Aschenbrenner have editions for SSATB and for SSA (C. Fischer). Miss Anne Merritt has arranged a piece by Saint-Saëns as an anthem, "O Holy Father" (Gray), with soprano solo or children's choir. This would also do for Lent.

There are three notable new settings of parts of the Episcopal service. One is a Magnificat and Nunc Dimittis in C by Seth Bingham, which I shall have to rank with the very best American settings. The Nunc is particularly lovely, with a bass solo. Be sure to see this (Gray).

Leo Sowerby has a Benedictus Es, Domine in C (Gray) for unison voices with occasional second part; also a Jubilate Deo in C for unison voices (Gray). In both cases there is, as you expect, an impressive organ part, and a sense of surging power. It is a good idea to have unison for choirs unaccustomed to his difficult idiom—a good way to learn the idiom.

**New Anthem Book**

For \$1 you can get "The Ditson Anthem Book" of seventeen numbers, including two by Bach, few of them hackneyed, not all of them of great merit. The "Londonderry Air" is given sacred words. I fear that the congregation will remember "Danny Boy." As a matter of fact I believe that the one who took down the wonderful tune did not know Gaelic and so could not tell what sort of words the original were.

**Sacred Vocal Solos**

Frank LaForge, the distinguished accompanist who has composed some admirable secular concert songs, from time to time brings out a sheaf of rather commonplace sacred solos. By all odds the best of the new lot is called "Have Mercy upon Me, O God" (G. Schirmer, '42), in two keys, a useful number for Lent. About the same time last year Schirmer published Macfarlane's "God So Loved the World," two keys, also useful for Lent. Both of these are de-

**NORMAN HENNEFIELD**



A PROGRAM OF PRE-BACH SACRED MUSIC was featured by Norman Hennefield at his second monthly sacred concert in St. John's Evangelical Lutheran Church, on Christopher Street, New York City, Sunday, Feb. 14, at 4 o'clock. He was assisted by Fritz Rikko, violin; Alfred Mann, violin and recorder, and Muriel B. Smith, soprano. Short explanatory comments on the selections were made by the Rev. E. J. Mollenauer, the pastor.

On the program were five chorale preludes by composers who preceded Bach and each one is an example of one of three types for which Bach is noted. The sacred symphony "Singet dem Herren," for soprano, strings and organ, by Schütz, who was born 100 years before Bach, was, it is believed, played for the first time in this country. The manuscript was brought here by Mr. Rikko, who copied it from an old manuscript in Europe. There were also two selections for violin, recorder and organ.

Mr. Hennefield, a pupil of Dr. T. Tertius Noble and Pietro Yon, has arranged a fifteen-minute pre-service recital for every Sunday.

Prayer of the Slavic Children," set by Walter Golde (G. Schirmer, '42) in two keys. The children ask the Holy Child to drive the enemy away, bring the father home from war, comfort the mother, and send a small cake for the feast day. Miss Bristol's poem might be made effective if the song were sung with simple sincerity.

I shall mention briefly four tuneful little songs which some people will like: Godfrey—"Hold Thou My Hands." Low. (Ditson, '42.) O'Hara—"This Is God's Love." Two keys. (G. Schirmer, '42.) Sherman—"Realization." High. Two pages. (Presser.) Stor—"With God." High. (Ditson, '42.)

**Organ Solos Issued**

I have already mentioned two numbers. There is a pretty little Adagietto by G. F. McKay (Galaxy). Clarence Dickinson adds to the "Historical Recital Series" (Gray) a "Prayer (Ancient Hebrew Melody)" by Nowakowski—very nice. In the "Standard Series of Organ Compositions" you can now get Bach's Chorale Prelude on "O God, Be Merciful (Erbarm' Dich Mein)." It was a good idea on Mr. Gray's part to have this deeply moving number out for Lent.

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**Brantford Center.**

George A. Smale, organist of Zion United Church, gave a very fine recital at the monthly meeting of the Brantford Center in Zion Church Sunday evening, Feb. 14. The program was opened with a Prelude by Clerambault, followed by two of Bach's well-loved chorale preludes, "Wer nur den Lieben Gott lässt walten" and "Liebster Jesu, wir sind hier." Three movements from Widor's Fourth Symphony came next, with d'Aquin's descriptive number "Le Coucou," and the program closed with two items by the contemporary English composer, Percy Whitlock—Pastorale and "Exultemus." A male quartet composed of A. Harley, C. Fissette, T. Gray and H. Bergin was heard in the Bach chorale "Draw Us to Thee."

Following the recital a business meeting was held under the chairmanship of Harold D. Jerome and it was decided to hold a junior choir festival May 6. Light refreshments were served at the close of the meeting.

A well-attended meeting of the Brantford Center was held in the Sunday-school rooms at Zion United Church Sunday evening, Jan. 17. Harold D. Jerome, chairman, led an informal discussion on the subject of "Post-War Problems of the Organist," in which several members took part. It was decided that to make certain the supply of choristers shall be kept up to standard after the war it will be necessary to train the young children, because the members of the junior choirs of today "are the senior choirs of tomorrow." It was felt that a choral festival for junior voices would be an admirable medium through which to start on this work of developing children's voices and a committee was appointed to give the matter consideration.

A suitable presentation was made to Clifford Clark, organist of Central Presbyterian Church and a valued member of this center, who is leaving Brantford to take up residence in Toronto.

Light refreshments were served by Mrs. H. Marlett and her committee.

ELEANOR MUIR, Secretary.

**St. Catharines Center.**

The monthly meeting of the St. Catharines Center was held Feb. 7, when members and friends were entertained at the home of Mr. and Mrs. Gerald Marks. It was one of those rare occasions when all members were present.

Eric Dowling, F.C.C.O., gave an interesting talk on "The Art of Extemporization," which, he said, is not a talent or gift to just a select few. Intellect, musical emotion and perseverance can accomplish much and we learn to do by doing, he asserted. Two themes given spontaneously by members were demonstrated on the piano and worked out in

**LUIS HAROLD SANFORD OF SECOND PRESBYTERIAN, NEWARK**



BELIEVING IN THE MOTTO "Music maintains morale," the Second Presbyterian Church of Newark, N. J., of which Lester H. Clee, D.D., is the minister, and Luis Harold Sanford, A.A.G.O., M.S.M., minister of music, is carrying on its full program of musical activities during the war. Assisted by Mrs. Sanford, who is also a graduate of the School of Sacred Music at Union Theological Seminary, the six choirs of this busy church are endeavoring to do their part in bringing spiritual inspiration to the congregation and community.

The junior boys and girls, the intermediate girls and the senior girls presented Humperdinck's "Hänsel and Gretel" in November, took part in the annual candle-light services in December and gave a Sunday evening service of sacred music in January. The women's chorus, composed of some of the members of the Everywoman's Bible class of nearly 1,000 women, which Dr. Clee has every Thursday afternoon, has also contributed to this musical effort. The Treble Clef Choral, a new group of about twenty young women, has presented a program of secular music for the Sunday evening teas, furnished the music for the annual Christmas pageant and taken part in the candle-light services. The chancel choir of forty members sings at the morning services and presents occasional special musical evening services, notable among which was the rededication of the service flag Nov. 8, when David Guion's "Voice of America" and Eric Thiman's "Hymn of Freedom" were presented.

The Sunday evening service at 7:30, called the "friendship hour," makes a specialty of music. On some Sunday evenings the vesper offering consists of organ numbers, with explanatory remarks by

a style that drew admiration from all present.

Refreshments were served by Mrs. Marks at the close of the evening, which proved to be one of the happiest and most interesting meetings ever held by this center.

ANNE KADWILL, Secretary.

**London Center.**

The annual meeting of the London Center was held at the home of George G. Lethbridge Saturday evening, Jan. 23. The secretary's and treasurer's reports showed a successful year. The center appropriated a donation of \$10 to the Canadian Aid to Russia fund and sanctioned the purchase of another war bond.

The following slate of officers was chosen for 1943: Past president, George G. Lethbridge; president, George Garbutt; vice-president, Meda Gunn; secretary, A. Ernest Harris; treasurer, Mrs. Harry Shaw; additional members of executive committee, Dr. F. T. Egener and Alex Burr.

Following the business session the members were invited to the dining-room, where a dainty repast was served by the hostess, Mrs. Lethbridge, and Miss Alice Lethbridge. The members were warm in their praise of the hospitality extended by Mr. Lethbridge during his term as president.

A. ERNEST HARRIS, Secretary.

**MILES P.A. MARTIN'S WORK FOR ORCHESTRA PERFORMED**

The premiere performance of the tone poem "Two Grey Hawks," by Miles P.A. Martin, at the concert of the Civic Orchestra of Waterbury, Conn., Feb. 8 under the baton of Mario DiCecco, proved a triumph for composer, conductor and orchestra as well as a significant forward step in the musical life of the city, in the opinion of the reviewer of the *Waterbury Republican*. A large audience in Buckingham Hall greeted the work of the organist of St. John's Church with rapt attention and thunderous applause.

"Despite the fact that the work is Mr. Martin's first essay in major orchestral writing, it showed few of the loopholes usually evident in a first work for orchestra," said the critic. "Built on a program inspired by Joaquin Miller's 'The Sioux Chief's Daughter,' the tone poem throughout was dramatic and exciting music. \* \* \* On the whole, the score was compact, and despite large use of rich instrumentation the composer managed to achieve a sense of accumulative energy and smooth crescendo and diminuendo."

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# Programs of Organ Recitals of the Month

**Laurence A. Petran, Los Angeles, Cal.**—For his recital at the University of California at Los Angeles Jan. 29 Dr. Petran selected this program of request numbers: Air from Concerto 10, Handel; Toccata and Fugue in D minor, Bach; Sinfonia to Cantata 156, Bach; "Marcia Funebre" from Sonata, Op. 26, Beethoven; "La Fille aux Cheveux de Lin," Debussy; "In Silent Woods," Rimsky-Korsakoff; Serenade, Herbert; "Rhapsody in Blue," Gershwin.

Dr. Petran's recital Feb. 19 was marked by the performance of these compositions: March from "Dramma per Musica," Bach; "See the Conquering Hero Comes," from "Judas Maccabaeus," Handel; Wedding March from "The Marriage of Figaro," Mozart; March and Chorus of Magi from "Semiramide," Rossini; "Vision," Rheinberger; Sketch in F minor and Canon in B major, Schumann; "Offertoire pour la Fete de Ste. Clotilde" and Sortie in G major, Franck.

**E. William Brackett, Palm Beach, Fla.**—Corporal Brackett, post organist at Boca Raton Field, gave a recital Sunday afternoon, Jan. 31, at Bethesda-by-the-Sea Church in Palm Beach before a capacity audience. His program was as follows: Chorale Prelude, "When Christ, Our Master, Came to Jordan," Bach; Prelude and Fugue in G, Bach; "Adoration," Bingham; Allegro from Sixth Symphony, Widor; Introduction and Passacaglia, Noble; Cantilena, McKinley; "Ronde Francaise," Boellmann; Finale from First Symphony, Vierne.

**Edward G. Mead, Oxford, Ohio**—Mr. Mead of the faculty of Miami University was heard Sunday afternoon, Feb. 7, in a recital of religious music, this being one of the musicales presented by the School of Fine Arts of the university. The program consisted of: "Psalm XIX" (first movement), Marcello-Guilman; "Benedictus," Couperin; Fugue on the Kyrie, Couperin; Chorale Preludes, "Now Comes the Saviour of the Heathen," "O Mankind, Bewail Thy Grievous Sin" and "In Thee Is Joy," Bach; Sixth Sonata (first movement), Mendelssohn; "Marche Triomphale," "Now Thank We All Our God," Karg-Elert; Chorale Prelude on Lowell Mason's Tune "Dort," Daniel Gregory Mason; "Meditation a Sainte Clotilde," James; Fantasy on "Italian Hymn," McKinley; Intermezzo on an Ancient Carol, Clokey; Chorale in G minor, John Haussermann, Jr.; Toccata on "O Sons and Daughters," Farnam.

**Sheldon Foote, F.A.G.O., Pasadena, Cal.**—Mr. Foote, who gave the recital on the occasion of the tenth anniversary of the Pasadena and Valley Districts Chapter, A.G.O., in the Westminster Presbyterian Church Jan. 11, made use of the following works: Passacaglia and Fugue, Bach; Cantilena in G, Foote; "Were You There?," Horace Alden Miller; Roulade, Bingham; Prelude to "The Blessed Damozel," Debussy-Christian; "Rhapsodie Catalane," Bonnet.

**Ruth Barrett Arno, A.A.G.O., Boston, Mass.**—Mrs. Arno played the following organ compositions at lectures in the course of the last month at The First Church of Christ, Scientist, of which she is the organist: Fugue in G minor (Greater), Bach; Chorale Prelude, "Awake, My Soul," Karg-Elert; "Chanson de Nuit," Elgar; "At Evening," Raff; Sinfonia in F, Bach-Grace; "Contemplation," Vretblad-Carl; Prelude and Fugue in F minor, Handel; Toccata, Fifth Symphony, Widor; "St. Theodulph," McKinley; "The Chapel of San Miguel," Seder; "Meditation Serieuse," Bartlett; Prelude and Fugue in D major, Bach; "Canto Amoroso," Sammartini-Elmore; Cantabile, Jongen; "Ein feste Burg," Bach; Meditation, Claussmann.

**Russell H. Miles, Urbana, Ill.**—Professor Miles played the University of Illinois Sunday recital Feb. 14 and included in his program these numbers: "Marche Religieuse," Guilman; Cantabile, Franck; Fugue in E minor, Bach; Chorale Prelude, "O God, Du frommer Gott," Brahms; Sonata No. 2, in B flat, Elgar; Nocturne, Mendelssohn; Prelude and Toccata, Berwald.

**Marian Reiff, Princeton, N. J.**—Miss Reiff was presented in a recital by Westminster Choir College Feb. 11 and played these selections: Toccata in F major, Bach; "In dulci Jubilo," Bach; Chorale in B minor, Franck; "Divinum Mys-

terium," Purvis; Canon in B minor, Schumann; "The Legend of the Mountain," Karg-Elert; "Carillon-Sortie," Mulet.

**William Seif, Worcester, Mass.**—Mr. Seif, organist and choirmaster of All Saints' Church, Worcester, gave a recital on the new organ at the Cincinnati Conservatory of Music Sunday afternoon, Jan. 31, and his program consisted of these works: Toccata in A, Purcell; "Benedictus," Coupérin; Fugue on the Kyrie, Couperin; Elevation, Couperin le Grand; Two Chorale Preludes, Bach; Prelude and Fugue in G major, Bach; "How Brightly Shines Your Morning Star," Pachelbel; "Noel" in G, d'Aquin; "Out of the Depths," Karg-Elert; "Benedictus," Reger; "Regina Coeli," Titcomb; "Noel Bourguignon," Jacob; Toccata in B minor, Gigout.

**August Maelkelbergh, F.A.G.O., Detroit, Mich.**—In his recital before the Western Michigan Chapter of the A.G.O. at the Park Congregational Church, Grand Rapids, Jan. 4 Mr. Maelkelbergh played: Prelude, Pierne; "Noel," d'Aquin; Chorale, "From God I'll Never Turn," Buxtehude; Fantasia and Fugue in G minor, Bach; "Triptych," Maelkelbergh; Intermezzo and Minuet, Bizet; Gavotte, Prokofiev; Toccata from Fifth Symphony, Widor.

**Emily Shade Kachel, Reading, Pa.**—In a recital Jan. 21 at the First Baptist Church Miss Kachel presented the following program: Prelude in E flat major ("St. Anne"), Bach; "Melodia Monastica" and "Aria Semplice," Karg-Elert; Christmas Chorale, "Good News from Heaven," Pachelbel; Toccata-Prelude, Edmundson; Prelude on "Rhosymedre," Vaughan Williams; "Marche Champetre," Boex; "The Little Bells of Our Lady of Lourdes," Harvey Gaul; "Laudamus Te," Mueller.

**Rowland W. Dunham, F. A. G. O., Boulder, Colo.**—In a recital which was an event in a "music in morale" series at the University of Colorado, Mr. Dunham on Sunday afternoon, Jan. 31, played a program made up as follows: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Herzlich tut mich verlangen," Bach; Finale, First Sonata, Bach; Cantilena, Foote; "Fetes," James; Adagio from Suite, Everett Jay Hilly; Andante, "Grande Piece Symphonique," Franck; Finale, First Symphony, Vierne.

**John F. Callaghan, M.Mus., Detroit, Mich.**—Mr. Callaghan has played the following pre-service recitals in February at St. Catherine's Catholic Church:

Feb. 7—"Jesus, Joy of Man's Desiring," Arioso and "Liebster Jesu," Bach; "Marche Solonelle," Mally.

Feb. 14—Prelude and Fugue in E minor, Bach; Cantabile, Franck; "Soeur Monique," Couperin; Fanfare, Lemmens.

Feb. 21—Prelude in D minor, Clerambault; Andante, Second Symphony, Widor; "Retrospection," Robert Elmore; Postlude on "Gloria in Excelsis," J. J. McGrath.

Feb. 28—Little G minor Fugue, Bach; Adagio, Franck; "A Rose Breaks into Bloom," Brahms; Toccata, Gigout.

**Milton Hodgson, Baltimore, Md.**—Mr. Hodgson, organist and director at the First Methodist Church of Baltimore, gave the recital at the Washington Cathedral after evensong Feb. 7 and played the following compositions: Prelude and Fugue in F minor, Bach; Arioso, Handel; Fugue on the Kyrie, Couperin; Prelude to "The Deluge," Saint-Saens; "Vom Himmel hoch," Pachelbel; "Soliloquy," Hodgson; Fantasy in A minor, Plechler.

**Isa McIlwraith, A.A.G.O., M.S.M., Chattanooga, Tenn.**—Miss McIlwraith has played these compositions for services at the University of Chattanooga Chapel: Andante Moderato, Albrechtsberger; "Gelobet seist Du," "Heift mir Gottes Güte preisen," "Heut triumphiret Gottes Sohn," "Jesus, meine Freude," "Liebster Jesu" and "Wer nur den lieben Gott lässt walten," Bach; Andantino, Franck; "Piece Heroique," Franck; "God of the Heavens and of the Earth," Karg-Elert; "I Thank Thee, Lord," Karg-Elert; Fancy in D major, Ponsoby; "Dioctetian Suite," Purcell; Arioso from G major Concerto, Quantz.

**W. Arnold Lynch, A.A.G.O., M.Mus., Topeka, Kan.**—For his recital at the First Presbyterian Church Sunday afternoon, Feb. 7, Mr. Lynch selected the following program: Prelude and Fugue on "B-A-C-H," Liszt; Communion in the

Style of a Trio, Gigout; Intermezzo in D flat, Hollins; Chorale Prelude, "I Call to Thee," Bach; Scherzo in E minor, Mendelssohn; "Carillon," DeLamarter; Allegro from Fifth Concerto, Beethoven.

Mr. Lynch gave a recital Jan. 17 at Southwestern College, Winfield, and played this program; Finale, Sixth Symphony, Widor; Communion in the Style of a Trio, Gigout; Fugue in G Minor (the Lesser), Bach; Chorale Prelude, "Wachet auf," Bach; "Passacaglia et Tema Fugatum" in C minor, Bach; "Dawn Again" (Improvisation on "Puer Natus Est"), Maelkelbergh; Communion on a Noel, Huré; Fantasia, "Joy to the World," Lemare; "Eclogue," Wagenaar; "Westminster Chimes," Vierne.

**William H. Barnes, Chicago**—In a dedicatory recital at the First Methodist Church of Kankakee, Ill., Sunday afternoon, Jan. 31, Dr. Barnes played: "Grand Choeur Dialogue," Gigout; "Jesus, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Trumpet Tune and Air, Purcell; "Fidelis," Whitlock; "Beside the Sea," Schubert-Barnes; Chorale Preludes, "Now Thank We All Our God" and "Heartfelt Love Have I for Thee, O God," Karg-Elert; "Finlandia," Sibelius; Evening Song, Hyde; Allegretto, Volkman; Toccata ("Suite Gothique"), Boellmann.

Mr. Barnes played at a service of dedication of the organ in the Mission Covenant Church of Grand Crossing, Chicago, Feb. 14, on a two-manual organ formerly in the home of Mrs. Dema Hutchinson on Sheridan Road in Chicago.

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—Mr. Steuterman's 116th recital at Calvary Episcopal Church, played Sunday afternoon, Feb. 14, was marked by the performance of the following compositions: "Suite Gothique," Boellmann; Two Chorale Preludes on "In dulci Jubilo," Bach; "By the Brook," Boisdeffre; Color Print, "A Young Girl in the Wind," Marsh; "Hymn of Glory," Yon; Prelude to "L'Après-Midi d'un Faune," Debussy; "Liebestraum," Liszt; Finale from First Symphony, Vierne.

Mr. Steuterman played the following compositions in fifteen-minute recitals Sunday nights for men in the armed services:

Jan. 10—"The Girl with the Flaxen Hair," Debussy; "Liebestraum," Liszt; Chorale, "Good Christian Men, Rejoice," Bach.

Jan. 17—"To the Evening Star," Wagner; "Dreams," McAmis; Siciliano, Bach.

Jan. 24—"The Rosary," Nevin; Cavatina, Raff; Chorale, "A Rose Breaks into Bloom," Brahms.

Jan. 31—"Clair de Lune," Debussy; Meditation from "Thais," Massenet; Chorale, "Come, Sweet Death," Bach.

Many of the foregoing numbers were requests.

**Thomas H. Webber, Jr., Memphis, Tenn.**—Playing before an audience of 2,400 people in the Memphis Auditorium Jan. 24, Mr. Webber interpreted the following compositions: "Pomp and Circumstance," Elgar; "To a Wild Rose" and "To a Water Lily," MacDowell; Overture to "Oberon," Weber; "Bells through the Trees," Edmundson; Paraphrase on "The Arkansas Traveler," Hawke; "The White Peacock," Griffes; "Sportive Fauns," d'Antalfy; "The Blue Danube," Strauss; Londonderry Air, Old Irish; "Toccata di Concerto," Lemare.

**Charles H. Demorest, A.A.G.O., Chicago**—Mr. Demorest, organist of the First Church of Christ, Scientist, in Evanston, played the following program before a lecture at the church Jan. 25: Festival Toccata, Fletcher; Cantabile, Franck; Suite, "In Fairyland" ("The Enchanted Forest" and Idyl), Stoughton; Chorale, "O World, I e'en Must Leave Thee," Brahms; "A Springtime Pastoral," Lee Rogers.

**David S. Alkins, Swampscott, Mass.**—Mr. Alkins, choirmaster and organist at the Church of the Holy Name (Episcopal), gave three Advent recitals which were well attended. His programs consisted of the following selections:

Dec. 6—Two Chorale Preludes, Bach; "Agnus Dei," Bizet; Fifth Symphony (two movements), Widor; Two Chorale Improvisations, Karg-Elert; "Panis Angelicus," Franck; Prelude and Fugue in D, Bach.

Dec. 13—Sonata 2, Mendelssohn; Largo ("Xerxes"), Handel; Andante Cantabile from Fourth Symphony, Widor; Prayer

from "Finlandia," Sibelius; Hymn-tune Fantasy ("Martyr"), Bingham; Fantasie in G, Bach.

Dec. 20—"Noel" in G, d'Aquin; "Jesus, Joy of Man's Desiring," Bach; "Suite Gothique," Boellmann; "He Shall Feed His Flock" ("Messiah"), Handel; Trumpet Tune, Purcell; Chorale Improvisations, "Vom Himmel hoch" and "Aus meines Herzens Grunde," Karg-Elert; Toccata and Fugue in D minor, Bach.

**Dudley Warner Fitch, Des Moines, Iowa**—At his twilight recital in St. Paul's Episcopal Church Feb. 7 Mr. Fitch played: Pastorale (from Pastoral Sonata), Rheinberger; "March of the Magi Kings," Dubois; Prelude and Fugue in E minor, Bach; "Twilight in Bethany," Diggle; Four Selections from "Fireside Fancies" Suite, Clokey; Fanfare and Gothic March, Weitz.

These recitals will continue Sunday afternoons once a month for the remainder of the season.

**Guy Criss Simpson, Lawrence, Kan.**—For the vesper recital at the University of Kansas Feb. 7 Mr. Anderson selected this program: Chromatic Fantasie in A minor, Thiele; Concerto in D minor, Vivaldi-Bach; Andante in B flat, Stamitz; Sonata in F minor (Allegro moderato), Mendelssohn; Improvisation, Karg-Elert; "In Springtime," Kinder; Toccata from Fifth Symphony, Widor.

**The Rev. W. James Marner, Evanston, Ill.**—Mr. Marner played the following compositions in a recital at Seabury-Western Theological Seminary Sunday afternoon, Feb. 7: Sonatina No. 2, in F minor, Rogers; "Air Tendre," Lully; Gigue-Rondo, J. C. F. Bach; "In Modum Antiquum," Edmundson; "Komm, süsster Todd," Bach; "Bist Du bei Mir," Bach; Canonic Toccata on "Ye Watchers and Ye Holy Ones," Richard T. Gore.

**Henry Sanderson, A.A.G.O., Little Rock, Ark.**—Mr. Sanderson, organist and choir-master of Trinity Cathedral, was heard in a recital at the cathedral Sunday afternoon, Jan. 31. His program was as follows: Sonata No. 4 (Allegro Moderato and Andante Maestoso), Handel; Chorale Preludes, "The Old Year Hath Passed Away" and "In Thee Is Gladness," Bach; Arioso, Bach; "Behold, a Rose is Blooming," Brahms; "Meditation a Sainte Clotilde," James; Antiphon, Dupré; "Ave Maris Stella," Dupré; "Carillon," Vierne; "Marche Champetre," Boex; "Now Thank We All Our God," Karg-Elert.

**Wilbur H. Rowand, Rome, Ga.**—For his vesper recital at Shorter College Jan. 24 Mr. Rowand selected this program: Larghetto from First Concerto, Handel; Three Preludes on Hymn-tunes: "I Need Thee Every Hour," Bingham; "In the Cross of Christ," Bingham, and "The Day Thou Gavest, Lord, Is Ended," McKinley; Chorale in A minor, Franck; "Bible Poems" ("The Last Supper" and "Lord Jesus Walking on the Sea"), Weinberger; Fifth Symphony (Theme and Variations; Adagio), Widor.

**John T. Erickson, Mus.D., A.A.G.O., New York**—Mr. Erickson, organist and director at Trinity Lutheran Church, the Bronx, gave a dedicatory recital at Bernadotte Lutheran Church on the evening of Jan. 29, playing the new Organon. His program was as follows: Fantasia in G minor, Bach; Air from Overture in D, Bach; "Fiat Lux" and "In Paradisum," Dubois; "Ave Maria," Schubert; "The Nightingale and the Rose," Saint-Saens; Toccata from Fifth Symphony, Widor.

**Louise Krause, Mansfield, Ohio**—The following program was played by Miss Krause at Grace Episcopal Church Sunday afternoon, Jan. 31, with the assistance of Richard Wright, tenor: "Come, Sweet Death" and "When Thou Art Near," Bach-Kraft; Chorale Prelude on "Dort," Mason; Prelude and Intermezzo, Rogers; Andante Cantabile, Tschalkowsky; Grand Chorus on Credo No. 3, Biggs; "Dreams," McAmis; Irish Air from County Derry, arranged by Lemare; "Finlandia," Sibelius.

**Charles W. McManis, Camp Roberts, Cal.**—Corporal McManis gave a recital in the First Baptist Church of Santa Barbara, Cal., Jan. 24 and on Feb. 3 played the following program at Camp Roberts: "A Fancy," Stanley; "Nun komm, der Heiden Heiland," Prelude and Fugue in G, Andante (Sonata 4) and "Come, Sweet Death," Bach; "Prelude Elegiaque," Jongen; "Con Grazia," Andrews; "Piece Heroique," Pastoral and Chorale in A minor, Franck.



# Programs of Organ Recitals of the Month

**Vernon de Tar, F.A.G.O., New York City**—Mr. de Tar's Wednesday programs of "informal organ music" at the Church of the Ascension were marked by the presentation of the following programs in February:

Feb. 3—Canon in B major, Schumann; Allegretto in B minor, Guilmant; "Cortege et Litanie," Dupré; Chorale Prelude, "O Lord, Now Open Wide Thy Heaven," Bach; Intermezzo from Sonata 4, Rheinberger; Allegro from Symphony 6, Widor; organ hymn, "Saviour, Breathe an Evening Blessing."

Feb. 17—Aria in F, Bach; Chorale and Variations from Sonata 6, Mendelssohn; Cantabile, Franck; "Grand Jeu," du Mage; Andante from Symphony 1, Vienne; Allegro Maestoso from Sonata in G, Elgar; organ hymn, "Sun of My Soul."

**Cyril Moss, F.C.C.O., Toronto, Ont.**—Once a month, at the close of the evening service in the Calvin Presbyterian Church, Mr. Moss gives a recital. Feb. 7 he played: Fourth Sonata, Handel; Minuet in A, Boccherini; Prelude and Fugue in E minor, Bach; Intermezzo, Rogers; "The Ninety-fourth Psalm," Reubke; Londonderry Air, arranged by Moss; "Marche Heroïque," Saint-Saens.

The program Jan. 10 was as follows: Fugue in B minor, Bach; "Within a Chinese Garden," Stoughton; Andante Cantabile, Fifth Symphony, Tschalkowsky; Scherzo, Guilmant; "Lynx Lake Impressions," Moss; "Flight of the Bumble-bee," Rimsky-Korsakoff; Fantasia and Fugue, Best.

**Grace Cordia Murray, Westminster, Md.**—In a recital at St. Paul's Church Jan. 24 Miss Murray, organist of Western Maryland College, presented the following program: "Grand Jeu," Du Mage; Chaconne in E minor, Buxtehude; Chorale Preludes, "O Sacred Head" and "I Cry to Thee, Lord Jesus Christ," Bach; Toccata in F, Bach; "Piece Heroïque," Franck; "The Squirrel," Weaver; "Vermland," Hanson; "In Silent Night," Edmundson; Introduction and Passacaglia, Reger.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—For his recital at the University of Florida Feb. 14 Mr. Murphree, the university organist, selected this program: "Variations de Concert," Bonnet; "Dreams," Stoughton; "Flight of the Bumble-bee," Rimsky-Korsakoff; "The Bells of St. Anne de Beaupré," Russell; Prelude and Fugue in A minor, Bach; "Love's Old Sweet Song," Molloy-Lemare; "The Squirrel," Weaver; Easter Spring Song, Edmundson; Scherzo, Fourth Symphony, Widor; Overture to "Tannhäuser," Wagner.

On Feb. 21 Mr. Murphree presented a Tschalkowsky program.

**C. Harold Einecke, Grand Rapids, Mich.**—For his twilight hour of organ music at the Park Congregational Church Feb. 7 Dr. Einecke selected this program: Solemn Prelude, Noble; Siciliano and Air for the G string, Bach; Trumpet Tune, Purcell; "Dedication," Deems Taylor; Gavotte, Wesley; Prelude and Sarabande, Corelli; Pastorale ("To a Wild Rose"), MacDowell; Variations on "Weinen, klagen, sorgen, zagen," Liszt.

**Harold G. Fink, New York City**—A recital of American compositions will be presented by Mr. Fink at the Fordham Lutheran Church Sunday afternoon, March 14, at 4 o'clock. He will be assisted by Ruth Schiebert, soprano, and the junior choir. The organ numbers are these: Allegro, Sonata in A minor, Borowski; "Evening Bells and Cradle Song," Macfarlane; "Deep River," Burrell; "Christmas Dance of the Little Animals," Gaul; "Up the Saguenay," "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré," Russell; Gregorian Toccata, Symphony in G minor, Barnes.

**Orrin Clayton Sutherland, Greensboro, N. C.**—For his monthly recital at Bennett College Jan. 27 Mr. Sutherland selected this program: Chorale Prelude, "In Thee Is Gladness," and "God's Time Is Best," Bach; "Piece Heroïque," Franck; "Dreams," McAmis; "Meditation a Ste. Clotilde," James; Finale, Symphony 1, Vienne.

**Harold L. Turner, Anderson, Ind.**—Mr. Turner on Sunday afternoon, Feb. 14, opened the series of vesper recitals at the First Methodist Church which will continue until April 11. He played the following program: Prelude and Fugue in E minor (Cathedral), Bach; "The Old Year

Now Hath Passed Away" (Chorale Prelude), Bach; "A Lovely Rose Is Blooming," Brahms; "La Concertina," Yon; "Song of the Basket Weaver," Russell; "Dreams," McAmis; "Meditation in a Cathedral," Greener; Menuet, Boccherini; "Stabat Mater Dolorosa," Lemaigre, Paul Wykoff, baritone, sang "Lord God of Abraham" and "It Is Enough," from "Elijah," Mendelssohn, and "The Holy City," by Adams.

**Thomas Curtis, Boston, Mass.**—Mr. Curtis, organist at the Boston University School of Theology, played the following recital in Robinson Memorial Chapel Feb. 25, in place of the regular chapel service: Toccata and Fugue in D minor, Bach; Two Preludes on Welsh Hymn-tunes ("Rhosymedre" and "Hyfrydol"), Williams; Humoresque ("L'Organo Primitivo"), Yon; "Tu es Petra," Mulet.

Mr. Curtis will present this program at the Riverdale Methodist Church in Gloucester, Mass., Monday evening, March 15, and at the First Congregational Church, Reading, Mass., Sunday evening, March 21: "Pilgrims' Chorus," Wagner; Air for the G string, Matheson; Andante, Stamitz; "Pedal Exercitium," Bach-Bedell; Sinfonia in F and Toccata and Fugue in D minor, Bach; Prelude on "Hyfrydol," Williams; Largo from Fifth Symphony, Dvorak; Humoresque, Yon; Concert Variations, Bonnet.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in January: Chorale Preludes, "Lord God, Now Open Wide Thy Heaven" and "The Old Year Now Hath Passed Away," Bach; "Blessed Are Ye, Faithful Souls," Brahms; "As with Gladness Men of Old," C. P. Cowell; "Epiphany," Edmundson; "March of the Magi Kings," Dubois; Fantasie in G major, Bach; Sonata in the Style of Handel, Wolstenholme; "Idillio," Mauro-Cottone; Three Mountain Sketches and "Norwegian Village," Clokey; "Basso Ostinato," Reger.

**Frederick Boothroyd, Mus.D., Colorado Springs, Colo.**—Dr. Boothroyd's memorial recital at Grace Church Jan. 28 was marked by the performance of this program: Fantasie in G major, Bach; Andante, C. P. E. Bach; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Carillon de Westminster," Vienne.

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

March 7—Russian program: "March of Victory," Moussorgsky; Cradle Song, Gretchaninoff; Andante Espressivo, Glazounoff; Serenade and Melodie in E, Rachmaninoff; Arabesque, Wrangell; "Romance," "Flight of the Bumble-Bee" and "In Silent Woods," Rimsky-Korsakoff; Andante from String Quartet, Andante from Fifth Symphony and "Marche Slav," Tschalkowsky.

March 14—French program: Gavotte, Rameau; Minuet, Rousseau; Prelude, Clerambault; Gothic Symphony, Widor; "Gymnopédie" No. 3, Satie; "Celestial Banquet," Messiaen; "Aux Etoiles," Duparc; Adagio Pathétique, Godard; "By the Brook," Boisdéffre; "Ronde Française," Boellmann; Toccata from Fifth Symphony, Widor.

**LaMar W. Crask, Camp Adair, Ore.**—Private (FC) Crask, formerly organist of the Church of St. Mathew, Louisville, Ky., gave a recital Jan. 31 in the field artillery chapel of Camp Adair, playing the following selections: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Vater unser im Himmelreich" and "Jesus, meine Freude," Bach; Canzona in D minor, Bach; Chorale, "Es ist das Hell," Kirnberger; "Vision," Rheinberger; "Suite Gothique," Boellmann; Sonata in C minor, Guilmant; "Marche Pontificale," de la Tombelle.

**John Standerwick, A.A.G.O., East Orange, N. J.**—Mr. Standerwick was assisted by Althea Martin, pianist, in a recital Feb. 26 at Bethel Presbyterian Church in which several organ and piano duos formed a part of the following program: Organ and piano, "Adoration," Borowski; Andante from "Symphonie Pathétique," Tschalkowsky, and Prelude to "The Deluge," Saint-Saens; piano, Gigue from First French Suite, Bach, and Preludes, Op. 28, Numbers 21 and 22, Chopin; organ, Chorale, "In Thee Is Bliss," Air in A

minor, from Toccata and Fugue in C major, and Fugue in D major, Bach; organ and piano, Concerto in G minor, Mendelssohn; organ, Fantasy on a Welsh Tune, Noble; "Dreams," McAmis; Passacaglia from Second Symphony, Edmundson; organ and piano, Fantasia in C major, Demarest.

**Ralph H. Brigham, Rockford, Ill.**—In a recital at Messiah Lutheran Church Sunday afternoon, Jan. 22, Mr. Brigham played: Prelude and Fugue in C major, Bach; Nocturne in B minor, Foote; "The Squirrel," Weaver; Selection from "Car-

men," Bizet; "The Tragedy of a Tin Soldier," Nevin; "Serenata Napolitana," Seeboeck; "The Fountain in the Moonlight," Fraee; Improvisation.

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

Feb. 14—Psalm-Preludes (Second Set), Numbers 1 and 2, Herbert Howells.

Feb. 21—Psalm-Prelude (Second Set), No. 3, Howells.

Feb. 28—Fantasia and Fugue in C minor, Johann Schneider.

## INCREASING AUDIENCES FOR RECITALS IN KIMBALL HALL

At the Friday noon recitals in Kimball Hall, Chicago, under A. G. O. auspices, Mrs. Ora Bogen, chairman of the committee in charge, announces that the following will play in March:

March 5—Miss Alice R. Deal.

March 12—Mrs. Irene Pierson.

March 19—Charles Forlines.

March 26—Russell Hayton.

Charles H. Demorest, A.A.G.O., shone both as a performer and as a composer in his recital Jan. 29. He closed the program with his own Reverie and Toccata in G. The first is a most appealing number that should gain pronounced favor and the Toccata, in quite another mood, is a sparkling piece of the brilliant type. Other numbers that stood out were the Andante from Bossi's Second Sonata and the Fletcher Toccata. The full list of offerings included: Concert Overture in C minor, Hollins; Andante from Second Sonata, Bossi; Festival Toccata, Fletcher; Cantabile, Franck; "Rose Window," Mulet; Chorale Prelude on "Wesley," Mason; "Rhosymedre," Vaughan Williams; Reverie and Toccata in G, Demorest.

Wilbur Held, F.A.G.O., was welcomed by a very large audience Feb. 5 and aroused enthusiasm by his playing. He presented a program of high standard, played nearly all of it from memory and gave new evidence of his impeccable

musicianship. The program included: Allegro Vivace, Sammartini; Prelude in C minor, Bach; Sicilienne, Bach-Widor; "Carillon," Vienne; Scherzo, Second Symphony, Vienne; Arioso, Sowerby; Prelude and Fugue on "Bach," Liszt.

The Liszt work received a masterly performance that brought an ovation for Mr. Held. The Sicilienne of Bach was outstanding in beauty and Sowerby's Arioso was interpreted with taste.

Miss Dorothy Korn proved herself a very competent organist in the performance of the following program Feb. 12: Prelude and Fugue in A minor, Bach; "Ave Maria," Karg-Elert; Intermezzo, from Sixth Symphony, Widor; "Piece Heroïque," Franck; Andantino, Chauvet; Finale from Sixth Symphony, Vienne. Her rendition especially of the Franck and Bach compositions made a decidedly favorable impression on her audience.

Ruth Sanderson Phillips played Feb. 19 with remarkably clean technique and her entire performance was marked by delicacy and restraint. Her program, supplemented by one encore number, consisted of these compositions: Trumpet Tune and Air, Purcell; Fantasia in G major, Bach; Rhapsodie, Saint-Saens; Chorales, "Christ Is My Life" and "Praise to God," Karg-Elert; "Vision," Rheinberger; Bell Rondo, Morandi.

The recitalist Feb. 26 was Corporal Winston Johnson, who played after this issue of THE DIAPASON had gone to press.

## MUSIC for EASTER

### Latest Anthems for Mixed Voices, SATB

HAIL THE DAY THAT SEES HIM RISE.. T. Frederick H. Candlyn	.15
THANKS BE TO GOD..... Arthur Foote	.15
THEY THAT TRUST IN THE LORD..... Cuthbert Harris	.15
CROWN HIM WITH MANY CROWNS..... Russell Hancock	.15
NOW IS CHRIST RISEN FROM THE DEAD..... A. W. Lansing	.12
LIFT UP YOUR HEARTS..... Sibelius-Dana	.12
I AM THE RESURRECTION..... T. Carl Whitmer	.16

### For SAB

MELODIES OF CHRISTENDOM..... Arr. by Cyr de Brant	.12
O Sacred Head Surrounded - Hassler-Bach	
Jesus Christ Is Risen Today - Lyra Davidica (1798)	
Ye Sons and Daughters of the Lord - Palestrina	

### For Voices in Unison

RIDE ON, RIDE ON IN MAJESTY..... Gounod-Milligan	.10
CHRIST VICTORIOUS..... F. C. Maker	.10
LOOK YE SAINTS, THE SIGHT IS GLORIOUS..... Bruce Steane	.10
A SONG OF PRAISE..... Eric H. Thiman	.10
O CLAP YOUR HANDS TOGETHER..... Christopher Thomas	.12
SIX CHORUSES FOR EASTER-TIDE..... 25	

(Schmidt's Junior Choir Leaflets No. 3)

THIMAN, A Song of Praise—VOIRIS, Ye Sons and Daughters  
GOUNOD-MILLIGAN, Ride on in Majesty—PEACE, 'Tis the Spring of Souls  
STEANE, Look ye Saints—HARRIS, Come Sing with Holy Gladness

### For Organ

ALLANSON G. Y. BROWN, Two Meditations on Themes by Palestrina	.50
1. The Strife is O'er. 2. He Was Crucified for us.	
GEORGE A. BURDETT, Postlude on "Alford" (Ten Thousand Times Ten Thousand).....	.50
T. FREDERICK H. CANDLYN, Toccata on "Neander" (He is Risen).....	.65
ROSSETTER G. COLE, Heroic Piece.....	.75
ROLAND DIGGLE, Song of Exultation.....	.60
TH. DUBOIS, Op. 80, No. 3. Hosanna!.....	.75
J. SEBASTIAN MATTHEWS, Chorale-Finale "Glory to God".....	.50
HAROLD VINCENT MILLIGAN, Allegro Jubilant.....	.50
M. MOUSSORGSKY, March of Victory.....	.40

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**Tunes for Prize Hymns**

Many readers of THE DIAPASON have received the prize hymns chosen in the recent hymn contest of the society. At the meeting of the executive committee Feb. 11 a report on the selection of tunes for these hymns was made, and the following recommendations were adopted:

For the hymn "O Thou, the Way Eternal," by Miss Aller, the tune "Hodges," written by the late Dr. J. S. B. Hodges, was chosen. This tune appears in the present edition of the Episcopal Hymnal (No. 43) and is there set to "O Day of Rest and Gladness."

"Come, Thou My Light, That I May See," written by Dr. Hugh Thomson Kerr, was set to the tune "Ombersley," by Dr. W. H. Gladstone. This tune may be found in the Methodist Hymnal (No. 205), in the chosen key, that of C. It is interesting to note that this was Dr. Kerr's own choice, quite independently of the committee.

It was voted also to print these hymns with the tunes mentioned on separate sheets the size of the average hymnal, at a very low cost, so that churches may easily obtain them in quantity.

The decision of the committee on the third hymn, "Thou Father of Us All," by Thomas Curtis Clark, was that a new tune was necessary. It felt that the best way to produce this tune was by placing the matter in the hands of the American Guild of Organists, and we are happy to say that this proposal was accepted by the Guild. The announcement by the Guild will be found on another page.

At the same meeting the Rev. Philip S. Watters was elected corresponding secretary of the society and Mrs. Merritt B. Queen became a member of the executive committee.

A fund has been raised to print the substance of the addresses made at the twentieth anniversary meetings last fall and they are being prepared for issue as a pamphlet. This publication should have wide circulation, for it will contain the remarks of Howard Chandler Robbins, Philip S. Watters, John Haynes Holmes, Seth Bingham, Miss Marguerite Hazzard and William Pierson Merrill on important phases of hymnody.

We would like to mention in this column a few of the small collections of hymns with tunes that may be used to supplement church hymnals, or with smaller groups that need a compact book for their meetings. We would be glad to hear from our readers about any inexpensive collections of real merit which they have placed in their churches.

REGINALD L. McALL

**NATIONAL COMPOSERS' CLINIC ENTERS ON ITS SECOND YEAR**

The National Composers' Clinic, a novel agency for the promotion of American creative musical effort, is embarking on its second year, according to an announcement from Bethuel Gross, head of the department of music at the University of Akron, Ohio. Composers are urged to send manuscripts to the national appraisal committee of the clinic, in care of Lavina Black, executive secretary, 4611 Ellis Avenue, Chicago, by June 1. Compositions for chorus, orchestra, vocal and instrumental solos, oratorio, organ and piano are solicited. Manuscripts will be numbered upon receipt and the composer's name removed so that the committee may consider them anonymously and impartially. Any composer may submit as many manuscripts as he desires. A fee of \$2 must accompany each manuscript submitted. Performances of manuscripts selected will be given in Akron, Chicago and New York. The national

**CORPORAL JOHN D. MORRISON**



THE ARKANSAS CHAPTER, A.G.O., welcomes the association with outstanding organists from various sections of the country who are serving in the chapels at Camp Robinson. Corporal John D. Morrison, A.A.G.O., of Chicago is a member of the Arkansas Chapter. He was teacher of piano and organ at the Kansas State College in Manhattan and holds B.M. and M.M. degrees from Northwestern University. At present he is assistant to Chief Chaplain Robert S. Woodson at Camp Robinson and in addition has been heard in recital at Trinity Cathedral, Little Rock, and on programs presented by the Arkansas Chapter.

Other chapel organists at Camp Robinson are: Corporal James G. Kay, Lake Worth, Fla., and Centralia, Ill.; Corporal Jasper Matthews, Heber Springs, Ark.; Corporal Eugene B. Addams, Fort Thomas, Ky.; Corporal Victor Thiex, Oshkosh, Wis.; Private Stanley L. Gunn, Kenosha, Wis.; Corporal Joseph Todd, Marion, Ohio; Private Dale Cornor, Washington, D. C.; Corporal Clifton Boyer, St. Louis, Mo.; Corporal William Todorovich, Joliet, Ill.

The following soldier organists were guests at the January meeting of the chapter at Immanuel Baptist Church: Private James R. Lawson, carillonneur at Leland Stanford University and the University of Chicago; Private Dale Cornor, Washington, D. C., and Private John A. Schantz, Orrville, Ohio.

appraisal committee will determine the number and content of the concerts to be given in Chicago, Oct. 24 to 29. The Akron administration committee will select the most outstanding of the compositions performed in Chicago, to be presented in Akron and New York. Opportunities for publication will be made possible for all manuscripts selected for performance and those given honorable mention.

The advisory committee of the clinic contains the names of leaders in musical activity throughout the country and among those well known to readers of THE DIAPASON are Joseph W. Clokey, Eric DeLamarter, Harvey B. Gaul, Leo Sowerby and Pietro Yon. On the appraisal committee are fourteen men, among them Arthur C. Becker, Gilman Chase, Harold Cobb, Willard L. Groom, Gardner Read, Barrett Spach and Don Malin.

**Oratorio at Kansas City Church.**

The oratorio "St. Paul," by Mendelssohn, was sung by the full vested choir of St. Paul's Episcopal Church, Kansas City, Mo., Sunday, Jan. 24, under the direction of Clarence D. Sears, organist and choirmaster. Miss Hester Cornish was at the organ and the orchestral accompaniment was played by a group of musicians from the Kansas City Philharmonic Orchestra. This oratorio is given annually in commemoration of the patron saint of the church. The rector is the Rev. Richard M. Trelease, who sang the oratorio many times as a choir boy in St. Paul's Cathedral, London.

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**New Music for the Organ**

By **WILLIAM LESTER, D.F.A.**

"Eighteen Compositions for the Organ," compiled by Robert Elmore; published by Oliver Ditson Company, Boston.

The compiler of this excellent collection says in part, in his preface: "In selecting compositions \* \* \* from the large Oliver Ditson Company catalogue I have been guided in the main by two considerations. The first is that of practicality. The material in this collection is all eminently suitable for service playing. \* \* \* The second consideration is less practical and more personal. It is simply that each number in this collection is one that I myself thoroughly enjoy playing. One of the nicest things about the collection is yet to be mentioned. That is that almost all of this music is so deliciously easy to play!"

Which just about perfectly describes the volume, contents and design. The pieces range from a Bach Overture through a Christmas Postlude by Best and a Cantilene by Mailly, to works by Americans of today—Candlyn, Voris, Reiff, Diggle, Shure, Stoughton, Nagle, McCollin, J. S. Matthews. There is a Verset by Franck, a Short Prelude by Colborn, a Prelude by Glazounoff, a Carol by Marryott and a Christmas piece by Stcherbatcheff. The contents are catholic and outstanding in musical quality.

"Prayer" (Ancient Hebrew Melody), by D. Nowakowski, arranged for modern organ by Clarence Dickinson; published in "Historical Recital Series" by the H. W. Gray Company.

A racial devotional tune, oriental in its decorations and meanderings and in its emotional surge. It all makes up a splendid organ piece, colorful, dramatic, individual. Music of interest, certain to interest both player and listener.

"The Organ Portfolio" for February, 1943; published by Lorenz Publishing Company, Dayton, Ohio.

This bi-monthly publication offers each issue a dozen or more organ pieces, projected largely for their practical service values and their simplicity. As such the magazine has a definite value and has proved a practical utility. The issue now under consideration is the Easter number; it offers music fitted for such seasonal use. Contents range from a classic Bach composition, "O Saviour Blest," an arrangement from the "St. Matthew Passion" by Rosemary Hadler, through Grieg and Rimsky-Korsakoff to the contemporaries such as Van Denman Thompson and Ellen Jane Lorenz.

Two Demorests (or Demarests) are represented: Clifford Demarest by a joyous "Jubilate"; Charles H. Demorest of Chicago by a lovely, colorful, lyrical piece for Lent, "Out of the Depths." The familiar negro tune "Deep River" is excellently transcribed by Ellen Jane Lorenz. The same person is also responsible for a version of Grieg's Nocturne. This is not so successful or

praiseworthy. The characteristic and beautiful tripled rhythm of the original has been mitigated and made commonplace—and all unnecessarily.

Chorale Prelude, "O God, Be Merciful to Me," by J. S. Bach; Good Friday Music, from "Parsifal," by Richard Wagner; published by the H. W. Gray Company, Inc., New York.

These new issues are numbered 17 and 19, respectively, in Gray's "Standard Series of Organ Compositions." The Bach is one of the simplest of the Leipzig master's treatments of chorales for the organ—also one of his most beautiful. The gorgeous Wagner excerpt is presented in a colorful transcription for organ by George J. Bennett.

"Evensong," by John H. Duddy; "Dreams," by Strelzki-Steere; Nocturne, by Field-Sheppard, and "Dew of the Morning," by P. W. MacDonald; published by Theodore Presser Company, Philadelphia.

Four easy, tuneful pieces for the organ. The transcriptions are effectively done, the two originals equally presentable so far as writing goes. All four will prove helpful to the teacher of organ and profitable and pleasurable to the student. They will obviously serve as service music wherever simplicity and ease of playing are factors to be considered in the choice of material.

**MILDRED M. DUPON HEARD ON NEW GRAND RAPIDS ORGAN**

The Burton Heights Christian Reformed Church of Grand Rapids, Mich., is sponsoring a series of monthly recitals, played by local organists on its recently-installed three-manual Möller organ. The December recital was played Dec. 17 by the church's organist, Mildred Manni Dupon, assisted by the choir. Mrs. Dupon's program was as follows: Prelude in D major, Bach; "In dulci Jubilo," Bach; "A Rose Breaks into Bloom," Brahms; Passacaglia in C minor, Bach; "Ninna Nanna," Mauro-Cottone; "The Holy Night," Buck; "March of the Magi Kings," Dubois; "A Carpenter Is Born," Edmundson; Toccata on "Vom Himmel hoch," Edmundson.

Mrs. Dupon is a former pupil of Harold Tower and has studied with Arthur Croley, now head of the organ department at Fisk University, and with R. Deane Shure of Washington. At present she is a pupil of H. Glenn Henderson of the Western Michigan College of Education.

Ensign Walker at Peru, Ind., Base.

Ensign Charles Dodsley Walker is at the Naval Reserve aviation base at Peru, Ind., and is leading an active life teaching in two departments of the ground school—meteorology and recognition. He is also director of music of the cadet regiment, conducting the cadet glee club. In addition to this he directs the choir for the Sunday chapel services at the base.

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**Catharine Crozier**  
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Catharine Crozier of the Eastman School of Music, Rochester, N. Y., was introduced to Chicago at her recital in Kimball Hall under the auspices of the Illinois Chapter, A.G.O., Feb. 15, and it was a most auspicious introduction. She played with brilliance, force and taste. Every evidence of a thrill was manifested by the large audience which had come out on a cold night for the double purpose of hearing one of the recent additions to the list of stars in the organ firmament of America and of making its contribution to the good work of that remarkable surgeon, theologian, organist and Bach scholar, Dr. Albert Schweitzer, in his hospital at Lambarene, Africa, where his mission ministers to the natives. The audience was most encouragingly large. Three encore numbers at the close of the set program were the reward for the enthusiastic recalls Miss Crozier received.

The evening opened with Bach's Toccata, Adagio and Fugue in C and three chorale preludes, followed by Roger-Ducasse's Pastorale, in which from a delicate opening there is progression to an exciting climax, followed by a return to the quiet shepherds' song. This was one of the outstanding items of the evening. The second part of the program opened with a stunning performance of the Liszt Prelude and Fugue on B-A-C-H, followed by Garth C. Edmundson's "Pange Lingua Gloriosa" and "Gargoyles." The latter, one of the most interesting works of this American composer, was played with an artistic abandon that brought out all its qualities as a concert piece. It was in fine contrast with the first Edmundson number—a reposeful composition breathing a religious spirit. The ethereal quality of Bruce Simonds' Prelude on "As Now the Sun's Declining Ray" gave it great beauty. The third American composer to be represented among Miss Crozier's offerings was Leo Sowerby, whose Toccata, a fitting closing number, received a spirited rendition.

Between the two halves of the recital the Rev. William F. McDermott, religious editor of the *Chicago Daily News*, made a brief talk in which he gave an informative account of the career and varied activities of Dr. Schweitzer.

**VAN DUSEN CLUB HOLDS FIRST TWO MEETINGS OF THE YEAR**

The Van Dusen Organ Club held its first meeting of the new year Jan. 19 in the organ studio of the American Conservatory of Music, Chicago. The following program was played: "St. Anne's" Fugue, Bach (Ruth Rosencrantz); Prelude, Pastorale and Scherzo, Second Symphony, Widor (Axel Norder); Scherzo, Fourth Symphony, Widor (Patricia Wescott); Prelude and Fugue in B minor, Bach (Kay Tutules); Chorales, "In Dir ist Freude" and "Der Tag der ist so freudenreich," Bach (Mrs. J. LeHault); "Alle Menschen müssen sterben," Bach, and "Piece Heroique," Franck (Evaline Doeing).

A number of letters from the boys in service were read and Dr. Van Dusen read from a copy of "The Pied Piper," a news leaflet issued by the club when it was in its infancy (1927), from which members present gleaned interesting history.

The first February meeting of the club was held Feb. 2 in the organ studio of the American Conservatory of Music. Wilbur Held, former president, was guest of honor, and played an interesting recital, as follows: Allegro Vivace, Sammartini; Prelude in C minor, "I Cry to Thee" and "Fugue a la Gigue," Bach; Chorale in A minor, Franck; "Impromptu," Vierne; "Twilight at Fiesole," Bingham; Prelude and Fugue on B-A-C-H, Liszt.

**"Requiem" Directed by Slater.**

Brahms' "Requiem" was sung by the choir of the Presbyterian Church, Bound Brook, N. J., under the direction of Vincent E. Slater, organist and choirmaster, Sunday evening, Feb. 7. Soloists were Mrs. Hazel Hoff, soprano, and Reynaldo Rovers, baritone.

**JAMES PHILIP JOHNSTON**



**JAMES PHILIP JOHNSTON**  
*GOES TO OSWEGO CHURCH*

James Philip Johnston, F.A.G.O., has been appointed organist and choirmaster of St. Paul's Catholic Church at Oswego, N. Y., and will enter upon his duties there March 1. Mr. Johnston leaves the Church of the Holy Innocents in Brooklyn, one of the largest Catholic parishes of the metropolitan district, for the church at whose organ Charles M. Courboin presided when he first came to the United States. This church, known for its musical tradition, has a four-manual Skinner organ. The new pastor, the Rev. Walter A. Sinnott, desires to do all in his power to support the liturgical movement which is gaining ground in the Catholic Church.

Mr. Johnston was graduated from the organ class of Lillian Rixford at the College of Music in Cincinnati in 1919 and was awarded the Reuben R. Springer gold medal. He was organist successively of St. Paul's Methodist and the Mount Auburn Presbyterian Church in Cincinnati. Then he was for ten years at the East Liberty Presbyterian of Pittsburgh and in 1929 went from there to Westminster Presbyterian Church, Dayton, Ohio, where he remained until 1934. In Pittsburgh he continued his study with Charles Heinroth and T. Carl Whitmer. In 1934 Mr. Johnston went to the Church of the Holy Innocents in Brooklyn.

Mr. Johnston has a reputation as one of the most talented improvisers among American organists.

**DUKE UNIVERSITY PUBLISHES**  
*ORGAN PROGRAMS OF A YEAR*

Duke University has issued in a bound pamphlet the programs of the organ recitals played in the course of the academic year in the beautiful chapel of the university at Durham, N. C., on the large four-manual Aeolian-Skinner organ, by Edward Hall Broadhead. The little volume covers the period from Sept. 14, 1941, to May 24, 1942. In addition to the programs there is an alphabetical list by composers of all the compositions Mr. Broadhead has played. The stop specification of the organ also is printed.

Of a total of 271 compositions presented in the course of the season 256 were for organ and fifteen were transcriptions. Works of sixty-two composers were represented, of whom fifteen were American. The four composers most frequently heard were as follows: Bach, 116 compositions; Mendelssohn, 17 compositions; Karg-Elert, 17 compositions; Franck, 9 compositions.

The season of 1941-1942 marked the tenth successive year that Duke University has presented organists in recital in the university chapel every Sunday afternoon of the regular school session.

**New Officers of Sinfonia.**

New officers of Phi Mu Alpha Sinfonia fraternity for the biennium of 1943-44 are: Supreme president, Alvah A. Beecher, University of Idaho; supreme vice-president, Albert Lukken, University of Tulsa, Okla.; supreme secretary-treasurer, Charles E. Lutton, Chicago; supreme historian, Talbert MacRae, Iowa State College.

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ALMA HALLER WAY



FIFTEEN-MINUTE SUNDAY MORNING recitals are given every week preceding the service at the large and beautiful Presbyterian Church of the Covenant in Erie, Pa., by the organist, Alma Haller Way. The organ is a four-manual Skinner, with an echo division, and the auditorium has a seating capacity of about 1,200. The Association of Covenant Men of the church has sponsored a series of six lectures this season, given in the auditorium. These lectures are preceded by a half-hour recital by Mrs. Way.

Mrs. Way studied organ with Henry B. Vincent in Erie before attending the Oberlin Conservatory of Music, from which she was graduated, having done her organ study with George Dickinson, who for a number of years has been head of the music department of Vassar College, and with the late Dr. George Whitfield Andrews. Mrs. Way is a member of the Theta Chapter of Pi Kappa Lambda, national musical society.

**CORPORAL HILLIAR PLAYS AT HISTORIC WILLIAMSBURG**

The Students' Music Club of the College of William and Mary presented Corporal Edgar B. Hilliar in a recital at the Bruton Parish Church in historic Williamsburg, Va., Feb. 7. The recital was the first on the organ recently rebuilt by E. M. Skinner. Corporal Hilliar played the following works: Trumpet Tune, Purcell; "Lord God, Now Open Wide Thy Heaven," Bach; Fugue in G minor (the Great), Bach; "O Sacred Head," Bach; Allegro, Thirteenth Concerto ("The Cuckoo and the Nightingale"), Handel; Berceuse, Vierne; Chorale in A minor, Franck; Adagio ("Suite Modale"), Peeters; "Westminster Carillon," Vierne.

Corporal Hilliar is a native of New London, Conn. He studied piano and organ with Mrs. R. Perkins and George H. Schofield and then went to New Haven to work with G. Huntington Byles, organist of Trinity Church. He also took piano, harmony and ear training with Robert Oldham. Last year Corporal Hilliar studied organ with E. Power Biggs. Corporal Hilliar has played and directed choirs in several churches. He was assistant at St. James' Episcopal Church, New London; organist and choirmaster of Bishop Seabury Memorial Church, Groton, Conn., organist of St. John's Chapel, Niantic, Conn., and last year organist and choirmaster of the Newton Center Methodist Church, Newton, Mass. Since June of last year Corporal Hilliar has been stationed at Fort Eustis, Va., where he is a chaplain's assistant. He has been heard in recitals at the camp and is to play in a series of five recitals to be given by organists at the camp in March.

Ralph Scott Grover of Trinity College, Hartford, Conn., has completed his course at the Army Music School in Fort Myer, Va., and is now stationed as a warrant officer with the air corps at Laredo, Tex., where he directs the band. One of his instructors at Fort Myer was William Strickland, the New York organist.

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**New Records for the Organ**

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*Concerto in C major, for organ and strings, Arcangelo Corelli (arranged by Malipieri), and Sonata in D major for two violins, violoncello and figured bass (organ), by Arcangelo Corelli, as played by E. Power Biggs at Harvard Germanic Museum with Arthur Fiedler's Sinfonietta. Two twelve-inch discs (11-8278/9) in Victor DM 924.*

There can be no question about it that here we have a set of records which will be as instructive as it is entertaining.

Arcangelo Corelli was born in Fusignano, Italy, Feb. 7, 1653, and died in Rome Jan. 8, 1713, at the age of 60. Corelli's claim to a place in musical history is based on his merits as composer and instrumentalist. One of the foremost violinists of his time, he laid the foundation of good violin technique; to him are attributed the systematization of the science of bowing, the regulation of the shifts and the introduction of chord playing, although double stop playing was already intensive in his time. He became the embodiment of classical Italian violin music—the one who united all the threads developed by his eminent colleagues. His compositions, regarded as classics, have a freshness that makes them highly palatable even to this day.

The present concerto is taken from a set of twelve sonatas for strings and cembalo (containing the famous "La Follia"). It was published in Rome (Op. 5) in 1700, and later arranged by one of his pupils, Geminiani, as *concerti grossi*. In the words of E. Power Biggs' excellent notes in the leaflet accompanying the set of records:

The concerto form as developed by the Italian composers of that day consisted of an instrumental piece, usually of four or five contrasted movements wherein the different instruments and groups of instruments were employed successively in combination or in contrast. It was later, of course, that the term came to imply a solo display piece with orchestral accompaniment. Thus in this work the organ is used both as the solo instrument and as a sonorous background to bind together and set off to best advantage the rich combinations of string tone.

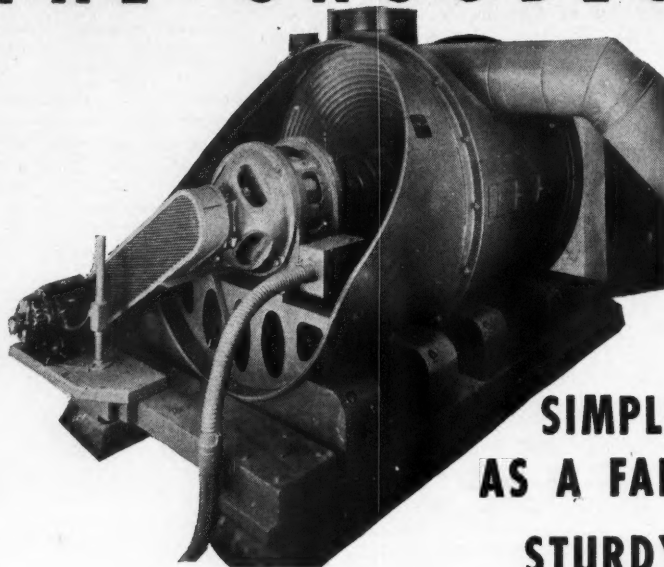
The Sonata in D major, on the fourth side of the two records, is one of forty-eight that Corelli wrote as trios for two violins and violoncello, with a figured bass for the organ. This form of "Sonata da Chiesa" was brought to a high degree of artistic perfection by Corelli, and the collection enjoyed an enormous popularity during his lifetime.

The recorded performance here is excellent, with just the right balance between organ and strings, though in this writer's opinion the labeling of the set "for organ and strings" is misleading. The organ is too much in the background. In fact, with the exception of a few brief solos serving as introductions or bridges, the organ does little more than play a *continuo* part to bind the whole together and to add color. This, of course, is done impeccably by Mr. Biggs, as is, for that matter, the whole performance. But I would prefer more organ—not in this particular set, of course, for what is written is written, but in future releases.

Two or three years ago Mr. Biggs, with the collaboration of Fiedler's Sinfonietta, started on a most commendable enterprise—recording of the organ concertos of Handel. Four concertos were issued—the Second (Victor 15751), the Tenth (V-M587), the Eleventh (V-2099-2100) and the Thirteenth (V-M733). The last-named (published about two years ago) was the crowning achievement of the four. It combined impeccable recording with perfect performance. We were all looking forward for the next issue, when last year Victor issued a concerto by Felton. Frankly it came as a disappointment. Not that the playing and recording were not excellent. But why record a work of an obscure writer, who composed in the Handelian style anyway, when twelve concertos by Handel himself remained unrecorded?

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in which the organ definitely takes a secondary part. Of course, the set is worthy of purchase over and over. It is good recording, good playing and represents excellent pages of musical literature. But why not continue the work so admirably begun? Why not record the remaining Handel concertos?

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## Weinrich Plays Bach Program in Montreal for Casavant Society

By **GEORGE M. BREWER**

The third recital in the Casavant Society series for 1942-43 took place in Trinity Memorial Church, Montreal, Jan. 14. The recitalist was Carl Weinrich, whose name has become a household word among the members of the society. Each visit he has made to Montreal has evidenced his profound understanding of Bach literature as well as that of the preceding golden age of organ music. Last year the society heard him play the entire third part of the "Clavierübung," something which, when it was first broached, alarmed a large number of the members, but which, when heard, proved to be the most exhilarating event of the season. This year the program was also one exclusively of Bach, but of a general character, comprehensive and varied, and displaying Mr. Weinrich's ability to build a fine program, as well as play it in a manner which can only be described as impeccable.

Weinrich is uncompromisingly "organ-like" in all his interpretations, uninfluenced by orchestral traits or innovations. This does not by any means imply a lack of color in his renditions. By reason of his extensive knowledge of music of the eighteenth and preceding centuries he has managed to unlock a door to a treasure-house of composition displaying scholarship and complete integrity of purpose for an instrument comparable to the orchestra at its best.

In the program notes an apt quotation was made from Ralph Kirkpatrick, which bears citation. It was as follows: "The musical philosophy of the seventeenth century, in which Bach was rooted, was steeped in the theory of music as a super-personal reflection of the divine order; of the harmony of the spheres, of the balance of the physical world, and the dance of its component forces, interpreted in human voice and instruments, made intelligible in the human terms for the greater glory of God."

When he finds himself in the spacious aisles and Gothic arches of a vast prelude and fugue, or before a shrine in the quiet chapel of one of the intimate chorale preludes, one senses that it is the spirit of Bach by which Mr. Weinrich is being directed, and not the letter. The dramatic element is relegated to its appropriate place in the general scheme.

The complete program was as follows: Prelude and Fugue in E minor (the Wedge); Chorale Preludes, "Sleepers, Wake," "When in the Hour of Utmost Need" and "A Mighty Fortress"; Fifth Trio-Sonata, in C major; Chorale Preludes, "Magnificat," "Farewell, Farewell Forever" and "Praise to the Highest"; Prelude and Fugue in G major; Adagio from Concerto in D minor for harpsichord and orchestra (arranged for organ by Mr. Weinrich); Passacaglia and Fugue in C minor.

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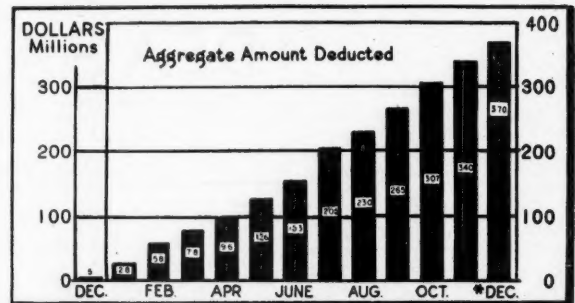
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Praise The Lord (Tchaikowsky) SATB;  
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*Tomorrow's*  
SALES CURVES ARE BEING PLOTTED  
*Today!*



\* Approximate

**THIS CHART SHOWS ESTIMATED PARTICIPATION IN PAYROLL SAVINGS PLANS FOR WAR SAVINGS BONDS**

(Members of Armed Forces included, starting August 1942)

There is more to this chart than meets the eye. Not seen, but clearly projected into the future, is the sales curve of tomorrow. Think what \$4½ BILLION per year in War Bonds, saved through the

Payroll Savings Plan, will buy in the way of brand new consumer goods tomorrow.

Here indeed is a solid foundation for the peacetime business that will follow Victory. But there is still more to be done. As our armed forces continue to press the attack in all quarters of the globe, as war costs mount, so must the record of our savings keep pace.

Clearly, on charts like this, tomorrow's Victory—and tomorrow's sales curves—are being plotted today.



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