

THE DIAPASON

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DR. T. TERTIUS NOBLE TO LEAVE ST. THOMAS'

RETIRES FROM POST IN JUNE

Has Served Prominent New York Parish Thirty Years — Came to America from York Minster—Will Continue Composition.

T. Tertius Noble, Mus.D., F.R.C.O., one of the outstanding figures in the organ world of America ever since he came to New York from his native England, will retire as organist and choir-master of St. Thomas' Church in New York City after having served there for three decades. He will bring his work in the prominent Fifth Avenue parish to a close in June. Dr. Noble will round out his thirtieth year at St. Thomas' this month and at the same time completes sixty-two years of active church work. Before coming to the United States he was organist of York Minster in England and already had achieved widespread fame. Dr. Noble's retirement from his church does not mean that he will abandon all of his activities, for he intends to devote himself to composition, in which he has achieved fame equal to that gained as an organist and trainer of boy choirs.

T. Tertius Noble was born in Bath, England, May 5, 1867. He married Meriel Maude, eldest daughter of the late Bishop of Truro, in 1897. Mr. Noble was educated by private tutors, at Colchester and at the Royal College of Music in London. His first appointment was as organist of All Saints' Church in Colchester in 1881. He was at St. John's, Wilton Road, London, in 1889. The next year he was appointed assistant at Trinity College, Cambridge, under Sir Charles Stanford. In 1892 he went to Ely Cathedral and in 1898 to York Minster.

In 1884 Mr. Noble won an open exhibition for organ playing at the Royal College of Music and the following year an open scholarship. Sir Walter Parratt was his master during his five years at the Royal College and he also worked under Stanford and Bridge. He was the first student to study Reubke's famous Sonata and played it in public at the Huddersfield Town Hall, this being its first performance in England.

On leaving the Royal College of Music in 1889 Mr. Noble passed the A.R.C.M. examination in organ and theoretical work and was elected to the staff of instructors. He resigned this position when he went to York Minster. The honorary degree of fellow of the Royal College of Organists was conferred on him in 1904.

In June, 1917, Columbia University conferred the master of arts degree on Mr. Noble in recognition of his creative work and in 1926 Trinity College bestowed on him the degree of doctor of music.

Recitals have been given by Mr. Noble in many cities both in England and America. Abroad he has been heard in Westminster Abbey, Ely Cathedral, Chester Cathedral, Bristol Cathedral, Trinity College, Cambridge; St. Mary's Redcliffe, Bristol; Albert Hall, London, and the Crystal Palace, London. During his five years at Ely he gave many recitals and at York for fifteen years a regular series was played every year. In 1913 he began a recital series at St. Thomas' Church on Sunday evenings from November through April. These recitals have gained in popularity from year to year and attract a large number of New York music-lovers.

As a composer Dr. Noble has been prolific and a contributor of many of the finest things in modern anthem libraries. He is the composer of the music to the Greek play "The Wasps of Aristophanes," produced in 1897 at Cambridge. Since 1901 he has written a large amount of church music and many organ compositions, some of them published within the last month.

SETH BINGHAM, AMERICAN ORGANIST AND COMPOSER



JOSEPH BONNET TO CONDUCT SUMMER COURSE IN CHICAGO

Joseph Bonnet, the eminent French organist, is coming to Chicago to conduct a summer course which will occupy four weeks in July and two weeks in August. It is expected that a large number of organists from the central West and points within reach of Chicago will take advantage of the opportunity for study with Mr. Bonnet. He is to give private lessons and conduct classes. Arrangements for the course are being made by Dr. Francis Moore of the First Methodist Church of Oak Park and Barrett L. Spach of the Fourth Presbyterian Church, with the cooperation of others. The place at which the classes are to be held has not yet been determined. Further information may be obtained directly from Mr. Moore, 6200 Kenmore Avenue, Chicago, or Mr. Spach at the Fourth Presbyterian Church.

Mr. Bonnet and his family left France when the Germans took possession and since that time Mr. Bonnet has taught and given recitals in various parts of the country. He has been in America so frequently since the first world war that he is considered almost as much an American as a French organist by this time.

MANY ATTEND DINNER TO MARK HARRISON M. WILD'S BIRTHDAY

Fifty-four former pupils and friends of the late Harrison M. Wild attended a dinner commemorating the birthday of Mr. Wild on Saturday evening, March 6, at the Central Y.W.C.A., Chicago. The evening was arranged by the Harrison Wild Organ Club.

After dinner remarks were made by Ora Bogen, president of the club, and Florine Schlamp, secretary. Dr. Edgar

Nelson, conductor of the Apollo Club, gave an inspiring talk, and William Harder, Jr., baritone, sang a group of songs.

The climax of the evening came with the playing of Haydn's Toy Symphony under the direction of Bertram Webber, in which fifteen club members participated. Solo parts on the cuckoo by Allen Bogen and on the metallaphone by Dr. Robert Birch were outstanding.

The Harrison Wild Club will give a recital at Rockefeller Memorial Chapel Tuesday evening, May 4, assisted by the Mendelssohn Choir.

WEINRICH BACK FROM TOUR; TAKES UP PRINCETON WORK

Carl Weinrich has returned home from his fifth transcontinental tour. This season he played at West Point, Phillips Exeter Academy, Columbia University, Shenandoah College, Utica, Montreal, Erie, Greensburg, Pa., Chicago, Provo, Utah, San Jose, San Francisco, Redlands and Pasadena, Cal., Winfield, Kan., and El Dorado, Ark.

Upon his return, Mr. Weinrich took over his new duties as organist and choir-master of Princeton University for the duration of the war. He will continue his teaching at Columbia and Wellesley also. Under his direction the Princeton Chapel Choir gave a program at St. Bartholomew's Church in New York March 17. On March 21 he appeared in a joint concert with the Dessoff Choirs at the Church of the Incarnation in New York. On April 18 Mr. Weinrich will conduct the Princeton Chapel Choir and the Adesdi Chorus of New York in a performance of the "St. John Passion" of Bach at Princeton Chapel. On May 4 the Princeton choir will sing the Passion at Carnegie Hall with the Dessoff Choirs, Paul Boepple conducting.

SETH BINGHAM'S WORKS FORM NOTABLE PROGRAM

TRIBUTE PAID IN NEW YORK

Bonnet and Porter Play in Church of Ascension—Composer Thirty Years at the Madison Avenue Presbyterian Church.

The Headquarters Chapter of the American Guild of Organists paid tribute to one of its members March 1 in a most appropriate manner in the form of a program of organ and choral music, all composed by Seth Bingham, F.A.G.O., organist and choir-master of the Madison Avenue Presbyterian Church and associate professor of music at Columbia University. The event marked evensong at the Episcopal Church of the Ascension, which is distinguished by John LaFarge's famous picture of the Ascension over the altar.

Joseph Bonnet, an honorary member of the Guild, and Hugh Porter, F.A.G.O., presided at the console of the eighty-stop, four-manual Aeolian-Skinner and the excellent choir of the church capably handled the choral numbers under the direction of Vernon de Tar, F.A.G.O., organist and choir-master. The prelude, "Beside Still Waters," was played by Mr. Porter, followed by the procession, in which many of the Guild officers marched. The opening sentences and collects preceded an eloquent setting of the Lord's Prayer, largely in chant form and accompanied for the most part by a single melody. The Magnificat and Nunc Dimittis in C, although difficult, were very effective and nicely contrasted, good results being obtained from occasional unison passages.

During the creed and prayers this church has a custom of slightly dimming the lights, which is very effective. Mr. Porter then played the Passacaglia in E minor, which, from a subdued beginning, develops contrapuntally to a great climax and gradually returns to the quiet style of the beginning.

The first anthem to be sung—and, incidentally, the only one in manuscript—was "Praised by My Lord," the words of which are taken from "The Canticle to the Sun." It is written in a plainsong style and mostly unaccompanied. The next anthem was the sixteen-page "The Strife Is O'er," dedicated to the Westminster Choir, which is fitting, as it takes a first-rate choir to present this anthem properly. This difficult and pretentious composition, sung a cappella, begins in a style reminiscent of the Russian liturgical composers and much care has been exercised to bring out the meaning of the text, which lends itself well to musical variation.

Mr. Bonnet then did authoritative and fluent playing in a group of three pieces—"Bells of Riverside," "Allegretto Amabile" and "Voice of the Tempest."

The Rev. Vincent L. Bennett, associate rector, expressed appreciation of all those taking part and praised the religious principles of the A.G.O. Then a candle was lighted and a prayer said for organists in the armed forces.

Everyone was invited to greet Mr. Bingham in the parish-house after the service.

The choir and its able director, Vernon de Tar, deserve much credit for their fine performance of such a difficult program.

Seth Bingham's thirtieth anniversary as organist of the Madison Avenue Presbyterian Church in New York was marked last month by expressions of admiration and respect that emphasized the regard in which he is held. One page of the folder on March 14 was devoted to a biographical sketch of the church's organist and a list of his compositions. The tribute closed with the following warmly-worded appreciation:

Our congregations know full well Mr.

Bingham's sterling musicianship, his ability as organist to lead congregational singing, his proven competence as a leader of choirs, and his reverent skill in the music at the sacrament. There are other graces not in the public eye. His gifts have never been begrudged to any group in the church, but always gladly and generously given; he is an assiduous servant of the church, with a deep understanding of the meaning of worship; he is a quick-minded and warm-hearted friend; and, best of all, a sincere follower of Christ.

Seth Bingham was born April 16, 1882, at Bloomfield, N. J., but his boyhood was spent in Connecticut. He began his organ studies at the age of 14 and directed his first choir when 17. He was graduated from the Naugatuck, Conn., high school in 1900 and from Yale University in 1904. From 1901 to 1905 he was organist of St. Paul's Church, New Haven.

Mr. Bingham studied organ with Professor Harry B. Jepson and theory with Horatio Parker, winning first prize in organ playing. During the years 1906 and 1907 he was a pupil in composition and organ of D'Indy, Widor and Guilmant in Paris.

Returning to Yale University in 1908 as instructor in organ, Mr. Bingham won the Heald prize for the song "Mother of Men" and received the degree of bachelor of music in 1908, also winning the Steinert prize in composition. He became a fellow of the American Guild of Organists in 1909.

After having served as organist of the Rye Presbyterian Church from 1909 to 1913, Mr. Bingham went to the Madison Avenue Church in March, 1913. He was appointed head of the theory of music department, Columbia University, in 1919, and became associate professor of music in 1931.

Mr. Bingham married Blanche Guy-Claparede in Paris in 1907. Mr. and Mrs. Bingham have one son, Dr. Alfred Bingham, assistant professor of romance languages at Brown University, and a daughter, Frances, who is now Mrs. John Dale, Jr.

As one of America's outstanding composers Mr. Bingham is known to all readers of THE DIAPASON. Among his orchestral works are: "Pierce Gothique" (played by the New Haven Symphony), "Wall Street" Fantasy (New York Philharmonic), Passacaglia (Boston Symphony), "Pioneer America" (Columbia University Orchestra) and "Memories of France" (Chicago and Cleveland Symphony Orchestras). Among his compositions in chamber music are: String Quartet, "Suite for Wind" and "Tame Animal Tunes." He has composed the following sacred choral works: "Let God Arise," "The Strife Is O'er," "Come, Thou Almighty King," "O Love That Wilt Not Let Me Go," Te Deum in B flat, "The Lord's Prayer," Benedictus Es, Magnificat and Nunc Dimittis in C, and "Canticle of the Sun." Among his secular choral works are "Wilderness Stone," for chorus and orchestra (Schola Cantorum and N.B.C. Orchestra broadcast, 1937), "Cowboy Songs" (male voices), "English Love Lyrics" (women's voices) and "Gently, Johnny" (men's voices). His published organ works include Six Pieces, First Suite, "Harmonies of Florence," "Pastoral Psalms," "Nativity Song" and Twelve Hymn-Preludes.

Mr. Bingham has written articles for various magazines and his contributions to THE DIAPASON have included "Five Centuries of French Organ Building."

Daughter in W. E. Pilcher, Jr., Family.

Caroline Jean Pilcher, the latest member of a family famous in the realm of organ building, has before her the obligation of living up to two great names. According to an announcement from Louisville, Ky., the young lady arrived in the home of Mr. and Mrs. William E. Pilcher, Jr., Feb. 22, Washington's birthday. Caroline is the fourth child in the family.

Daughter in Paul Bentley Family.

Corporal and Mrs. Paul Bentley announce the birth of a daughter, Elizabeth Anne, who arrived Dec. 31, 1942. Being named for Mother Seton, founder of the Sisters of Charity, the baby was christened on the Feast of the Purification at Sacred Heart Cathedral in Dallas, Tex. The Most Rev. Bishop Augustine Dangelmayr administered the sacrament. Corporal Bentley, on leave of absence for the duration, is choirmaster and organist of St. Mary's Cathedral in Portland, Ore.

ORGANISTS OF KANSAS HOLD ANNUAL MEETING

INSPIRING DAY AT WINFIELD

Recital by Weinrich Is Closing Event
—Dr. C. E. Schofield, Dr. Robert G. McCutchan and LeRoy E. Wright Among Speakers.

Kansas organists were brought together at the annual meeting of the Kansas Chapter of the American Guild of Organists, held in conjunction with the first institute for choir directors, at Southwestern College in Winfield Feb. 18. The A.G.O. meeting was in charge of Mrs. Cora Conn Redic of Winfield, dean of the Kansas Chapter, while Dr. C. E. Schofield, president of Southwestern College, who planned the institute, presided at its sessions. An interesting and constructive program was carried out during the day, closing in the evening with a brilliant recital by Carl Weinrich of Columbia University, New York City.

Mrs. Redic introduced Dr. Schofield, who delivered the address of welcome and presented Mr. Weinrich at the morning session. Mr. Weinrich delivered an impromptu talk on "Repertoire of Organists," followed by informal discussion in questionnaire form. Problems of organists and what they should play and not play were considered by the speaker in an interesting and humorous manner. He said that works of Tschaiakowsky and Wagner were not best suited for organ playing, as they give a jumbled picture, and he listed many compositions that were beautiful as organ numbers. Oratorio and cantata accompaniments were discussed. The speaker urged the presentation of some of these annually. The role of organ accompanist was taken up, with the advice that the organist remember not to blot out the voice with too heavy registration. If a player finds the singer flattening Mr. Weinrich recommended the use of 4-ft. tones and either the flute or oboe.

After Mr. Weinrich's talk Dr. Schofield introduced Dr. Robert G. McCutchan of Claremont, Cal., who spoke on "Hymnology." Dr. McCutchan, formerly at DePauw University, but now in retirement, is an authority on hymnology and was editor of the new Methodist Hymnal. He held the close attention of his audience by showing his knowledge of hymns and their part in worship and related many amusing incidents. Dr. McCutchan lamented the fact that so few hymns are used in the Protestant churches nowadays and urged all choir directors and organists to revert to the old days by adding more hymns. In recent years congregational singing has been cultivated little, said the speaker, and as the congregation is the motivating force in the church, the people should be given a chance to sing. He also advocated using fewer amens and responses and replacing them with hymns, using at least three of the latter for each service.

Most people attending church today think the offertory is the most important part, often taking it for the collection only, he said, adding that too much streamlining of the service occurred today and that congregations were not given an opportunity to participate. The important stanza of every hymn, said Dr. McCutchan, is the first one, and if it is used as a processional the first verse should be repeated if necessary.

Dr. McCutchan told of the comment of dissatisfied worshippers among older church members because in the new hymnal new tunes were set to old words. He explained a few of these errors, found after the hymnal had been published. At the close of the afternoon session Dr. McCutchan again spoke on the subject of "Problems in Worship."

The organ program presented by Guild members of Kansas was the feature immediately after luncheon, with the following members participating: Mrs. Lucile Hensley, Wichita; Miss Ernestine Parker, Arkansas City; Miss Margaret Scaer, Winfield; Richard Jesson, Manhattan; G. Criss Simpson, Lawrence, and Charles H. Finney, Wichita.

Miss Mary Reese, director of youth choirs of the First Presbyterian Church of Hutchinson, spoke at the afternoon session. She told of choirs from the cherub to the adult, and of the problems which require patience and courage and an everlasting devotion to the church to

guide the youth in lifting their souls to God through song. Miss Reese gave a demonstration of her work with the assistance of the a cappella choir of Southwestern.

LeRoy E. Wright, head of the organ department of Baker University, Baldwin, Kan., gave an impressive talk, with informal discussion of "Organ Music for the Christian Year." He defined music from many angles and emphasized many "do's" and "don't's" in organ playing. The three important parts of the musical service, said Mr. Wright, are the prelude, offertory and postlude, meaning spirit of triumph, then dedication of our lives to God, while the postlude urges one to carry on the spirit of worship. All in all, said the speaker, the service revolves around the one word—God. He listed several standards to follow in selecting organ music to make the service spiritual as well as artistic.

The Guild business session was held at 4:30, with Mrs. Redic presiding. The officers elected for the ensuing year are: Dean, Charles H. Finney, Wichita; sub-dean, Robert Hays, Topeka; secretary-treasurer, Ernestine Parker, Arkansas City; executive committee, G. Criss Simpson, Lawrence, and Margaret Scaer, Winfield; historian, Mrs. Cora Conn Redic. The 1944 convention will be held in Wichita.

Four new members have been added to the state chapter in the last year, with several transfers from other chapters. The new members are Mrs. Clyde Ernest of Lyons, Mrs. Harry Maitland and Miss Marion McNabb of Winfield and Mrs. Frances Ambrose Wallingford of El Dorado. Eight of the forty-eight members of the chapter live in Winfield, the largest number residing in one place in Kansas. Sergeant William D. Wilkins, stationed at Camp Beauregard, La., is the only chapter member in the armed forces.

Dinner was served to fifty guests at the student union, with the College Kappa Omicron Phi, home economic organization, in charge. Dr. Schofield spoke on the subject of "Music in the Pattern of Life and Industry" and his address was not only timely, but instructive to musicians and laymen alike.

Representatives attending the institute

IN THIS MONTH'S ISSUE

Dr. T. Tertius Noble will retire from his post at St. Thomas' Church in New York after a service of thirty years.

Organists of Kansas hold annual meeting at Winfield. Recital by Carl Weinrich a feature.

Seth Bingham has completed thirty years at the Madison Avenue Presbyterian Church in New York and is honored when the American Guild of Organists presents program of his works.

J. B. Jamison makes a plea in defense of the English type of organ ensemble.

Professor James T. Quarles of the University of Missouri is the sixth organist to be honored within the last twenty-five years by election to the presidency of the Music Teachers' National Association.

THE DIAPASON

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numbered over 100, including a large group from Oklahoma and points as far west in Kansas as the Colorado line.

Twentieth Year of Services.

Musical services at the Old Stone Church in Cleveland, Ohio, under the direction of Russell V. Morgan, organist of the church and director of music in the schools of Cleveland, are in their twentieth year. They take place the first Sunday evening of the month. March 7 Brahms' Requiem was sung by the choir. The organ selections included four of Brahms' chorale preludes and his Prelude in G minor.

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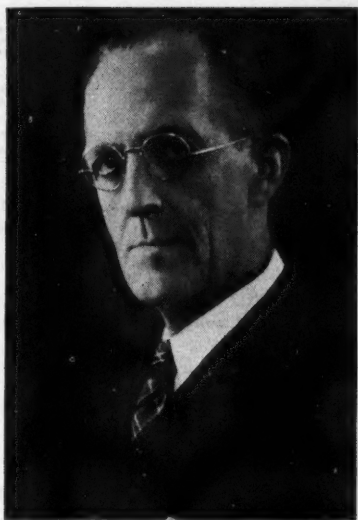
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Andrew J. Baird Gives Recitals for 20 Seasons at Poughkeepsie, N. Y.

ANDREW J. BAIRD, A.A.G.O.



For the last twenty years there has been an annual series of recitals in the Reformed Church of Poughkeepsie, N. Y., by Andrew J. Baird, A.A.G.O. The twentieth anniversary of these musical events was remembered at the close of the recital Jan. 14, when Dr. J. Addison Jones, representing the congregation of the church, presented a purse to Mr. Baird "in token of loyal service." Jan. 21 the choir of the church gave a testimonial dinner for Mr. Baird.

In the course of the two decades Mr. Baird's recitals at the Reformed Church have numbered just 100. The average attendance has been 500, which may well be rated as extraordinary in a city the size of Poughkeepsie and gives evidence of the ability of Mr. Baird to sustain interest among his people. He has played a total of 478 compositions, by 219 composers. There have been a number of special programs—one devoted to Wagner, another a nature program and a third a "program of nations." At a number of the recitals famous artists have assisted, among these artists being Amy Ellerman, contralto; Norman Joliffe, baritone; Sue Harvard, soprano; Dan Gridley, tenor, and several instrumental soloists.

Mr. Baird had the assistance of Dr. Charles Gilbert Spross at the piano for the twentieth anniversary recital and the program was as follows: Chorale in A minor, Franck; "A Rose Breaks into Bloom," Brahms; piano and organ, "Marche Triomphale," Guilmant; "Love Death," from "Tristan and Isolde," Wagner; piano and organ, Elevation Scene from "Parsifal," Wagner; Fugue in E flat ("St. Anne's"), Bach; Toccata from Fifth Symphony, Widor; "Daguerreotype of an Old Mother," Harvey Gaul; organ and piano, Scherzo Capriccioso, Guilmant; "Bells through the Trees," Edmundson; Overture to "Tannhäuser," Wagner.

Mr. Baird is a native of New York and all of his activities have been in that state. He was born in Goshen in 1882 and studied in New York City, taking piano with Jessie Shay, harmony and counterpoint with Warren R. Hedden and organ under J. Warren Andrews. In 1919 he won the A.A.G.O. certificate.

At the age of 17 years Mr. Baird became organist of the Congregational Church in Middletown, N. Y. Later he played for eight years in St. Paul's Methodist Church and four years in the Webb Horton Memorial Church of the same city. He was for eight years in Trinity Church, Poughkeepsie, before taking his present position.

Mr. Baird has given recitals in all the Hudson Valley cities and several in New York and other Eastern cities, and has appeared as soloist with the Poughkeepsie Symphony in Guilmant's Symphony in D minor for organ and orchestra at the Vassar College chapel. He has also appeared as organ soloist in choral concerts at Skinner Hall, Vassar College, on three occasions.

In 1924 Mr. Baird became private organist for Mrs. E. H. Harriman at her

Arden House and in the years from 1924 to 1933 gave over 200 recitals on the four-manual Aeolian organ. At present he conducts a number of choral groups. Besides his choir of thirty voices and solo quartet he directs the Apollo Male Chorus, the Chaminade Ladies' Chorus of eighty voices at Middletown, N. Y., the Orpheus Glee Club and the Lyric Ladies' Chorus of sixty voices in Poughkeepsie. In addition to this he directs the Community Oratorio Group of 100 voices, which each season gives major choral works, including an annual Christmas presentation of "The Messiah." He has conducted at several mass sings of the Hudson Valley Glee Club Association, with clubs from Schenectady, Troy, Kingston, Catskill, Saugerties, Hudson, Poughkeepsie, Newburgh, Middletown and Port Jervis participating, and also led a mass sing of the Associated Glee Clubs of America at Randall's Island. With his church choir he has given most of the standard cantatas and a series of vesper services devoted to the works of great composers which are called "composers' nights." The latest work to be given by his choir was Stoughton's cantata "The Woman of Sychar," sung Sunday afternoon, March 21.

EASTER BROADCAST FROM CAMBRIDGE NIGHT OF APRIL 25

Announcement is made of a special east-to-coast Easter broadcast on the night of April 25 over the Columbia network from the Germanic Museum of Harvard University, Cambridge, Mass. The Bach Cantata Club, of which Mrs. Langdon Warner is conductor, and the Stradivarius Quartet, with E. Power Biggs at the organ, will present the "Missa Brevis" in D, by Mozart, and the Mozart Sonata for Strings and Organ. The broadcast will occupy the half-hour from 11:30 to midnight Eastern war time, or 10:30 to 11 central war time. This hour will be especially convenient for listeners on the Pacific coast. The night program will be in addition to Mr. Biggs' regular recital at 9:15 Eastern war time on Easter morning.



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VAN DUSEN CLUB PAYS HONOR TO SERVICE MEN

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**Unveiling Takes Place at Meeting—
Two Members Now with Fighting Forces of Nation Play Organ Selections.**

An event that will go down in the history of the Van Dusen Organ Club of Chicago as one of special importance took place at the American Conservatory of Music Feb. 23, when two members of the club now in the service of the nation gave the organ program and a service plaque containing the names of all members of the organization with the fighting forces was unveiled.

Corporal Winston Johnson, former president of the club, who is stationed at Scott Field, Ill., was the guest organist. His program showed that his military career thus far has not hampered his musical career. The following numbers were included in his program: "Rhosymedre" and "Bryn Calfaria," Vaughan Williams; Prelude and Fugue in G major, Bach; Dithyramb, James; Scherzo in G minor, Bossi; "Prayer," Max Tieger; Finale, Third Symphony, Vienne; "Echo," Yon; "Psalm 18," Marcello.

Unheralded, but to the pleasant surprise of everyone, Private Mario Salvador, stationed at Jefferson Barracks, Mo., honored the club with his presence. After a few remarks he was persuaded to play a group of numbers. His playing reflected his usual brilliance and added much to the evening. His numbers were: Toccata, Vienne; "Fugue a la Gigue," Bach; "Tu Es Petra," Mulet; "Clair de Lune," Karg-Elert; Prelude and Fugue in B minor and Fantasia and Fugue in G minor, Bach.

The evening reached its climax when the service plaque was formally unveiled after the first half of the musical program. The chairman, Esther Timmermann, announced that the official dedication of the honor roll was about to take place and the audience joined in the national anthem with Winston Johnson at the organ. This was followed by the pledge of allegiance to the flag. Dr. Frank Van Dusen was called upon to unveil the plaque. He gave a resume of the activities of the boys who were at one time closely associated with the club and are now stationed in various parts of the United States, in Canada and overseas. The Rev. Joel Johnson, father of Winston Johnson, offered the dedicatory prayer. Mr. Johnson returned from China last summer on the exchange liner Gripsholm and told briefly of conditions in the Orient.

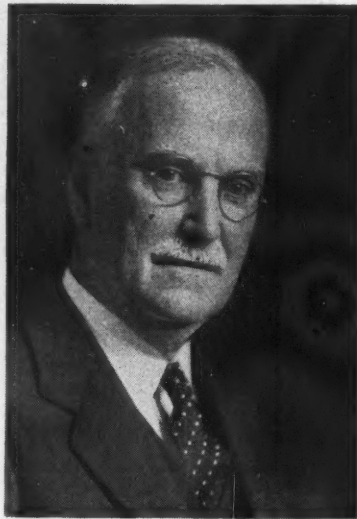
Gratitude was expressed to Edward Klotz, donor of the service plaque. Mr. Klotz, who has been a member of the club for several years, has studied with Edward Eigenschenk and in his spare time has built an organ in his home. A description of the instrument appeared in a recent issue of THE DIAPASON.

MORE GASOLINE GRANTED TO ORGAN MAINTENANCE MEN

Organ service men, who in some instances have been denied a supply of gasoline sufficient to enable them to attend to their work in separated localities, are given relief under an action of the OPA, announced from Washington March 15, liberalizing the rules on the issuance of C gasoline cards to drivers engaged in maintenance and repair work. The amendment lifts the restriction which previously allowed C books only for "structural or mechanical" installations, maintenance and repairs and extends the C book privilege to virtually all types of "installation, maintenance and repair work." The action was taken, officials said, because the curtailment of production of most durable consumers' goods has made it important that existing appliances be kept in operation.

The situation demanded relief in the case of organ maintenance men, especially in parts of the country where instruments which they keep in condition are at some distances from one another. The facts were set forth in an editorial in THE DIAPASON last October and the argument it contained was used in convincing OPA officials of the necessity for action so far as the organ men were concerned.

JAMES T. QUARLES



THE RECENT ELECTION of James T. Quarles to the presidency of the Music Teachers' National Association marks the sixth time that an organist has been honored thus in the last twenty-five years. Other well-known organists who held the office were Peter C. Lutkin in 1920, J. Lawrence Erb in 1922, Charles N. Boyd in 1923, Albert Riemenschneider in 1933 and Frederic B. Stiven in 1935.

Professor Quarles was born in St. Louis in November, 1877, and was graduated from the high school in his native city. In 1903 he married Miss Gertrude Dunning. Mr. and Mrs. Quarles have a daughter, Gertrude Elizabeth.

Professor Quarles pursued his organ study under Charles Galloway and later under Charles M. Widor in Paris. His work in theory was taken under Ernest R. Kroeger. His professional experience includes important organ posts in prominent churches in St. Louis, Ithaca, N. Y., and Columbia, Mo. From 1903 to 1913 he was dean of the department of fine arts at Lindenwood College. He was organist of the St. Louis Symphony Orchestra from 1907 to 1913 and conductor of the St. Louis Choral Art Society from 1908 to 1910.

From 1913 to 1916 Professor Quarles was organist at Cornell University and from 1916 to 1923 he was acting head of the music department there. In 1923 he was elected professor in the music department at the University of Missouri, where he organized the school of fine arts and was dean of that school until it was merged with the college of liberal arts in 1935. He continues his work there as professor of organ, theory and musical history and is conductor of the university chorus of 150 voices, which in recent years has presented public performances of such works as the Brahms "Requiem," the Faure "Requiem," the Verdi "Requiem," Handel's "Messiah" and "Israel in Egypt," Bach's "St. Matthew Passion," Wolf-Ferrari's "La Vita Nuova" and other important works. Since going to M.U. Professor Quarles has presided over the large four-manual Skinner organ at the Missouri Methodist Church, directing also a choir of forty voices.

Recently Professor Quarles finished twenty-two years as a national officer of Phi Mu Alpha, national musical fraternity, better known as Sinfonia, and was presented by the national executive committee with a handsomely engrossed parchment as a testimonial. He has served many years also as a member of the M.T.N.A. executive committee and in recent years as chairman of the committee on literature about music.

Under Professor Quarles' able administration, with the annual meeting of the M.T.N.A. probably deferred until the end of the war, an energetic campaign is being undertaken to carry on the work of the association in a national manner through a drive for memberships and contributions.

The Elon Festival Chorus, Elon, N. C., composed of Elon College students and townspeople, directed by Irving D. Bartley, F.A.G.O., head of the music department at the college, presented Gaul's "The Holy City" Sunday evening, March 14, in Whitley Memorial Auditorium. March 12 the chorus broadcast portions of "The Holy City" from station WBBB.

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Dr. T. Tertius Noble has made Rachmaninoff's great song into a superb anthem.
- Let All the Multitudes of Light.....Claude Means .16
A brilliant Easter anthem.
- In that Garden He Knelt to Pray.....Albert D. Schmutz .12
A brief, deeply felt a cappella anthem.

for S.A.T.B., with CHILDREN'S CHORUS

- Easter Carol of the Three Orphans.....Harvey Gaul .15
- Hungarian Boys' Easter Carol.....Harvey Gaul .16

for TREBLE VOICES

- Alleluia (S.A.).....J. S. Bach..10
- Christ is Risen Today! (S.S.A.).....Katherine K. Davis .12
- The World Itself Keeps Easter Day (S.S.A.A.)
.....Katherine K. Davis .15

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- Rejoice, O Earthborn Sons of Men.....Morten J. Luvaas .16
- An Easter Alleluia.....T. Tertius Noble .16
- Thou Art the Way.....Carl F. Mueller .15

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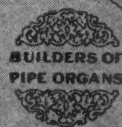
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WINTER DOESN'T CHILL AUDIENCES IN CHICAGO

FRIDAY RECITALS CONTINUE

Interest Sustained in Kimball Hall Programs Under Auspices of Illinois Chapter, A.G.O.—List of Players for April.

The prolonged winter weather and various conflicting events have not affected the attendance at the Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A. G. O., with the cooperation of the W. W. Kimball Company. The performances have served to cultivate interest in organ music among a large number of people of the city. For April the following recitalists are announced:

April 2—Andre Wehrle.
April 9—Whitmer Byrne.
April 16—Mary Gwin.
April 23—Ora Bogen.

April 30—Irene Belden Zaring.

During Lent the recitals begin at 12:40 instead of the usual hour of 12:10.

Corporal Winston A. Johnson came back to his home city from his duties at Scott Field to give the recital Feb. 26 and his friends to the number of more than a hundred greeted him. He played the following program, supplemented by Pietro Yon's "Echo" as an encore number: "Bryn Calfaria" and "Rhosymedre," Vaughan Williams; Prelude and Fugue in G major, Bach; Dithyramb, Philip James; Scherzo in G minor, Bossi; "Prayer" (M.S.), Private Max Tieger; Finale from Third Symphony, Vierne.

Corporal Johnson's performance was marked by ease at the console and by a complete command of the instrument. The graceful Bossi number was a special treat and the Bach work was played flawlessly. The program showed a flair for the best of our latest compositions.

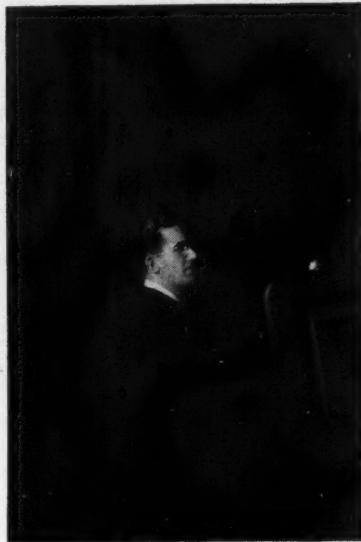
All of her fellow organists have learned to expect work of the first order when Miss Alice R. Deal takes her place at the console. She lived up to all of these expectations and aroused the hearty enthusiasm of a large audience March 5 when she gave the following program, playing all of it from memory: Concert Overture, Faulkes; "Dreams," Wagner; Allegro Vivace from First Symphony, Vierne; Prelude in B minor, Bach; "Dance of the Gulls," Lily Moline Hallam; Adagio from Symphony-Cantata "Ariane," Guilmant; Introduction and Fugue, Op. 70, Guilmant.

Miss Deal not only gave evidence of her thorough capability as a recitalist, but she showed skill and judgment in making a program that was out of the ordinary and varied. Her performance of the Wagner "Dreams" was quite entrancing and proved that those who rigidly exclude transcriptions from their offerings are missing something. The Vierne number was played with charming grace and the Bach work with authority. Mrs. Hallam's "Dance of the Gulls" is a melodious and refreshing piece and served to recall one who for a number of years was an outstanding Chicago organist. It did one good also to hear the brilliant closing number by the now too much neglected Guilmant.

Tasteful registration and a command of the instrument characterized the recital by Mrs. Irene Pierson March 12. Her program consisted of these selections: "Now Thank We All Our God," Karg-Elert; Arioso, Bach; "St. Anne's" Fugue, Bach; Prelude, Fugue and Variation, Franck; "Carillon," Sowerby; Allegretto in B minor, Guilmant; Finale, First Symphony, Vierne.

Among the numbers that stood out

PAUL SWARM



PAUL SWARM, ORGANIST AND CHOIR-MASTER of the First Baptist Church of Decatur, Ill., is now with the United States Coast Guard. His church has granted him a leave of absence for the duration. Mr. Swarm left Decatur late in January after having achieved an enviable record as an organizer and trainer of church singers in a large parish, in which he maintained a group of choirs of all ages.

Mr. Swarm has spent his entire life in the Illinois city that is his home and began his musical training at the tender age of 3 years in a musical kindergarten in connection with James Milliken University in Decatur. Then he studied piano until he went to St. Louis to attend Washington University. In St. Louis he became interested in the organ and studied with Arthur Lieber of the Second Baptist Church. After two years he undertook work with Howard Kelsey of the First Congregational Church. In his senior year he was appointed chapel organist at the university.

The last three years Mr. Swarm has made annual journeys to New York for intensive work, spending a month in the metropolis each time. This has enabled him to study privately with Dr. Frederick Schlieder, go to church five times every Sunday and attend the weekly rehearsals of Dr. Clarence Dickinson, Dr. T. Tertius Noble, Dr. David McK. Williams and Hugh Porter, which, he testifies, was an education in itself.

were those by Karg-Elert and Franck and the Bach Arioso. The recital closed with an excellent, spirited performance of the Vierne Finale, played from memory.

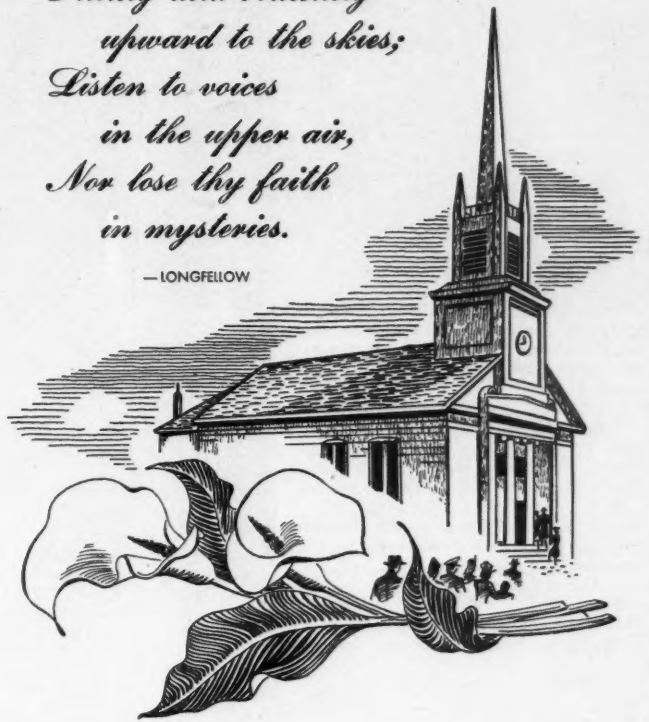
Charles W. Forlines' recital March 19 was marked by a fine performance of the Bach Dorian Toccata and included a graceful new piece—Miss Katharine Lucke's Allegretto—which should find its way to many recital programs. Mr. Forlines' program was as follows: Arioso, Dorian Toccata and Andante from Fourth Trio-Sonata, Bach; Allegretto, Lucke; "Harmonies of Evening," Karg-Elert; Chorale in A minor, Franck.

Russell E. Hayton gave the recital March 26, too late to be reviewed in this issue.

A series of six public lectures on "Our American Music" is being delivered by Dr. Marshall Bidwell on Saturday evenings in Lent at 8:15 o'clock in Carnegie Music Hall, Pittsburgh.

*Build on, and make
thy castles high and fair,
Rising and reaching
upward to the skies;
Listen to voices
in the upper air,
Nor lose thy faith
in mysteries.*

—LONGFELLOW



Truly, the Easter Season, of all seasons known to man, is the time we cling to our faith in Mysteries. The longing for Peace, the hope of a better world, the sacred promise of Everlasting Life, all these are blended in our hearts and expressed in the glorious chords of Alleluias.

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RECITALS ELICIT APPROVAL

Classical Instrument Built by G. Donald Harrison Played by Joseph Bonnet and William Self— Revised Specification.

The new three-manual organ of classical design installed in the Worcester, Mass., Art Museum has made a deep impression on musicians who have heard the series of recitals with which the instrument was introduced and has met with popular approval, as made evident by the audiences which have come out to hear the organ as played by Joseph Bonnet and William Self. At the first recital G. Donald Harrison, president of the Aeolian-Skinner Company, which built the instrument, delivered a lecture and Mr. Self played musical examples for him, closing the program with Bach's "Credo." On Jan. 19 Mr. Self played this program: Toccata in A, Purcell; "Benedictus," Couperin; Fugue on the Kyrie, Couperin; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal" and "When in the Hour of Utmost Need," Bach; Prelude and Fugue in G, Bach; "A Little Tune," William Felton; Chorale Prelude, "How Brightly Shines Yon Morning Star," Pachelbel; "Noel" in G, d'Aquin.

Mr. Bonnet's program Sunday afternoon, Jan. 24, was as follows: Suite, Clerambault; Prelude and Fugue in G major, Mendelssohn; Canon in B minor, Schumann; "Ave Maria" (Arkadelt); Liszt; Three Chorale Preludes, Brahms; Cathedral Prelude and Fugue in E minor, Bach.

Mr. Bonnet's offerings Jan. 26 consisted of a demonstration of some of the great forms of classical organ music, illustrating the creation and development of polyphony and the origin of the chorale prelude, the canzona, the ricercare, the toccata and the fugue, from the twelfth century, closing with two Bach chorale preludes and the Passacaglia in C minor.

Since the publication of the stop specification of the Worcester organ in the November, 1942, issue of THE DIAPASON, the original design has been changed to include an additional stop on the great and two in the pedal. The revised scheme is as follows:

- GREAT ORGAN.**
 Quintaton, 16 ft., 61 pipes.
 Bourdon, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Rohr Flöte, 4 ft., 61 pipes.
 Fourniture, 3 to 5 rks., 285 pipes.
- POSITIF ORGAN.**
 Quintade, 8 ft., 61 pipes.
 Koppel Flöte, 4 ft., 61 pipes.
 Nazard, 2½ ft., 61 pipes.
 Doublette, 2 ft., 61 pipes.
 Tierce, 1½ ft., 61 pipes.
 Larigot, 1¼ ft., 61 pipes.
- RECTI.**
 Rohr Flöte, 8 ft., 61 pipes.
 Prestant, 4 ft., 61 pipes.
 Cymbel, 4 rks., 244 pipes.
 Cromorne, 8 ft., 61 pipes.
- PEDAL.**
 Rohr Bourdon, 16 ft., 32 pipes.
 Quintaton (Great), 16 ft.
 Principal, 8 ft., 32 pipes.
 Quintaton (Great), 8 ft.

T. TERTIUS NOBLE, WHO RETIRES FROM NEW YORK CHURCH POST

BERNARD PICHE PLAYS FOR MONTREAL CASAVANT SOCIETY



James Doolittle and relatives of Air Chief Arnold.

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

The organ has nine couplers, twelve manual pistons, four pedal pistons and four general pistons. The great is playable from the first manual, the positif from the second, and the recit from the third. There is a tablet, however, by which the positif can be made playable on the third manual and the recit on the second. A sforzando pedal is included. There are 1,674 pipes. All of the pipes are in the open and there is no expression pedal. The entire instrument is in a specially constructed glass room above the main court of the museum and the tone is directed into the court below. The console is on the balcony.

The organ was presented to the Worcester Art Museum by its president, Paul B. Morgan.

Fox to Play for Red Cross April 1.
 Virgil Fox will be the recitalist for a Red Cross benefit to take place at the Washington Cathedral, Washington, D. C., April 1 at 8:15. It is expected that official Washington will be represented by Mrs. Franklin Delano Roosevelt, Mrs.

Bernard Piché, organist of the Cathedral of Three Rivers, Quebec, was the recitalist in the Casavant Society series of Montreal Feb. 18. The recital took place in Trinity Memorial Church and was attended by the usual large number of organ enthusiasts. The program was a substantial offering of organ literature which covered a wide range and was diversified as to mood and style.

Bernard Piché is known as one of the outstanding younger French-Canadian organists. His interpretations displayed full comprehension of the formal design and plan of the music, and his registration fitted the architectural layout. The absence of distracting mannerisms both in the matter of tempo or color made the recital very satisfying.

The program began with a Handel Concerto. Clerambault and Peter Cornet followed, after which three large-scale works of Bach served to complete the pre-nineteenth century portion of the recital. In Handel the recitalist showed appreciation of the "echoing" and sequential character of the music, while in Clerambault and Cornet, by a felicitous choice of registration, he caught the piquant flavor of the French school with its leaning to harpsichord methods. The Bach playing was expansive and architectural, the episodic matter taking its appropriate place in the well-organized build-up.

Coming to the nineteenth century, M. Piché allowed Cesar Franck in his Cantabile to speak for himself, which cannot be said of many rather turgid renditions. The exhilarating Finale to the Third Symphony of Louis Vierne was given a brilliant and thoroughly convincing performance. A Durufé Scherzo offered fine opportunity for tonal contrasts. The splendid rhythm and the perfect timing of this number served to bring out into bold relief its dramatic mood and Gallic propensities.

M. Piché was heard as a composer as well as performer. His Fugue on "Ite Missa est" was a fine bit of scholarly writing, touched by the brilliancy of a virtuoso.

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BECKER AND SCHOOL TO MARK ANNIVERSARY

SERVES A QUARTER CENTURY

Organist Came to St. Vincent's Church
in Chicago and Founded De Paul
University School of Music
Twenty-five Years Ago.

Dr. Arthur C. Becker, dean of the school of music of De Paul University, Chicago, will celebrate his silver anniversary as head of the school and as organist of St. Vincent's Catholic Church Monday, April 5. As a part of the observance Dr. Becker will give a recital in the church, at Webster and Sheffield Avenues, and will play his newest composition, "Elegy," written especially for this occasion, for the first time in public.

Twenty-five years ago Dr. Becker was engaged as organist of St. Vincent's and came to Chicago from Louisville, Ky., where he had been organist of various churches and a prominent teacher. His studies had been pursued in America with Walter Keller, Wilhelm Middelschulte and Gaston Dethier (organ) and with Georgia Kober and Josef Lhevinne (piano), and then in France with Widor, Dupré and Roussel. He organized the school of music at De Paul, which started out in one room of the building at 2235 Sheffield Avenue. Piano, voice, violin, organ and composition were taught and thirty-two students enrolled almost immediately.

"The fact that we had such an immediate response from the student body to our plans for a school of music was conclusive proof to me that there was genuine need for such a school," Dr. Becker said.

Four faculty members taught music in Dr. Becker's new school during its first year. In the twenty-five years that the school has been in existence the faculty has grown to twenty-five members and the normal enrollment at present is between 300 and 350, not including summer sessions, which draw annually another 250 students from all parts of the country. In 1927 another department was added to the curriculum—the department of music education—and at the present time a department of church music is being organized.

In 1930 Dr. Becker's school was moved to its present site in the downtown building of De Paul University, 64 East Lake Street, and took over its sound-proof studios, rehearsal rooms and libraries for orchestra and chorus. Its theater contains a three-manual Kimball organ. In 1938, during the summer session, Dr. Becker organized his sister chorus, a choir of nuns which is the only one of its kind in the country. In addition the school has a student symphony orchestra and a large *a cappella* choir. About thirty-five of Dr. Becker's organ students are playing in churches in Chicago at the present time. The school this year has felt the pinch of war, and a large plaque in the lobby lists the names of many serving in the armed forces.

"But the music school has a decided mission in war time," Dr. Becker says. "There is a crying need for teachers all over the country, in the first place. And, with different divisions of the army and navy training right here at De Paul University, it is up to us to keep alive every cultural facility so that these young men may have such relaxation if they desire it."

For his anniversary program on Monday, April 5, in St. Vincent's Church, Dr. Becker will play the following program: Tenth Concerto, Handel; "O Man, Be-moan Thy Fearful Sin," Bach; Toccata and Fugue in D minor, Bach; "Legend of the Mountain," Karg-Elert; Caprice ("The Brook"), Dethier; Elegy, Arthur C. Becker, and Impromptu and "Carillon de Westminster," Vierne.

Give Bach Program Over the Air.

Three pupils of George L. Scott at Illinois Wesleyan University, Bloomington, Ill., gave a Bach recital broadcast

ALLAN G. SPARLING



A. G. SPARLING CLOSES LONG
CAREER AS ORGAN BUILDER

Allan G. Sparling, who spent his entire active life in the organ building profession, has retired and has moved to St. Petersburg, Fla., to make his home, severing his connection with the Votteler-Holtkamp-Sparling Organ Company of Cleveland, in which he has been a partner for more than thirty years.

After being graduated from high school at Seaforth, Ont., four miles from his farm home, Mr. Sparling, who had shown a marked talent in mechanical things, became an apprentice in the reed organ factory of the Dougherty Organ Company in Clinton, Ont., working ten hours a day at \$3 a week. This was in 1891. After three years he went to work for the Goderich Organ Company of Goderich, Ont., where he remained four years. In 1899 he went to Toronto to work for the Compensating Pipe Organ Company as superintendent of their shop. This concern made a combination reed and pipe organ. In 1901 the Compensating Pipe Organ Company decided to move its plant to Battle Creek, Mich., where Mr. Sparling continued to work, remaining after Lyon & Healy bought the plant in 1903 to use for building organs.

Lyon & Healy ceased the manufacture of organs in 1907. Mr. Sparling remained in Battle Creek for six months, designing and building a three-manual organ for the Independent Congregational Church of that city. Eric DeLamarter played the dedicatory recital on this instrument.

Mr. Sparling's next move was to Marietta, Ohio, where he started a pipe organ department for the Stevens Organ Company. After the death of Mr. Stevens and the closing up of the business he went to Cleveland in 1911. There he became a partner in the Votteler-Hettche Organ Company, which later became the Votteler-Holtkamp-Sparling Organ Company.

from the local radio station, WJBC, March 7. The program was as follows: Fantasy in C minor (Kenneth Simmons); "When We Are in Deepest Need" (Margaret Gilley); "Deck Thyself, My Soul, with Gladness" and "Good Christian Men, Rejoice" (Mildred Eberle).



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SIX EVANSTON CHOIRS UNITE IN ANNUAL FESTIVAL SERVICE

The choirs of six prominent Evanston churches gave their annual festival choral evensong at St. Luke's Church March 7 and the concord of 200 voices offered an eloquent example of church unity through music to a congregation that filled the large edifice. Though there had been only one joint rehearsal and though four conductors shared the baton, the results were so satisfactory that the occasion was rated by some as the best of these services.

Mrs. Bessie G. Rasmussen, a newcomer to Evanston, played as the prelude three numbers—Brahms' Chorale Prelude on "Herzlich thut mich verlangen" and Bach's Kyrie and Prelude and Fugue in G major—with a feeling for the traditions of the chorales and with tasteful registration. Dr. William H. Barnes played Franck's First Chorale with a beautifully-developed climax and William Sumner gave a brilliant performance of the Finale from Widor's Second Symphony as the postlude.

The opening anthem, "Behold Now, Praise the Lord," by Everett Titcomb, was given a splendid full-voiced rendition. The anthem "For the Peace of the World," by Hallstrom, made a deep impression. It is an unusual composition. Other anthems were Brown's "Only Begotten Word of God," Thompson's "O Love Divine," Purcell's "Let My Prayer

Come Up" and Miller's arrangement of "Now Thank We All Our God."

The choir of St. Luke's sang the service, including Stainer's Magnificat and Nunc Dimittis in B flat, with the perfection expected of Dr. Herbert E. Hyde's forces. The Rev. Frederick L. Barry, rector of St. Luke's, made the address.

The chorus was under the direction of Elias A. Bredin, Dr. Emory L. Gallup, Theodore Harrison and Roy Schuessler. The service was played by Dr. Hyde.

Organ-Piano Numbers on Program.

The music faculty of Elon College gave a musical vespers at the Christian Church of Burlington, N. C., Dr. James Lightbourne pastor, Sunday afternoon, March 7. Professor Herbert Donaldson played the Beethoven Sonata in D minor, Op. 31, No. 2, and Professor Frederick C. Loadwick, tenor, sang a group of sacred solos. Irving D. Bartley, F.A.G.O., head of the music department at Elon College, played as his organ selections: Allegro from Concerto in G major, Bach; Cantilene, McKinley, and "Allegro Giubilante," Federlein. The program also included a group of organ-piano numbers by Mrs. Frederick C. Loadwick at the piano and Mr. Bartley at the organ. These numbers were: Minuet in D minor and Musette in D major, Bach; "The Swan," Saint-Saens-Hanke, and two numbers arranged by Mr. Bartley—Impromptu in A flat, Schubert, and Festival Toccata, Fletcher.

BOY CHOIR

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News of the American Guild of Organists—Continued

Massachusetts Chapter

Composers' Anthems Sung
at 159th Public Service

The Wollaston Congregational Church, Quincy, Mass., was the scene of the 159th public service of the Massachusetts Chapter on the evening of March 16. The choir of the church, under the direction of Edward B. Whittredge, F.A.G.O., gave the following program: "Adoramus Te," Palestrina; Credo, Gretchaninoff; "I Will Not Leave You Comfortless," Titcomb; "Lost in the Night," Christiansen; "Alleluia," Randall Thompson; "Lord, Speak to Me," Whittredge; "I Will Give Thanks," Gardner Evans, and "Let Heaven and Earth Praise the Lord," Schuetky. Three members of the chapter were represented among the composers—Titcomb, Whittredge and Evans. The choir gave an interesting interpretation of each number in turn, showing good balance, excellent tone quality and clear diction.

The prelude, Franck's Chorale in B minor, was played by Eleanor K. Bowering, organist of the Wellesley Congregational Church, and the postlude by John Hermann Loud, F.A.G.O., organist and choirmaster of the Park Street Church, Boston, who chose the Chorale and Fugue from Guilman's Fifth Sonata. Mr. Loud, who was a pupil of Guilman, turned pages for the composer at his first performance of the Fifth Sonata from manuscript in Paris in 1894. Incidentally, Mr. Loud was the organist at the dedicatory recital of the organ at the Wollaston Congregational Church seventeen years ago.

The Rev. William M. Macnair, interim pastor of the church, delivered an address on the part poets and musicians have played in the music of the church.

The 158th public service of the Massachusetts Chapter was held in Trinity Church, Boston, Feb. 15. The temperature was 14 degrees below zero and a strong wind was blowing; consequently the attendance was small. The choir of men and boys of Trinity Church, augmented by St. Anne's choir of women, under the direction of Dr. Francis W. Snow, organist and choirmaster of Trinity, sang the following program in a beautiful and impressive manner: Magnificat, Tone VII, with fauxbourdon verses, Snow; "Looke Downe, O Lord," Byrd; "Before the Ending of the Day," Tallis; "Presentation of Christ in the Temple," Eccard; "A Legend," Tschalkowsky; "Out of the Deep," Snow, and "All the Earth Doth Worship Thee," Titcomb.

Dr. Snow, substituting at the last moment for Dr. Carl K. McKinley, who was unable to be present because of illness, gave a beautiful performance of Jongen's "Priere" as the prelude to the service. The postlude, the Finale from Symphony 4, by Vienne, was played brilliantly by Hazel Cook, organist and choirmaster of Christ Church, Needham. The Rev. Theodore Parker Ferris, rector of Trinity Church, delivered an inspiring address on the importance of church music. He emphasized the opportunity and power of the Guild to raise the standards of music in the church, reminding the congregation that "the best is none too good for God."

WILLIAM B. BURBANK, Dean

Activities of Rocky Mountain Chapter.

Leta Gale, assistant organist at Shove Memorial Chapel, Colorado College, Colorado Springs, Colo., on Feb. 28 played the monthly recital at St. John's Episcopal Church in Denver, sponsored by the Rocky Mountain Chapter. She was assisted by the North High School A Cappella Choir under the direction of Charles W. Bybee. The organ program was as follows: Prelude and Fugue in E minor (Cathedral), Bach; Prelude, Symphony 1, Vienne; Chorale in A minor, Franck; "The Submerged Cathedral," Debussy; "Gargoyles," Edmundson; "Carillon de Westminster," Vienne.

After the regular business meeting March 15 at St. Martin's Chapel of St. John's Episcopal Cathedral Everett Joy Hilty took charge of the program. Mrs. J. H. Jamison played the "Ancient Hebrew Prayer," Nokovski, and the first movement of Concerto No. 2, Bach, and Miss Marie Christiansen played "Hour of Consecration," Bossi, and the Finale from Sonata No. 6, Guilman, as examples of

DR. RALPH W. SOCKMAN



THE REV. RALPH W. SOCKMAN, D.D., Ph.D., LL.D., L.H.D., Litt.D., chaplain of the American Guild of Organists, who in 1941 was appointed to that office, has won the esteem and friendship of all Guild members who have come in contact with him in New York. He is the pastor of Christ Methodist Church on Park Avenue. This influential parish is the only one he has served in his ministry, going there as associate minister in 1915 and being appointed pastor two years later.

Dr. Sockman was born in Mount Vernon, Ohio, in 1889 and was graduated from Ohio Wesleyan University in 1911 and from Union Theological Seminary in 1916. He also has a Ph.D. degree from Columbia University and is a Phi Beta Kappa member. Honorary degrees have been conferred on Dr. Sockman by a number of colleges. He married Miss Zella Widmer Endly in 1916 and they have one daughter.

Dr. Sockman is the author of several books and was Lyman Beecher lecturer at Yale in 1941. He is a director of Union Seminary, a trustee of Ohio Wesleyan University and a member of the board of missions of the Methodist Church.

preludes and postludes suitable for church use. The chapel organ was used for these demonstrations. Mr. Hilty then led a discussion of preludes and postludes, as to type, manner of playing and suitability. He also brought many new compositions to show the members and these numbers were discussed. The chapter expressed a desire to have the members in the future bring any new (or old) compositions which they especially admire.

The Rocky Mountain Chapter has decided to sponsor monthly recitals "for the duration," even through the summer, at St. John's Cathedral, where we have so graciously been extended that privilege.

The first of the spring series of recitals presented by the Rocky Mountain Chapter was given at St. John's Cathedral, Denver, Jan. 24. Everett Jay Hilty was the organist and he was assisted by the nurses' glee club of St. Luke's Hospital, with Helen Olin Roberts as director. The organ program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Clerambault; Prelude in B minor, Bach; "Chanson," Barnes; "Pantomime," Jepson; Adagio and Finale, Sixth Symphony, Widor.

The offering was for the benefit of the Albert Schweitzer medical mission, and although no previous announcement was made, the collection amounted to \$40.

MARY ELIZABETH WATSON, Secretary.

Lent and Easter Music Seattle Topic.

"Organ and Choir Music for Lent and Easter" was the subject of an open discussion at the March 16 luncheon meeting of the Western Washington Chapter, held at the Central Y.M.C.A. in Seattle. Mrs. Helen L. McNicoll, organist of the First Christian Church, was leader of the discussion. Mrs. Sidney Roberts, music director of Trinity Methodist Church, sang several of the recommended selections.

Mrs. Louise Mercer Schenken was

Guild in Healthy Condition

It is a pleasure to report that 150 organists throughout the country have become members of the American Guild of Organists since Jan. 1. And this while we are at war!

Because of gas rationing and curtailment of the use of fuel for heating, many chapters have had to resort to fewer meetings. But the Guild spirit throughout the country is excellent.

In response to a request issued to all chapters to send to headquarters a resume of their activities this season, we can report with pride that chapters are functioning despite handicaps of one kind or another. Briefly here is a list of the type of events the chapters have been fostering: Hymn festivals, lectures by prominent speakers, choir festivals, organ recitals, talks on Guild examinations, anniversary dinners, meetings with other chapters, contests, clergy get-togethers and programs designed especially for men in service. Some chapters have their own publications, such as Pennsylvania. This chapter issues a twelve-page printed bulletin monthly.

An outstanding Guild project was successfully realized by the Kansas Chapter. On Feb. 18 a one-day conference was sponsored. The Akron Chapter, through the University of Akron and the "National Composers' Clinic," was represented in a six-day festival of music.

Officially representing the Guild, the warden, Dr. Warner M. Hawkins; the sub-warden, Vernon de Tar; the treasurer, Harold Friedell, and Norman Coker-Jephcott of the council have visited chapters of the organization.

The council is cognizant of post-war work in the organization and we look forward to peace and the future of the American organist and choirmaster in the American Guild of Organists.

RAYMOND FENNING.

lected secretary-treasurer for the remainder of this season, replacing Mrs. Eleanor Chapman as secretary, as Mrs. Chapman is working and unable to attend Guild meetings.

Mrs. Ada H. Miller, former treasurer, has been confined to the hospital with infantile paralysis.

Sunday afternoon, March 14, Professor Walter A. Eichinger, instructor in organ at the University of Washington and organist of University Temple, presented three of his artist pupils in a recital. Performing were Marjorie Hodges, Eileen Clark and Peter Hallock. The program included compositions by Bach, Guilman, Franck, Boellmann, Dubois, Jongen, Karg-Elert, Bedell and the Western Washington Chapter's own George Frederick McKay.

Under the auspices of the Western Washington Chapter a recital was given Feb. 16 at the University Methodist Temple, Seattle. Performers were Gladys Olson, organist of the Central Lutheran Church; Louise Mercer Schenken of the First United Presbyterian Church and Walter A. Eichinger of the University Methodist Temple and organist-instructor at the University of Washington. The program included works of Karg-Elert, Boellmann, McAmis, Mulet, Bach, Edmundson, Weinberger, Vienne and George Frederick McKay.

On Tuesday noon, Feb. 16, the Western Washington Chapter held its monthly noon luncheon at the Central Y.M.C.A. with Mr. Eichinger leading the discussion of "New Organ Publications."

Under the chairmanship of Arville Belstad, the chapter will sponsor semi-monthly Sunday afternoon sacred concerts at the new naval hospital in Seattle.

TALMAGE F. ELWELL, Dean.

Garth Edmundson Waterloo Topic.

The Waterloo, Iowa, Chapter held its February meeting Feb. 20 at the First Brethren Church. A paper was read on the works of Garth Edmundson and the following recital was played: Allegretto, Guilman; Melody, Dawes, and "Kieff Processional," Moussorgsky (Mrs. Roger Hellenschmidt); "To the Setting Sun," Edmundson; Nocturne, Grieg, and "In Summer," Stebbins (Mrs. Harold Patterson); Festival Prelude, Faulkes (Mrs. Marion Smith); "In Modum Antiquum," "Virgin's Lullaby" and "Epiphany," Edmundson (Earl Stewart).

MRS. ADELAIDE E. ALTLAND, Sub-dean.

David McK. Williams Gives

Jersey Members Valuable

Hints on Choir Directing

The choir room of Grace Church, Newark, N. J., was filled to capacity March 1 when Dean Grayson welcomed the members of the Metropolitan New Jersey Chapter. He mentioned how greatly the men in service are appreciating the letters they receive from members at home. He announced that the chapter had sent a contribution to the Schweitzer fellowship fund, accompanied by a personal letter to Dr. Schweitzer from Dean Grayson.

Roberta Bitgood spoke on behalf of the contest for young organists, sponsored by this chapter for the fourth consecutive year. She appealed to organists who have students to urge them to enter the contest, which will be held in the North Reformed Church of Newark May 15 at 2:30 p. m. Emphasis was placed on contestants for the advanced section.

Since Morris Watkins, who was scheduled to address the group, was called to the armed forces in February, a change of speaker was necessary. The members were fortunate to have the privilege of hearing Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's, New York City. He was introduced by his friend Father Charles L. Gomp, rector of Grace Church, Newark.

Dr. Williams began by saying he was pleased to note the emphasis on the Guild examinations, as he felt no university gives a comparable examination. "No magic comes with a diploma; it is what you do after you get it," said Dr. Williams.

His theme was "Choir Training." He did not have any rules to give, for he said there are as many ways of conducting a choir as there are choir conductors. But he felt that the first essential was to gain the respect of the group, based on merit, and the second prerequisite was personal affection, with broad comprehension and understanding. "Blame yourself and never your singers when something goes wrong."

One must be well prepared, continued Dr. Williams. We should have our roots well grounded in plainsong, as all our liturgies have been conceived in the plainsong atmosphere. Choirs should have some of the polyphonic school of music, too. "Always give them something to work for and keep up the interest by having new material. Never nag." In concluding he said: "The trinity in music is composed of (1) creator, (2) interpreter and (3) listener."

A short period of questions and answers followed the address and many helpful suggestions were made by Dr. Williams.

The next meeting is scheduled for April 5 at 8:15 in the First Reformed Church of Newark and is open to the public. Peter W. Dykema, professor emeritus of Teachers' College, Columbia University, will speak on the subject "The Organist and Aesthetics." All were asked to invite friends.

CORNELIA SEWARD HUNTER, Registrar.

Recitals in Louisville for Soldiers.

The monthly meeting of the Louisville Chapter was held at the French Village March 1. After a short business meeting arrangements were completed for the vespers recitals at Calvary Episcopal Church. These recitals are for the men in the armed forces and for the general public. They began March 7 and continue for the next five Sundays from 4 to 5. H. S. Humphreys, organist and choirmaster of the Fourth Avenue Methodist Church, opened the new series.

Mrs. Frank A. Ropke, organist and director at the Highland Baptist Church, gave a recital in the Fourth Avenue Baptist Church for the MacDowell Study Club Feb. 15.

W. Lawrence Cook, organist of the First Lutheran Church, gave the opening recital on the Skinner organ in Hutcheson Memorial Presbyterian Church, New Albany, Ind., Feb. 21, before a capacity audience.

ARCHIBALD D. JONAS, Secretary.

New Anthems Issued; Latest Publications in America Reviewed

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

A few late issues for Easter and Palm Sunday have arrived. The best of the anthems is "Joy Dawned Again" (J. Fischer) by Richard Keys Biggs, a pretty and easy accompanied number for SSA. By the way, the same composer's "Alleluia" (J. Fischer), on the same lines as his organ piece of the same name, has become a favorite with the Cornell University Choir and would make a splendid Easter number for SATB. I think that I was so much pleased with the organ piece when it came out that I neglected to praise sufficiently the anthem, published at the same time two years ago. It is accompanied.

That reminds me of a questionnaire which I sent out several years ago, asking for favorite anthems. Lynnwood Farnam's choices were all anthems with brilliant organ parts! I can't blame so good an organist as Mr. Biggs for liking accompaniments.

The firm of Schmidt has issued as an anthem a section of Arthur Foote's "Christ Our Passover," the part called "Thanks Be to God." There is an alto solo and a duet for tenor and baritone. The music is gracious and of its period—rather old-fashioned now to most of us. If Dr. Foote had lived he would have been 90 this year.

Another issue by Schmidt of an older piece is Maker's "Christ Victorious," now arranged by Arthur Dana for unison singing.

Harvey Gaul has a new organ piece quaintly entitled "A Negro Once Sang of Good Friday" (Gray), four pages on the well-known spiritual "Were You There When They Crucified My Lord." This is an easy and effective transcription (by the composer) of his suite for strings, "From a Pine Creek Church House"—hence the ornate title. For church use the title of the spiritual might suffice, prefaced by "Prelude on—"

Homer Whitford has arranged as a short organ piece of three pages, "Awake, Thou Wintry Earth" (Gray), Bach's most beautiful extended chorale for Easter, from the cantata "Praised Be the Lord." As a chorale this number is very widely used in the United States and it is pleasant to have a good organ transcription of music so churchly, useful to those who do not arrange easily from vocal score themselves.

Anthems, Mixed Voices

The new anthem which has interested me most this month is "Breathe on Me, Breath of God" (Gray) by George Blake, an unaccompanied number for chorus with one section in which three sopranos have a fifth part. Mr. Blake's palette is rather chromatic for some people's taste, but it is fresh and sincere and, to me, decidedly moving. The present number reminds me of two or three ecstatic anthems by Voris. You remember that the text refers to life eternal; it would be appropriate for Eastertide if not for Easter Day. This will be regarded as one of the best anthems of the year and, I think, the best by its composer so far.

Some of the recently published eccles-

iaistical music of Gretchaninoff has been commonplace, but I like "Vouchsafe, O Lord" (Galaxy), which is also for unaccompanied chorus. The rather curiously constructed text, from several sources, but all canonical, will make this a good praise anthem, ending with the ascription of glory to the Trinity. This ingenious text was put together by Miss Margaret Bristol.

A novelty by R. Deane Shure—who is fertile in finding novelties—is called "Anchored by the Grace of God" (J. Fischer). This title is quoted from the commander of an American destroyer during the battle of the Solomons; after blazing his way between a double line of enemy ships and finally reaching port, he wrote these grateful words in his log. Mr. Shure's text, which he wrote himself, also paraphrases a passage in Hebrews. The colorful music will probably be best with an unaccompanied chorus.

As summer comes on, you will wish to find some anthems in praise of the God of nature. Such is a new one by Gordon Balch Nevin, "God of the Earth" (Galaxy), with an admirable text by Samuel Longfellow. The melodious music could be sung by a quartet, especially as there is an accompaniment of independent interest.

I think that last year I did not give sufficient notice to a setting by T. Carl Whitmer of a fine text by Walt Whitman, "The Soul of America" (Schmidt). This runs to sixteen pages and would be of interest for a choir concert if you want an accompanied patriotic number for chorus. It is dedicated to the Bach Choir of Pittsburgh.

Edward Shippen Barnes has an easy and melodious anthem for SAB called "In Thy Name, O Lord" (J. Fischer). You might like it for junior choir, possibly as a processional, though it is only four pages in length.

Willard Irving Nevins has an excellent descant for the "Adeste Fideles" (J. Fischer, '42); it must have appeared late in December, for I just received it.

Reginald Redman has made an anthem from a fine old French plainsong melody, "Jesu, of My Soul and Life," or "O Mon Doux Jesus" (Novello, '42). Addressed to the Lamb of God, it will be used at communion, particularly in Lent, though it might be listed as for general use.

In his series of "Russian Music" (Kjos) the editor, Peter D. Tkach, has another attractive number from the Russian liturgy, here entitled "Blessed Is the Nation." And there is a Mozart arrangement by A. W. Binder called "Praise Jehovah," for mixed chorus, accompanied, with soprano solo (Broadcast Music, Inc., New York, '42).

Women's Voices and Junior Choirs

The best new number here is Sowerby's "God Who Made the Earth" (J. Fischer), for SSA accompanied, a freshly beautiful and not difficult number four pages in length. The emphasis is upon nature and on God's care; so this will do nicely from May onward. It is one of the new "Morningside College Choir Series," under the editorship of Paul MacCollin.

"A Song of Courage" (J. Fischer), by E. S. Barnes, is an easy accompanied anthem for SA chorus, but it would make a useful duet also—and preferably. It is only five pages in length.

"Jesu, Friend of Sinners," Clarence Dickinson's arrangement of Grieg's "Ave Maris Stella," was one of the first numbers in the editor's great series of "Sacred Choruses." It may now be obtained in an edition for SA or (better) SAB, to be sung unaccompanied *ad lib.*, but if you use a junior choir I would suggest accompaniment. There are both English (Protestant) and Latin (Catholic) words. This is number 226 in the series; long may it increase!

Mr. Whitmer's "We Find Thee" (Schmidt), for SA accompanied, is a melodious little number dedicated to the youth choir of a church.

George Wald's "Jesu, the Very Thought of Thee" (Galaxy) is a short, unaccompanied anthem for women's voices, SSA.

New Service Music

Leo Sowerby's admirable set of five "Choral Responses" (J. Fischer) is one of the best I have ever seen. It is for unaccompanied chorus, with some divisions, but the idiom is not harsh or difficult. Indeed, the composer's idiom seems to be mellowing and gaining that serenity which it sometimes lacked when he was the bright young man of our ecclesiastical music. I do not regret this. In fact, I

found myself yesterday humming over his "Fourfold Amen" and thinking how very much finer it is than Stainer's. "Now unto Him" should be a widely used choral benediction.

There is one good new setting of the "Benedictus Es, Domine" (Gray), by Maurice Rumsey, as a chant in the key of G. I remember that when this new canticle was authorized Dr. Candlyn said that he expected to find nothing appropriate to it except a chant. He later changed his mind and wrote a splendid anthem setting, but the present number explains the advantages of a chant.

Sacred Solo

"God Bless You, America" is a short song for medium voice with words and music by Florence Carey, published by Novello in 1942. It sounds like a welcome to our troops and as such should be acknowledged by the official journal of the American Guild of Organists, though I do not know just how we are to use it over here.

Organ Solos

Some of the very best organ preludes on hymn-tunes have been composed by Dr. T. Tertius Noble, and I like to remember that the first one he published was dedicated to me, probably because I had urged him to turn his distinguished talents in that direction. The most recent of these fine works is one of the best, a chorale prelude on that resonant Welsh tune, "Aberystwyth" (Galaxy). It is dedicated to one who highly deserves the honor, Dr. David McK. Williams.

We have had too few organ pieces by that accomplished Chicago organist, Dr. Eric DeLamarter. Now he has three colorful "Nocturnes" in a charming set (Gray). They require fleet fingers and delicate registration and, preferably, an organ that has orchestral resources. I expect to hear them often at recitals.

Dr. Dickinson has arranged for organ the straightforward and manly "Norwegian War Rhapsody" by the venerable Christian Sinding. It is thirteen pages in length. It is the sort of music that Dr. Dickinson, with his poetical imagination and knowledge of registration, can make sound like much better music than it in-

trinsically is; not that it is not good, but the performer in this case is more than usually important.

Probably most of us admire Shostakovich, and not merely because he is a prominent composer of our ally. (I heard at Cornell a grand performance of his Fifth Symphony and am still wondering why everyone does not like it and why anyone calls it "modern.") Well, Willard Nevins has arranged for organ a pretty little "Fantasy" by the famous Russian (Gray).

DR. JAMES DINGLEY BROWN IS DEAD IN NORTH CAROLINA

Dr. James Dingley Brown, who had held important positions in churches in various cities and had been heard in recitals throughout the United States, died at his home in Hickory, N. C., Jan. 15, according to belated word received by THE DIAPASON. Dr. Brown was a native of London, but had lived in this country many years and among the churches served by him were St. John's in Denver and St. Luke's Church in Kalamazoo, Mich.

Dr. Brown was educated in the London schools and at the London College of Music, receiving a doctor's degree from the latter institution. He was director at one time of the conservatory of Wesleyan College, Macon, Ga., and also served as director of music at Meredith College, Raleigh, N. C., and Lincoln Memorial University, Harrogate, Tenn. He was head of the Lenoir Rhyne College music department in Hickory for three years.

Dr. Brown is survived by his widow.

Oratorios at the Brick Church.

The following oratorios are being presented at the Brick Church in New York City on the Sunday afternoons of Lent at 4 o'clock under the direction of Dr. Clarence Dickinson: March 14, "Elijah," Mendelssohn; March 21, "Requiem," Verdi; March 28, "St. Paul," Mendelssohn; April 4, "Hora Novissima," Parker; April 11, "St. Matthew Passion," Bach. On April 23, Good Friday, at noon Stainer's "Crucifixion" is to be the offering.



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RALPH R. TRAVIS



RALPH R. TRAVIS, head of the music department at La Verne College, in California, was honored by the Church of the Brethren in La Verne Jan. 17 on the occasion of his thirteenth anniversary as its organist. In his morning message on the subject "Art in Religion" Dr. D. W. Kurtz, the pastor, laid emphasis on the contribution the arts offer and said that music is the highest of all arts that make a large contribution to religion. He spoke of the high quality of the music which Mr. Travis presents every Sunday and of its far-reaching influence. At the close of the service E. R. Blickenstaff, president of the choir, voiced words of appreciation to Professor Travis in behalf of the congregation. Mr. Blickenstaff then presented Mr. Travis with a gift from the congregation.

Ralph R. Travis was born in North Dakota and was graduated from Jamestown College in that state in 1928, winning his bachelor's degree *cum laude*. Then he studied for two years at the Institute of Musical Art in New York under Gaston Dethier in organ and George F. Boyle in piano. In 1935 he received the master of music degree from the University of Michigan as an organ major under Palmer Christian, taking at the same time piano under Joseph Brinkman.

In 1929 Mr. Travis went to La Verne College, where he has labored earnestly and fruitfully ever since that time. At his church, which has a new edifice seating 1,300 people, he has been the organist without remuneration in spite of tempting offers that have come to him from Los Angeles churches.

Mr. Travis has achieved a fine reputation as a recitalist. He has been heard at the University of Michigan, played at Redlands University while Arthur Poister was on a recital tour, gave the opening recital at the Pacific Coast regional convention of the A.G.O. in 1936 and last year was heard in a recital in Los Angeles before a joint meeting of the Los Angeles and Pasadena A.G.O. chapters. He was sub-dean of the Pasadena Chapter of the Guild last year and this year is president of the Musicians' Club of the Pomona Valley.

As a composer Mr. Travis has achieved distinction also. His works include several published compositions for chorus; a "Rhapsody" for piano and violin, performed at the festival of American music conducted by Roy Harris at Princeton University, and a three-act light opera based on Joel Chandler Harris' stories and entitled "Roll, Chariot, Roll," presented six times in southern California in manuscript.

ELMORE TAKES OVER WORK OF DR. BOYD, NOW IN ARMY

Following the departure of Dr. Morrison C. Boyd to become an army instructor, Robert Elmore has been appointed vice chairman of the department of music of the University of Pennsylvania.

With his double quartet at Holy Trinity Church, Philadelphia, Mr. Elmore is doing the following special services for Lent: March 21, "The Darkest Hour," Moore; April 4, "Forsaken of Man," Sowerby; April 18, "St. Luke Passion," Bach, and April 23, "The Passion," Haydn.

New Books for the Organist

"ASCENT TO ZION," BY DR. S. ARTHUR DEVAN, issued within the month from the presses of the Macmillan Company, is a book of value equally to the clergyman and to the organist and choirmaster. The latter will find special interest in the chapter on church music, entitled "Song of the Lord."

The book is dedicated, and intended to be especially helpful, to "the chaplains of the United States army and navy, who are guiding millions of young men in the experience of worship." Its chapters contain a comprehensive and readable study of religious worship. The book begins with an analysis of worship in general, showing how man has worshiped throughout history. Dr. Devan then describes the development of Christian worship from its earliest beginnings down through the Reformation to the present day. There is an interesting chapter on church architecture, followed by one giving a thoughtful appreciation of church music. The book then presents an analysis of religious education, with practical suggestions.

In the chapter on music the author classes it among the children of the church who either have run away from home or have grown up and started life on their own. There is a dissertation on the association of music and worship, leading to the conclusion that "there is no such thing as 'religious music.' There is only music used for religious purposes. When any type of music has become impregnated with religious associations it becomes religious music." As evidence he cites the many impressive hymns set to what originally were drinking songs. There follows a historical review of church music, with subdivisions or music of the early church, Catholic, Anglican music and music of the free Churches of England and America.

Summarizing the discussion Dr. Devan asserts that "the most important part of the music of our church worship is the singing of hymns. The minister's function is to pick out the right hymns, * * * the function of the organist is to furnish leadership for the congregation in singing the hymn * * * and the function of the congregation is to sing. If the hymn is so unwisely selected, or the leadership and inspiration by choir and organ are so poor, or the prevailing habit of the people is so lax that the congregation does not actually sing, then the entire music of the service is a dismal failure, no matter how finely rendered the anthem or prelude may be." All of which is a plain truth plainly stated.

S. Arthur Devan was graduated with honors from Rutgers University. Later, while attending Colgate-Rochester Divinity School, he was appointed to a Rhodes scholarship representing the state of New Jersey. He received his degree in theology from Oxford.

Dr. Devan has held several pastorates and rendered service in the first world war as regimental chaplain of the Fifty-eighth Coast Artillery and later senior chaplain and welfare officer of a large district near Bordeaux. He was afterward called to the historic First Baptist Church at Plainfield, N. J. For ten years Dr. Devan was chaplain and professor of religion at Hampton Institute. He is at present director of the General Commission on Army and Navy Chaplains.

"THE CHALLENGE OF LISTENING," an interesting volume published late in February by the Rutgers University Press, provides guidance along artistic lines to the layman and is filled with valuable pointers for the professional as well. Howard D. McKinney, professor of music at Rutgers, well-known organist and writer on organ subjects, and W. R. Anderson, a lecturer at Morley College in London, are the co-authors. The new book is dedicated to the memory of George Fischer, a man known to and beloved by everyone who came into contact with him during his useful life as a publisher, in which he rendered a service to church and organ music that will live long after him.

The avowed object of "The Challenge of Listening" is to "make the contacts among composer, interpreter and listener as vital and as fruitful as possible, and thus help to increase the efficiency in the communication of musical messages." This object seems to be achieved in an interesting and systematic way.

A listing of the chapter titles provides

CLYDE NEWELL



CLYDE NEWELL HAS LEFT his position as director of music at Christ Lutheran Church, New York City, to accept appointment as organist and choirmaster of the historic Chapel of St. Thomas. The chapel was erected about seventy years ago, but has been entirely rebuilt after plans by Talbot Faulkner Hamlin, architect. St. Thomas' Chapel has one of the most notably lovely and unusual interiors among New York churches. The lanterns and many of the furnishings are antiques, gathered abroad, and effectively utilized in the decorative scheme.

The organ is a fine old Skinner. The great organ is at the back of the church and there is a chancel organ, playable from the great console, located in a gallery under the chancel organ.

Mr. Newell has spent the greater part of his life in choir work. He began as a boy soprano in Minneapolis. Later he became baritone soloist in large churches in that city and then moved to New York to continue his voice work under Oscar Seagle and David Bispham. He is an organ pupil of Dr. Charles M. Courboin.

In his new position Mr. Newell will have under his direction a double quartet, an adult choir, a boy choir and a young people's choir.

an insight into the contents of this fascinating and frequently witty book: "One Man in His Time Plays Many Parts"; "Style and How to Recognize It"; "What Can the Listener Demand of the Composer?"; "The Significance of the Interpreter"; "The Orchestral Kingdom"; "The Conductor, Master and Servant"; "The Question of Opera: A Magnificent Fatuity?"; "Music and the Dance"; "Virtuosos: The Pianist, String Players, Players of the Wood-winds and Brasses"; "The Charm of Chamber Music"; "Then Let the Pealing Organ Blow"; "Of Singers and Singing"; "Choirs and Places Where They Sing"; "Yesterday, Today and Tomorrow"; "Modern Mechanisms"; "The Tribunal of Criticism."

In the chapter on the organ there is a brief history and a simple explanation of the instrument, informative for the layman. Organ literature receives considerable attention and we find this suggestive paragraph: "It may be gently suggested that if church organists as a tribe had been more exploratively minded, the organ would be more strongly fixed in the affections of present-day music-lovers; perhaps the free dispensing of so much dreary music in organ recitals has had a deleterious effect. Whatever the reason, good organ music is not as well known as it deserves to be."

HAROLD VINCENT MILLIGAN, MUS.D., F.A.G.O., has achieved equal fame as a writer and a church musician. His latest literary work is a volume entitled "The Best-Loved Hymns and Prayers of the American People." The handsomely printed and bound book is issued by the Garden City Publishing Company of New York. As may be gathered from the title, this is a collection of hymns and prayers—a treasury of sublime thoughts and sentiments appropriate to every occasion and mood. Included are hymns of worship and praise, confidence and trust, faith

and courage; hymns of joy and aspiration; hymns of penitence; hymns of peace and brotherhood. In addition there are prayers for the home, for courage and confidence, for times of sickness, for peace of mind, for the nation, for renewed faith. In addition to the personal prayers, there is a special section of famous prayers offered in moments of crisis by famous men and women of history.

Dr. Milligan's anthology is an excellent gift book, especially in the present days of stress and sorrow for many.

MISS RUTH REES, SALT LAKE ORGANIST, TAKEN BY DEATH

Miss Ruth Rees, a well-known Salt Lake City organist, a member and former officer of the Utah Chapter, A.G.O., and an authority on household economics, died late in February after a heart attack in her classroom. Funeral services were held Feb. 27 in St. Paul's Episcopal Church, of which she was the organist.

Miss Rees was co-author of the home economics textbook "Homemaking Recipe Book." She had taught at the South High School since 1931, had conducted nutrition classes for the Red Cross for two years and had worked in the same field for the Mountain Fuel Supply Company.

She had held office in the Utah Chapter of the A.G.O. as registrar, treasurer and auditor.

Miss Rees was born in Denver June 10, 1894, and moved to Salt Lake City in 1913. She was a graduate of the University of Utah, received her master's degree in home economics at Oregon University and was a member of Delta Kappa Gamma sorority.

Miss Rees is survived by her mother, two brothers—Lieutenant Commander Charles Wendell Rees, Naval Medical Corps, San Diego, and Dr. Edwin A. Rees, Albany, N. Y.—and three sisters—Mrs. Gladys Punshon, Magna, Utah; Mrs. George M. Adamson, Salt Lake City, and Mrs. W. G. Collins, Philadelphia.

WORK OF JOSEPH H. GREENER HAS PREMIERE IN SEATTLE

The first public performance of Joseph H. Greener's Fantasia in G took place at the University Christian Church in Seattle on the evening of March 7. Mr. Greener played both the Fantasia and the Fugue. The latter has been heard previously and is the winning composition of the 1942 Washington state composers' contest. A large audience heard the performance and was impressed by the completed work of Mr. Greener. Thelma Salvesson, soprano, was the assisting artist of the evening.

The complete organ program was as follows: "Suite Gothique," Boellmann; Trio-Sonata in E flat, Bach; "Ave Maria (Seconda)," Bossi; Fountain Reverie, Fletcher, and "Humoresque Fantastique," Edmundson, closing with the Fantasia and Fugue of Mr. Greener.

Two Competitions Announced.

The Mutual Music Society, Inc., 1270 Sixth Avenue, New York City, announces two competitions this year ending May 31. The first is a piano teachers' competition for pieces in the second, third and fourth grades. The second is a competition for an anthem, suitable as an offertory. The judges will be Seth Bingham, professor of music at Columbia University; Frederick Kinsley, organist and director at the Riverside Church, New York City, and Dr. Sigmund Spaeth, musicologist. In submitting manuscripts it is asked that composers use a *nom de plume*, but attach a sealed envelope with the *nom de plume* on the outside and the name and address inside the envelope. Composers may enter either or both competitions and may submit several compositions in each.

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CHICAGO, APRIL 1, 1943

For An American Organ Museum

The nucleus of a museum devoted to the organ, in which may be preserved historical documents, pictures, autographs, books and many others items, is promised in a letter received by the American Guild of Organists from one of its members in California, LeRoy V. Brant. Mr. Brant informs the Guild that he has made a will in which he leaves to the A.G.O. a number of valuable articles he has collected during his years as an active organist. He expresses the hope which all organists will second, that mention of the bequest will lead others to make similar provisions by will. In this way one can visualize the creation of a museum in New York under the care of the A.G.O. that will be of great benefit to future generations of organists.

Mr. Brant lists among other possessions of his, besides sixty-five or seventy autographed photographs, that eventually will become Guild property, the following: Original manuscript of de Maleingreau's "Passion Symphony."

George Ashdown Audsley's "The Art of Organ Building" (two volumes) and his "The Organ of the Twentieth Century."

Files of de Maleingreau, Delius and Sibelius correspondence.

The Bach Cross.

Ancient hymnals, such as the old Mason Brothens anthem books, the Ensel book, "Synagogue Melodies," and Albrechtsberger and Cherubini's theory books.

Nearly all of our older organists can think of rare books and mementoes of the past in other forms that they cherish which could some day be invaluable exhibits in an organ museum, whereas otherwise they may be destroyed or forgotten in some attic. Such exhibits not only will interest the generations to come, but they will convey historical information that sometimes seems badly needed when one encounters ignorance of the men of only a generation or two ago among those who are younger, but nevertheless should be better informed.

Some years ago the late Warden Frank L. Sealy envisioned a building in New York that should be national headquarters of the A.G.O. The plan never could be carried out in his lifetime, but when the war is over and business again flourishes it should be well within the range of possibility to acquire such an American organ center, and this could be the home of the proposed museum.

In addition to books, documents, manuscripts and pictures it might well contain examples of the types of organs that no longer are built but which are still to be found in scattered places and whose preservation for posterity should be assured.

Problems During and After War

Several problems of the war and of the days that will follow the restoration of peace are occupying the minds of musicians and those engaged in the various branches of the music industry.

Some of these matters were considered in detail in an address recently delivered in Buffalo by Edwin Hughes, president of the National Music Council. Those who have not given thought to these problems will no doubt be obliged to do so later.

While we look over the pages of organ programs and ponder the many other activities of our organists, a cursory glance at the status of music in general will not come amiss. Mr. Hughes reports on this point:

Our concert life throughout the country is beginning to suffer under transportation difficulties. There has been one casualty already among our major symphony orchestras, and one among our music journals. Last season there were 124 organizations which put on productions of opera in the United States; this season there are seventy-three. The production of new musical instruments ceased entirely on the 30th of last July, except for those instruments designated for the armed forces, and certain instruments containing 10 per cent or less of war materials. * * * The sizes and weights of paper used in printing music were definitely regulated by government decree. Paper is at the present time still available in sufficient quantities for music publishing, * * * but there is no guaranty that this situation will continue indefinitely. The ranks of teachers of music in the public schools, the colleges and the universities are being depleted of young men.

Those in a position to realize the accumulating demand for organs throughout the country can estimate the amount of construction that will be required after the war. The supply of used organs and parts is rapidly becoming exhausted. The same is true as to other musical instruments, as told by Mr. Hughes in these words:

Our supply of the instruments with which music is made is diminishing gradually. * * * I have not yet heard of anyone who has been prevented from studying the piano because he could not obtain an instrument, but this condition may be with us before the war is over. Piano stores in many of our smaller cities and towns already present a rather pitiable appearance, their stocks consisting of one or two new grands which have not yet been sold, plus a sparse row of used uprights, purchased in some large city and reconditioned as well as may be. High school and college bands may soon find it hard to procure instruments for the student players, unless means can be found to unearth the thousands of unused clarinets, saxophones and trumpets discarded by the pupils of other days, and now lying in attics and closets all over the country. Many band and other small instruments are going abroad with our troops. It is safe to predict that most of these instruments will never return.

The situation portends days of marked post-war prosperity for the organ builders. But with many of the most capable artisans engaged in war work or taken into the armed forces—perhaps never to return to organ factories—there arises the question of how and by whom all the organs the churches will require shall be constructed. While Mr. Hughes barely mentions organs, he speaks of the situation as it affects the makers of other instruments and the words that follow might well be paraphrased by substituting the organ where pianos and band instruments are named:

It looks on first glance as though a bonanza were awaiting the manufacture of pianos, organs and other instruments, come the end of the war. There will be little doubt about the demand then, but meantime many of the most skilled and experienced artisans who make these instruments are disappearing into war factories. It will be no easy task to bring them together again. A band instrument manufacturer told me that he had recently lost his trombone man to a war industry plant and that it was impossible to find another of the same ability to replace him. It is the touch of the artist hand that gives the final perfection to the splendid musical instruments which we have produced up to now. You can take all the exact measurements of a fine American concert grand and reproduce it to perfection, as far as every appearance goes. But if the proper workmen do not put it together and give it those final touches which make it what it is, in the

end you will not have a fine concert grand, but something which sounds as though it came off a production line in a stencil factory.

So much for that problem. But there is another with which Mr. Hughes deals in plain words. We quote:

The proposed leveling off processes of our new social specialists have thus far only touched salaries. It is now planned to extend this to other sources of income. What this will mean to funds hitherto available for the endowment and support of musical institutions and organizations of various kinds I do not need to enlarge upon. Our symphony orchestras know that they will have to reckon with curtailed support from their sponsors. * * *

On the credit side, however, the speaker pointed to a fact of which our readers must be well aware. Reports from various parts of the country indicate a substantial increase in the classes of private music teachers, and not a few educational institutions have had larger enrollments than usual this year in their freshman classes. The classes of many of our leading teachers of organ are filled as they have not been in many seasons, according to reports received by THE DIAPASON from East and West. The sale of printed music, popular and serious, is booming. Not in fifteen years has it reached such dimensions as in 1942.

Mr. Hughes emphasizes also what churches and others should not overlook at this time—that the urgent task is to keep alive and active, to the greatest extent possible, the institutions, organizations and enthusiasms that have brought our musical life to its present level.

"Our art will certainly suffer after the war if it is allowed to languish now. One needs to be no prophet to know that threads once completely broken will be that much harder to reunite when peace is with us again. When it comes, it will be upon us with the same suddenness as war came upon us. The reconstruction will be that much easier if the instruments of reconstruction are still in existence, and we do not have to begin much of our work again from the ground up."

Good for an Improvisation Theme

"Radio advertising is a wonderful thing," writes Marcia Winn in her column in *The Chicago Tribune*. "The other night a demure little miss walked to the bandstand of a hotel ballroom and asked the organist to play 'Dad's Old-Fashioned Root Beer'."

And why not? As it comes over the air, this particular advertising interlude always suggests itself as appropriate for one of those themes submitted to our recitalists for an improvisation. Of course it would be unacceptable to those organists who play electronics in taverns, for in those establishments the sale of root beer, to the detriment of stronger drink, is hardly to be encouraged.

In the article last month concerning the work of Dr. and Mrs. Douglas Decherd in Syria a typographical error crept in by which Mrs. Decherd was described as the head of two schools, in addition to her other work. It is Mr. Decherd who heads the schools and we hasten to make a correction that will transfer these responsibilities to the right half of the family.

Letters from Our Readers

Excessive Speed in Playing Bach.

New York City, Jan. 18, 1943.—Dear Mr. Gruenstein: May I offer a few words of comment on the manner of playing Bach's organ music? The average audience appears to be more or less bored and uninterested during the playing of Bach's works. They seem to feel that it is mostly a dry waste of notes, often suggesting five-finger exercises; too confused and involved for their patience; meant only for a few peculiar enthusiasts, etc. They miss entirely the plan and meaning of the compositions. Seldom is anything done to remedy this deplorable condition.

I believe it is largely the fault of the player who seems bent on displaying his

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

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

The new Wurlitzer organ bought by Denver for its city auditorium was opened March 21 and 22, with Clarence Reynolds, the municipal organist, at the console.

Mrs. Lily Wadhams Moline, the Chicago organist and composer, gave a recital in the series at Trinity Episcopal Church March 11, playing several of her own compositions.

J. F. Alderfer, professor of organ at the Oberlin Conservatory of Music, died late in March in Paris, where he was acting as secretary of the American University Union.

TEN YEARS AGO THE FOLLOWING events were recorded in the April, 1933, issue—

The contract to build a four-manual organ for the Municipal Memorial Auditorium in Worcester, Mass., was awarded to the W. W. Kimball Company. The instrument was to have eighty-eight sets of pipes.

Harvard University dedicated its new organ—a four-manual built by the Aeolian-Skinner Company—with a recital March 7 by Clarence Watters. The instrument has 101 speaking stops and 7,590 pipes.

The First Presbyterian Church of New York City unveiled a bronze plaque of Dr. William C. Carl Sunday, March 26, to mark the completion by him of forty years of service as organist of the church.

facile dexterity. He rushes heedlessly through the work, to get to the end as soon as humanly possible, giving little thought to any clear and deliberate setting-forth of main theme, fugue subject or counterpoint to aid the confused hearer. As the success or failure of the organist's career depends much upon his ability to interest his listeners, he should try diligently to show them just what it is all about and so gain their interest.

If it has taken careful study under competent teachers for the organist to understand and interpret these works, how unreasonable and futile to expect a layman to grasp and appreciate at once the composer's plan and lofty inspiration! We know that many recitalists ignore these facts. The playing of any Bach becomes merely a speed stunt and the well-disposed listener gets no chance really to grasp any theme or subject; so, of course, he fails to recognize their recurrence. He is simply mystified. The players' technique runs away with them, often betraying their own lack of a true appreciation of the composer's meaning.

The question of what speed to use in many cases seems to depend too much upon the old or new action of the instrument used and upon the piano-acquired finger facility of the player. Too little thought is given to ascertaining the probable tempo in which the composer conceived the work and the size and resonance of the church or hall. This was well illustrated at one of the organists' conventions some years ago when the Bach Toccata in F was played at two consecutive recitals at two very different tempi.

Let's bear in mind that a ripened and intelligent musicianship must always be superior to mere technical ability and, second, that we must not forget the real needs of our listeners.

Thanking you for all of your work in behalf of us organists, I am

Very sincerely yours,

WALTER N. WATERS.

Mr. Sircorn Indeed Is Polite.

Minneapolis, Minn., Feb. 19, 1942.—Dear Mr. Gruenstein: May I tell you that I am one of those who feel a debt of gratitude to you for THE DIAPASON? It would be polite to say this, of course, but I feel like saying it because it is true. You are making a valuable contribution and one upon which we have learned to depend. THE DIAPASON is much needed. I must say that I find it extremely worthwhile. My regards to you and my gratitude.

Sincerely yours,

RUPERT SIRCOM.

THE FREE LANCE

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

The last month brought me two books of great interest to any progressive church organist and choir-master. First is "The Methodist Hymnal" (Methodist Publishing-House, New York, 695 pages; 621 hymns and 483 tunes), treating of the fourteen departments into which the musical ministry of the Methodist Church is divided, elaborately and fully indexed; the editor is Dr. Robert Guy McCutchan, who was assisted by Van Denman Thompson. Second was "Our Hymnody," a manual of "The Methodist Hymnal," edited by Robert G. McCutchan, published by Abington-Cotesbury Press, New York, 1942 (619 pages, fully indexed, second edition). "Our Hymnody" gives copious critical and biographical notes on all the hymns and music of "The Hymnal." Especially is this helpful in the case of the American poets and composers. Both books give proof of unremitting labor.

"The Methodist Hymnal" follows the modern trend of going far for material, so noticeable in the case of "The English Hymnal" (1906), and offers sixteen Welsh tunes, forty-one tunes showing German ancestry (few chorales), a few Irish tunes and the rather astonishing number of 134 American tunes (not counting revival tunes) many of which are new to me; it uses thirty-one of the old-style revival hymns and tunes and some of these—on musical grounds at any rate—might well have been excluded; on the other hand, a tune of the merit of "He Leadeth Me" has much beauty. Contrary to present-day custom, "The Methodist Hymnal" has few tunes in minor keys.

Editors of hymnals who are feeling the weight of public opinion in favor of retaining old favorites that are seemingly worn out as to words or music, or fail to follow changes in public taste, may have to change a word or two—instances are common enough—or "ginger up" the tune by reharmonizing it. Take tunes like "Martyn," with meager harmony easily pleasantly amplified, or tunes made up from the three principal chords in the key: the temptation to change the harmony is great; but when changes in harmony are made a new tune results. If congregational singing is desired to grow don't encourage changes in harmony—or melody, either—for that matter.

Why not let "the old fellows" alone?

The tune "Mear" ("The Methodist Hymnal" and "Our Hymnody," 617) I believe to be an English tune of the later seventeenth or earlier eighteenth century, but a prolonged search during several years in American libraries and even in the British Museum gave no positive results until I found in the Hartford, Conn., Foundation Library a copy of the English "Gosport Collection" containing a version of "Meer" or "Mear" in two parts, treble and bass, key of G, no date. But bound up with "Meer" is another collection dated 1748; whether this 1748 date has any bearing on the date of publication of "Mear" I leave to you, my reader.

Turning now to "Our Hymnody," page 556, please note that B flat, second note in the second treble phrase of "Mear," should be A; the error is a common one in colonial collections; the syncopated cadence (C half-note followed by B whole note) is good style English practice of the period, and should be matched by final cadence syncopated; turning now to "The Methodist Hymnal" (617), if the twelfth and twenty-sixth chords in "Mear" are made into quarter-note chords and the thirteenth and twenty-seventh chords into half-note chords, you will have, I have reason to believe, the original "Mear," bless its heart!

At this point I am moved to say something that has been on my mind for a long time and put there by a paragraph from Dorothy Hillyer's column in the *Boston Daily Globe*: "There are editors who might be termed coterie-critics in the larger sense. They tend to emphasize certain authors and characteristics which they accept as standards of excellence, but with whose merits others may disagree; they take certain points of view

for granted which may be legitimately questioned."

Your coterie may be an exceedingly respectable group, but why not have a mind of your own?

With a friend we've been reading aloud Gerald Abraham's brilliant and meaty "A Hundred Years of Music" (Duckworth, London, 1938). Abraham is by no means an admirer of the organ, and we were horrified to read: "One other peculiarity of Brahms' orchestration is worth noticing—his ability to make his wind sound, not like an organ, but as that least musical of instruments would sound if it had any genuine power of expression. * * * The effect is produced not by the unpleasant organ registration scoring of actual organists such as Bruckner and Franck, which is merely bad orchestration and does not even sound like an organ, * * *"

The italics are mine. But why be depressed by Abraham's poor opinion of our beloved instrument? I offer quotations from two letters received this month from old friends, one a R.C.:

I am now wallowing in Gregorian chants and trying to get to the bottom of all the conflicting theories of the various recent researchers. I'm nuts about the stuff—and hope some day to solve the problems of the practical accompaniment of the chant. It certainly is not solved yet—mainly because the monks who've tackled the problem apparently know nothing of modal developments in the world's music of the past century.

The other friend is British, living in a big district devoted to munitions-making:

But teaching is tremendous; since September I have had a waiting list, and I have sixty pupils in this town alone! Reasons: People have plenty of money (large wages, etc.); tired of so much wireless; blackouts have kept people indoors and given them time to practice in the dark nights.

Never mind Abraham! The average U.S.A. citizen finds something calming, mysterious and satisfying in organ tone; it gives him something he can get from no other instrument. Yes, sir-ee!

**RECITALS BY LADY JEANS
FOR ENGLISH WAR CHARITIES**

Lady Jeans (Susi Hock), the distinguished English organist who is known to many Americans as a consequence of her recitals in this country, is giving recitals, nearly all for the benefit of war charities, in various British cities and is doing her part to keep up interest in the organ during hostilities. Last summer she played the six Bach Trio-Sonatas at the National Gallery concerts within a month on her pedal harpsichord. In the fall she gave recitals in several of the English cathedrals and in some of these programs she had the assistance of Dea Gombrich (Lady Forsdyke), the violinist. One of the latest of these organ-violin programs was presented Dec. 5 in St. Martin's Church, Dorking, and consisted of these works: Pavane in B and "Galliard for the Victorie," Byrd; Sonata in A minor for violin and organ, J. C. Mantel (about 1750); "Noel en Musette" and "Noel," d'Aquin; Sonata for Violin Solo in G minor, Bach; Prelude and Fugue in B minor, Bach. The collection was given to the Dorking and district aid to the China Fund.

The following interesting program was played by the two artists Sept. 2 in "an hour's music" at the Cathedral Church of St. Andrew, Wells: Organ, Variations on the Old Pilgrims' Song, "Walsingham," (1562-1628); violin and organ, Sonata in D major, Handel; organ, Prelude and Fuga, Lucas de Milleville (1675, organist at The Hague); Gavotta, Nicolaus Woodhouder (about 1700, Leyden), and Canzona, de Milleville; violin solo, Sonata No. 1, in G minor, Bach; organ, Passacaglia and Fugue in C minor, Bach.

In a recital at the Abbey Church, Bath, Sept. 12 in aid of the Abbey restoration fund, Lady Jeans played: Toccata and Fugue in D minor, Bach; "Lucem Tuam" and "Glorificamus," John Redford (circa 1485-1545); Canzona and "Toccata per l'Levazione," Frescobaldi; Prelude and Fuga, de Milleville; Gavotta, Woodhouder; Canzona, de Milleville; Prelude and Fugue in B minor, Bach; Three Chorale Preludes ("O Eternity, Thou Word of Thunder," "What My God Will" and "O How Blessed Are Ye That Are Devout"), F. Schmidt; Toccata from Fifth Symphony, Widor.

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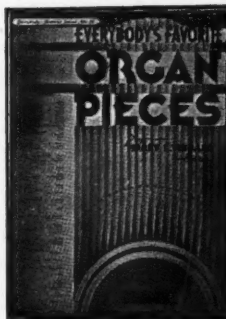
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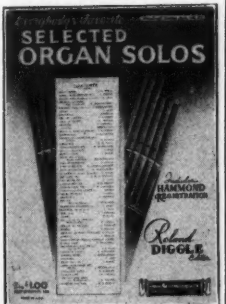
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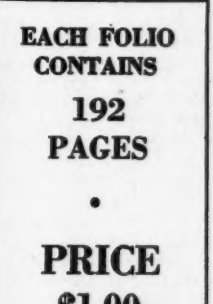
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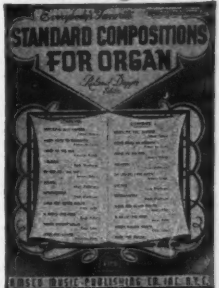
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Plea Made in Defense of the English Type of Organ Ensemble

By J. B. JAMISON

The characteristic English conception of what an organ ought to be is under fire in this country, and, as in the 1905-1925 period, though in another direction, American design and taste are being led astray. We are going off at another tangent. Ten years from now a ripening crop of victims is due to wake up and wail "Stung again!" Now that building has stopped it might pay to put in some of our idle time thinking things over, getting our bearings and preventing, if possible, another such starry-eyed fiasco as the Hope-Jones detour.

It may be for the same old reasons—chaotic dissimilarities of church rituals and a never-ending influx of foreigners from many lands, each bringing his load of undigested ism—we continue to be batted about from one new deal to another and to get no nearer the establishment of even a fairly settled national type of organ. As long as this keeps up there will be just as many kinds of American organ playing as there are varieties of American organs, and no more chance of setting up a recognized American school of playing than there is of Stravinsky writing in one key.

We shall never get any place in the organ world until such a coherent school is established, for no amount of scattered and divergent talent gets the recognition a settled tradition does and national progress comes only through an accumulation of revised tradition. I doubt that many of us have thought of it from this angle, but it seems to me we are putting off one of our most urgent duties while we neglect the need of agreeing on a standard system of tonal design, and though there is no way of hurrying things, for such problems have to work themselves out, still there are a few matters we can study that will at least help us avoid a side road or two that lead nowhere and might take us years to backtrack. Today you can ask six men and get six answers to plenty of questions of design. That is most certainly nothing of which to be proud. We ought to do better than that. We ought to agree on the essentials, at least.

England took her time and finally settled on a pretty well defined tonal framework. France, with Cavaille-Coll, found something dependable and has stuck to it through thick and thin. And consider where the French school of organ playing stands today. Does anyone think it could have got where it is on an unstandardized organ? The chances are that out of the melting-pot will finally emerge an Americanized integer of English, French, German and baroque fractions, and the thing for us to do, now, is to decide how much of each we are to accept, what bad features to reject and, above all, to realize what methods of timbre creation we dare employ in our composite instrument. Methods that succeeded in baroque work can be fatal when applied to modern work. Nothing can be more dangerous than a literal translation of old methods to new purposes. The fact that a practice was good in 1690 doesn't necessarily make it good, or even usable, today. Later in this article I shall give a concrete example of this.

The English, French and German ensembles of modern times grew out of their primitive and baroque instruments and possess increased variety of color and effect. All three countries evidently consider the enlarged palettes improvements, since they have adopted them and discarded the earlier types. Dr. Schweitzer has even said that "with Cavaille-Coll the study of Bach began." I do not know how much the stabilization of the modern German ensemble is due to any individual's genius (and it is hardly enough of an advance over German earlier work to suggest the association of genius), but in England and France two great and imposing figures stand out as directly responsible for the national systems of design. They created something new, different and better, and their work has endured, proof against cavil and tinkering. Father Willis and Cavaille-Coll were the great originators and con-

solidators. They equally enjoyed those essential qualities of a great mind—imaginative vision, ability to materialize vision, judgment to temper imagination. Judgment is not the least of these.

I am one of the many who believe with complete conviction that Bach—which is to say a mind of the Bach stature—would be the first to embrace such triumphant innovations as Willis reeds, Thynne strings, Cavaille-Coll trompettes, gambes and sections, celestes, and, above all, Schulze-Lewis diapason work. I believe this as certainly as I do that Napoleon, were he here today, would be the supreme plane and tank strategist and tactician. (His favorite saying, "The tools to him who can use them.") All Bach wanted was the modern organ. He would have known what to do with it!

When I see, therefore, the currently starting trend toward copying primitive organs and principles of tonal synthesis, simply because they happened to be the best available when seventeenth century composers and organists wrote and played—whose music, where the gift was great, rose above the mere machinery of its temporary rendition—organs without a single unison diapason, or one true chorus reed, or a semblance of string tone, and with all the flutes stopped!—I am inclined, as others have been (in case I tire of excusing it on the ground of reviving the quaint), to attribute this retrogression to colorless tone, schemes and interpretation (started in Germany)—to a kind of music-Naziism that prefers vinegar to wine. There is a just place for some baroque touches in the organ of today, but not for a serious swallowing of the principle, of the hook-line-sinker variety.

The pre-Nazi nineteenth century German scheme of tone relied about 95 per cent on flues. It had no chorus reeds worthy of the name and no strings worth mentioning. Herr Walcker of Ludwigsburg told me in 1930 that he regularly omitted string tone from an organ till it had about sixty registers! The flutes were varied and gorgeous, the major diapasons coarse (though some of the *mf* ones could be exquisite) and the variety of mixture-work was appallingly ingenious. No unsophisticated foreigner could look at a German specification and anticipate just what it would sound like, for from some innocent-appearing cluster of flue stops might come synthetic reed tone that would make him doubt his eyes and ears. On the best of English-German authority I am told that such a fully developed German flue ensemble is unexcelled for supporting congregational chorale singing, and when one takes the system apart and examines it, this is easy to see and to believe. There is nothing more effective in all organ tone than a huge, extended and balanced series of flue harmonics, with its glitter and clang, and that is exactly what a big German flue chorus is and has. The system's main fault lies in not going far enough; it lacks a certain kind of imagination. Typically Teutonic, it seizes a single idea, exploits it to infinity, but is blind to a complementary line that would double scope. They never understood reeds or what to do with them.

The French conception is more mature and the French organ is a much broader tonal palette. Yielding to none in the beauty of its flutes, its strings can be heavenly, and there are many subtleties of arrangement of voices into orderly sections. But the backbone of the *ff* organ is its chorus reeds and these are strictly trompettes—the last word in fire and drama (and what could be more logical?). Its montres are so hard and thin that when listening to full organ one gets the impression that they and the reeds have been brought to the strings (made to blend with strings). Certainly nothing gets into a French organ that will not blend. Blend is the first French essential to inclusion. The prime capitalization of this universal amiability is that all the stops add up to an accumulation of tone that is balanced fortissimo—and how! The addition of string and trompette timbres to the German total takes things just that much farther in color possibilities. The French, too, have managed a contrast between sections of which Germans never dreamed—never having had what it takes to yield real contrast. Please keep this last item in mind.

Modern German, French and English ensembles are all balanced as to pitch,

HELEN BRIGHT BRYANT



HELEN BRIGHT BRYANT, Mus.B., has been organist and director of music at Immanuel Baptist Church, Scranton, Pa., since May, 1937. Mrs. Bryant is a graduate of Syracuse University College of Fine Arts in organ and piano, having studied organ under Dr. George A. Parker and piano with Professor Alfred C. Goodwin. After her graduation she became organist at the University Methodist Church in Syracuse, where she served until January, 1932. Upon her return to Scranton she became organist of Embury Methodist Church, where she had senior and children's choirs to direct. Following her marriage to Charles N. Bryant, she opened a studio in Scranton and she has been active as a teacher and organist as well as a pianist.

Mrs. Bryant has done graduate work in organ with Professor Leon Verrees, formerly of Scranton, now head of the organ department at Syracuse.

Mrs. Bryant is publicity chairman of the board of directors of the Scranton-Wilkes-Barre Sinfonietta and acts in the same capacity for the local chapter of the American Guild of Organists.

which is to say they are not tippy or muddy, but in the flue-reed balance the French lean to reeds. The English (before the tuba or bombarde sections come on) give the flues a fifty-fifty break. Even when the big reeds are added the comparative refinement of English reed tone yields less reed domination than is the case in French organs. There is an English coalescence of reeds into flues, a French of flues into reeds. When the big French reeds enter the build-up the character of full organ undergoes a change. The reeds take over and *tout ensemble* is as frankly reed as full orchestra is brass. In English work this is less obviously so. There is a feeling of increased quantity more than changed quality; and yet there is danger in saying this, for English chorus reeds can be anything but timid in color. What I am trying to say is that English flues have more body, more mellowness, more beauty (as I see it), but slightly less awe and drama. English tone at its utmost still has restraint, French none.

It doesn't matter which you prefer, for both are children of large intellects moving freely, and both give the interpreter the maximum chance. The German way does not. Its lack of string color and reed drama inhibits scope. So a search for the ideal narrows down to the English and French concepts and becomes a matter of taste, fitness to purpose, to surroundings, etc.—but not altogether.

America is not France. We are closer to England than to France in manner of life, thought, language and tradition. What I write is, of course, prejudiced by this; yet for that very reason I believe it is nearer representative than not. But aside from prejudice, taste and affiliations, there are a few details of ensemble that can be appraised on a purely scientific, physical basis—the actual acoustic measure of what we call "musical." First consider the flue choruses; which is better, English or French?

The timbres of all classes of flues draw close together and tend to sound alike in the short, high-pitched treble

pipes. So if French and English mixtures are scaled, winded and composed on duplicate lines they will be tonal duplicates, for 99 per cent of all mixture pipes are diapason and all differences due to individual and national methods of voicing will disappear at high mixture pitches. Farther down the gamut real character develops and *diverges*. When you have a pipe two feet long you can voice tone into it impossible to voice into trebles. Here is where the English and the French part company. English diapasons are about as far from French montres as the classification "diapason" permits. Montres, like trompettes, are voiced "in the groove"; so it is safe to generalize. Either the French don't like English diapason tone, or they don't know how to make it (not likely), or (what is probably the real factor) they have no ensemble use for it. I have talked for hours with French builders and they simply do not comprehend English diapason timbre or what the English do with it. As Will Haskell once told me: "You wouldn't believe that twenty miles of sea water could make that much difference." When the Frenchman wants a wallop of 8-ft. tone under his upper work it can come, for all he cares, from flutes as much as from montres. Flue tone of any kind isn't too important, for when the grand slam finally blossoms it's reed. So it is customary in that country to have but one 8-ft. montre in the great and an assortment of open and stopped flutes instead of the English plan of several diapasons. There is so much to recommend this typically sensible French way of providing 8-ft. timbre variety (and smothering the salad in a final drench of reed dressing) that I find it hard to go all the way with the multiple unison diapason system.

But like cake, you can't eat your salad and have it, and the French way has its grave disadvantages. For it emphatically *does* make a difference what kind of diapason timbre you use as a chorus base and even more difference if you use flutes and gambes as well as, or instead of, diapasons. It is the *low-toned stops that mainly influence chorus timbre*, so the English and French choruses with identical mixtures are *not* alike.

A 16-8-4-2 plus mixture chorus (unison and fifth sounding ranks, no thirds or sevenths), made from Schulze diapasons throughout, has a silvery solidity entirely out of the ken of French tone. The French substitution of flutes (no matter how firm) for diapasons, in the lower members of such a chorus, yields a hollow quality, though the upper work and mixtures of montre timbre contribute edge. You have, I am sure, heard speaking and singing voices over the radio which that description fits—"hollow, with an edge," a sort of mellow, falsetto foundation, yet crisp. German and Danish tenors feature it. Alec Templeton's keen ear has caught it perfectly in his inimitable imitations of them. Such quality sounds impossible, but nevertheless it does exist. Any unprejudiced, strictly physical analysis of such compound tone must at once announce that it is not homogeneous, and therefore not solid. If there is any virtue to tonal solidity then the English system wins. It composes its entire chorus with *one kind of timbre* and is as solid as a rock. All the really great voices have this solidity—Caruso, down to Crooks and John Charles Thomas—it rings like steel. Don't forget we are discussing the ensemble before the addition of chorus reeds.

I prefer Schulze timbre because it is brilliant, but not "quick"—in plain words, singing but unforced. It has a very high harmonic content for a diapason, being far from simple or "white" tone, and therefore knits well into a chorus—something a fluffier type of diapason cannot do. But even fluffy diapasons melt into a good chorus better than any flute can. (That's why, in an English organ, the great 8-ft. flute should always be softer than the second unison diapason.)

Now consider the baroque system of tonal planning, with its wealth of flue tone, its paucity of chorus reeds, its absence of strings and its conspicuous stressing of high-pitched (4-ft. and 2-ft.) principals. ("Principal" meaning just what it says—the loudest flue in the section.) When these organs flourished they were the culmination of organ achievement, but the intricate and ingenious squirming and twisting to which their builders resorted in their variations of

mixture scaling and composition (the only way they could get it) proves the never-ending search that went on for tonal variety—a search, you may be sure, kept up feverishly by a realization of its desperate need. It makes me think of a small San Diego ranch with seven wells. No good! That fellow kept on looking for water. He wouldn't have dug so many if he had found it.

This brings us to the pit the baroque builders dug for themselves that swallowed them up and eventually made the breed extinct. If tiny treble pipes necessarily have little character, it is readily seen that the congenital defect of all ensembles based on high-pitched stops is an inevitable and unavoidable sameness of timbre. In very plain English, the higher they are the more alike they sound. And here enters the hideous obstacle that confronted and stopped the designers of that day; whereas their "variety" depended on combinations of mixture or mutation partials with lower-pitched unison sounding stops (not necessarily 8-ft.) such combinations would not (and will not) fuse (blend) below 2-ft. C1 Above that they melt together in fine style and yield a fairly homogeneous product, but below that pitch (of the unison voice) the partials split apart from the unisons so obviously that anyone can tell it is not "one tone." (Try it yourself on any organ with mutations.) So they had to go higher and higher to get blend. If the great had a 4-ft. principal they had to put a 2-ft. principal in the positiv in order to achieve what they fondly referred to as "contrast." This has largely been lost sight of in the centuries, since it was a living problem, but if any baroque fan of today still thinks that 4-ft. and 2-ft. baroque sections were an unhindered and deliberate choice—for their dignity—he had better do some Ellery Queening of his own.

No wonder they twisted and squirmed—their main chance for extending color range lay in varying the mixtures and mutations. So we have inherited from them mixtures, acutas, scharfs, cymbels, fouritures, plein jeus, sesquialteras, cornets, harmonics, etc., etc., all made from the same (more or less) short, high-pitched identical-timbred pipes and depending altogether on composition and emphasis of the various partials for their effect. Their unfortunate designers were forced into a corner in their tries for new colorings, a corner where they were denied color in the materials used and forbidden blend down where real color existed. It was an impasse. Progress stopped.

And this is what we are asked to take up again today! Like the time gap between wars, the intervening years have obscured issues and ripened another harvest of innocents.

It is reasonable to say that such primitive and monochromatic instruments have about as much right to a revival of popularity and production as has the harpsichord. How could one hit on a happier parallel? The harpsichord and the baroque organ were contemporaries. They were the best of their day. The harpsichord blends better with the orchestra than does its successor, the piano. The baroque organ is fitted to certain purposes within a narrow range. But the dynamic-color spread, the expressive capacity, in each case, was so limited, that, like the dodo, they outlived their usefulness and finally disappeared. If today anyone can name a deadlier evening than a harpsichord concert or a pre-Bach baroque organ recital, five will get him ten.

Consider what can be done with a typical positiv (beside its sectional ensemble contribution.) We are supplied with an 8-ft. stopped flute, 4-ft. open flute, 2-ft. principal, 2 $\frac{3}{4}$ -ft. nasat, 1 $\frac{3}{8}$ -ft. terz, and possibly a 1 $\frac{1}{4}$ -ft. quint. What a feast! First we draw the 8-ft. flute and the nasat, then we add the terz. *Gesundheit!* Then we take away the nasat. *Kolossal!* After that we add the quint, or perhaps all three mutations. *Wunderbar!!!* If rapacious greed for color change still gnaws us we can do it all over again with the 4-ft. flute instead of the 8-ft. You could (if you could stand it) even do it with both flutes and the 2-ft. principal. As in world war 1 ditty, "That's about all one feller kin do."

We confess, a bit bewildered, that somehow or other, on hearing them, all these combinations seem to be tarred with the same mutation brush. They are

BIG DAY FOR ORGAN CLASS AT REDLANDS UNIVERSITY



THIS PICTURE SHOWS the organ class at the University of Redlands, Cal., last month on the occasion of the California visit of Carl Weinrich. On the bench, at the left, is Leslie P. Spelman, whose pupils are around the console. To the right is Mr. Weinrich. All of those in the picture are enrolled in the university and are studying organ now or have done so at some period in their college

course. Last summer Mr. Spelman had a class of twenty-nine. On the day the photograph was taken Mr. Weinrich met with Mr. Spelman's students and discussed problems of organ playing. He was the guest at a dinner in the university commons that evening. The next morning he played for the chapel service and a large number of the students turned out for his evening recital.

new colors, to be sure, but they are all first cousins. Perhaps the vaunted variety and blendability of baroque voicing is like the late Wallace Sabin's description of the 999,999 "combinations" said to be mathematically possible on an electronic "organ." He used to say: "Here is a man, complete with legs, arms, hands, fingers. He stands upright—that is one combination. He bends his left little finger, that's two combinations. He bends his right little finger, that's three combinations." And so on.

Of course I am not entirely serious. Nasards and tierces furnish us with valuable colorings impossible to get in any other way. They are distinct from the rest of organ tones, though they are too much like each other. And I believe, as time goes on and we cultivate the taste, we shall make our mutations stronger. This touch of baroque is pungent and useful and it "works" with our modern composite American schemes. When I say "works" I mean it offends nothing—disqualifies no other organ voices—and fits well into the general pattern. I am all for vigorous mutations, not timid ones. If you seek color, get it—don't "send a boy."

But now comes the catch. What many of us may not yet realize is the danger of applying baroque mixture treatment to our presentday work. This, though it involves an even greater emphasis of the off-unisons—the same twelfths and nineteenthths, etc.—does so in company that will not accept such emphasis. Here is where the old principle positively will not amalgamate with our new work or lend itself to new purposes. I refer particularly to the mixtures of the great.

In the seventeenth century the baroque builders had no real chorus reeds. Their substitute for such was to stress the G's and E's of the mixtures, which results in a "reedy" sort of "howl" that can be correctly called "synthetic reed tone." A simple example is the familiar combination of 8-ft. string and 2 $\frac{3}{4}$ -ft. flute, yielding "synthetic oboe." The reason it sounds that way is that we have so blended the two prominent harmonic components of the oboe. A German "scharf mixtur" of 15-17-19-22 composition sometimes has the seventeenth and nineteenth fully as loud as the fifteenth and twenty-second! This makes a big scream and takes the place of a tuba.

In my opinion it is perfectly all right to stress the off-unison ranks in swell chorus mixtures (where their various ranks supplement and extend the innate harmonics of the chorus reeds that form the backbone of the swell), but hideously all wrong to do anything but suppress the off-unison mixture ranks in the great. When the "G" ranks in a great mixture are as prominent as the "C" ranks, or more so, synthetic reed quality is generated and injected into what should be a pure flue chorus. Immediately the finest effect in any organ—the contrast of great flues against swell reeds—is weakened.

You can't expect a flue chorus that is part synthetic reed tone to contrast with real reeds the way a genuine flue chorus would. When the great flues are adulterated by this perverted distortion (contrary to nature) your ear will recognize by the "howl" in the upper half of the keyboard that the integrity of the flue chorus has been destroyed.

In 1690 this contrivance was necessary. It was 1690 anticipation of reed tone. In 1943 we have cured that difficulty, we no longer need the old remedy, we have real reeds—and it disagrees with the modern patient to keep on feeding him paregoric when he no longer has the stomach ache.

One can see from this the possibly fatal results of adapting old treatments to new purposes. The old methods were all right—in their place. But modern great flue choruses are not their place. Contrast never bothered the ancients. It is part and parcel of our conception. I consider it unlikely that skilled baroque designers, knowing so well the purpose of their own stuff—what it was invented to do—would make this modern miscalculation and continue to use it were they to work with the resources we have today.

There is no question whatever that flue choruses made with the stressed off-unison mixture ranks utterly lack the chaste, silvery glitter, the lovely "silver shower" of true Schulze work. I recall an article in *The Organ* some years ago in which its author was surprised to find the pipes of the twelfth in the great of the famous old Schulze organ at Tyne Dock, Newcastle, were nicked deeply. He felt there must be "some mistake," for it appeared that the voicer had, by his "bold nicking," tried to "damp out" some of the twelfth's own partials (make it flutier). Of course there was no mis-

take. Schulze made his great off-unison ranks that way deliberately. The sure way to capture the "silver shower" effect is to make the unison ranks "slow side" (singing) and big, and the off-unison ranks softer and flutier. That puts in the silver and takes out the brass. The baroque mixture treatment does exactly the reverse.

I hope that post-war American design will show a preference for the profundity and beauty of the Schulze-Willis (great flue, swell reed) chorus system and will reject the baroque mixture off-unison system. If we use real French trompettes in the swell that will be all right, too. Where money permits, a baroque section, as an adjunct, should be provided.

Let us avoid such basic mistakes as adulterating great flue chorus color with synthetic reed pigments and let us never fail to realize that primary colors, both simple and compound, furnish such gorgeous contrasts as hybrids never can. We can all help bring about this happy eventuation if we open our ears and listen and open our minds and think.

DAVID S. ALKINS GOES TO ST. JOHN'S CHURCH, ROANOKE

The Rev. Alfred R. Berkeley, D.D., rector of St. John's Episcopal Church, Roanoke, Va., recently announced the appointment of David Stanley Alkins as director of music (organist and master of the choir) of his church. He succeeds Donald A. McKibben, who, after serving St. John's for thirteen years as organist and choirmaster, has resigned to become a musical advisor to the U.S.O. Mr. Alkins received his musical education at the New England Conservatory of Music in Boston and from Everett Titcomb, Dr. Carl McKinley and Dr. Francis W. Snow.

Mr. Alkins is a member of Phi Mu Alpha Sinfonia Fraternity (Alpha Chapter), a past president of the Carr Organ Society of Boston, a colleague of the Massachusetts Chapter of the American Guild of Organists and a founder-member of the Musicians' Club of America.

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Fifty years of devoted service to Rhode Island churches, thirty-eight of this period in one church and its predecessor parish, has been completed by Miss Blanche N. Davis of the Congregational Church of Edgewood, R. I. Miss Davis' career is closely interwoven with Rhode Island organ history and when the state chapter of the A.G.O. paid honor to her at its February meeting she recalled early-day organs and organists in a thoroughly interesting manner. To show its regard and that of all of her fellow-organists and those associated with her in her church work, the chapter presented to Miss Davis an orchid and a check, and cut a birthday cake. Her church paid tribute to her on Sunday, Feb. 21.

Blanche Nathalie Davis was born at Warwick Neck, R. I., Nov. 20, 1877. She moved to Providence in her youth and at the age of 15 years, while a student in the Classical High School, found inspiration in the organ playing of Lewis T. Downes, an early organist of Grace Church, who raised the standard of church music in Rhode Island. As a consequence she began the study of the organ with Howard Hagan, organist of All Saints' Memorial Church, Providence. When Mr. Hagan went to the Chicago world's fair in 1893 he left his organ and choir in Miss Davis' care.

Later that year she became organist of the Church of the Saviour, remaining until 1912, when the church was consolidated with Calvary Episcopal Church to form the parish which became St. Martin's. Miss Davis was appointed organist and choir director of St. Martin's, where she remained until 1931.

In 1912 Miss Davis became director of chapel music at Pembroke College and held this post until 1938. In 1935 she was appointed organist and director of music at the Edgewood Congregational Church.

While at St. Martin's she started the first boy choir in Rhode Island to be conducted by a woman and at Pembroke College she organized a vested choir. For nine years she was not absent from a morning or evening service.

Miss Davis studied with Eben H. Bailey, Arthur Foote and Felix Fox of Boston, Arthur H. Ryder and Father Finn of the Paulist Choir of New York and at Thomas Whitney Surette's school and at Columbia University, where she worked with Walter Henry Hall and Rosseter G. Cole. She studied also with Edward Shippen Barnes, besides attending the Wellesley Conference Music School.

**MRS. JAMES H. SHEARER, WIFE
OF PASADENA ORGANIST, DIES**

Mrs. Annie S. Shearer, wife of James H. Shearer, well-known Pasadena, Cal., organist, died March 18.

Mrs. Shearer was born in Montreal, Quebec, forty-seven years ago, studied music in England and Belgium and before her marriage became a voice pupil of Mr. Shearer.

After their marriage twenty years ago, Mr. and Mrs. Shearer for three years toured, giving organ and voice recitals in the United States, Canada and Europe. After settling in Pasadena about seventeen years ago, Mrs. Shearer became an enthusiastic gardener and won many prizes at flower shows. She was known in a large circle of friends for her talent and her winning personality.

Besides her husband Mrs. Shearer is survived by her mother, Mrs. I. B. Strubbe, and a brother, George Strubbe of London, England.

**PLAY SETTINGS FOR ORGAN
OF THE LUTHERAN LITURGY**

A program of settings for organ of the numbers in the Lutheran liturgy by Bach and by modern composers was presented Feb. 24 in the James Chapel of Union Theological Seminary, New York, by students of its graduate School of Sacred Music, Clarence Dickinson, director, in connection with the course on the music of the liturgies of the Christian churches. The program included:

RICHARD GORE



SIX RECITALS OF MUSIC by Johann Sebastian Bach are being given by Richard Gore, the university organist, in Sage Chapel at Cornell University, Ithaca, N. Y. They began March 12 and will continue every Friday at 4:45 o'clock up to and including April 23. On each program Mr. Gore has included one of the larger organ works, a group of chorale preludes from "The Little Organ Book" and either a trio-sonata or a vocal solo by a guest artist. For the final recital, April 25, the offering will consist of the Keyboard Studies, Part 3—a worship service for the organ—followed by singing of the chorale "Lord Jesus, Thy Dear Angel Send," from the "Passion according to St. John," by the Cornell Chorus, directed by John M. Kuypers.

"Kyrie," "Gloria in Excelsis," "Credo," "Lord's Prayer," "Adorn Thyself, Dear Soul," "Sanctus," "Agnus Dei" ("O Lamb of God Most Holy"), Bach; "Kyrie" and "Gloria in Excelsis," Reger; "Credo," as in the Fugue, Canzone and Epilogue, Karg-Elert, for organ, violin and four-part women's choir; "Sanctus" (Chorale), Huber; "Benedictus," Reger; "Agnus Dei" ("O Christ, Thou Lamb of God"), Karg-Elert. At the conclusion of the program Charlotte Lockwood Garden, an alumna of the school, played the Reger Fantasia on "How Brightly Shines the Morning Star."

On Feb. 25 Dr. Dickinson's choirs gave a musical service from the Jewish liturgy in the James Chapel. It included the major numbers from the Sabbath morning service and the "Shofar Song" from the New Year's Day service. Frederick Baer sang the cantor solos.

**FRIEDA OPT HOLT VOGAN
TO PLAY FOR CHICAGO WOMEN**

A recital under the auspices of the Chicago Club of Women Organists will be given by Frieda Op't Holt Vogan of Ann Arbor, Mich., Monday evening, April 5, at the First Congregational Church of Oak Park. Mrs. Vogan will be assisted by Else Harthan Arendt Seder, soprano, with Adrienne Moran at the organ.

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**CLAUDE E. JOHNSON, VETERAN
ORGANIST, DIES IN NEW YORK**

Claude Ellsworth Johnson, organist and teacher, died March 3 at his home in New York City. He was 76 years old and was born in Erie, Pa.

Mr. Johnson became organist of St. John's Church, Cleveland, in 1897. He was next at St. Andrew's Church in Stamford, Conn., and then moved to New York, where until 1912 he was organist and choirmaster at Holy Cross Episcopal Church on the lower East Side. Later he played in theaters and taught musical theory. More recently he had been an instructor at the Morristown (N. J.) School for Boys, organist at Chelsea Presbyterian Church and instructor at the National Conservatory of Music. In 1906 he wrote "The Training of Boys' Voices." Another book, "Twentieth Century Harmony," was sent to the publishers shortly before his death.

Mr. Johnson left a widow, Olive, and a daughter, Eleanor.

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Toronto Center.

A meeting of the Toronto Center was held at the Deer Park United Church Monday evening, Feb. 22. An interesting program of organ and choral works was given by Dr. Charles Peaker and the quartet of the church. The following were the numbers rendered: Bach Cantata, "On This Blessed Morn Christ Was Born"; fourteenth century motets by Ducis, Isaac and De Lasso; "Benedictus," from Mozart's "Requiem," and these organ works of Bach: Prelude and Fugue in A minor; Prelude and Fugue in C minor; Chorale Preludes, "We All Believe in One God," "Let All Together Praise Our God" and "O Whither Shall I Fleec?"

Recordings were made of some of these numbers by Alfred Clarke before the recital and these were played during the social hour which followed.

T. M. SARGANT, Secretary.

Hamilton Center.

A very interesting organ recital was given by Florence Durell Clark, Mus. B., F.C.C.O., at the Central Presbyterian Church Feb. 27 under the auspices of the Hamilton Center. The program was as follows: Trumpet Tune, Purcell; Voluntary in G minor, Stanley; Prelude and Fugue in G major, Bach; Prelude on "Pange Lingua," Baintow; Fantasie Chorale No. 1, in D flat, Whitlock; "Clair de Lune," Bonnet; "Chant de Mai," Jongen; "Suite Gothique," Boellmann.

CHARLES A. SNIVELY, Secretary.

London Center.

A supper meeting of the London Center was held at Wong's Cafe Saturday evening, March 6, and a good representation was present. After supper the members adjourned to Harvey Robb's studio at First-St. Andrew's Church for the business meeting. George Garbutt, the chairman, presided. T. C. Chattoe, Mus. B., A.C.C.O., then reviewed interesting English anthems, some of which were "Turn Thy Face from My Sin," by Thomas Attwood, a lovely devotional anthem; "Lord of Life," by A. C. Mackenzie, in more vigorous style, and "Blessed Be the God and Father," by Samuel Sebastian Wesley. Most of the organists agreed that these anthems would be useful additions to any choir library.

CORPORAL A. E. HARRIS, Secretary.

St. Catharines Center.

The monthly meeting of the St. Catharines Center was held on March 14 at the Welland Avenue United Church, with Gerald Marks presiding. After the meeting a joint recital was given by Douglas Campbell, organist of the Welland Avenue Church, and Bernard Munn, organist of St. Thomas' Anglican Church. This was the first recital in a series of six to be given by members of the local center.

MRS. M. E. STEPHENS, WHOM HER CHURCH HONORS



MRS. M. E. STEPHENS, WHO HAS SERVED the First Baptist Church of Gadsden, Ala., since Nov. 20, 1927, as organist, was feted by the parish on the occasion

of her fifteenth anniversary, as reported in the February issue of THE DIAPASON. A reception and a musical program marked the occasion.

The proceeds will be contributed to the Lord Mayor's Fund.

Mr. Campbell opened the program with Handel's Allegro Moderato, from the Concerto No. 4, followed by two Bach numbers—"The Walk to Jerusalem" and "Heavenly Rest." The choir of the church made a pleasing contribution with "Jesu, Joy of Man's Desiring," Bach, and "All in the April Evening," Robertson. Mr. Campbell closed the first half of the program with "The Bells of St. Anne de Beaupré," Russell.

Mr. Munn played the following program: March from "Scipio," Handel; Air and Bourree, Handel; Prelude and Fugue in E minor, Bach; Arietta, Cole-ridge-Taylor; Liturgical Prelude No. 2, Oldroyd; Concluding Voluntary, West.

ANNE KADWILL, Secretary.

THREE SOLDIER MUSICIANS IN ORGAN, PIANO, VOICE PROGRAM

Three soldier musicians stationed at the army flying school in Chico, Cal., gave a program of organ and piano selections and vocal numbers in the auditorium of Chico College Feb. 19 before an audience of 500. The performers were Charles van Bronkhurst, who was at the organ; Sergeant James L. Lightner, pianist, and Sergeant Roy E. Garden, baritone. The organ-piano numbers were Bach's "Sheep May Safely Graze," Handel's Largo, the first movement of Beethoven's "Sonata Pathetique"; "The Swan," Saint-Saens; "The Lost Chord," Sullivan; Rhapsody, Demarest, and Clokey's Symphonic Piece. Corporal van Bronkhurst played these organ selections: Prelude and Fugue in B flat major, Bach; two movements of Mendelssohn's Second Sonata and R. Deane Shure's "Cypress Groves of Lebanon."

Corporal van Bronkhurst was graduated from the San Jose State College last June with the degree of bachelor of arts in music, majoring in organ, was adjudged the outstanding senior in the music department and was awarded the degree with distinction.

Sergeant Lightner is musical director of the Chico flying school. Before joining the army two and a half years ago he was a singing coach and accompanist in Hollywood. Sergeant Garden, a San Francisco musician, has sung for the last few years with the San Francisco Opera, both as a member of the chorus and in supporting roles.

JENNIE GLENNAN RESIGNS FROM ST. PATRICK'S IN CAPITAL

Announcement of the resignation of Miss Jennie Glennan as organist and choir director at St. Patrick's Catholic Church, Washington, D. C., is a source of deep regret to her many friends and admirers.

Miss Glennan has been at St. Patrick's for many years and is recognized as an authority on Catholic church music. She studied Gregorian chant in England, polyphonic music in Regensburg, Bavaria,

phony Orchestra. He wrote four compositions which were played by this group and which are preserved in the orchestra library although the orchestra disbanded at the end of last season.

Mr. Fletcher married Fannie Josephine Ide of Reading, Dec. 31, 1910, and they have two sons, Warren Lewis Fletcher, Jr., and Marcus Kent Fletcher.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Evening Song, by Herbert E. Hyde; Colonial March, by Bruno Huhn; published by G. Schirmer, Inc., New York City.

Two lyrical pieces for organ, both on the easy side and each above the ordinary in musical values. The first-named has become exceedingly popular as played by the able and competent organist of St. Luke's, Evanston. It is dedicated to "my daughter, Sarah Gilchrist," and is a lovely lilting characteristic piece of most likeable music. The Huhn number is a martial, brisk essay. It will make a good postlude, fitting to a gladsome occasion.

"A Negro Once Sang of Good Friday," by Harvey Gaul; "Awake, Thou Wintry Earth," Bach; arranged by Homer Whitford; Old Easter Melody, with Variations, by John E. West; published by the H. W. Gray Company, Inc., New York, N. Y.

From this active and progressive publisher come three new issues of seasonal interest and of permanent values. The colorful Gaul number is an arrangement for organ of a movement from the string orchestra suite "From a Pine Creek Church House," the genesis of which was a Negro spiritual, "Were You There?" It makes a lovely impressionistic piece, eminently suited to the Lenten season. The Bach extract is from a joyous cantata and is appropriate for use at Easter. It is typical organo pleno Bach, not too difficult, very effective. The West piece is a standard favorite which has proved its value over many years. Reprinted in an authentic American edition it is more widely available.

"Vexilla Regis," for organ, by Richard Purvis; published by Sprague-Coleman, Inc., Boston.

This imposing new Fantasia is the fourth to be published of "Five Pieces on Gregorian Themes" which this publisher is bringing out. The number now under consideration is dedicated to Palmer Christian. Its theme and virile character and treatment make it especially appropriate for Palm Sunday use. This composer is not one of the type that looks backward in concentration on the methods of the past. Neither is he foolish enough to flaunt only the bizarre and untried. He is one who uses the past that still is of living value and is not afraid to inject new blood into older systems. There are many points of novel rhythm and harmonic interest in this fine work; also a lucidity of thought and motive, a mastery of technique and an eloquence of statement that lift the piece high above many contemporary publications. It is to be hoped that such expert work will meet with the reception that it deserves. It is music of first-class quality and of similar utility value.

Concerts by Overley's Choristers.

St. Luke's Choristers of Kalamazoo, Mich., under the direction of Henry Overley, organist and master of the choristers of St. Luke's Episcopal Church, gave their twenty-second annual concert Feb. 26 at the high school auditorium. This concert is an event that always draws a large and interested audience. The program elicited highly complimentary reviews from the newspapers. "Songs of cheer 'midst the din of war" were sung by the chorus of ninety voices.

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The March issue of THE DIAPASON carried in the A.G.O. columns an invitation to contribute new tunes for one of the prize hymns—written by Thomas Curtis Clark—in the recent contest. We are delighted that this competition is specifically in the hands of the Guild, and we earnestly hope that dozens of fine tune composers in its ranks will submit manuscripts. As a result there should also come several noteworthy tunes in this meter (6.6.4.6.6.6.4.) which may be made available for other hymns.

Some of our friends have been asking for information about compact paper-bound collections of hymns for use in small groups, etc. In a few churches where the hymnals are worn out in every sense a small collection can add some very desirable hymns for congregational use.

No finer supplement to the average hymn-book can be found than the last printing of "Selected Hymns and Carols," issued from the department of church and choral music of Northwestern University, Evanston, Ill. As revised by Canon Douglas, it contains seventy-seven hymns; it is bound with reinforced tape both at the center and inside the cover, thus making it durable. The quantity price is low, and it may be rented for temporary use. A card to Dean Oliver S. Beltz will bring you a good descriptive leaflet about it. One advantage about this collection is that Canon Douglas has prepared for it a brief commentary, which is a model of brevity and accurate information.

Young people often want a convenient collection for their week-day meetings, including folk-songs, rounds and other songs for recreation and social evenings. The Girl Scouts, Inc., have issued for this purpose "Sing Together," which deserves close inspection by leaders of young people. It contains about thirty rounds and canons, seventeen art songs and fifty folk-tunes. We were delighted to find Holst's setting for "I Vow to Thee, My Country," with its lovely second verse, not usually printed with the music. There are ten descants. You can write to the publishers at 14 West Fortyninth Street, New York City, for further information.

A distinctly popular collection is available for use in those churches where there is no standard hymnal. It is published by Hall & McCreary of Chicago, under the title "Best-Loved Hymns." It includes many of our finest standard hymns, together with well-known gospel songs. This is a serviceable book where the purchase of a hymnal is impossible.

If the Hymnal of the Evangelical and Reformed Church is on your shelves, you should not miss Pietro Yon's deeply moving tune, "St. Augustine," No. 215, composed expressly for "O the Bitter Shame and Sorrow."

In this and other recent notable books, what have you found—both hymn texts and tunes—of real value in the worship of your church? We are referring, of course, to original or entirely unfamiliar material. We would be glad to share your best choices for the benefit of many others.

For hymn festivals there are available several hundred copies of "Selected Pages," containing hymns taken from the Presbyterian Hymnal (1933). These can be loaned for use when several churches are holding a joint hymn festival, and large quantities of the society's own hymn leaflet may be obtained at cost. Inquiries may be addressed to the undersigned at 2268 Sedgwick Avenue, New York.
 REGINALD L. McALL.

BETHLEHEM BACH FESTIVAL TAKES PLACE MAY 14 AND 15

The Bethlehem Bach Choir announces its forthcoming thirty-sixth annual festival, to take place Friday and Saturday, May 14 and 15, in Packer Memorial Chapel on the campus of Lehigh University, Bethlehem, Pa. Ifor Jones will conduct and members of the Philadelphia Symphony Orchestra will participate.

The programs for the two Friday sessions are of unusual interest. Three motets—"Be Not Afraid," "I Wrestle and Pray" and "Sing Ye to the Lord a New Song"—will be sung by the choir, in addition to a Kyrie in D minor in a new edition by Mr. Jones, and three cantatas—No. 144, "Take What Thine Is," No. 180, "Beautify Thyself, O My Spirit" and No. 4, "Christ Lay in the Bonds of Death." The Mass in B minor will be sung in its entirety for the thirty-sixth time.

The choir resumed its rehearsals last fall, and though some of the tenors and basses were called to the armed forces, it was not long before their places were filled. The choir always has a waiting list.

SCHOLIN'S COMPOSITIONS SUNG AT ST. LOUIS SERVICE

At a vesper musical service in the Kingshighway Presbyterian Church, St. Louis, Mo., C. Albert Scholin, assisted by the adult, women's and children's choirs, the quartet and a women's duo, presented a program of his own compositions Sunday, Feb. 28, at 4:30. Mr. Scholin has gained national recognition by his anthems. A large audience was present to listen to the inspiring program. The organ pieces played were: "Invocation," "Memories" and Postlude in E major. The anthems were: "Incline Thine Ear," "The Beatitudes," "The Sunlit Hill," "Search Me, O God," "Lift Up Your Heads," "Shepherd, with Thy Tendrest Love," "Rejoice in the Lord," "The Spirit of Gratitude," "Hear My Prayer, O Lord," "Fear Thou Not," "The Lord Is My Shepherd," "The Setting of the Sun," "Eye Hath Not Seen," "We See the Christ," "Create in Me a Clean Heart," "Let Not Your Heart Be Troubled" and "God Is a Spirit."

SERGEANT E. W. BRACKETT BUSY AT BOCA RATON FIELD

E. William Brackett, post organist of Boca Raton Field, in Florida, has been promoted to the rank of sergeant. Sergeant Brackett is also assistant to the post chaplain, Major Elmer E. Tiedt. In recent weeks he has been giving recitals in Palm Beach at the Church of Bethesda-by-the-Sea. Congregations which have filled the church have heard these programs.

Sergeant Brackett, who was organist and choirmaster of historic St. John's Church, Georgetown Parish, Washington, D. C., and summer organist for five seasons at the Washington Cathedral, also has organized a male chorus at Boca Raton Field. On Dec. 7, one year after Pearl Harbor, this chorus sang at the services of dedication of the chapels of Boca Raton Field. Dr. T. Tertius Noble's "The Soul Triumphant" and Bach's "Jesu, Joy of Man's Desiring" were anthems used at this service.

Recall Old Days of N.A.O.

Six members of the old National Association of Organists met for luncheon in a Greenwich Village tea-room March 5 to greet Dr. William A. Wolf, for many years head of the Pennsylvania Council of that organization and who was spending a short time in New York City. The meeting being purely social, there were many stories of old times, supplemented by eager examination of some old copies of *The Console*, the first N.A.O. paper, brought by Reginald L. McAll. Others present were Willard I. Nevins, Herbert S. Sammond, Walter N. Waters and Lilian Carpenter.

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HERBERT G. STEWART



HERBERT G. STEWART, organist and choirmaster of the Park View Methodist Church of Portsmouth, Va., observed his seventeenth anniversary at the church with a recital Sunday evening, March 7. Mr. Stewart became organist of the church the first Sunday in March, 1926. He was a senior in high school at the time. While attending William and Mary College, Williamsburg, he commuted home every weekend to play the organ. Since then he has taken courses at the Guilant Organ School and the Juilliard School of Music. In 1939 Mr. Stewart, with his sister, Mrs. Alice Stewart Richardson, organized the Portsmouth Cooperative Concert Association, a nonprofit civic organization. Mr. Stewart is president of the association. Last year he was elected to membership in the American Guild of Organists.

LONDON ORGAN CLUB VISITS
277 INSTRUMENTS SINCE 1926

The Organ Club, a London organization whose members visit organs, old and new, in various parts of England, has continued its activities through the war years. What the club has done in the period from 1940 to 1942 is recorded in a new supplement to the yearbook. The club was formed in 1926. In the intervening sixteen years it has held 230 meetings and visited 277 organs. The membership of the club has varied considerably during its life. Beginning with a modest fourteen the number rose rapidly to 150, but since the outbreak of the war has decreased until it now stands at eighty-one, of whom twenty-eight are serving with the forces.

Since the death of President Penrose in 1939 his place has been filled by Dr. H. Lowery, principal of the Southwest Essex Technical College. Sidney W. Harvey is the secretary and treasurer.

Organ Day for Chicago Club

It was organ day for the Musicians' Club of Women March 15, but the Chicago weather man did not seem to take cognizance of the fact and sent a heavy and persistent rain. This undesirable obligato seemed to have little effect on the audience, which filled Kimball Hall to hear a program of high excellence. Three groups of organ numbers and the singing of Dr. William Lester's "Thyre the Fair" by the Lyric Ensemble of the club, besides a group of vocal numbers by George Grammer Smith, with Florence Gullans Smith at the piano, made up an hour and a quarter of thoroughly enjoyable music.

Ruth S. Broughton opened the concert with four compositions of the seventeenth century by Bernhard Schmid, Rameau, Clerambault and Frescobaldi. Her playing was crystal-clear and always tasteful, as becomes these works of an early day. After Mr. Smith had won his audience with his three solos, Dr. Lester played a Chaconne by Pachelbel, an appealing air in the form of a Nocturne by Nunn, an English composer, and his own brilliant Toccata, which he played with dash.

Helen Leefelt directed the ensemble in Dr. Lester's setting of the poem by Frederick H. Martens, with Elsa Chandler at the piano and the composer at the organ. This work shows Dr. Lester's skill and is one of the best things from his pen. It won an enthusiastic ovation for both composer and performers.

The afternoon came to a climactic close with the playing by Ella Smith of the Bach Toccata and Fugue in D minor, Farnam's "O Filii et Filiae" and the Finale from Vierne's First Symphony, which Miss Smith played with masterly virility.

Joseph E. Clark Dies in Plane Crash.

Naval Air Cadet Joseph Edward Clark, 22 years old, son of Howard Clark of Catlin, Ill., was killed, and his flight instructor, Lieutenant (j.g.) M. N. Piller, suffered minor injuries when their training plane crashed on a golf course two miles west of Deerfield, Ill., March 18. Both had been stationed at the Glenview naval air station. Mr. Clark held a bachelor of music degree from Illinois Wesleyan University and for four years was organist and director of music at the First Presbyterian Church of Pontiac, Ill. He enlisted in the navy as a seaman at St. Louis in May, 1942, and began his flight training last October.

Gounod Mass Sung in Milton, Mass.

The choirs of the First Baptist and Congregational Churches of Milton, Mass., united in presenting Gounod's "Messe Solennelle," better known as the "St. Cecilia Mass," Sunday evening, March 7. The Congregational Church choir is under the direction of Miss Mabel L. Friswell while the Baptist choir is directed by James Taylor. Carol Waldron was pianist and Mrs. Agnes Russell Allen was the organist. A congregation that filled the church turned out.

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ARTHUR R. GERECKE



ARTHUR R. GERECKE, who completed twenty years as organist and director at Ebenezer Evangelical and Reformed Church, St. Louis, Mo., Feb. 7, was graduated to the organ bench from the pump handle, where his faithful services as a boy were recognized and rewarded with instruction that enabled him to satisfy his ambition to become an organist.

Mr. Gerecke began his studies in piano under Waldemar C. Mertens of St. Louis. He pumped the old organ at the church he now serves and as a compensation received organ lessons from his predecessor, Miss Marie Brockhausen. His next teacher was the late Professor Frederick Pfeiffer of St. Matthew's Evangelical Church in St. Louis. More recently he studied with G. Calvin Ringgenberg of St. Peter's Episcopal Church, St. Louis. Until 1940 Mr. Gerecke had a mixed choir of thirty-five voices under his direction and also junior choirs from time to time. He was one of the first organists to feature a violin quartet for the holiday services and at one time had a group of eight violins and made several arrangements of music suitable for this group. At present he has a mixed double quartet and a girls' choir of about twenty voices.

Mr. Gerecke has been a member of the Missouri Chapter, A.G.O., since 1932 and has been the chapter treasurer for the last five years. He is also a charter member of the Evangelical Guild of Organists of St. Louis and was at one time treasurer of that organization. He was one of the accompanists of the mass chorus for the centennial celebration of the Evangelical Synod in the open-air theater at Forest Park Oct. 13, 1940, and has been an accompanist and director of the chorus on several other occasions in the annual celebration of the Reformation, sponsored by the Evangelical Federation of St. Louis.

Mr. Gerecke is active in Kiwanis International, being a member of the South Side Club of St. Louis, where he serves as the club pianist. He wrote the words and music for the song adopted by the Missouri-Kansas-Arkansas division of Kiwanis, entitled "We're from the Mo-

Kan-Ark," and this song was introduced at the district convention held in Hot Springs in 1936.

LARGE ORGAN IN BARTOW, FLA., GIFT OF MR. AND MRS. KULAS

The dedication of a large organ, the gift of Mr. and Mrs. E. J. Kulas of Cleveland, Ohio, to the First Methodist Church of Bartow, Fla., took place Sunday, March 21. The organ, once a part of the Edward Bok home at Mountain Lake, which was purchased by Mr. Kulas two years ago, was officially presented to the church by Mr. and Mrs. Kulas and accepted by Bishop Arthur J. Moore of Atlanta. Present at the dedication were Governor and Mrs. Spessard L. Holland, members of the First Methodist Church. Mrs. Bonita Crowe of Mountain Lake and Atlanta played one of her own compositions. The instrument is a three-manual Aeolian with an echo division, chimes and harp.

Mr. and Mrs. Kulas have made noteworthy contributions in the interest of music. One of them is the Kulas Musical Arts Building at Baldwin-Wallace College, Berea, Ohio, in which they have also recently installed a Holtkamp organ.

In speaking of his gift Mr. Kulas said: "Unfortunately Mrs. Kulas and I can spend only a limited time in our Mountain Lake home. It seemed, therefore, selfish of us to reserve the organ for our personal enjoyment when there is such great need for instruments of this type in the field of both education and worship."

NOTABLE UNION SERVICE ON NEW YORK LOWER EAST SIDE

Ash Wednesday was observed in the old Swedish Church of Gustavus Adolphus, New York City, by a large neighborhood group, representing twenty-one congregations of New York's famous lower East Side, perhaps the most colorful section of the city. Among the churches uniting for the evening were St. George's, Stuyvesant Square; Calvary Episcopal, the Middle Collegiate, St. Mark's-in-the-Bowery, the John Street Methodist, Grace Church and the Friends' Society. The choir of Gustavus Adolphus sang Noble's "Go to Dark Gethsemane." To hear the massed congregations singing Luther's "A Mighty Fortress" was an experience not to be forgotten. A feature of the service was the litany of Swedish origin, arranged for liturgist and accompanying choir and congregation. Dr. Otto H. Bostrom, the Swedish pastor, was the liturgist and was responsible for the beautiful arrangement and translation. Anders Emile is the choir director of Gustavus Adolphus and the organist is Beatrice Kluentner.

Eleven Churches in Hymn Service.

The choirs of eleven Lutheran churches in Milwaukee sponsored a Lutheran hymn service at St. Stephen's Church Sunday afternoon, Feb. 28. A. A. Griebeling was chairman and Oscar Albers of St. Stephen's Church was organist for the service. Hugo Gehrke of Immanuel Church played Bach's chorale prelude on "Komm, Heiliger Geist" as the prelude and Mr. Albers played a Chaconne by Couperin as the postlude. There was impressive congregational singing, aside from the work of the choirs.

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MRS. GROVE F. GLEASON



MRS. GROVE F. GLEASON, who was Miss Shirley Barnwell, is shown at the Pilcher organ in the Portland Presbyterian Church, Louisville, Ky., where she played for six years. Her late maternal grandmother was organist of the old Wellington Street Methodist Church of London, Ont., and there have been several other organists in the family. She has been a church organist since she was 16, serving first in St. James' Episcopal Church, Pewee Valley, Ky. After her college years she played in the Portland Presbyterian Church and is now in her third year at the Church of the Redeemer, Louisville. Mrs. Gleason studied under the late Harriet Kuersteiner of Louisville and two years under James L. Strachan of Boise, Ida., giving her first recital under his direction. She is serving now as registrar of the Louisville Chapter of the A.G.O.

DR. EVERETT B. HELM GOES TO WESTERN COLLEGE IN OHIO

Announcement has been made of the appointment of Dr. Everett B. Helm as professor of music and chairman of the department of music at Western College, Oxford, Ohio. Dr. Helm succeeds Miss Ruth Bracher as department head and will take over much of the work of the late William Gurney Kirby, director of the Western Choir, whose death occurred last December.

Dr. Helm, a native of Minneapolis, received the B.A. degree from Carleton College and the M.A. and Ph.D. degrees from Harvard University. He held the Elkan Naumburg Fellowship at Harvard University in 1935-36, and the John Knowles Paine Traveling Fellowship in 1936-38. From 1938 until 1942 he was a member of the faculty at the Longy School of Music and in 1942 was a visiting lecturer in music at Mills College. Dr. Helm is especially interested in composition and has studied with Gian Francesco Malipiero in Italy, Vaughan Williams in England, Roger Sessions in New York, Walter Piston in Cambridge, Mass., and Darius Milhaud in Oakland, Cal. He is also an organist and has given recitals in various cities.

The third musical Wednesday evening of the third annual series at the Covenant-First Presbyterian Church, Washington, D. C., March 10 presented "By the Waters of Babylon," by Philip James; "St. Patrick's Prayer," by Charles Burke, and "The Five Sayings of Jesus," by H. Walford Davies, sung by the chancel choir and George Barritt, tenor, under the direction of Theodore Schaefer, organist.

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J. Fischer & Bro. have published three interesting masses—one for unison chorus and two for two voices. The first is a "Mass in Honor of St. Sebastian," for unison voices, by Philip Kreckel. The main theme is from the gradual for the feast of the circumcision of Our Lord. It is taken from the Alleluia of that gradual. As the thematic material is taken from Gregorian chant, the entire mass has a fluency and grace characteristic of the Gregorian. It is a very worthwhile work and should be considered by those eager to find a good unison mass.

"Missa pro Pace," by V. Goller, is arranged by the Rev. Carlo Rossini for two mixed voices—SB, with tenor *ad lib.* Father Rossini mentions in a foreword a fact which is pertinent at the present time. He says: "In view of the fact that the men's section in church choirs is gradually being decreased by the present national emergency, the mass, which requires only a few sopranos and basses (or tenors) of medium voice range, should prove to be very opportune and practical." Father Rossini goes on to say: "It is not an easy task to write a mass for two mixed voices. However, V. Goller (the aristocrat among the composers of the Caecelian school), by means of simple and melodic canonic dialogue between the two voices, is one of the few who has succeeded in composing such an interesting work." This reviewer quite agrees with the arranger. Included in this mass is an effective "Ave Verum" by Perosi for the same vocal arrangement.

The third mass is "Missa Beata" for SA by Martin G. Dumler. Aside from its vocal proficiency and smoothness of line, what strikes this reviewer is the interesting organ accompaniment. While the accompaniment partakes of the simplicity of style manifest in the vocal parts, various chromatic alterations make this mass intriguing.

Five motets published by J. Fischer & Bro. are worth serious consideration. The first is "Cor Jesu Sacratissimum," for three equal voices, by Cyr de Brant. "Regina Coeli," for SA or TB, by Joseph Schultz, is arranged by Philip Kreckel. This "Regina Coeli" is from Mr. Kreckel's "Regina Pacis" collection. The "Emitte Spiritum" for SA or TB of Schuetky, also arranged by Kreckel, is from his "Regina Pacis" collection. The remaining two are: "Exultate Domino," for SA or TB, by Zangl, arranged by Kreckel, and "Laudate Dominum," for SSA, by Kasparette, arranged by Kreckel. This is from Mr. Kreckel's "Regina Coeli" collection.

MODERN WARFARE HAS LED TO SPECIALIZED WAR SONGS

The highly specialized character of modern warfare has caused specialized songs to be sung by the armed forces, in the opinion of Dr. Raymond Kendall, U.S.O. music coordinator.

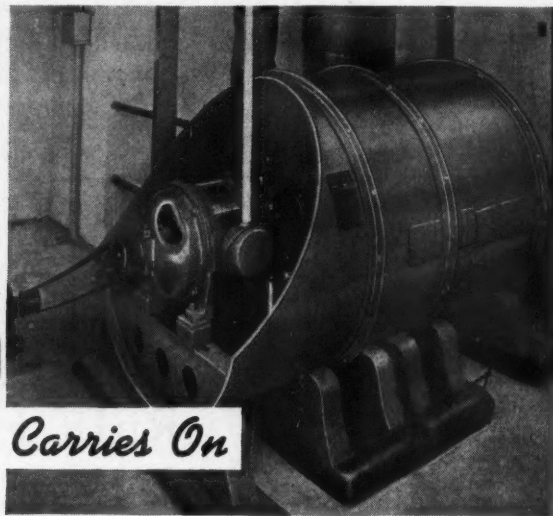
"In the first world war all branches of the army and navy, as well as civilians, sang songs such as 'Over There,' 'Tipperary,' 'K-K-K-Katy' and 'Keep the Home Fires Burning,'" Dr. Kendall said. "So far this war has produced no songs which have spread through the armed services and the entire nation. Instead we have the 'Army Air Corps Song,' 'The Caissons Keep Rolling Along,' 'Look Out Below' (parachutists), 'Roll, Tanks, Roll,' 'Sky Anchors,' 'The Fighting Quartermaster Corps' and the navy's ever popular 'Anchors Aweigh.'"

"The impression seems to be that with the specialization in modern war—with motorized infantry, paratroops, ski troops, commandos and others—the men want songs of their own. If there is a composer in the outfit he is called upon to write the music and lyrics for a song uniquely related to his unit in some manner. At times, the words are adapted to a well-known tune.

"Whatever may be the reason for the specialized nature of songs being sung by the armed forces today, experience at U.S.O. clubs leaves no doubt that we have increasingly a singing army."

Lenten Series in Washington Church. The Chevy Chase Presbyterian Church, Washington, D. C., Kenneth W. Frisbie, organist, and Charles E. Stebbins, Jr., director of choirs, is offering an interesting series of Lenten vesper services.

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Guest artists in March included Gerta Urry, violinist; Annabelle Hoge, soprano; Jeffrey Gould, baritone; Ruth Hall, contralto, and the Chevy Chase Presbyterian choirs. The April schedule is as follows: April 4, Louise Bernheimer Ehrman, violoncellist, and Charles E. Stebbins, Jr., tenor; April 11, Charlotte Ridley Watkins, soprano, and William T. Cameron, harpist, and April 18, the chancel choir, singing Dubois' "Seven Last Words of Christ," with Lindo Betts Frazier, soprano; Harold Hugo Franke, baritone, and Wilfred Smith, tenor.

Marjorie Casanova at Meadville, Pa. Miss Marjorie Casanova of Pittsburgh has been appointed teacher of organ at Allegheny College, Meadville, Pa. She succeeds Edward H. Johe, who, as previously announced in THE DIAPASON, has taken the position of organist and choir-master of the Second Presbyterian Church of Washington, Pa. Mr. Johe had been at Meadville since 1937. Miss Casanova is a brilliant organist and has won a reputation as a recitalist in Pennsylvania.

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THOMAS SCHIPPERS, a boy of 12 years, gave a remarkable demonstration of talent in a recital Feb. 5 at St. Luke's Episcopal Church, Kalamazoo, Mich. The lad is a pupil of Henry Overley, A.A.G.O., organist and master of the choristers at St. Luke's, who presented him in the following program: Concert Overture in A, Maitland; "Florentine Chimes" ("Harmonies of Florence"), Bingham; Arioso in A (transcribed by E. S. Barnes), Bach; Little Fugue in G minor, Bach; "In Summer," Stebbins; "Clair de Lune," Karg-Elert; "The Music Box" (arranged by Heinroth), Liadoff; Toccata from Fifth Symphony, Widor.

Those who heard Master Schippers made note of his natural musical sense, facile technique and sight-reading ability.

C. J. A. Perry at Brigham City, Utah.
C. J. A. Perry of San Gabriel, Cal., is at the receiving office of Bushnell General Hospital, Brigham City, Utah, since entering the service in December and also has played for all the Protestant services. The chapel of the post expects soon to have a Hammond. Mr. Perry formerly was organist of the San Marino Community Church, San Marino, Cal., and is a member of the Pasadena Chapter of the A.G.O.

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