

THE DIAPASON

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

Thirty-fourth Year—Whole Number 402

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

Subscription \$1.50 a Year—15 Cents a Copy

NEW YORK FESTIVAL FOUR DAYS IN JUNE

PROGRAM PLANNED BY A.G.O.

Leo Sowerby Will Be a Speaker and a Recital Will Mark Each Day—Services in Four Churches, with Choirs Participating.

A music festival under the auspices of the American Guild of Organists is to be held in New York City June 1 to 4 as the fruit of a plan worked out by officers of the Guild in an effort to make up for the lack of the national convention, made impossible by the war. Daily events are being arranged to occupy the four days and it is expected that this will attract not only all organists of the metropolitan district, but many from nearby places and even from a distance.

A number of the New York choirs are to participate, Dr. Leo Sowerby, the Chicago composer, will be a guest speaker and in addition to a daily recital there will be services at the Riverside Church, St. Bartholomew's, Manhattanville College and the Cathedral of St. John the Divine.

Choral works, including Fauré's "Requiem," and the annual Ascension Day service at St. Bartholomew's Church will be other special features of the festival. The complete program is as follows:

JUNE 1.

5 p. m.—Choral evensong at the Cathedral of St. John the Divine under the direction of Norman Coke-Jephcott, F.A.G.O., organist and master of the choristers.

5:30 p. m.—Recital by John Baldwin, A.A.G.O., assistant organist of the Cathedral of St. John, at the cathedral.

8 p. m.—Fauré's "Requiem" at Riverside Church, Frederick Kinsley, organist and choirmaster. Choirs participating: Riverside Church, Madison Avenue Presbyterian Church, Seth Bingham, F.A.G.O., organist and director; Christ Methodist Church, Dr. Warner M. Hawkins, F.A.G.O., organist and choirmaster; Central Presbyterian, Hugh Giles, organist and choirmaster.

JUNE 2.

3:45 p. m.—Lecture by Dr. Leo Sowerby at St. Bartholomew's Church.

5 p. m.—Recital by Searle Wright, F.A.G.O., at St. Bartholomew's Church. Sowerby program.

6:15 p. m.—Dinner at St. Bartholomew's Community-house.

8:30 p. m.—Program of fifteenth and sixteenth century compositions, under the direction of Mother G. Stevens, at Pius X. School of Liturgical Music, Manhattanville, College of the Sacred Heart, New York.

JUNE 3.

5 p. m.—Recital by Frank A. McConnell, F.A.G.O., assistant organist of St. Thomas' Church, at St. Thomas'.

8 p. m.—Annual Ascension Day service for the Guild at St. Bartholomew's Church, under the direction of Dr. David McK. Williams, F.A.G.O. Choirs participating: St. Bartholomew's, Dr. Williams, organist and choirmaster; Church of the Ascension, Vernon de Tar, F.A.G.O., organist and choirmaster; Calvary Episcopal Church, Harold W. Friedell, F.A.G.O., organist and choirmaster; St. Nicholas' Collegiate Church, Hugh Porter, F.A.G.O., organist and choirmaster.

JUNE 4.

5 p. m.—Recital by Clinton Reed, A.A.G.O., organist of the Chapel of the Intercession, at St. George's Church.

8 p. m.—Service with massed boy choirs at the Cathedral of St. John the Divine, under the direction of Norman Coke-Jephcott, F.A.G.O. Choirs participating: Cathedral choir, Dr. Coke-Jephcott, organist and master of choristers; St. Thomas' Church, Dr. T. Tertius Noble, organist and master of the choir; Trinity Church, George Mead, A.A.G.O., organist and choirmaster; Grace Church, Brooklyn Heights, Anne V. McKittrick, F.A.G.O., organist and choirmaster; St. Paul's Church, Flatbush, Brooklyn, Ralph A. Harris, F.A.G.O., organist and choirmaster.

THELMA MERNER GOLDSWORD AT NEW ORGAN IN CLEVELAND



ELMER TO BE GUILD WARDEN; NOBLE AS A.G.O. GUEST MAY 10

S. Lewis Elmer, A.A.G.O., has been placed in nomination for the office of warden of the American Guild of Organists. Mr. Elmer has been active in the affairs of the Guild for many years and has been the general registrar for the last twenty years. Previously he was general secretary, sub-warden and a member of the examination committee. Mr. Elmer will succeed Dr. Warner M. Hawkins, who has served with distinction for the last two years.

Seth Bingham, F.A.G.O., has been named for sub-warden and G. Darlington Richards, F.A.G.O., for registrar. Other general officers remain unchanged. The full ticket appears in the A.G.O. department of this issue.

The annual meeting of the Guild is to be held May 10 at Schrafft's restaurant, 556 Fifth Avenue, New York, with dinner at 6:30, followed by the election. Dr. T. Tertius Noble will be the guest of honor and will make an address.

BEREA, OHIO, BACH FESTIVAL IS HELD APRIL 30 AND MAY 1

The eleventh annual Bach festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, is taking place Friday and Saturday, April 30 and May 1, a month earlier than the usual time. There are only three concerts this year because of the war situation. On Friday evening the harpsichord built by John Challis of Ypsilanti, Mich., was to be dedicated. Mr. Challis has been working on the instrument during the last twelve months. Heretofore the festival has rented a harpsichord and clavichord.

It has been the custom to perform one of the four great choral works on the second day of these festivals, but because of the depletion of student forces in both the choral groups and the festival orchestra, the Magnificat will be done this year in place of one of the larger works. This will be the fifth rendition of the glorious Magnificat in D at the Baldwin-Wallace festivals.

Among other choral works presented are Cantatas 79 and 112 and the motet "Jesu, Priceless Treasure." The vocal soloists are: Mary Marting, soprano; Elizabeth Wysor, contralto; Clyde Keutzer, tenor, and Wilson Angel, bass. George Poinar of the faculty will be heard in the Violin Concerto in E major Saturday evening and John Challis is the harpsichord soloist Friday evening. Dr. Albert Riemenschneider is the general conductor of the festival, assisted by Carl Schluer and Clyde Keutzer.

SPRING QUARTER RECITALS AT UNIVERSITY OF CHICAGO

The annual spring series of Sunday afternoon recitals at Rockefeller Chapel, University of Chicago, began April 4. They will continue through the quarter, with the half-hour organ programs, played by guest organists, followed by the carillon recital by Frederick Marriott, organist and carillonneur of the university. The first group of organists includes:

April 4—André Wehrle, City Church, Gary, Ind.

April 11—Fred Cronhimer, St. Paul's Episcopal Church.

April 25—Harold Cobb, Sinai Temple. May 2—Grayson Brottmiller, Concordia Teachers' College.

May 9—Alice R. Deal, Garfield Boulevard Methodist Church.

May 16—Fred Neal, Chicago Theological Seminary.

May 23—Frederick Marriott, University of Chicago.

May 30—Barrett Spach, Fourth Presbyterian Church.

June 6—Evelyn Wettersten, Englewood Covenant Church.

ORGAN INDUSTRY ADVISORS NAMED BY THE GOVERNMENT

The War Production Board on April 3 announced the appointment of an industry advisory committee for the organ builders, this being one of a number of such committees for various industries. The government presiding officer is Harry I. Gillogly, who serves in the same capacity for other musical instrument makers. The committee members are:

Eugene R. Kilgen, the Kilgen Organ Company, Inc., St. Louis, Mo.

H. A. Walker, Austin Organs, Inc., Hartford, Conn.

E. O. Shulenberger, M. P. Möller, Inc., Hagerstown, Md.

COURBOIN ON SUMMER STAFF OF PEABODY CONSERVATORY

Charles M. Courboin will be on the faculty of the Peabody Conservatory of Music summer school in Baltimore this season. The school will open June 21 and be in session for six weeks, until July 31. This will offer an opportunity for advanced organists to gain the advantage of coaching with Dr. Courboin and to receive assistance in the preparation of recital programs.

Dr. Courboin joined the Peabody winter faculty this year, although he has been a teacher at the summer school for the last five seasons. He is one of the world's most popular recitalists.

THROUGH IN CLEVELAND HEARS NEW CASAVANT

FIRST METHODIST OPENING

Large Four-Manual Organ Dedicated in Presence of More Than 1,500 People—Dr. Charles Peaker Gives Opening Recital.

One of the largest congregations ever to attend an organ recital in Cleveland heard the dedicatory program on the new Casavant organ in the First Methodist Church there March 24. The capacity crowd of more than 1,500 people listened to an outstanding performance by Charles Peaker, Mus.D., F.R.C.O., of Toronto, president of the Canadian College of Organists. Special permission had to be obtained from the War Munitions Board of Canada to permit the export of the organ, which was erected under authority granted by the War Production Board.

Dr. Peaker's program was as follows: Prelude and Fugue in D major, Bach; "Mr. Ben Jonson's Pleasure," Milford; Intermezzo (Symphony 1), Widor; "Sunset," Karg-Elert; Introduction, Passacaglia and Fugue in E flat minor, Willan; "Carillon," Sowerby; Prelude and Fugue in G minor, Dupré; "The Cuckoo," d'Aquin; "The Swallow," Ireland; "The Bee," Schubert; Chorale in B minor, Franck; "Carillon-Sortie," Mulet.

The organ of seventy stops is in six divisions, playable from a detached console of four manuals and pedals, having eighty-eight drawknobs, thirty-five tilting tablets above the manuals, fifty-four pistons, four balanced expression pedals affecting the four enclosed divisions, and one balanced register pedal. There are 4,150 pipes, besides harp and chimes. The chimes are playable from all claviers, including pedal. The organ is "straight," with augmented pedal, and in design follows a "middle of the road" course between the baroque, or classical, organ and the romantic organs of the twentieth century. The augmented pedal was chosen in preference to the independent pedal to permit the inclusion of voices considered more desirable and useful on manuals at the same cost.

Much of the old pipe material was incorporated in the reconstruction. The existing casework was unaltered. All pipework was removed and shipped to the Casavant factory, where it was revoiced. The design and condition of some ranks did not permit their use in the new specification. All old ranks were extended to modern compass—from fifty-eight to sixty-one notes on manuals and from thirty to thirty-two notes on the pedal.

The main organ is placed behind the original hand-carved screen, forty feet high, extending sixty feet across the sanctuary. Display pipes are coated with gold leaf and match the six paintings set in the case, which are copies of Fra Angelico's masterpieces. Choir and swell organs are in the center behind this screen, with the solo and great superimposed and the pedal at the ends. The antiphonal organ is in a separate case in the rear gallery of the church. This division has its own pedal and is playable through couplers either on the great or choir manual. It may be played in conjunction with the stops drawn on either of these manuals, or by the use of an additional tablet the antiphonal may be played separately from either of the manuals without disturbing the previously drawn registration.

The console is of English drawknob design. Intra-manual couplers are contained within and placed at the top of each division. A reversible coupler connects the swell shoes, so that the expressive divisions may be controlled by the solo expression pedal.

The specification was prepared by Stephen Stoot of Casavant Brothers in collaboration with an advisory committee of the church consisting of Dr. John W.

FOUR ORGANISTS HEARD ON WORCESTER ORGAN

ADDITIONS AT ALL SAINTS'

Changes Made by G. Donald Harrison
Completed and Instrument of 6,354
Pipes Is Played by White,
Watters, Zeuch and Self.

To mark the completion of changes in and additions to the organ at All Saints' Church, Worcester, Mass., by the Aeolian-Skinner Organ Company, under the direction of G. Donald Harrison, a series of four recitals was given in the latter part of March and in April. The performers were Ernest White, musical director of the Church of St. Mary the Virgin, New York; Clarence Watters, professor of music at Trinity College, Hartford, Conn.; William E. Zeuch of the First Church in Boston, and William Self of All Saints'. The prominence of this organ and the reputations of the players made the series of more than ordinary interest. Worcester has come to the fore as a center of organ music, with the offerings at the Art Museum and at All Saints', and large congregations were drawn to the recitals.

Work on the organ was begun two years ago, but because of war conditions was completed only recently. The organ was the gift of Mrs. William E. Rice, and was placed in the church in 1943. Some additions were made in the summer of 1940. The most recent additions are the gift of Albert W. Rice.

The stops of the pedal organ are all independent sets of pipes with the exception of the contre bombarde, 32 ft., and the soubasse, 32 ft., which are extended down. Four stops have been borrowed from the manuals as a matter of convenience. All manual stops are independent. The organ has thirty couplers, thirty-four manual and pedal pistons and six general pistons. There are 6,354 pipes. The original stop list was published in the September, 1934, issue of THE DIAPASON.

The stop specification now is as follows:

GREAT ORGAN.

Diapason, 16 ft.
Quintaton, 16 ft.
Principal, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Flute Harmonique, 8 ft.
Grosse Quinte, 5½ ft.
Octave, 4 ft.
Rohrflöte, 4 ft.
Grosse Tierce, 3½ ft.
Quinte, 2½ ft.
Doublette, 2 ft.
Tierce, 1½ ft.
Septieme, 1 1/7 ft.
Fourniture, 4 ranks.
Cymbale, 3 ranks.
Bombarde, 16 ft.
Trompette, 8 ft.
Clarion, 4 ft.
Chimes (Bombarde).

SWELL ORGAN.

Bourdon, 16 ft.
Geigen, 8 ft.
Rohrflöte, 8 ft.
Viole de Gambe, 8 ft.
Voix Celeste, 8 ft.
Flauto Dolce, 8 ft.
Flute Celeste, 8 ft.
Octave Geigen, 4 ft.
Koppel Flöte, 4 ft.
Fugara, 4 ft.
Doublette, 2 ft.
Plein Jeu, 6 ranks.
Cymbale, 3 ranks.
Cornet, 3 ranks.
Fagot, 16 ft.
Trompette, 8 ft.
Hautbois, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.

CHOIR ORGAN.

Violon, 16 ft.

Montre, 8 ft.
Viola, 8 ft.
Lieblich Gedeckt, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Prestant, 4 ft.
Lieblich Flöte, 4 ft.
Nasard, 2½ ft.
Piccolo Harmonique, 2 ft.
Tierce, 1½ ft.
Larigot, 1½ ft.
Blockflöte, 1 ft.
Plein Jeu, 5 ranks.
Dulzian, 16 ft.
Cromorne, 8 ft.
Rohr Schalmel, 4 ft.
Harp, 8 ft.
Celesta, 7 ft.

BOMBARDE ORGAN.

Flauto Traverso, 8 ft.
Gamba, 8 ft.
Gamba Celeste, 8 ft.
Fourniture, 4 to 7 ranks.
Scharf, 3 ranks.
Bombarde, 16 ft.
Trompette Harmonique, 8 ft.
Corno di Bassetto, 8 ft.
English Horn, 8 ft.
Clarion Harmonique, 4 ft.
Chimes, 25 tubes.

PEDAL ORGAN.

Soubasse, 32 ft.
Contre Basse, 16 ft.
Diapason (Great), 16 ft.
Soubasse, 16 ft.
Bourdon (Swell), 16 ft.
Grosse Quinte, 10½ ft.
Principal, 8 ft.
Gedeckt Pommer, 8 ft.
Bourdon (Swell), 8 ft.
Grosse Tierce, 6½ ft.
Quinte, 5½ ft.
Octave, 4 ft.
Flute Harmonique, 4 ft.
Nachthorn, 2 ft.
Fourniture, 5 ranks.
Contre Bombarde, 32 ft.
Bombarde, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.
Chimes (Bombarde).

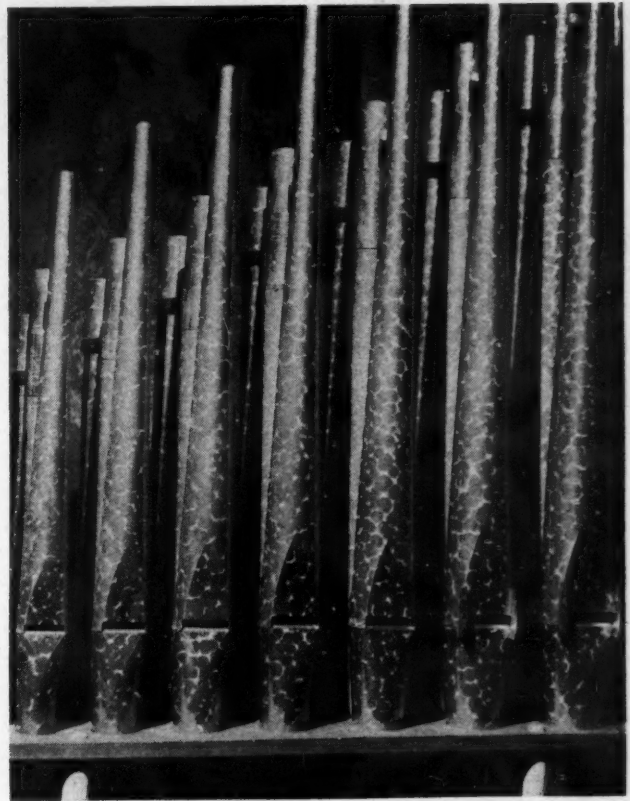
The first recitalist, Mr. White, played these compositions on March 22: "Carillon de Westminster," Vierne; Chorale Preludes, "Ach Gott! erhöhe mein Seufzen," Krebs; "Was Gott thut, das ist wohlgethan," Kellner; "Was Gott thut, das ist wohlgethan," Walther, and "Vom Himmel hoch," Pachelbel; "Symphonie de L'Agneau Mystique," de Maleingreau; "Aria con Variazione," Martini; Adagio, Fiocco; Flute Solo, Arne; Allegro Moderato (Fourth Concerto), Handel; "Landscape in the Mist," Karg-Elert; "Ronde Francaise," Boellmann; Dorian Prelude on "Dies Irae," Simonds.

March 29 Mr. Watters played this program: "Grand Jeu," Du Mage; "Benedictus," Couperin; "Noel," Le Bègue; Fantasia and Fugue in G minor, Bach; Adagio and Allegro Vivace, Fifth Symphony, Widor; "De Profundis" (Largo and Allegro Moderato), Clarence Watters; Verset, "Crucifixion" and Fugue in G minor, Dupré.

Mr. Zeuch on April 5 played: Prelude and Fugue in G major, Bach; "Sheep May Safely Graze," Bach, arranged by Biggs; Allegro from Fifth Trio-Sonata, Bach; Second Concerto (Tempo Ordinario and Allegro), Handel; Fantasia and Fugue in F major, Bernard; Reverie, Bonnet; "Caprice Heroique," Bonnet; "Cyprian Idyl," Stoughton; Cantilene, McKinley; "Carillon," DeLamarter; Finale, Third Symphony, Vierne.

Mr. Self, who played the fourth program on April 12, interpreted these works: Toccata in A, Purcell; Prelude, Clerambault; Chorale Preludes, "When in the Hour of Utmost Need" and "Credo," Bach; Elevation, Couperin; "A Little Tune," Felton; "Symphonie Gothique," Widor.

Leo Sowerby's "Forsaken of Man" was sung at the Second Presbyterian Church in Philadelphia for the vesper service March 7 by the chorus under the direction of Dr. Alexander McCurdy, with Miss Claribel G. Thomson at the organ.



Grave Pedal Mixtures

The usual pedal mixture is employed to clarify or brighten the tone of the pedal division. As well, mixtures may be designed to produce various tone colors or to give effects of low pitch.

On the manual divisions the mixtures usually aid the 8, 4 and 2-foot harmonic series. On the pedal the 8, 16 or 32-foot series may be similarly reinforced.

To produce a 32-foot pitch from Mixture ranks, but four or five sets of pipes are necessary—and the longest pipe is less than six feet in length!

The quality of the resultant tone may be adjusted to flue or reed tone—and its quantity may be large or small according to the requirement. Due to the short length of the pipes involved, the speech is as rapid as that of pipes on the manual divisions.

AEOLIAN - SKINNER ORGAN COMPANY

Inc.

G. Donald Harrison, President
William E. Zeuch, Vice President

Factory and Head Office
BOSTON, MASS.

NEW ENGLAND SUMMER SCHOOL OF CHURCH MUSIC

July 12th through the 17th, 1943

Wesley Methodist Church, Springfield, Mass.

a week of practical, far-sighted, stimulating training

Arthur Leslie JACOBS, directors
Ruth Krehbiel

Address inquiries to Miss Katherine M. Powers, 741 State Street, Springfield, Mass., or to Mr. A. L. Jacobs, 535 So. Hoover Street, Los Angeles, Calif.

**GEORGE A. BURDETT
DIES IN NEW ENGLAND**

DISTINGUISHED CAREER ENDS

**Composer of Many Anthems and
Organ Numbers—A Founder of
American Guild of Organists
—In Eighty-seventh Year.**

George A. Burdett, distinguished Boston organist and composer, one of the group of men who founded the American Guild of Organists and first dean of the New England Chapter, died March 25 at his home in Dennis Port, Mass., in his eighty-seventh year. Mr. Burdett had been ill for some time. For thirty-five years he had made Dennis Port his summer home and the last five years he lived there permanently. He had retired from church playing in the twenties after a long career, half of which was devoted to Harvard Church of Brookline, Mass.

The funeral service was held Sunday afternoon, March 28, at Forest Hills cemetery, Boston, and was conducted by the Rev. Frederick M. Morris, rector of Trinity Church, Newton Centre, the family church. Ralph Maclean, an intimate friend of Mr. Burdett, was at the organ.

On Sunday, April 4, a full program of Mr. Burdett's music was used in *memoriam* at the First Church in Newton (Newton Centre), where his former pupil, D. Ralph Maclean, for thirty years has been organist and choir director, and where the Burdett family worshiped for many years. Especially noted by the audience were the prelude, "Meditation on 'Rock of Ages'"; the anthem, "Cast Thy Burden upon the Lord," and the choral response, "Be Still and Know That I Am God."

George Albert Burdett was born in Boston June 17, 1856. He came of a musical line, his father having been organist at the historic "Bulfinch" Church of South Lancaster, Mass. As a child he was well grounded in piano, organ and harmony. He studied in 1872 in Dresden with Fischer, a man conservative to the core and a great exponent of the strict discipline of Bach, and yet radical enough to play Schumann's "Abendlied" with the solo in the pedal (8 ft. in a real cello tone!). The winter of 1873 and 1874 was spent at Hanover in intensive study. He was given many opportunities here to assist Enckhausen, the court organist, in playing for services at the court chapel.

Immediately upon his return to this country Mr. Burdett was appointed organist and choirmaster at Harvard Church, Brookline, a suburb of Boston, where twenty years of service developed the musical ministry to a high plane.

Mr. Burdett was graduated from Exeter Academy in 1877, and in 1881 from Harvard College, *summa cum laude* in music, having taken all Professor J. K. Paine's courses in all forms of theory and composition. He assisted Professor Paine in many ways, in his work of publishing his compositions and as college organist. While in college he was leader of the glee club for three years and brought that chorus to such proficiency that it was made the "acting chorus" (with Mr. Burdett as director) in the Greek play ("Oedipus Tyrannus") in 1881, for which Professor Paine composed elaborate music. He was also editor of the *Harvard Crimson*, wrote

GEORGE A. BURDETT, BOSTON ORGANIST, WHO DIED IN MARCH



the class ode and was a member of the Signet and Alpha Delta Phi.

After graduation came further study in orchestration and piano at Cambridge and a year in Berlin with August Haupt. Mr. Burdett also continued his study of the elements and technique of composition with Kiel.

In the twenty years at the Harvard Church he had many tempting calls, among which were three to New York. In 1895 he accepted one of peculiar scope and importance—at Central Church in Boston, now the Church of the Covenant, where Charles H. Doersam succeeded him. Here Mr. Burdett conducted the vesper service, with a large chorus or smaller choir, with a double quartet and often with orchestral instruments assisting.

After sixteen years in this position, having received repeated calls to the former fold, he returned in 1911 to Harvard Church. The last three years of his active career he was organist of the West Newton Unitarian Church. About 1920 he retired from church playing to devote himself to composition and his publication interests.

Mr. Burdett not only was a founder of

the American Guild of Organists, but one of the committee of three (with S. B. Whitney and Henry Dunham) appointed from headquarters in New York to arrange illustrative services before New England had a chapter. He was appointed later to organize and to be dean of the New England Chapter, the third in the Guild. Subsequently he was twice elected dean.

Mr. Burdett for several years was a trustee of the New England Conservatory and chairman of the board of visitors to the music school at Wellesley College. For many years he served also as a member of the committee of visitors in the department of music at Harvard University. He was a prolific composer, chiefly of church music. His anthems are in use all over the country.

On June 7, 1887, Mr. Burdett married Ellen Smith Strong of Brookline, daughter of William B. Strong, former president of the Santa Fe Railroad. She died last autumn. Mr. Burdett is survived by three daughters—Mrs. Harold W. Birch of Belmont, Mrs. Ellen M. B. Shaw of Dennis Port and Mrs. S. Roberts Dunham, Jr., of Dudley Hill—and seven grandchildren.

**SCHOOL FOR CHURCH MUSIC
IN BOSTON JUNE 24 TO JULY 4**

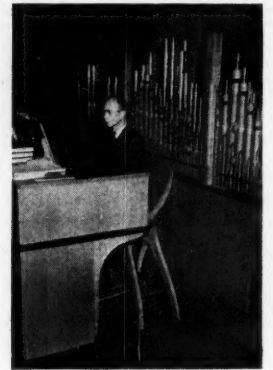
Organization of the Conference School for Church Music is announced and it will be conducted in Trinity Church, Boston, Mass., from June 24 to July 4, with a faculty of distinguished musicians. The staff includes Francis W. Snow, Mus.D., organist and choirmaster of Trinity and a member of the faculty of Boston University; Everett Titcomb, dean of the Wellesley Conference School of Music in 1941 and 1942 and instructor in choir training at the New England Conservatory of Music, and Grace Leslie of New York, church and oratorio soloist and voice instructor at Connecticut College. The sessions of the school are expected to attract organists from many parts of the country.

There will be courses in choral worship, Anglican chant, plainsong, organ playing, voice training and boy choir training, besides chorus work, with daily rehearsals, organ recitals and lectures by specialists in subjects pertaining to church music.

St. Mary's-in-the-Garden Graduation.

The graduation service of the junior choirs of St. Mary's-in-the-Garden, New York City, will be held at 4 o'clock June 6 in the church. There are two graduates this year who will receive diplomas and hoods. The probationers will be formally presented for membership and the new members consecrated. Grace Leeds Darnell is the director and organist.

ET NON IMPEDIAS MUSICAM



**HOLTKAMP ORGANS
CLEVELAND, OHIO**

Harmony, Counterpoint, Fugue,
Orchestration, Composition,
Organ Playing and Improvisation

**NORMAN
COKE-JEPHCOTT**

will conduct courses in these subjects in New York City during June, July and August, 1943.

Preparation for Guild examinations by correspondence.

Address: Cathedral Choir School, Cathedral of St. John the Divine, Cathedral Heights, New York City

SCHOOL OF SACRED MUSIC

UNION THEOLOGICAL SEMINARY

REV. HENRY SLOANE COFFIN, D.D., LL.D., President
CLARENCE DICKINSON, Director

Courses in everything pertaining to the
MINISTRY OF MUSIC
of the Church

Degrees, Master of Sacred Music
Doctor of Sacred Music

FALL TERM OPENS SEPTEMBER 29

FACULTY:

- | | |
|---------------------------|---------------------|
| Rev. Canon Douglas | T. Tertius Noble |
| Helen A. Dickinson | Hugh Porter |
| Becket Gibbs | Franklin Robinson |
| Marguerite Hazzard | Frederick Schlieder |
| Charlotte Lockwood Garden | Christos Vrioides |
| Carl F. Mueller | Morris W. Watkins |
| Mrs. William Neidlinger | Corleen Wells |

Catalogue on request.

Broadway at 120th Street

New York City

**NORTHWESTERN UNIVERSITY
CHURCH MUSIC INSTITUTE**

Sunday, August 1, to Friday, August 6, inclusive

Lutkin Hall, Evanston, Illinois

Lectures, Demonstrations, Recitals

Dr. Clarence Dickinson,

Dr. Helen A. Dickinson and others

Write for full program to OLIVER S. BELTZ, Chairman,
School of Music, Evanston, Illinois

G. CALVIN RINGGENBERG



G. CALVIN RINGGENBERG HAS ENTERED his second decade as organist and choir-master of St. Peter's Episcopal Church, St. Louis, Mo., a post held for many years by Charles Galloway, whom Mr. Ringgenberg succeeded after Mr. Galloway's death. From 1932 until 1940 he was also organist at Washington University. Before he went to St. Louis Mr. Ringgenberg was director of music and organist of the First Presbyterian Church of Jamestown, N. D., for three years beginning in 1921, after which he was dean of the music department at Albion College from 1924 to 1926, and then for six years dean of music at Bradley College, Peoria, Ill., and organist of St. Paul's Episcopal Church in Peoria. In 1928 he was guest organist at the Little Church around the Corner in New York City. His work as a pianist has received recognition equal to that as an organist.

At present Mr. Ringgenberg is also playing weekly recitals over radio station KFOU, the Concordia Lutheran Seminary station, every Sunday at 4 p. m.

Mr. Ringgenberg had early training as a special music student at Iowa State College in Ames in 1910 and this was followed by six years at the New England Conservatory of Music, where he was graduated from the teachers' piano and organ courses. His organ study was pursued under Wallace Goodrich. He also took work at Harvard and was organist and director of a boy choir in the Methodist Church of Newton Center, Mass. Then he studied with Lynnwood Farnam before entering the service of the nation in the first world war. After the war he studied with Widor and Isidor Philipp in Paris and on returning to the United States took work with Clarence Eddy in Chicago. In 1924 he studied piano with Xaver Scharwenka.

Mr. Ringgenberg received his master of music degree from the Chicago Musical College. He passed the A.G.O. associateship tests in 1924.

EVELINE DOEING IS WINNER OF CHICAGO ORGAN CONTEST

Miss Eveline Doeing, a pupil of Frank Van Dusen at the American Conservatory, was winner of the organ contest sponsored by the Society of American Musicians April 3. This contest carries a Bertha Ott award which gives to the winner a debut recital in Kimball Hall in the season of 1943-44.

The contest was held in Kimball Hall. The judges were Dr. Arthur C. Becker, Dr. Edward Eigenschenk and Willard Groom.

American Composers Featured.

American composers were featured at the fifth of the historical recitals by pupils of William H. Oetting at the Pittsburgh Musical Institute on the evening of April 29. The works presented and those who played were: First Sonata, Borowski (Lucy Shaw); Cantabile and Capriccio, Sonata No. 3, Rogers (William Saul); Three Mountain Sketches, Clokey (Virginia Tripp); Tone Poem, "Isthar," Stoughton (Elizabeth Percy); Caprice, "The Brook," Dethier (Evanthia Constantine); "Pantomime," James, and Four Sketches from Nature, Clokey (Mr. Oetting).

"The music in my heart I bore Long after it was heard no more."

-WORDSWORTH



MUSIC, to become immortal, requires even more than the genius of its composer. Glorious though its melody be, to reach the depths of men's hearts and live there, it must have the inspired touch of the artist and a true richness of expression.

And it requires an instrument exquisitely made, indeed, to respond with flawless fidelity to the artist's command. Such an instrument is the world-renowned Möller organ, perfected by tonal engineers in a responsiveness so vivid that the organist can call forth with assurance the most delicate pianissimos or the most climactic crescendos.

Music lovers who appreciate such faithful production will be glad to know that, even though Möller is engaged wholly in war work, they have been able to retain their trained technicians and skilled craftsmen. When they are again building organs Möller instruments will, more than ever, excel in tone and responsiveness.

M.P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BUY U. S. WAR BONDS

Something New!

BACH'S HARMONIC PROGRESSIONS

(One Thousand Examples)

By **KENT GANNETT**

PRICE \$1.00

Here is a work of compelling interest. The result of tireless research effort, it is intended for use by the serious musician and scholar.

By means of one-measure examples from Bach's familiar 371 Chorales, Mr. Gannett's book reasserts the master's resourcefulness and unflinching skill. With but two exceptions, the fifty-one scale steps shown are given with twenty harmonizations each, with designations throughout as to where in the original scores they can be found. For the sake of clarity, however, all illustrations are in the tonalities of C Major and A Minor.

Published by:

OLIVER DITSON CO.

Theodore Presser Co., Distributors

1712 Chestnut Street, Philadelphia, Pa.



Peabody Conservatory

REGINALD STEWART, Director
BALTIMORE, MD.

One of the oldest endowed musical conservatories of the country

Summer Session June 21st
July 31st

Staff of eminent European and American Masters including:

CHARLES COURBOIN

The world renowned concert organist

Credits may be offered toward both the Peabody Teacher's Certificate and the B. Mus. Degree. By special arrangement with the John Hopkins University, credits in certain branches may be offered toward its B. S. Degree. Special courses in French, German and Italian.

Tuition \$20 to \$35, according to study

Practice Pianos and Organs Available

Circulars Mailed

FREDERICK R. HUBER, Manager

Arrangements for classes now being made

**GEORGE H. FAIRCLOUGH
RETIRES FROM CHURCH**

FORTY-TWO YEARS AT POST

Will Close His Work at Church of St. John the Evangelist in St. Paul
July 1 — Former Professor at University of Minnesota.

George H. Fairclough, F.A.G.O., for forty-two years organist and choirmaster of the Church of St. John the Evangelist, St. Paul, Minn., has announced his intention to retire July 1. Six years ago Mr. Fairclough retired from the faculty of the University of Minnesota, where he was instructor in organ, with the title of professor emeritus. He is the dean of the Minnesota Chapter of the A.G.O., which chapter he organized in 1911. For a generation he has been one of the most respected organists and teachers in the United States.

Mr. Fairclough was born in 1869 in Hamilton, Ont., of English parents who left Liverpool in 1857. They were enthusiastic musical amateurs and were members of the Liverpool Choral Society, conducted by Sir Michael Costa. As a boy he sang in the choir of Christ Church Cathedral, of which his oldest brother, William, was organist. When his voice changed he was appointed organist of St. Mark's Church and he has continued on the organ bench since that time except for three years spent in study in Europe.

In his eighteenth year Mr. Fairclough entered the University of Toronto and also became a student at the Toronto Conservatory of Music. After a period as organist of the Church of the Redeemer he was appointed organist and choirmaster of All Saints' Church. In 1891, when he was in his senior year at the university, he was offered the position of musical director of a women's college and organist and choir director of Zion Presbyterian Church in Brantford, Ont. He held these positions for two years before going to Europe for study. In Berlin he entered the Royal High School for Music, studying piano, organ and theoretical subjects.

On his return Mr. Fairclough went to Kalamazoo, Mich., to be organist and choirmaster of St. Luke's Episcopal Church, and was also on the faculty of Kalamazoo College. In 1900 he became organist and choirmaster of the Church of St. John the Evangelist, St. Paul.

Mr. Fairclough has been active aside from his church position. He was organist and musical director of Zion Hebrew Temple for eighteen years, head of the piano, organ and theory department of Macalester College for twenty-five years and organist and professor of the organ at the University of Minnesota for twenty years, besides maintaining a studio in downtown St. Paul for private pupils. He was conductor of the St. Paul Choral Club, a chorus of 300 voices, for a number of years, giving all the standard oratorios with symphony orchestra accompaniment and eminent soloists.

Mr. Fairclough has given many recitals in St. Paul and Minneapolis and neighboring cities. While organist of the university he gave a weekly recital and was a pioneer in radio work, giving a recital over the university station WLB every week for ten years. He has also been busy as a composer, having had a number of his compositions published, including pieces for piano, organ and voice. Compositions for the Episcopal service included a Communion Service in A flat, Benedicite in G, Te Deum and Jubilate in A, several anthems and hymn-tunes.

It is interesting to note that Mr. Fairclough recalls that his oldest brother, William E. Fairclough, and T. Tertius Noble were at the Royal College of Music in London at the same time and had the same teachers, one of them Sir Walter Parratt, and that his brother sent him a copy of a "Theme with Variations" for organ, just published, by a "clever fellow student of mine at the college, Tertius Noble."

Mr. Fairclough married Helen Maude Freeman of Grand Rapids, Mich., Sept. 22, 1897. The wedding took place in St. Mark's Cathedral of that city. Mr. and Mrs. Fairclough have five children—Gordon, who was in France for two years with the 151st Field Artillery during world war No. 1 and who is now living in Benton Harbor, Mich.; George, now in the army; Helen, wife of Dr. Barnett

GEORGE H. FAIRCLOUGH



of San Francisco; Edith, who is Mrs. Harold Flemming of Milwaukee, and James, teller of a bank in Redwood City, Cal.

**GALLERY ORGAN BY HARRISON
IN GREENCASTLE, IND., CHURCH**

Van Denman Thompson, director of the school of music at DePauw University, Greencastle, Ind., gave an inaugural recital April 7 on the new gallery section of the Lilly memorial organ in the Gobin Memorial Methodist Church of Greencastle. The gallery organ is designed to serve as an antiphonal division for the main organ, for the accompaniment of the choir in the gallery and as an instrument for the interpretation of Bach and other early composers. It has been designed and built by G. Donald Harrison of the Aeolian-Skinner Organ Company.

There are four sets of pipes in the great, five in the positif and two in the pedal, and a 4-ft. reed is to be added to the pedal later.

The instrument is entirely in the open. The chancel organ is a Kimball of sixty-five sets of pipes, the specification of which was published in THE DIAPASON in July, 1929. As soon as copper again becomes available the new gallery organ will be connected with the main console.

Mr. Thompson divided his program between the chancel and gallery organs. On the chancel instrument he played: "Sonata Eroica," Jongen; "Pastel" in F sharp major, Karg-Elert; "Sportive Fauns," d'Antalfy; Sketch in D flat, Schumann; "Thou Art the Rock," Mulet. The following compositions were played on the gallery organ: Prelude in the First Tone, Clerambault; Rondeau, Couperin; Pastorale (first movement), Bach; Fugue in D, Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Rejoice Now, Christian Men," Bach; Sinfonia to "We Thank Thee, God," Bach.

**WHEELWRIGHT GIVES VICTORY
MUSICALES IN WASHINGTON**

Following a month's travel cross country in quest of data for a thesis on "Music as an Educative Force," D. Sterling Wheelwright has begun a spring series of "victory musicales" at the Latter-Day Saints Chapel, Washington, D. C., which will be heard every Monday, Wednesday and Saturday evening. These morale building programs for defense workers are based on psychological studies and six years' experience playing for Washington audiences. Mrs. Edna Wheelwright, soprano, and guest artists will assist, and community singing, which has proved to be a war-time recreation, will be made the center of the weekend program which visiting service men attend.

Control of lighting from the console and facilities for air conditioning have made the Washington Chapel a favorite retreat at the twilight hour. A large three-manual Austin organ, favorably located in the tower, lends itself well to orchestral interpretations, accompaniments and modern literature.

As a part-time activity Mr. Wheelwright is completing his work for a Ph.D. degree in education at the University of Maryland and is continuing other educational work.

Our Newest Anthems

for MIXED CHORUS

- God Bless Our Sons Today.....R. Huntington Woodman .15
(A simple, patriotic anthem by the celebrated Dr. Woodman)
- Every Good Gift is from Above.....Claude Means .15
- God of the Earth.....Gordon Balch Nevin .16
- Sing to the Lord.....Hofmann-Jones .15
- O Lord, Support Us.....Bizet-Duane .10
(The familiar Adagio from the "L'Arlesienne" Suite
arranged by James R. Duane)

by Alexander Gretchaninoff

- Long Life and Glory..... .15
- Vouchsafe, O Lord..... .16

The New Whitsuntide Anthem

- When the Day of Pentecost Was Fully Come...15
by Norman Coke-Jephcott

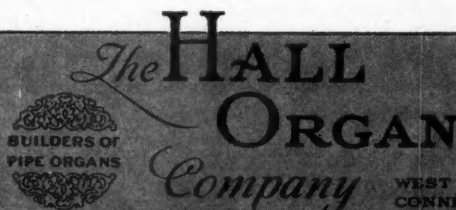
for WOMEN'S CHORUS (S.S.A.)

- Jesu, the Very Thought of Thee.....George Wald .10
- The Peace of God.....Norman Coke-Jephcott .12

GALAXY MUSIC CORPORATION
17 West 46th St. New York

*Save War Bonds
For a New Organ*

To you who have always hoped to have a Hall Organ but never quite managed to get enough money together, here is an opportunity to realize your hope and serve Uncle Sam at the same time. First, convert your present organ fund into War Bonds. Then institute a program that will keep "Organ War Bonds" coming in steadily for the duration. When those bonds are cashable after the war, you will be able to buy any type of Hall Organ your field requires. Best of all, you will have helped mightily to win the war!



Branches: New York, Philadelphia, Chicago, Los Angeles

Baroque Movement Seen as the Result of Study of History

By WILLIAM KING COVELL

Mr. Jamison's interesting article on current trends in organ design, which appeared in the April number of THE DIAPASON, contains a number of ideas which might well be given further consideration. Certainly it is true that the present halt in organ building may be an advantage in the long run if builders take it as an opportunity to check over and re-evaluate their customary ways of doing things. A new start, with a new outlook, after the war may indeed lead to real improvements in organs.

But Mr. Jamison, I venture to think, is not quite accurate in speaking of the "baroque" movement as similar, or even parallel, to the Hope-Jones era of some forty years ago in terms of eccentricity. Hope-Jones was an ingenious mechanic, who had some knowledge of organ playing and proceeded to make over the late nineteenth century English organ in accordance with his own ideas. His knowledge of organ music apparently was limited to that in use in the Church of England in his own time; it is doubtful if he was much acquainted with the music of the Catholic Church or that of the dissenting groups of his own time, or with the music of any religious body of earlier times. It is equally probable that he knew nothing at first hand of French or German organs, except for some few nineteenth century examples which had been built for English churches and concert halls. And it is almost certain, judging from reminiscences of him that have survived, that he had the pioneer's usual lack of interest in the work of his contemporaries and forebears, except as something to criticize and to get away from.

If these premises are accurate, it must follow that the work of Hope-Jones, however ingenious, was not founded upon any sound tradition of organ building, nor did it take into account the character of the instrument as determined by the needs of the various forms of church service and the implications of the literature of the organ. The Hope-Jones work, then, quite accurately may be termed "eccentric." It is, however, quite another case so far as the new baroque work is concerned.

There are several causes of this recent development of organ design in America. One of the most potent may be said to be greater acquaintance among American organists with European work. Although some Americans went abroad to study as early as the middle nineteenth century, the majority obtained what training they could at home, at least until the turn of the century. In the pre-world war 1 days the number of American organists going to Europe for study constantly increased and during the 1920's the tendency was further accentuated. In its earlier stages this tide had swung toward Germany, but more recently France was the center of influence. This was but logical, since the French school was, on the whole, the most active and significant school of organ composition and playing in recent times. The modern French school, up to about 1920, as conditioned by and interpreted upon the Cavallé-Coll organ, was decidedly a potent influence upon American organists. Nothing so logical and consistent existed anywhere else in the organ world.

The influence of France on the younger American organists brought about gradually a realization that all was not well with organs at home. Obviously organs of the Hope-Jones type were most unsuitable for French organ music and instruction given via Cavallé-Coll organs had little application to organs in America. Perhaps this realization, coupled to a gradual understanding of the better type of English organ, brought about the gradual improvement in our organs,

which is best illustrated by instruments built just before, during and after the first world war. In such instruments, some mixture-work was usually reinstated, something of the traditional tonal distribution maintained, in spite of many unfortunate survivals of the Hope-Jones era, such as high pressures, total (or nearly total) enclosure, highly "diminished" pedals, and the like.

It was this modified Hope-Jones type of organ, through whose tonal structure something of the traditional type of tonal design still shone dimly, that obtained generally in America up to the late 1920's. French influence had helped to undermine Hope-Jones, but the premonition that something was wrong, brought home by organ students from France, was not strong enough to bring about a genuine change for the better.

Another underlying cause of the so-called "baroque" style, or its rejuvenation, may be called musicology. In the field of music, in America, the position of the historian of the subject had long been ignored. We had given instruction in English literature for decades without expecting to turn all our students into poets or essayists; we had likewise begun to give attention to the history of art as an academic subject worthy of consideration by itself, apart from the question of training architects, sculptors and painters; but we had failed to see that the study of the history of music, apart from the technical training of composers and executants, was every bit as important as the study of literature or of the arts. Musicology, the term applied to this scholarly appraisal of music, may perhaps first have been given due recognition in Germany, but the French, soon after 1900, became seriously interested in the subject, and the English were soon to follow. In this country recognition came more slowly—perhaps largely because we are traditionally a nation of doers rather than thinkers. But even if late, we have, as a nation, been making up for lost time in gallant fashion in the past ten to fifteen years. Most of our large universities today have a chair of musicology, and some of these are occupied by distinguished refugees from abroad. Their influence is certain to become more and more deeply felt as time goes on.

Now, whether we choose to recognize it or not, it is inevitable that this new attitude toward music in general must, sooner or later, have some effect upon our thinking in terms of the organ. We cannot escape the new attitude, which to the careful thinker is incontrovertible, of depending for a knowledge of the nature of music of any given period upon the analytical study of the instruments of that period. The musical ideas of composers were inevitably conditioned by the instruments with which they were familiar. Therefore, if we are to understand, let alone interpret intelligently, the music of any epoch, we must know the instruments of that epoch. Now organ music, even studied in the abstract, reveals itself as having reached a particularly high level of excellence during the seventeenth and early eighteenth centuries in Germany. The scores alone are sufficient to demonstrate that point. If we are to understand that music properly, we must first understand the type of instrument for which it was conceived. Not to do so would be like studying the history of painting entirely through photographs or sculpture wholly by means of plaster casts. Such a procedure would, indeed, reveal some fundamental truths, but the subtler aspects of the subject would be wholly lost. There is similar loss in playing the works of Bach and his predecessors on a post-Hope-Jones organ. Only the historically unintelligent would proclaim that only on the "modern" organ can Bach's works have their inherent possibilities fully realized. Quite the contrary!

It would seem, then, that the underlying causes of this recent development in America are neither retrogressive nor



... from mill to organ

An efficient, well equipped lumber mill is indispensable in the building of pipe organs.

The Wicks mill is just that—and more. Its equipment is the latest, and during peace-time, efficiency of production is attested by the figure of 350,000 feet of lumber milled annually!

Of course, the Wicks Company is now producing war material to speed the day of VICTORY!



1100 Fifth Street * * * Highland, Illinois

eccentric. Surely there is nothing eccentric in the attempt to make the organ once more an adequate medium for the interpretation of the best of organ literature. As for retrogression, there is a possibility of sterility were the attempt made to copy too literally the work of the past. That danger, however, has not yet become real, since in the best work of the present only ideas and principles are taken from older times; there is ample range of adaptation to conditions, acoustical, architectural and musical, of our own times. Such intelligent adaptation is vital, whereas literal copying cannot but be insipid. There are excellent parallels in the architectural world, which would require too much space to consider adequately.

Mr. Jamison has mentioned other significant points, many of them suitable as texts for further discourses, but it would seem as though this fundamental matter of the status of the baroque movement should be given consideration first of all. Consequently, I defer all mention of said matters until some possible later occasion.

BACH RECITAL BY GRIDLEY AT CUMBERLAND, MD, MAY 4

John S. Gridley, who is giving twelve annual recitals in which he is presenting all of Bach's organ compositions in the First Presbyterian Church of Cumberland, Md., is to play the fifth of these

yearly performances on the evening of May 4. The program consists of not less than forty-three movements, under twenty-two separate titles. They will include: Fugue in C major; Fugue in D major; Fugue in G minor; Fugue in C minor; Fantasia in C major; Fantasia with Imitation in B minor; Fugue in G major; Fantasia in G major; "Fugue a la Gigue"; Prelude in G major; Prelude in A minor; Fugue in C minor; Fugue in B minor on a Theme by Corelli; Fantasia in G major; Prelude in C major; Eight Little Preludes and Fugues; Fugue in G minor; Fantasia and Fugue Fragment in C minor; Unfinished Fantasia in C major; "Pedal Exercitium" in G minor; Two Fugues in D minor from "The Art of Fugue." It is a long program, but Mr. Gridley has brought his audiences to a point where they enjoy Bach in large doses.

Bedell's Works Form Program.

Dr. Robert Leech Bedell, New York organist and composer, has honored Mrs. Cora Redic, professor of organ and theory at Southwestern College, Winfield, Kan., by dedicating his latest composition, "Grand Choeur," to her. It has been the club's purpose, under Mrs. Redic's guidance, to present the work of contemporary American composers. Dr. Bedell sent five of his latest compositions to the Organ Club at the college. These numbers were played in a recital at the college by members of the club.

BOY CHOIR

CONFERENCE — JULY 19-23 CAMP WA-LI-RO

Bishop Tucker (Ohio), Ray Brown, J. Wm. Jones,
Address Paul Allen Beymer

3226 Euclid Ave.

Cleveland

News of the American Guild of Organists—Continued

Youngstown, O., Now Has a Full-Fledged Chapter; Edwin Arthur Kraft Guest

Edwin Arthur Kraft, F.A.G.O., of Cleveland appeared in recital at St. John's Episcopal Church, Youngstown, Ohio, March 29, marking the end of Youngstown's history as a sub-chapter and the beginning of its existence as a full-fledged chapter. Mr. Kraft played the following program in his brilliant style: Aria, Purcell; Prelude and Fugue in G major, Bach; Chorale, "Christ Lay in Death's Dark Prison," Bach-Kraft; Fifth Concerto, in F major, Handel; Menuett in E flat, Beethoven-Kraft; Sonata in G major, Elgar; Scherzo, Bossi; "Redset," Edmundson; Allegro Giocoso, Dethier; "Spring Song," Macfarlane; "Toccata di Concerto," Lemare.

At the close of the program the new chapter's charter was formally presented to Dean Frank E. Fuller by Dr. Henry V. Stearns, F.A.G.O., sub-dean of the local chapter, who acted in the absence of a representative from headquarters. Dr. Stearns spoke of the purposes and religious principles of the American Guild of Organists. Dean Fuller, having accepted the charter in behalf of the Youngstown group, spoke briefly of the early history of the Youngstown sub-chapter and expressed the belief that as a chapter the local group will continue its progress in future years as it has in the past as a sub-chapter.

The sub-chapter was organized June 4, 1932, with the following officers: Regent, Frank Fuller; sub-regent, Dr. Stearns; secretary, V. Paul Curran; treasurer, Mrs. J. W. Hornberger. Those holding the office of regent in ensuing years were: Dr. Stearns, Walter Hirst, A.A.G.O., and Mrs. J. W. Hornberger, A.A.G.O. Regional conventions were held annually over a period of years, with nationally known organists taking part. Charlotte Lockwood and Joseph Bonnet have played recitals in Youngstown, sponsored by the Guild.

We are glad to welcome as first dean of the newly-chartered chapter Frank Fuller, who served so faithfully as our first regent. Mr. Kraft, dean of the Cleveland Chapter at the time Youngstown became a sub-chapter, was instrumental in founding the local branch. It was with pleasure that we welcomed him again. A dinner in his honor preceded the recital.

The annual Palm Sunday service sponsored by the Federated Churches of Youngstown and the American Guild of Organists was held at Stambaugh Auditorium Sunday afternoon, April 18, with Bishop Bruce R. Baxter of Portland, Ore., as speaker. The Lenten section of "The Messiah" and "Jerusalem" from "Gallia," Gounod, were sung by a choir of 100 voices under the direction of Dean Frank E. Fuller, organist and choirmaster of St. John's Episcopal Church. Soloists were Mrs. T. F. McMichael of the First Presbyterian Church, Matthew Bradway, minister of music at the First Baptist Church, and the boys of St. John's Episcopal Choir. Mrs. J. W. Hornberger, organist and director at Westminister Presbyterian Church, was the organist for the service. The prelude, "Meditation Elegy," Borowski, was played by Miss Lu R. Rowan.

BERNICE KERR PRICE.

Dr. Dykema Guest Speaker.

The April meeting of the Metropolitan New Jersey Chapter was held in the First Reformed Church of Newark. The pastor of the church, the Rev. Robert Beach Cunningham, welcomed the members and public who had assembled to hear Dr. Peter W. Dykema, professor emeritus at Teachers' College, Columbia University, and well-known musical authority. Professor Dykema's topic was "The Organist and Aesthetics." His opening remark was: "That is not love that does not seek to understand it's love."

Ethics, he said, has to do with man's conduct, while art interprets man's feeling. An aesthetic experience is when one yields himself to a work of art. In applying aesthetics to the organ, the speaker outlined five qualities which should be

present in organ music: First, it should be inspiring; second, it should be sincere; third, it should be appropriate; fourth, it should be reassuringly reposeful; fifth, it should be well proportioned in itself and suited to the occasion.

Illustrations were played on the organ by Clarence Robinson and W. Norman Grayson, dean of the chapter. The program included two preludes—Communion, by Richard Purvis, and Meditation, by Bubeck; an offertory, Chorale Prelude, "St. Clement," McKinley, and two postludes—"Praise God, Ye Christians All," Bach, and "Procession du St. Sacrement," Chauvet. Two soprano numbers were sung by Miss Edna Durand to illustrate types of solos for church use—"These Are They," from "The Holy City," Gaul, and "Hallelujah," by Hummel.

All of these numbers were analyzed in regard to the five points which Professor Dykema had stressed. An enlivening discussion took place between the speaker and the organists regarding the character of the postlude in the Sunday service.

As an award for winning the 1942 young organists' contest, Hubert Bell was presented with a copy of Cesar Franck's "Trois Pieces pour Orgue." He was also given a year's membership in the Guild.

CORNELIA SEWARD HUNTER, Registrar.

Sowerby Guest in Grand Rapids.

It was the good fortune of the Western Michigan Chapter to have as its guest artist Feb. 16 Grand Rapids' native son, Dr. Leo Sowerby, in a recital of his own works at the Fountain Street Baptist Church in Grand Rapids.

March 27 we held our annual clergy-organist luncheon, at which Gerard Boer, organist at Trinity Lutheran Church for the last thirty years, and Dr. Ralph White, his pastor, talked to us on "Reciprocity."

Both meetings were highly inspiring and very well attended.

ELEANOR BROENE, Secretary.

Visit New Organ in Rochester.

The meeting of the Rochester Chapter took place April 5 at the Brick Presbyterian Church, where A. Irvine McHose, organist and choirmaster, had invited us to hear and play the fine new Möller organ. This instrument, which includes many pipes from the old organ, also contains much new material which adds greatly to its effectiveness. Mr. McHose gave a short talk about the organ and illustrated its many tone colors. Following this Catharine Crozier played the Liszt Fantasie and Fugue on B-A-C-H and "Skyland," by Vardell. Then the group was invited to try the organ and inspect the organ chambers. The recently erected chapel adjoining the church, where there is a two-manual Möller organ, also was open for inspection. A social hour followed the meeting, which was well attended by both organists and choirmasters.

C. GLEASON.

Central Texas Chapter.

The Central Texas Chapter met March 8 at the University Methodist Church, Austin. The following program was rendered: Symphony in B flat, Nicholas Le Begue; Three Versets from the Te Deum, Anonymous (1531), and Prelude on "Orbis Factor Kyrie," Frescobaldi (Mrs. F. S. Gustafson, organist First English Lutheran); Toccata, Frescobaldi; Concerto No. 1 in G major, Bach; "Sheep May Safely Graze," Bach, and Chorale in A minor, Franck (Jack Fisher, organist University Methodist). After the program a short business meeting was held.

MRS. F. S. GUSTAFSON, Secretary.

Vesper Recitals in Louisville.

At the monthly meeting of the Louisville Chapter April 5 at the French Village the chapter decided to resume in the fall the vesper recitals given for the men in the armed forces and the public. The following organists have taken part in these recitals in March and April: Miss Ruth Ewing, organist and director at Calvary Episcopal Church; Miss Elizabeth Hedden, New Albany, Ind., assisted by the New Albany String Ensemble; Farris A. Wilson, organist of the Louis-

ville Scottish Rite Consistory; Dr. Clarence Seibold, organist and choirmaster of the Market Street Methodist Church, assisted by his choir; Miss Marie Louise Marcucilli, organist of Holy Cross Church. All these recitals took place in Calvary Episcopal Church.

April 7 the chapter sponsored an evening devoted to Louisville composers. This proved to be a very interesting and worthwhile evening.

ARCHIBALD D. JONAS, Secretary.

Annual Choral Service in Tallahassee.

The annual A.G.O. choral service in Tallahassee, Fla., took the form of a choral vespers presented by the student choirs of the city's churches Sunday, April 4, at 4:30. Each choir was composed of college girls. It was a charmingly beautiful and devout service, with simplicity and unity achieved by thoughtful readings between the choral numbers, linking them into a continuous whole. Miss Marjorie Clayton, teacher of piano and harmony on the faculty of Florida State College for Women, planned and organized the program. The program included: Prelude, Cycle ("Introitus," "Melodia Monastica," Aria), Karg-Elert; double trio, "The Silent Sea," Neidlinger (Presbyterian choir); "Our God, Our Father," German Melody (Hillel choir); "Prayer Perfect," Stinson (Episcopal choir); "Peace I Leave with You," Roberts (Baptist choir); "The Ways," Eastham (Methodist choir); solo, "The Altar of My Heart," Prutting (Martha

Koestline); postlude, Allegro from Third Sonata, Guilman.

The readers were Caroline Stowell and Alice Price.

JANE BEA WILLIAMS, Registrar.

Hear Concert in Pasadena.

The Pasadena and Valley Districts Chapter met at the Pasadena Presbyterian Church April 12. A varied program was given by Gerhard Sachse, pianist; Ada Player, violinist, and Bernice Towner, accompanist. Mr. Sachse played: "Trio con Variazioni," Handel; "Sonata quasi una Fantasia," Beethoven; Arabesque, Schumann; "Romanze," Brahms; Rhapsodie, Brahms; "Les Collines d'Anacapri," Debussy; "Minstrels," Debussy, and Scherzo, Op. 31, Chopin. Mrs. Player assisted by playing a group of violin selections: "Kol Nidrei," arranged by Bruch; Rondino, Kreisler, and "Kujawiak" (Second Mazurka), Wieniawski.

ETHEL WOOLLEY, Librarian.

Maine Chapter's Meeting.

The April meeting of the Maine Chapter was held April 19 in the auditorium of the City Hall, Portland. Plans for the minister-organist dinner were discussed and the date was set for May 26. Dean John E. Fay appointed a nominating committee consisting of Miss Susan Coffin, chairman, Alfred Brinkler and Frederick Mitchell. A letter from Dr. Alexander McCurdy relative to a series of class lessons was read.

Mrs. Virginia Douglas read a paper on "The Essentials of a Good Choir Director," and the group enjoyed a tour of the famous Kotschmar memorial organ.

CHARLES J. TILTON, Secretary.

GUILD MEMBERS—HERE IS YOUR OFFICIAL 1943-44 BALLOT. Members in good standing are asked to make a prompt return to the Guild office.

AMERICAN GUILD OF ORGANISTS, Inc. United States

OFFICIAL BALLOT

To be mailed to the Guild Office: Room 1708, 630 Fifth Ave., New York, N. Y.

General Officers, 1943-44

For Warden: S. Lewis Elmer, A.A.G.O.

For Sub-Warden: Seth Bingham, F.A.G.O.

For General Secretary: Ralph A. Harris, M.S.M., F.A.G.O.

For General Treasurer: Harold W. Friedell, F.T.C.L., F.A.G.O.

For Registrar: G. Darlington Richards, F.A.G.O.

For Librarian: James W. Bleecker, A.A.G.O.

For Auditors: Oscar Franklin Comstock, F.A.G.O. Samuel A. Baldwin, A.G.O., F.A.G.O.

For Chaplain: The Rev. Ralph W. Sockman, D.D.

Note	
*In Military Service. Vote for these men and 5 in addition in order to maintain the full quota of resident Council members.	
Check Here	For Council Term Ending 1946
	Warner M. Hawkins, Mus. D., F.A.G.O.
	George Mead, A.A.G.O.
	David McK. Williams, Mus. D., F.A.G.O.
	Alfred M. Greenfield
	Anne V. McKittrick, F.A.G.O.
	*Grover J. Oberle, F.A.G.O.
	Vernon deTar, F.A.G.O.
	Helen Hendricks
	Ernest White
	John Groth
	*Franklyn Coates, A.A.G.O.
	*Heinz Arnold, F.A.G.O.
	J. Trevor Garmey, F.A.G.O.
	Bassett W. Hough
	Edmund Jaques
	John Harms, F.A.G.O.
	Everett Tutchings

The General Secretary is hereby authorized to cast this ballot. Signature.....

Men in Los Angeles Busy in War Plants Besides Church Work

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., April 10.—I have received a nasty letter from my old friend Dr. Dinty Moore asking why there has been no news from me in the last few issues of THE DIAPASON. I would disregard such a letter, but there may be others who have missed news from this part of the country; hence I shall try to clear up a few things.

In the first place, there has not been much news in the organ world. Many of the organists are doing war work in addition to their church duties. Men such as Edward Shippen Barnes, Donald Coats, John Clark, Edward Tompkins and a score of others are working in the Douglas and Lockheed plants. If you do this six days a week and carry on your church work as well you do not feel like doing much else. With all this the monthly meetings of the Guild under the able leadership of Irene Robertson have been well attended and the interest has been sustained. The transportation problem is difficult and an "A" card or even a "B" card does not give much in this city of great distances.

Choir work is difficult for the same reason. Many of the larger choirs have lost up to 50 per cent of their membership while others are doing the best they can with few men, others without any men at all. I know that for myself I never know from Sunday to Sunday what sort of a turnout I shall have and the only practice I can get is about forty-five minutes before the morning service. Many choirs are doing the same thing and others are staggering their practice by having a rehearsal for a few of the choir who can meet at different times during the week. This means a great deal of extra work, but I find little complaint, and all are eager to do the best they can.

Perhaps the most interesting event of the past three months was the recital of Alexander Schreiner at Occidental College March 15. Mr. Schreiner, who lived here for a number of years, has a tremendous following and is much loved by them all; so it was not surprising that despite the difficulty of reaching the concert hall nearly a thousand people were on hand to greet him. It was a great recital for the average listener, and by that I mean that it was a program and playing that would do more to make the organ recital popular than a hundred recitals of the pre-Bach and baroque type. For the professional organist it was a fifty-fifty proposition and I have an idea that that is what every recital open to the general public should be. If the organist enjoyed the Vierne Scherzo as being top hole, then it is only fair that Mr. Layman should have his pretty Nevin, which to him also was top hole.

Brahms' Requiem was given a good performance under the direction of Arthur Leslie Jacobs at the First Congregational Church. Am I alone in my dislike of this work? For some reason I find it depressing and forced. Mr. Jacobs is

planning a one-day festival of modern music in May, and in these days that takes courage.

At Immanuel Church Clarence Mader arranged a series of short organ recitals for the Saturday afternoons in Lent. I heard the first, which was played by Mr. Mader, and he gave a first-rate performance. The attendance was small, but those who were there enjoyed it. Other recitalists of the series were Doris Stanford Cox, Virginia Cunningham and Marilyn Seely.

The usual number of Lenten cantatas are being sung and this year it seems to be a tie between Dubois' "Seven Last Words" and Stainer's "Crucifixion." I am doing the latter and it brings to mind that as a small boy in London we used to sing this work every Wednesday evening in Lent—that is, seven times—to a packed church in Marylebone, where William Hodge, to whom the work is dedicated, was organist. We did this year after year, and to hear this congregation sing the incidental hymns made you forget the faults of the work. There is little doubt that this cantata has given more spiritual satisfaction than all other cantatas put together. I was glad to see it down for performance at St. Bartholomew's in New York.

CHOIR BOYS TO DIVIDE TIME IN MUSIC, FARMING AND PLAY

Wa-Li-Ro, the summer school and camp for choir boys and choirmasters of the Episcopal Church, will open its tenth season at Put-in-Bay, Ohio, July 12. In cooperation with the war effort, arrangements have been made with the island farmers to employ the boys for a limited number of hours every day in work on the farms. The boys will also have a good-sized garden of their own for the camp table. Carefully balanced schedules have been planned which will divide the time among periods of music, farming and play.

The special conference for choirmasters, both men and women, will be held from July 19 to 23. The Rt. Rev. Beverley D. Tucker, D.D., Bishop of Ohio, will be present and will conduct two services and address the choirmasters on their part of the church worship. Ray Francis Brown, director of music at the General Theological Seminary, New York, will prepare the resident choir of boys for a service and conduct it. Mr. Brown has been thoroughly trained in the School of English Church Music, Chislehurst, London, and the cathedral choir schools of England. J. William Jones, an American authority on the boy voice, will put in practice the methods he used to make his large Eastern cathedral choir one of the finest groups of boys and men in the church.

Paul Allen Beymer of Cleveland is the director and the Rev. Dayton B. Wright of St. James', Painesville, the chaplain. Laurence Jenkins, co-director, is in army service this year.

"A German Requiem" by Brahms was sung by the choir of All Saints' Church, Great Neck, N. Y., on the evening of Palm Sunday, April 18, under the direction of Hugh McEdwards, organist and choirmaster.

KIMBALL HALL RECITALS COME TO A CLOSE APRIL 30

The latest successful winter series of Friday noon recitals at Kimball Hall in Chicago under the auspices of the Illinois Chapter, A.G.O., came to a close April 30 with Mrs. Irene Belden Zaring at the organ. This final recital was played after the May issue of THE DIAPASON had gone to press.

The performance March 26 was by Russell Hayton, who played the following compositions: "I Believe in One God," Titcomb; "By the Waters of Babylon," Bach; "Have Mercy, Lord," Bach; Fantasie in A, Franck; Andante Tranquillo, Whitlock; Scherzo, Whitlock; Toccata, "Thou Art the Rock," Mulet. Mr. Hayton played with dignity and a churchly style. The serenity of the Whitlock Andante was a feature and the Mulet Toccata topped off a recital of high quality.

Andree Wehrle of the City Church in Gary, Ind., played a half-hour program from memory April 2 and interpreted his numbers with feeling. His last number, the Widor Toccata, was notably effective. The program in full was as follows: "Piece Heroique," Franck; Chorale Preludes, "Dearest Jesus, We Are Here" and "Ardently I Aspire," Bach; "Fileuse," Dupré; "To an American Soldier," Van Denman Thompson; Toccata, Widor. The Dupré "Fileuse" was especially well received.

Whitmer Byrne's recital April 9 brought out a varied and interesting program, played with cleancut technique and with authority. His numbers were these: Fantasia in G minor, Bach; "Christ Lay in the Bonds of Death," Bach; "Up the Saguenay," Russell; Gavotte, Gluck-Brahms; Scherzo, Fourth Symphony, Widor; Finale, Sonata I, Guilman. The Bach chorale was played with a beautiful choice of stops. The dainty Widor Scherzo and the Guilman closing number were given from memory. The gorgeous performance of the last-named elicited an enthusiastic recall and Mr. Byrne used the Toccata by de Mereaux as an encore.

Mary Gwin, a newcomer to Chicago and Evanston, won her audience April 16

with a splendid performance of the following program: Chorale Preludes, "O Hail This Brightest Day of Days" and "Hark! A Voice Saith, All Are Mortal," Bach; Fugue in D major, Bach; Canon in B minor, Schumann; "Piece Heroique," Franck; "Chanson," Edward Shippen Barnes; Finale, Symphony 2, Widor. The difficult Bach fugue and Franck's "Piece Heroique" received a masterly performance. Mrs. Gwin was hailed as an addition to the organ fraternity of this part of the country. She came to Chicago after study with Palmer Christian in Ann Arbor.

A cold spring rain on Good Friday did not deter a goodly company of music-lovers from coming out to hear Mrs. Ora J. Bogen April 23, and they were repaid with this program, supplemented by one encore number: "Hour of Devotion," Bossi; "Christ Lay in Death's Dark Prison," Bach; Prelude in G major, Bach; "Dripping Spring," Clokey; Seraphic Chant, from Second Sonata, Lily Moline Hallam; "From Heaven on High to Earth I Come" (Toccata), Edmundson. Mrs. Bogen achieved charming effects in the Bossi piece, played the Bach chorale prelude with smoothness and feeling and gave her program a spirited climax with Mr. Edmundson's Toccata.

ORGAN BUILT BY CHRASTINA DEDICATED IN DECATUR, ILL.

The First United Brethren Church of Decatur, Ill., dedicated its new organ April 11 at the morning service, followed by recitals in the afternoon and evening. The instrument is a two-manual of 1,093 pipes and a harp of 49 bars and was built by John Chrastina, the Decatur organ builder. There are nineteen sets of pipes. Some of the pipes of the old Hinners organ were utilized and all of these were voiced by Mr. Chrastina, who also built a new detached console.

Congregations that filled the church to capacity were present for all of the ceremonies. The recitals were played by S. E. Gruenstein of Chicago. The Rev. Paul W. Milhouse is pastor of the church and Mrs. Neola Thompson is the organist.

A National Music Classic LANDMARKS OF EARLY AMERICAN MUSIC

1760-1800

A COLLECTION OF THIRTY-TWO COMPOSITIONS
COMPILED, ARRANGED, AND EDITED BY

RICHARD FRANKO GOLDMAN AND ROGER SMITH

For Mixed Chorus (SATB) with or
without accompaniment

A compilation of rare, authentic, and hitherto unknown material taken from original sources. Among the composers represented are William Tuckey, James Lyon, Josiah Flagg, William Billings, Simeon Jocelin, Justin Morgan, Andrew Law, Supply Belcher, Daniel Read, Timothy Swan, Jacob Kimball, Samuel Holyoke, James Hewitt, Daniel Belknap, Francis Hopkinson, George K. Jackson, Jacob French, Alexander Reinagle, Mr. Sicard, Oliver Holden, and Peter Albrecht von Hagen, Jr. Musicians, historians, teachers, students, and music-lovers generally, will welcome this valuable collection.

Complete Score, with Historical and Biographical Notes and Suggestions for Performance.

(This score may be used in performing these works as organ solos)\$1.50

Vocal Scores Oct. No.

Part Ia: Psalm-Tunes, Hymns, and Chorales (Nos. 1-10) 8990 .25

Part Ib: Psalm-Tunes, Hymns, and Chorales (Nos. 11-18) 8991 .25

Part IIa: Patriotic and Historical Music (Nos. 19-24)8992 .25

Part IIb: Patriotic and Historical Music (Nos. 25-32)8993 .25

3 E. 43rd St. **SCHIRMER** New York, N. Y.

JOSEPH W. CLOKEY

Oxford, Ohio

EIGHT RESPONSES (J. Fischer and Bro.)

Suitable for both liturgical and non-liturgical use. In dialogue form. Neo-modal in style. Not difficult. Suitable for congregational use if desired.

Fourth Season SUMMER CHOIR SCHOOL

Immanuel Congregational Church
Hartford, Conn.

Alexander McCurdy, Mus.D. Lyman Bunnell, F.W.C.C.

Classes in organ, choir organization, vocal methods, choral conducting, junior choirs

August 23 to 28, 1943

For bulletin write to Mrs. Raymond Case, Secretary,
10 Woodland St., Hartford, Conn.

THE FREE LANCE

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

"Ha, ha, ha!" caracoled I, nimbly dodging Uncle Mo as he hustled into the studio without knocking.

"What is the matter with you, Mac!" "Matter?" said I. "Matter enough; you know what Hindemith has been up to, don't you?"

"Who is Hindemith? Never heard of him," said Mo.

"Why, Hindemith comes pretty near being number-one man of the serried arts of music of 1943. Ha, ha! Excuse me, Mo. Hindemith has just come down to earth with *A Concentrated Course in Traditional Harmony, with Emphasis on Exercises and a Minimum of Rules*. At last Macfarren, Stainer, Richter, Jadasohn and writers like Grandpa Stephen Emery, by implication, have received dignified burial."

"And no doubt a good thing, too," Mo unfeelingly remarked. "It took a Titan, though, to act as undertaker."

Take the first-rate organ recitalists, as they run; how do their earnings from concert playing compare with the income of pianists such as Horowitz, Smeterlin, Serkin and others, whose income is derived from public performance and not from a variety of jobs like teaching, having a fine salary (I hope) as playing an organ in church and directing the choir? Our younger organists might well perfect liturgical playing as contrasted with recital playing.

"Music in Worship," by Joseph N. Ashton, the Pilgrim Press, Boston, just published, a book of 260 pages, is an interesting and valuable work that every organist should own and study. It is divided into two parts. Part 1 states clearly, step by step, the principles, aesthetic, musical and religious, that govern a church service; part 2 (the larger part of the book) applies these principles to the work of the congregation, the choir, the organist and director; the organist's duties are given a particularly careful and logical scrutiny. So far as my study of the book has gone I have found no gaps in treatment. The whole atmosphere of the book is irenic and suggestive—not didactic. Hence it is a most admirable hand-book for the organist and choir-master. Many a minister would profit by meditation on part 1, and might often understand more clearly than he seems to do what a ticklish job the organist and choir-master has.

Examine any service liturgy, Roman Catholic, Jewish or Protestant: you will discover that it is founded with certain psychological principles in operation; the people in the pews are recognized to be intending worshippers, are taken along easily, inspiringly, then dismissed. Take the prayer-book of the Episcopal Church and as you read it carefully ask yourself repeatedly: What is the purpose of this? How does this stimulate the spirit of worship? How does the service progress from step to step? Is the worshiper led thoughtfully, emotionally?

Volkel to Give "Hora Novissima."
On Sunday afternoon, May 2, at 4:30 George William Volkel will present Parker's "Hora Novissima" with his chorus choir of thirty-six voices and the following soloists: Rita Doubet, soprano; Viola Silva, contralto; William Hain, tenor; Myron Szandrowsky, bass-baritone, at All Angels' Church, New York City. This will be the first major musical service arranged by Mr. Volkel as the new organist of All Angels' and commemorates the fiftieth anniversary of the completion of the great American work by its composer.

Kendall Enlarges USO Work.
Under the direction of its new music coordinator, Dr. Raymond Kendall, who was dean of the Vermont-New Hampshire Chapter of the A.G.O., the USO is enlarging its musical activities. Recently the five USO music advisers who have been working in the field since last October gathered in New York to take stock of their program. Three new full-time musicians have been added to the list of music advisers: Arthur Hall, Donald McKibben and Dr. R. Nathaniel Dett.

SERGEANT HERBERT B. NANNEY



SERGEANT HERBERT B. NANNEY, one of California's able young organists, gave a recital at the sixth annual Bach festival of Whittier College, Whittier, Cal., March 28. The large audience at the First Friends Church was impressed with his rendition of the B minor Prelude and Fugue, five chorale preludes, the Vivace from the Second Trio-Sonata and the C minor Passacaglia and Fugue. Other numbers on the program were given by the Whittier College A Cappella Choir.

Sergeant Nanney was born in Whittier, attended high school and college there and was graduated with highest honors from both schools. During his schooling he was organist of the First Methodist Church for two years and of the First Methodist Church of Pasadena for three years. He studied with Alexander Schreiner for four years in Los Angeles. He is a member of the Pasadena Chapter, A.G.O.

Upon his graduation from Whittier College in June, 1940, Mr. Nanney was appointed assistant organist at Stanford University and teaching assistant in the department of music. While there he completed his resident work for the master's degree in education and was elected to Phi Delta Kappa. During his year at Stanford he received a scholarship in organ at the Curtis Institute of Music, beginning in the fall of 1941. Upon finishing his first year at Curtis Institute he was appointed organist of the First Congregational Church of Los Angeles in July, 1942, but served only five weeks before entering the military service in August.

Sergeant Nanney is now in the medical detachment station hospital of the West Los Angeles area as a classification specialist. He expects to leave in the near future for an officers' candidate school.

ERNEST H. SHEPPARD SETS RECORD FOR BEING ON THE JOB

Ernest H. Sheppard of Plainfield, N. J., organist at Second Church of Christ, Scientist, Brooklyn, completed a record of 1,500 consecutive services in ten years in that church on the last Sunday in March. He was not even absent for his vacation. He is the only person to play the fine Möller organ of three manuals and sixty registers.

Starting to sing in the parish church choir in his home town of York, England, at the age of 7, Mr. Sheppard made a record there of seven years without missing a Sunday. On his vacations from school he sang in the church choir where he visited, and this attendance was counted on his home church record. He began organ study with the organist of his church and at the age of 14 was appointed to his first position in York. An injured finger forced him to be absent three Sundays during eleven years previous to coming to this country in 1913. Even on the boat he played the service conducted by an Episcopal clergyman from York, Pa. Meeting an English clergyman who was rector of the church in Marlborough, on the Hudson, on the second day he was in New York, he played at his church for the next two Sundays. Meanwhile he was appointed organist at St. John's Church, Somerville, N. J. Later appointments in Laurel, Miss., Warren, Ohio, East Orange, N. J., and Flushing, N. Y., have brought his run of services to over 5,600 and 3,500 of these were consecutive, without absence, since 1900.

GRAY-NOVELLO

CHURCH MUSIC

For Present Day Requirements

Easy anthems for mixed voices, suitable for small churches and missions. Many of them may be sung in unison.

- Sweet is the Work.....ROBSON
- Lift Up Your Hearts.....CHAMBERS
- Ave Verum.....ELGAR
- Lord, for Thy Tender Mercies.....FARRANT
- Lead Me, Lord.....WESLEY
- Blessed are They.....WESLEY
- Father, in Thy Mysterious Presence.....THOMPSON
- Sing, Pray and Walk.....J. S. BACH
- O Saviour Sweet.....J. S. BACH
- Thou Knowest, Lord.....PURCELL
- We Adore Thee.....PALESTRINA
- Lift Up Your Heads.....COLERIDGE-TAYLOR
- O How Amiable.....MAUNDER
- Give Ear Unto My Prayer.....ARCADELT
- Cast Thy Burden.....MENDELSSOHN
- Thy Church, O God.....THIMAN
- God be in My Head.....DAVIES

S. A. B.

- Lord of Our Life.....FLEMMING
- Lift Up Your Heads.....COLERIDGE-TAYLOR
- Lead Me Lord.....WESLEY
- Lord of All Being.....ANDREWS

THE H. W. GRAY CO., 159 East 48th St., NEW YORK
Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO

THE WORLD'S FINEST MUSICAL MASTERPIECES IN THESE GREAT MUSIC BOOKS FOR ORGANISTS!



"EP" No. 11
139 Selected ORGAN PIECES
Contains over 50 specially selected compositions covering the entire field of organ music. A folio every organist should own.



"EP" No. 17
139 Selected ORGAN PIECES
Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise. With Hammond Registration.



"EP" No. 27
ORGAN MUSIC
Selected by Roland Diggle
Presents a studied and specific program for the organist for use on small or large organs, includes Hammond registration.

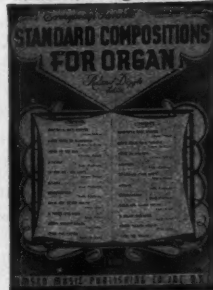


"EP" No. 27
SELECTED ORGAN SOLOS
Contains outstanding organ solos selected by Roland Diggle. Excellent as recital and concert pieces. Hammond registration included.

EACH FOLIO CONTAINS
192 PAGES
PRICE \$1.00

At Your Music Dealer or Postpaid Direct from

AMSCO Music Pub. Co., 1600 Broadway, New York, N. Y.



"EP" No. 47
STANDARD COMPOSITIONS FOR ORGAN
JUST PUBLISHED!
Another great collection of organ solos compiled and edited by Roland Diggle. Includes registration for the Hammond Organ.

Canada Examination Standards Justify Name of "College"

[The following is the text of a lecture on the College examinations prepared at the direction of the council and delivered at the annual meeting of the Canadian College of Organists in Toronto, Sept. 2, 1942, by Mr. Rollinson, one of the examiners of the College.]

By ERIC ROLLINSON, F.R.C.O.

May I first draw your attention to the rather odd title of our society—the Canadian College of Organists. Not the "Canadian Society of Organists," or the "Guild," or the "Organists' Monthly Meeting Club," or the "Organists' Benevolent League," or even the "Brotherhood of Canadian Manual Laborers, A. F. of L." Any of these it could have been, and indeed it has served at one time or another as each of these except the last. But our founders chose to incorporate us as "The Canadian College of Organists." That is to say, our primary concern was to be with the loftier realms of organ work, and particularly with the setting up and maintaining in Canada of high standards of proficiency.

Objections to such a title immediately arise—"How can you be a college when you have no teachers? What kind of a college is this which has no courses of study?"

But the college *does* teach, and has courses of study! Do not painters still study the Dutch masters? Do not students of style in English composition study Chaucer, or the Elizabethan school? Do not dramatists, architects, sculptors, all study through their works masters long since dead? Those old fellows still have so much to teach us, so much that we would have to discover for ourselves if we had no proper knowledge of their work. The old masters have been gathered to their fathers long ago, but they live in their achievements and discoveries. So shall we be gathered in before long. But when we go, we wish to leave behind us a continuing tradition of good work done. And we wish not merely to do good work ourselves, but that our brethren should be doing good work around us.

In the business world a firm or man who makes a discovery protects it immediately through the patent law. Scientists are respected above business men because they do just the opposite—they publish their discoveries far and wide so that all may benefit. Apart from a minority of business men among organists, men who desire neither to learn more nor to teach, but simply to be paid, we are on the whole more like the scientists. We are worthy of respect as artists in proportion to our achievements, together with our willingness to cooperate with others. As an instrument of this enthusiastic co-operation the College exists, and in this way it does actually teach.

One thing especially concerns the College—that young artists coming along should not fritter away those precious days between 15 years and 22, when they still hold Time a captive, in two or three small aspects of the craft, when they should be studying the craft as a whole. Here the College examination system stands at the very hub of all teaching. From it radiate about a dozen roads, along each of which we should all travel. Each road runs to a small town, and in each town the student must stay at least long enough to find his way about. In some of these towns he may feel happy and at home immediately; in others he will feel confused, awkward, clumsy, and if left to himself would not be inclined to remain long enough to get acquainted were it not for the C.C.O. "exams," which do not permit him proudly to display his vast knowledge of some without revealing his discomfort in the others. So in those dreary habitations he dwells for a while, finds his way around, finds that the awkwardness lies not in the place but *within himself*—discovers his own weaknesses, which he otherwise would not have suspected—weaknesses lying concealed but ready to betray him later when he had become too old or too fixed in his ways to be able to learn anew. When he finally convinces the examiners that he has reached associate-ship standard he not only knows more about the land of music, but more about

himself also; and, having learned how to learn, he can go farther.

From each of those dozen towns another road leads farther out in the same direction—a shorter road, but a much steeper one. These roads lead up into surrounding hills—not right to the top of them, but high enough for one to view as a whole all the cities of the land and all the other hills. And in each of these hills he must camp a while to study the field of music from every angle. When this has been done, the College feels that he has a good working knowledge of the *whole* terrain of music, and therefore elects him a fellow. As a fellow he may choose one or two of the hills and climb to the very top as a specialist; or he may prefer to retain his interest in all the hills and cities, and by climbing farther up each hill attain eminence as a first-class general practitioner in music—a fellow dependable in every way.

This is how the College *teaches!* This is what makes it a College, not a mere society of friends who meet once a month. Without the "exams," the College would be like a service club which performs no service, or a church without an ideal. This is what the College teaches—that the very term "organist" describes the man about as accurately as "fiddler" describes both Heifetz and the chap at the country fair. What the founders of this College meant by "organist" and what your Aunt Harriet means are two quite different creatures; and through the College examination syllabus a youngster learns that being an organist—a *real* one—means a great deal more than ever he imagined.

Some day, perhaps, we organists may be able to get in line with the other professions and either protect the term "organist" to mean what we mean when we use it, or to invent or develop a new term to take its place. In the meantime the College defines what an organist ought to know, ought to be able to do, through its examination syllabus. By propagating the examinations we also help to stamp out the incompetent teacher into whose hands so many youngsters fall. Perhaps Toronto is serenely untroubled by these—but those who have worked elsewhere know what I mean. Nearly all of us have had the experience at one time or another of either realizing too late how much precious time and money we have wasted with such a charlatan, or as teachers have had to clear up the mess made of a talented youngster by some such person. Let us study the examination syllabus and particularly the examination papers, now published in the year-book; propagate them, spread them around, tell all our people what a young organist should be studying and what teachers should be teaching and thereby help scotch the charlatan. Most of those fellows are perfectly well aware of the fraud they practice in pretending to 'each, but their object in life is to get paid. Such men deserve no sympathy.

There are charlatans among examining bodies too. Ten years ago I was bewildered at the sight of the syllabus of a certain musical examining body which operated in a part of the world where I was a newcomer. What titans they must produce here, I wondered, ever to attain excellence in such staggering syllabi. After meeting some of the products of these examinations I knew there was something phony, but it took some years for me to realize just to what extent the examiners compensated for the extreme difficulty of the problems by the extreme generosity of their markings. Oh it is very easy to write a most impressive syllabus and then accept almost any working that may be offered. Such things are charlatantly in examining. They give the candidate an utterly false set of values and deprave the examiner. Nobody profits but the examination authority—which profits plenty.

But because such wretched systems exist, let it be said, to clear up all doubts anyone may have lingering in his mind that these examinations of ours most emphatically are what they claim to be: When a paper work problem is to be worked a solution is wanted, not a mere set of notes; when a piece is to be played, your examiners expect a good, clean performance; when a hymn-tune is to be transposed, the examiners give marks for a neat and confident playing of it just as written, but in the new key. They want to be sure, before they write their names on a diploma, that they could turn over their own choir practices or

their organs to any of these candidates without anything wrong showing except the inevitable lack of experience. (In parentheses, how often we come across men with oodles of experience, personality and charm—and not much else!) To sum up their attitude: They want to raise up to themselves successors and colleagues.

Now, such a high standard takes courage to set up and will power to maintain. A high percentage of failures is inevitable—such a high percentage that the ordinary public examinations body could scarcely be expected to stand the strain. At the examinations of the R.C.O. in England the percentage of passes is only about one in four or one in six. Such a standard can be applied only by a body like this—set up in the first place by leaders of the profession and supported loyally by the profession as a whole. Therein lies the true justification for our existence as the C.C.O.: the work which we only can do; the work which would not be done if we did not exist to do it.

Since the root of the matter is buried so deep that many of us had forgotten or never quite realized it, may I take leave to state the theorem once more—that the setting up and maintaining of such a high standard, the directing of musicians along the roads to that high standard, cannot be done in Canada unless we do it as a profession through our professional society. If the standard is worth maintaining the College is worth keeping and supporting.

The success of the R.A.M., the R.C.M. and the R.C.O. in England is due very largely to the faithfulness of those who, passing through as students or candidates, have returned as teachers or supporters to guard and feed the institution to which they owe their guidance. Let us therefore do as well by our Canadian College of Organists, giving it our interest and support. Perhaps I should say our interested support. We all know, without being told, that there is plenty to be done yet in developing the College. Some of this has been held up by the war. Yet, when someone comes forward with a practical idea and is *himself willing to help do it*, it usually gets done, to the advantage of all. Conversely, when people drop out, it is usually due to their not giving the society that interested support of which I spoke.

One thing *very few* of us have done, I find, is to get to know the requirements of the examinations which we collectively sponsor. The examinations seem so remote from us—either we think them impossibly hard or we went through them so long ago. Perhaps if we knew them we would be more inclined to talk about them; to take a proper pride in our trust; to sell them; to tell our pupils that these are the lines along which we expect them to work; or even, if we have not done so, to submit to these examinations. If we did these things, other people would gradually come to appreciate the worth of these our College "exams"—the value not merely of the diplomas, but of the plan of even, orderly, many-sided development which they impose upon the student. More candidates would present themselves, to the benefit of all of us. More candidates, by the way, ought to be forthcoming for the fellowship. The associateship, creditable though it is, should not be regarded as more than a halfway house—a sort of sign: "Excellent, So Far!" May I point out too that the R.C.O. examinations are entered, not only by organists, but by a certain proportion of other musicians who have no intention of working as organists, but who learn to play the organ as a second study so that they may go through the tests. They evidently regard these—as their teachers do—as the shortest cuts to a decent standard of general musicianship, both theoretical and practical.

So let us say, and let it be said of us, that we are not a mere society—an obscure monthly mutual admiration society—but the instrument of the organists' profession in Canada, strong enough to support and maintain an examination system, which others could not sustain, truly worthy of our name—the Canadian College of Organists.

Dr. Robert Leech Bedell, organist for the Brooklyn Institute of Arts and Sciences, was organist with the Brooklyn Oratorio Society under the baton of Carl Bamberger in a presentation of the Bach "St. Matthew Passion" at the Brooklyn Academy of Music April 6.

Arthur Jennings

Recitals

UNIVERSITY
OF
MINNESOTA

Plymouth Church
Minneapolis, Minnesota

Ruth Barrett Arno



The First Church of Christ, Scientist
BOSTON

ARTHUR HOWES

Christ Church
Houston, Tex.

WE SPECIALIZE

in rebuilding, maintenance and repairs
of all makes of organs.

CANNARSA ORGAN COMPANY
Hollidaysburg, Pa.
New York Harrisburg Pittsburgh

PAUL N. HAGGARD & CO.

Tuning, Repairing,
Used Organs, Rebuilding

P.O. Box 685
OKLAHOMA CITY, OKLA.

ROBERT BAKER, M.S.M.

First Presbyterian Church
Brooklyn, N. Y.

HENRY F. ANDERSON

F.A.G.O.
Cleveland Institute of Music
EMMANUEL CHURCH
Prepares for Guild Examinations
8614 Euclid Ave. Cleveland

RUSSELL BROUGHTON

F. A. G. O.
St. Mary's School
Raleigh North Carolina

Frank B. Jordan, M. Mus.
Drake University
Des Moines, Iowa

THE HYMN SOCIETY OF AMERICA, INC.

President—William Watkins Reid, New York.
 Vice-Presidents—The Rev. Deane Edwards, Mrs. Clarence Dickinson, the Rev. Bliss Wiant.
 Chairman Executive Committee—Mr. Edwards.
 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York.
 Corresponding Secretary—The Rev. Philip S. Watters, 34 Gedney Park Drive, White Plains, N. Y.
 Recording Secretary—Miss Grace Leeds Darnell.
 Librarian—William W. Rockwell, D. Th., New York.
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.

For many years the Maine Federation of Music Clubs has served the churches in that state through its church music department. An account of the activity of this department comes from its chairman, Mrs. Foster L. Haviland. With the hearty cooperation of the Maine Chapter of the American Guild of Organists the annual hymn festival of Portland was started. The first festival took place in 1937. All of them have been held in St. Luke's Cathedral. The building has admirable acoustics for congregational singing. It is equipped with an excellent Skinner organ, and its well-trained boy choir has been directed for many years by Alfred Brinkler, F.A.G.O. The clergy are thoroughly interested, and the cathedral makes an ideal setting for the large and attentive congregation which joins annually with visiting choirs belonging to the federation in singing the great hymns of the Christian Church. An inspirational address is given by the dean, some of his recent subjects being "The Ministry of Music," "Psalms in Human Life" and "The Teaching Value of Hymns." This exercise of worship through singing has won wide recognition throughout the community. Annotations on the hymns to be sung are published in advance in local and state newspapers.

A feature of the festivals is the playing of chorale preludes. Whenever possible they are based on hymns which are sung afterward by the congregation. Among the composers of these preludes have been Noble, Faulkes, Mackinnon, Voris, Edmundson, Burdett, Kinder, George Mead, Seth Bingham and Homer Whitford. Descants are also used, and these have been written specially for these festivals by Mr. Brinkler.

The seventh annual festival will take place Sunday, May 9, at 3:45, in St. Luke's Cathedral. Among the tunes to be sung are "Webb," "Melcombe" (with a chorale prelude by Carl McKinley), "Dundee" (with Mackinnon's prelude) and "Alford" (using Burdett's composition on this tune).

Fifteen adult choirs took part in 1942,

eight of which had sung in the 1938 festival.

Behind this account lies the story of long-continued promotion of church music throughout the state by Mrs. Haviland and her devoted committee. The Portland City Auditorium has been filled annually for an outstanding choir festival, and other cities have followed suit. In addition Mrs. Haviland for many years has contributed monthly stories of hymns, "new and old," in the *Portland Sunday Telegram*, the hymn and tune usually being reprinted, with an accurate and interesting story about the author and composer, and the details as to how the words and music were written and then mated.

More than 100 tunes have been received at the Guild office for the Hymn Society's prize hymn, written by Thomas Curtis Clark. The work of evaluating them will begin early in May.

REGINALD L. McALL.

FAURE "REQUIEM" HAS FINE SAN FRANCISCO PERFORMANCE

A fine performance of Faure's "Requiem" was given at St. Luke's Church, San Francisco, Cal., Harold Mueller, organist and director, March 30. The soloists were Edward Ulrich, baritone, and Romanda Stetsky, soprano. Accompaniments were played by John McIntosh, organist, and Arnold Hartmann, pianist.

Before the "Requiem" Mr. Mueller played Franck's "Piece Heroique" and Chorale in E with understanding of their style and good taste as to registration. The choruses of the "Requiem," sung by the choir of the church, were marked by dignity, beauty of tone and excellent diction. The delicate beauty of this work would be marred by over-dramatic contrasts and the dynamic scheme was just right. The piano and organ accompaniments were effective, and one wondered why this combination is not used more frequently when an orchestra is not available.

It is worth noting that the Rev. John C. Leffler, rector of St. Luke's, sang in the ranks of the chorus.

J. TREVOR GARMEY.

Chicago Heights Hears "Crucifixion."

The First Methodist Church of Chicago Heights, Ill., was filled to capacity Palm Sunday evening, April 18, when the united choirs of the city presented Stainer's "Crucifixion." Arthur Lambrecht, director of the Methodist Church choir, conducted. Singers represented most of the churches in the community and soloists were James Funk, bass; G. E. Eckstedt, baritone, and Don C. Vandenberg, tenor. Miss Lillian Collins presided at the organ.

NOTABLE ORATORIO SERIES AT FIRST PRESBYTERIAN, N. Y.

With the singing of Handel's "Messiah" a notable series of oratorio services under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, came to a close on Easter Sunday. Other works heard during the season included Mendelssohn's "Elijah," Haydn's "The Creation," Negro spirituals, with Harry T. Burleigh as soloist and speaker; Bach's B minor Mass, Dvorak's "Stabat Mater" and the Bach "St. Matthew Passion." The choir of boys and men of the Cathedral of Garden City, Maurice Garabrant, director, assisted in the presentation of the last-named work.

MARTIN W. BUSH, F.A.G.O.
 First Central Congregational Church
 Head Music Dep't, University of Omaha, Nebr.

ALBERT RIEMENSCHNEIDER
 DIRECTOR OF MUSIC
 Baldwin-Wallace College, Berea, Ohio
 Recitals, Master Classes, Instruction, Coaching
 Address Baldwin-Wallace Conservatory of Music, Berea, Ohio

HORACE M. HOLLISTER
 M.S.M.
 Associate Organist
 Director of Young People's Choirs
 MADISON AVENUE PRESBYTERIAN CHURCH
 New York City

LESLIE P. SPELMAN
 University of Redlands
 REDLANDS CALIFORNIA

CLARENCE DICKINSON
 Concert Organist
 Organist and Director of Music, The Brick Church and Union Theological Seminary.
 Director of the School of Sacred Music of Union Theological Seminary.
 1140 Park Avenue, New York

HENRY OVERLEY
 Head of Music Department,
 Kalamazoo College
 Organist-Choirmaster, St. Luke's Church

ST. LUKE'S CHORISTERS
 Long Beach, California
 William Ripley Dorr, B. S., Mus. B.,
 Director
 Current and forthcoming motion picture releases:
 "Mrs. Miniver" — "Tish"
 "Random Harvest" — "Tish"

Adolf Torovsky, A.A.G.O.
 Organist-Choirmaster
 Church of the Epiphany
 Washington, D. C.
 Composer of the familiar carol
 "Softly the Stars Were Shining"

Harold Schwab
 Boston, Mass.

FRANK ASPER
 Mus. D., F. A. G. O.
 Salt Lake Tabernacle

Felix F. Schoenstein & Sons
 Pipe Organ Builders
 SAN FRANCISCO, CALIF

RALPH A. HARRIS
 M.S.M., F.A.G.O., Chm.
 Conductor—St. Paul's Choristers
 BROOKLYN, NEW YORK

Julius MATTFELD
 Columbia Broadcasting System
 New York

ALL SAINTS' CHURCH
 WILLIAM SELF
 WORCESTER, MASS.

J. THURSTON NOE
 A.M., B.S. in Music
 Minister of Music
 South Methodist Church
 Manchester, Connecticut

PALMER CHRISTIAN
 University of Michigan
 Ann Arbor
 Mgt. Bernard R. La Berge, Inc.
 2 West 46th St., New York

Catharine Crozier RECITALS
 Eastman School of Music
 ROCHESTER, N. Y.

ROBERT ELMORE
 Church of the Holy Trinity
 Philadelphia
 "An Instrumentalist of Consummate Powers"
 Musical Courier, New York

ALFRED M. GREENFIELD
 NEW YORK UNIVERSITY
 ORGANIST - COMPOSER
 CONDUCTOR
 University College

ALFRED WIDEMAN
 Holy Name Cathedral
 CHICAGO

HAROLD WELLS GILBERT
 BOY CHOIR TRAINING
 HEADMASTER OF
 ST. PETER'S CHOIR SCHOOL
 318 Lombard St., Philadelphia

NEW and RECENT PUBLICATIONS

For ORGAN

- Toccata*.....Richard K. Biggs .75
 (Based on a Gregorian theme)
- Suite for A Religious Service*.....Richard K. Biggs .75
 (Prelude—Introit—Offertory—Communion—Final)
- Chorale-Paraphrase*.....Arthur C. Becker .75
 (Based on Salve Regina theme)
- Suite for A Religious Service*.....Cyr de Brant .75
 (Music on 2 staves—Very easy. Hammond Registration
 Suggestions by Wilfred Tremblay.)
- When Evening Shadows Gather*.....R. S. Stoughton .50
 (Indian Reverie)

Order from your local dealer, or from

McLAUGHLIN & REILLY CO.
 BOSTON, MASSACHUSETTS

JOHN F. CALLAGHAN



JOHN F. CALLAGHAN, M.Mus., who since last fall has been active in two Catholic churches of Detroit, finds his new field of labor thoroughly interesting. He is organist and choirmaster of St. Catherine's Church, of which the pastor is the Rev. John Vismara, D.D., a patron of liturgical music in the archdiocese of Detroit. Mr. Callaghan is also choirmaster of the neighboring parish, St. Bernard's, of which the Rev. William J. O'Rourke is pastor. Father O'Rourke is known for his interest in restoring Gregorian music to its place in the liturgy. Frank Janeck, a talented pupil of Mr. Callaghan, is organist and assistant choirmaster at St. Bernard's.

Before moving to Detroit Mr. Callaghan was organist and choirmaster of St. Paul's Church, Oswego, N. Y., where he gave many recitals on the fine four-manual organ. He has been succeeded in Oswego by James Philip Johnston, as announced in the March issue of THE DIAPASON.

Mr. Callaghan is a graduate of the College of Fine Arts of Syracuse University, where he majored in organ under Dr. George A. Parker, completing his work in three years for the bachelor's degree. He was awarded the postgraduate scholarship in instrumental music in 1939 and earned his master's degree under Professor Leon Verrees, present head of the organ department at Syracuse. Mr. Callaghan also took work with Father Finn of the Paulist Choristers and J. J. McGrath, choirmaster of the Cathedral of the Immaculate Conception in Syracuse, and at the Pius X. School of Liturgical Music.

On Palm Sunday evening, April 18, "The Seven Last Words of Christ," by Theodore Dubois, was presented by the First Lutheran senior choir of Chicago under the direction of Edgar A. Lundberg. Alice R. Deal was the organist.

MRS. CLEMENTINE GUENTHER OF PASADENA IS HONORED

Mrs. Clementine Guenther, who recently resigned as organist-director at the First Lutheran Church, Pasadena, Cal., after ten years of service, was guest of honor at a farewell reception recently at the home of Mr. and Mrs. E. H. Mueller in Monrovia. R. A. Schultz, former president of the choir, praised Mrs. Guenther for her fine musicianship and inspiring work as a leader. In behalf of the choir and friends he then presented her with a silver plate, engraved with the names of the group. A buffet supper was the climax of the evening.

Mrs. Guenther is well known in southern California musical circles, being an active member of the local chapter of the American Guild of Organists. She is at present on the executive committee of the chapter and at one time served as chapter librarian. She received her musical education in the East, and in addition to her choir work has found time to do some concert and radio work. She is one of the charter members and a past president of the Schubert Choralists. For the last three years she has been director of the mothers' chorus of the Hamilton School.

POISTER LEAVES THE ARMY FOR VITAL WAR WORK DUTY

Arthur Poister, the concert organist and professor of organ at the Oberlin Conservatory of Music, who has been at Camp Grant for several months, has been discharged from the army under the 38-year-old regulation to accept employment with the J. I. Case Company aircraft division at Rockford, Ill., in vital war work. Mr. Poister is in the personnel department and a part of his duties is to organize and direct a chorus composed of employees of the company. Rehearsals were begun the last week of April with an initial enrollment of sixty.

Mr. Poister also has been appointed organist and director of music at the large Court Street Methodist Church of Rockford, Ill., where he succeeds Charles W. Forlines, who resigned effective Easter Day.

MARGARET MacGREGOR TAKES MONTGOMERY, ALA., CHURCH

Margaret MacGregor, professor of organ at Huntingdon College, has been appointed organist of the First Methodist Church of Montgomery, Ala.

Mrs. MacGregor received her B.M. and M.M. degrees from the University of Michigan and her M.S.M. from the School of Sacred Music, Union Theological Seminary.

Sunday evening, March 21, Mrs. MacGregor played a recital at the First Methodist Church. Opening with "The Bells of Ste. Anne de Beaupré," by Russell, the program included: Prelude, Corelli; "St. Francis Preaching to the Birds," Liszt; the Bach-Gounod "Ave Maria" and "Benediction," Karg-Elert. Dr. Gaston Foote, the minister, read brief meditations between the numbers.

AUSTIN ORGANS, INC. Organ Architects and Builders HARTFORD, CONN.

REPRESENTED BY

- J. E. Austin, Riverview Drive, Suffolk, Va.
- Calvin Brown, 4539 North Richmond St., Chicago, Ill.
- Herbert Brown, 522 Fifth Ave., New York, N. Y.
- P. S. Fanjoy, P. O. Box 159, Winston-Salem, N. C.
- Ernst Giesecke, P. O. Box 234, Honolulu, Hawaii.
- J. B. Jamison, Los Gatos, California.
- Kansas City Organ Service & Supply Co., 4113 Pennsylvania, Kansas City, Mo.
- Shewring Organ Service, 15400 Lydian Ave., Cleveland, Ohio.
- Roy E. Staples, P. O. Box 155, Decatur, Georgia.
- J. J. Toronto, 34 "A" St., Salt Lake City, Utah.
- C. J. Whittaker, 5321 Eighth Ave. N. E., Seattle, Washington.
- Samuel R. Warren, 172 Connecticut Ave., West Haven, Conn.

PROGRESS!

While the House of Pilcher is devoting its entire resources to the production of essential war materials, it is not unmindful of the days of victory and peace . . . For then certain additional refinements will find expression in Pilcher Organs, contributing still further to their tonal beauty and mechanical efficiency . . . Henry Pilcher's Sons, Incorporated, Louisville, Ky.

PILCHER Organs

FRANK VAN DUSEN

Director School of Church and Choir Music—American Conservatory
Professor of Organ, Piano and Theory—Wheaton College
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

KRAFT For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

ADOLPH STEUTERMAN

F. A. G. O.
Recitals Lessons
Calvary Episcopal Church, Memphis, Tenn.

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

Telephone Harrison 2219 Church and Residence Organs
L. D. Morris Organ Company
Mechanical Designers-Builders of Artistic
Experts FINE PIPE ORGANS Tone
410 South Michigan Blvd., Chicago, Ill.
Factory: 1039 Addison St. Telephone: Lakeview 1334

Westminster Choir College

TRAINING CHORAL CONDUCTORS FOR THE CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON, N. J. PRESIDENT
ALEXANDER McCURDY, Head of Organ Department

GUILMANT ORGAN SCHOOL

SUMMER COURSE
JULY 6 TO AUGUST 6
WRITE 12 WEST 12TH STREET, NEW YORK

Joseph BONNET Recitals, Lessons, Master Classes
1240 Park Ave. — Apartment 4C — New York City

**Seed of Appreciation
for Organ Music Sown
in Kansas Town of 800**

Leoti is a town of a little over 800 population in western Kansas, in a county that has less than 2,000 people. This is in the most thinly populated part of the Kansas plains. It would hardly seem, viewed from a distance, as very fertile ground on which to sow the seed of music appreciation. All of which makes this an interesting story.

About eight years ago a young organist, Ralph Stutzman, taught music in the Leoti high school. There was no organ in the town. Even now there is only an electronic instrument of the reed type. In 1938 Mr. Stutzman was appointed to a place on the faculty of McPherson College, to teach organ and theory, and to serve the First Congregational Church of McPherson as organist-director and the First Baptist Church as organist. A year ago a group of people from Leoti attended a dedicatory recital by Mr. Stutzman in a nearby town. They decided to purchase an organ, so they told Mr. Stutzman, if he would return to his old position and be organist of the Presbyterian Church. He agreed and now he is back at the high school and has a choir of twenty voices at the church.

While awaiting the time when the war will come to an end and the church may purchase a pipe organ, Mr. Stutzman is preparing the ground by giving monthly vesper recitals on the electronic instrument. He is playing high-grade organ programs, new in that part of the country, and that the standard of appreciation is being raised is attested by the attendance at the recitals. There has been an average congregation of 100 despite gas rationing and bad winter weather. The recitals began in October and will be continued this season through May. On the back page of each program is printed the program for the next recital—a valuable idea.

As examples of the character of the programs that are attracting the people of this small but progressive community a few may be mentioned. Oct. 18 Mr. Stutzman played: Arioso, Handel; Toccata and Fugue in D minor, Bach; "Come, Gentle Death," Bach; Pedal Exercitium in G minor, Bach; Pastorale, Traditional; "The Fifers," d'Andrieu; Improvisation on Hymn-tune "Maitland"; "Memories," St. Clair; "Will-o'-the-Wisp," Nevin; "Ave Maria," Schubert. Nov. 15 the program included: Prelude and Sarabande, Corelli; Chorales, "Salvation Now Is Come to Earth" and "In Thee Is Gladness," Bach; "Mirror Reflecting Pool" and "Potomac Boat Song," Shure; Solfeggio in G minor, C. P. E. Bach; Improvisation on a Hymn-tune; Sketch, Schumann; Serenade, Schubert; Minuet in G, Beethoven; Festival Toccata, Fletcher. Jan. 17 he played: Symphonic Piece, Clokey; "Meditation at the Cross," Lorenz; Forest Suite, Stutzman; Lullaby, Stutzman; Improvisation on Hymn-tune "Trinity"; Nocturne, Kroeger; Serenade, Widor; "The Lost Chord," Sullivan.

For March 28 Mr. Stutzman selected the following program: Prelude, Clerambault; Three Chorale Preludes, Bach; Sonata No. 1, in A major, Handel;

RALPH STUTZMAN



"Dialogue" and Menuetto, Mozart; Sketch in G major, Schumann; "Ave Maria," Schubert; Toccata on "O Filii et Filiae," Farnam.

Mr. Stutzman received most of his organ training from Mrs. Cora Conn Redic at Southwestern College and also attended a master class of Marcel Dupré in the course of his last American tour. He also did considerable work in piano and was organist of the First Christian Church and of the First Church of Christ, Scientist, in Winfield, Kan., and chapel organist of Southwestern College. He has been a member of the Kansas Chapter, A.G.O., the last eight years.

**RECITALS ON BICENTENARY
OF HANOVER, PA., CHURCH**

To mark the celebration of the 200th anniversary of the building of the first edifice of St. Matthew's Lutheran Church at Hanover, Pa., J. Herbert Springer gave two recitals. The first was played Sunday afternoon, April 4, and the second April 18. At the first the program consisted of music requested by members of the congregation. For the second recital Mr. Springer selected works of Lutheran composers of the eighteenth century. The recitals were played on the great organ of nearly 13,000 pipes in St. Matthew's, considered the largest church organ in the United States, built by Austin. Mr. Springer had the assistance of his choir and soloists. The programs included these offerings:

April 4—Trumpet Tune and Air, Purcell; Largo, Handel; "Ave Maria," Schubert; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; "Dreams," McAmis; Spring Song, Mendelssohn; "The Bells of Ste. Anne de Beaupré," Russell; Lullaby, Brahms; Toccata from Fifth Symphony, Widor.

April 18—Toccata in F, Pachelbel; "O Sacred Head Now Wounded," Kuhnau; "O Morning Star, So Pure, So Bright," Buxtehude; Air in E minor, Mattheson; Prelude and Fugue in G minor, Bach; Arioso in A major, Bach; Toccata in F major, Bach.

The cantata "God's Time Is Best," by Bach, was sung by St. Matthew's Choir.

Choir Pulpit GOWNS
Choral and Graduation Apparel. Fine materials, beautiful work, pleasingly low prices. State your needs. Catalog and samples on request. DeMoulin Bros. & Co., 1143 S. 4th St., Greenville, Ill.

**WEBBER
MEMPHIS**

**AUGUST
MAEKELBERGHE**
MUS. M. F. A. G. O.
ORGANIST — CARILLONNEUR

ERNEST E. HARDY
Winthrop, Mass.
Real Estate & Insurance
(O. & C., All Saints Church, Belmont, Mass.)

CHARLES H. FINNEY
A. B., Mus. M., F. A. G. O.
HEAD OF THE MUSIC DEPARTMENT
FRIENDS UNIVERSITY, WICHITA, KAN.

HARRY E. COOPER
Mus. D., F. A. G. O.
Raleigh, North Carolina

GEORGE L. SCOTT, M.M.
ILLINOIS WESLEYAN UNIVERSITY
BLOOMINGTON, ILLINOIS
ORGAN — THEORY

HARRIETTE SLACK
RECITALS
Address: Eastman School of Music
ROCHESTER, N. Y.

VINCENT ELLSWORTH SLATER
Organist—Choirmaster
Presbyterian Church
Bound Brook, N. J.

THEODORE SCHAEFER
Covenant-First Presbyterian
Church
Washington, D. C.

CLINTON REED, A.A.G.O.
Chapel of the Intercession
Trinity Parish
New York City
Recitals Lessons

GEORGE H. FAIRCLOUGH
M. Mus., F.A.G.O.
Organist and Choirmaster
Church of Saint John the Evangelist
(Episcopal)
Saint Paul, Minnesota

WILLIAM H. BARNES
MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF
"THE CONTEMPORARY AMERICAN
ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE
CHICAGO

**D. Sterling
Wheelwright**
A.A.G.O., M.Mus., M.Ed.
2810 16th St., N. W.
WASHINGTON, D. C.

William G. Blanchard
ORGANIST
Pomona College
Claremont, California

DR. ROBERT HEGER-GOETZL
ORGANIST
Our Lady of Sorrows Church
Director
Chicago Bach Chorus

Edward Eigenschenk
American Conservatory, Chicago
Loras College, Dubuque, Iowa
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

Charles Dodsley Walker

JOHN GROTH
Broadway Tabernacle Church
New York City

Walter Flandorf
CHICAGO

LEON VERREES
HEAD OF THE ORGAN DEPARTMENT
SYRACUSE UNIVERSITY

A.A.G.O. M.S.M.
LUIS HAROLD SANFORD
Organist and Choirmaster
SECOND PRESBYTERIAN
CHURCH
NEWARK, NEW JERSEY

MUSIC IN WORSHIP
by
Joseph N. Ashton
A.M., Harvard
Formerly Professor of Musical History and Theory
in Brown University, and Lecturer in Music
in Wellesley College. Fellow in the
Hymn Society of America.

A comprehensive study of the use of music in the church service for promoting worship.

Part I deals with the principles of church music; Part II with applications of these in congregational, choir and organ music.

A valuable book for choir directors, organists, ministers and music committees.

232 pages **THE PILGRIM PRESS** \$2.00
14 Beacon St., Boston; 19 South LaSalle St., Chicago

SARA E. ALVATER



MISS SARA E. ALVATER, organist of the Baptist Church of Flemington, N. J., and director of the Hunterdon County School of Music, is busy in connection with the opening of the school's new home, which will take place the first week in May. The school has acquired the Austin C. Bartles mansion, one of the old showplaces of Flemington. Miss Alvater has purchased not only the real estate, but all of the household furniture. One of the other members of the faculty of the school is Norman Landis, the organist and composer.

Miss Alvater announces that the school will provide courses of study in subjects vital to a well-rounded musical education. These will be supplemented by a course in dramatics and the establishment of a nursery school for children of pre-school age.

Miss Alvater is a former pupil of Mr. Landis, a graduate of the Flemington Children's Choir School and head of its piano department, and a graduate of the Trenton Conservatory of Music. She took a special teacher's training course at New York University with Carol Robinson, concert pianist, and studied methods and interpretation at the Philadelphia Conservatory of Music with Edward Johnstone and the late Dr. Hendric Ezermann. She also took work in choral technique and conducting with Dr. John Finley Williamson of the Westminster Choir School, attended classes at the Juilliard School of Music and is a student of Coenraad V. Bos, concert accompanist, and of Dr. Clarence Dickinson.

Miss Alvater is a member of the National Guild of Piano Teachers and of the New Jersey Chapter, A.G.O.

MARKS HALF A CENTURY IN GREENFIELD, MASS., CHURCH

On the fiftieth anniversary of her service as organist of All Souls' Unitarian Church in Greenfield, Mass., Mrs. Bertha W. Slocomb gave a recital April 11 in the church and it was attended by more than 200 friends, parishioners and music-lovers. The feature of the occasion was the presentation to Mrs. Slocomb of a book of testimonial letters from more than 100 friends.

The selections played by Mrs. Slocomb were: Chorale in A minor, Franck; Prelude to "The Blessed Damozel," Debussy; Allegro Vivace and Air from "Water Music" Suite, Handel; Fantasie and Fugue in G minor, Bach; Fountain Reverie, Fletcher; Bible Poems, "Lord Jesus Walking on the Sea" and "Hosanna," Weinberger; "Dreams," McAmis, and Toccata, "Thou Art the Rock," Mulet. A reception followed the recital.

Mrs. Slocomb formerly taught music at Smith College and for several years was at the Capen School in Northampton, Mass.

Wedding Music Program for Women.

The Chicago Club of Women Organists will present a program of wedding music at Grace Episcopal Church, 1442 South Indiana Avenue, Monday evening, May 3. Organ numbers will be played by Vivian Martin, Tera Sells and Alice R. Deal. Jane Symons, with Grace Symons at the organ, will sing a composition by Florence Price which Mrs. Price wrote especially for her daughter's wedding.

LOUIS F. MOHR & COMPANY
ORGAN MAINTENANCE
 2899 Valentine Ave., New York City
 Telephone: Sedgwick 3-5628
 Night and Day
 Emergency Service—Yearly Contracts
 Electric action installed
 Harps—Chimes—Blowers
 An Organ Properly Maintained
 Means Better Music

HAGERSTOWN ENGRAVING CO.
 Stopkeys, Name Plates, Pistons,
 etc. Genuine or French Ivory.
 Memorial Plates a Specialty.
 233 E. FRANKLIN ST.,
 HAGERSTOWN, MD.

FREDERICK E. BIELER
 Mus. B., B. Mus. Ed., M. Mus.
 ORGANIST AND MINISTER OF
 MUSIC
 FIRST PRESBYTERIAN CHURCH
 FORT WAYNE, IND.

KATHARINE E. LUCKE, F.A.G.O.
 Faculty Peabody Conservatory of Music
 Organist and Director First Unitarian Church
 Baltimore, Md.
 "Come Ye and Let Us Go Up to the Mountain"
 Anthem for chorus of mixed voices
 with Soprano Descant
 Practical Drill in Keyboard Harmony
 Books 1 and 2

WINSLOW
CHENEY
 "One of the elect of his generation of
 organists." The Musical Courier, New York.
 108 CLARK ST. BROOKLYN, N. Y.

W. O. TUFTS, M.S.M.
 WASHINGTON, D. C.

HOMER WHITFORD
 Mus. B., F.A.G.O.
 Organist and Choirmaster, First Congregational Church, Cambridge, Mass.
 Director of Music,
 McLean Hospital, Waverly
 Conductor, Lexington Choral Society

HAROLD HEEREMANS
 UNIVERSITY COLLEGE
 NEW YORK UNIVERSITY
 CHURCH OF THE SAVIOUR
 BROOKLYN, N. Y.

E. WAYNE BERRY
 Organist and Choirmaster
 Tabernacle Church of Christ
 Columbus, Indiana

FREDERICK MARRIOTT
 Organist - Carillonner
 ROCKEFELLER MEMORIAL CHAPEL
 University of Chicago

DOROTHY M. BOLLWINKLE
 Organist
 St. Philip's Church
 "Westminster Abbey of the South"
 Charleston, South Carolina

Russell Hancock **MILES M.**
 Mus.
 Professor of Music
 University of Illinois
 School of Music
 at Urbana

CHARLOTTE KLEIN, Mus. D., F.A.G.O.
 3217 Wisconsin Avenue
 Washington, D. C.
 First Baptist Church
 Alexandria, Va.
 Mary Washington College
 Fredericksburg, Va.

Ruth Harsha
 Ernest Williams School of Music
 Central Methodist Church
 BROOKLYN, N. Y.

HAROLD C. COBB
 ORGANIST
 SINAI TEMPLE
 CHICAGO, ILLINOIS

HAROLD GLEASON
 EASTMAN SCHOOL OF MUSIC
 of the
 UNIVERSITY OF ROCHESTER
 New York

DeWitt C. Garretson
 A.A.G.O., CHM.
 St. Paul's Cathedral
 Buffalo, N. Y.
 Director of Music, Buffalo Seminary

Ernest Prang Stamm
 Recital Organist
 SAINT LOUIS

James Philip Johnston, F.A.G.O.
 ST. PAUL'S CHURCH
 OSWEGO, N. Y.
 RECITALS — INSTRUCTION

NEWELL ROBINSON
 F.A.G.O., C.H.M.
 Organist Choirmaster
 Grace Church
 Mount Airy Philadelphia, Pa.

J. Donald Willing
 ORGANIST AND CHOIRMASTER
 Plymouth Church of Shaker Heights
 Cleveland

FRANK A. McCARRELL
 Organist and Choirmaster
 Pine Street Presbyterian Church
 HARRISBURG, PA.
 Recitals and Instruction
 2519 NORTH SECOND STREET

JOHN HARMS
 F.A.G.O.
 St. John's Church, Far Rockaway, N. Y.
 Temple Israel, Lawrence, N. Y.
 INTER-FAITH CHORAL SOCIETY
 of Long Island
 JOHN HARMS CHORUS of New York

PIETRO YON
 853 Carnegie Hall
 NEW YORK CITY

C. HAROLD EINECKE
 Mus. D., Mus. B., F.W.C.C.
 Park (First) Congregational Church
 GRAND RAPIDS, MICHIGAN

Harris S. Shaw, A.A.G.O.
 Piano — Organ
 Musicianship
 Address: 175 Dartmouth St., Boston, Mass.

WILBUR Mus. M., F.A.G.O.
ROWAND
 SHORTER COLLEGE ROME, GEORGIA

Anne Versteeg McKittrick,
 F. A. G. O.—CHM.
 Grace Church, Brooklyn Heights,
 Brooklyn, N. Y.
 Preparation for Guild Examinations
 Studio: 254 Hicks Street, Brooklyn

RICHARD ROSS

Claude L. Murphree
 F. A. G. O.
 University of Florida
 GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.
 Eighteenth Church of Christ, Scientist
 RECITALS AND INSTRUCTION
 7957 Marquette Ave.
 CHICAGO

MARSHALL BIDWELL
 Carnegie Institute
 Pittsburgh
 AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS
 Organist - Choirmaster
 SAINT JAMES' CHURCH
 Madison Avenue at 71st Street
 NEW YORK
 Ten-Lesson Course in Boy-Choir Training

Dudley Warner Fitch
 St. Paul's Episcopal Church
 DES MOINES
 RECITALS INSTRUCTION

GEORGE WM. VOLKEL
 Mus. Bac., F.A.G.O.
All Angels' Church
 NEW YORK CITY

**Catharine Crozier in
Season's Last Recital
of Montreal Society**

By **GEORGE M. BREWER**

The concluding recital in the Montreal Casavant Society series for the season 1942-43 was given by Catharine Crozier March 18 in Trinity Memorial Church. Miss Crozier started with an excellent background, and throughout the recital she maintained a standard indicative of a strong personality which had become significantly successful in expressing itself. Equipped with a fine technique, and apparently a flawless memory, Miss Crozier proved herself to be a clear-minded performer, with definite purposes, from which she was never lured. In other words, she never allowed emotion to obscure reason, or, speaking organistically, she never permitted color to cloud design. Her Bach playing was sober and chiefly concerned with the music and the message, rather than the instrument or the performer.

A work which is not often heard and which on this occasion proved of considerable interest was Roger-Ducasse's Pastorale. In her rendition of this intricate piece of writing Miss Crozier displayed fine organizing ability. The layout resembled a pastel of rich colors. The performance proved one of the exciting things of the evening. Works of other moderns were rendered with the mastery and ease which characterizes the recent comers into the field of organ virtuosi. Garth Edmundson was well represented by his "Gargoyles" and a meditative treatment of the Gregorian melody "Pange Lingua." Bruce Simonds and Leo Sowerby were included in a section of the program which gave the audience an opportunity of estimating the qualities of the new school of American organ composition. Perhaps the most brilliant and effective bit of playing was in the Scherzo from Vierne's Symphony No. 2, which, by reason of unerring rhythm and delightful buoyancy and sparkle, might be said to be one of the finest performances the Casavant Society has heard since its inception five years ago.

The complete program was as follows: Toccata, Adagio and Fugue in C major, Bach; Five Chorale Preludes, Bach; Pastorale, Roger-Ducasse; Scherzo, Vierne; Prelude, "As Now the Sun's Declining Rays," Simonds; "Gargoyles" and "Pange Lingua," Edmundson.

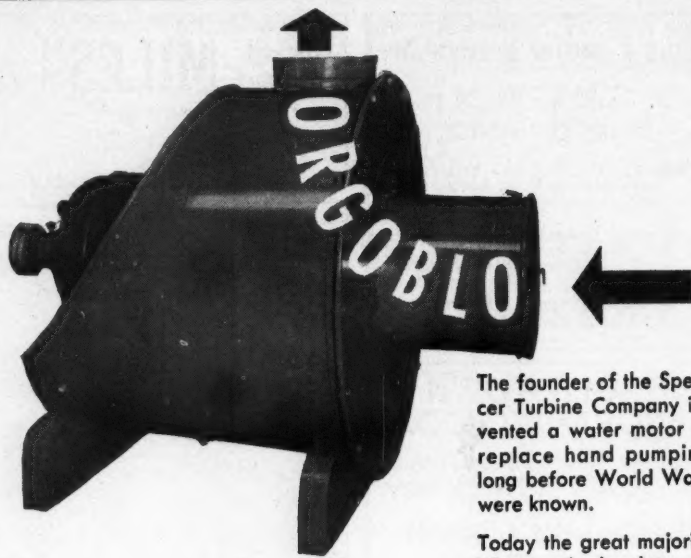
**TORONTO SOCIETY HEARS
SCHREINER AND MISS GIDLEY**

By **DALTON McLAUGHLIN**

A large audience greeted Alexander Schreiner of Salt Lake City in his first Toronto recital under the auspices of the Casavant Society of Toronto Saturday, Feb. 27. Mr. Schreiner played in his usual cleancut and masterly style and gave several encores at the close of the program. He exhibited expert pedal technique in the Bach Prelude and Gigue in E flat and gave a very musicianly performance of the Toccata, Adagio and Fugue in C by Bach. There was a great deal of interest and pleasure in his playing of Vierne, with whom he studied in Paris. His program numbers were: Chorale Prelude, "My Heart Is Filled with Longing," Bach; Toccata, Adagio and Fugue in C major, Bach; Prelude and Gigue in E flat, Bach; Chorale and Scherzo from Second Symphony, Vierne; Toccata, "Thanks Be to God," Richard Keys Biggs; "Morning Fancies," Schreiner; "The Nightingale," Nevin; Finale from Sixth Symphony, Vierne.

As has been the custom this year, a youth choir assisted. On this occasion it was the Oakwood Collegiate Choir, conducted by Eldon Brethour, who took over the conducting in the absence of the regular director, now in service in the R.C.A.F.

The final recital of the season, on March 27, was given by Miss Muriel Gidley of Toronto, whose playing delighted the large audience. She was honored by the presence of Mrs. Albert Matthews, wife of the lieutenant governor of Ontario, and her party. Miss Gidley is a very resourceful organist. She has a fine technique, both manual and pedal—the latter ably demonstrated in the Bach Toccata. Miss Gidley uses colorful registration. Her program was: Introduction



The founder of the Spencer Turbine Company invented a water motor to replace hand pumping long before World Wars were known.

Today the great majority of organs in churches, colleges, and theaters are operated by the Spencer Orgoblo.

Aside from the saving in manpower, there is a minimum of service and repair time required. Even if worked overtime for the duration, Orgoblos will give the same reliability and quality of service that was obtained the day they were installed.

Even Orgoblos need lubrication. Only the motor bearings to remember — but we urge regular and thorough lubrication because spare parts and expert service men are hard to obtain.

250B

SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

EDGAR S. KIEFER TANNING CO.
(Hand Leather Division)

TANNERS OF
LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS

655 Atlantic Ave. Boston, Massachusetts

and Passacaglia in D minor, Reger; Chorale Prelude, "Jesus Suffers Pain and Death," Vogler; A Concerto Movement, Felton; Fantasie from "Partita Retrospectiva," Karg-Elert; Chorale Improvisation, "How Brightly Beams the Morning Star," Karg-Elert; Toccata in F major, Bach; Intermezzo from First Symphony, Widor; "Chant de Mai," Jongen; "Grand Choeur Dialogue," Gigout.

Miss Gidley was assisted by the girls' choir from the Lawrence Park Collegiate, under the direction of Harvey Perrin. They were especially effective in the unison work in the recitative and air "Comfort Ye My People," from Handel's "Messiah."

Samuel A. Baldwin's Work Played.
Samuel A. Baldwin's Symphonic Rhapsody No. 4, entitled "Rhapsodie Tragique et Heroique," was a feature of the concert of the New York City WPA Symphony Orchestra, Emerson Bradley conductor, at the Brooklyn Museum Jan. 10. The work made a very favorable impression on the audience.

MAAS CHIMES
Cathedral and Tower Chimes
WRITE FOR INFORMATION, 3015 CASITAS AVE., LOS ANGELES

RICHARD PURVIS
ORGANIST-COMPOSER-CONDUCTOR
FT. MAC PHERSON GEORGIA

MAYLAND CHIMES & HARPS
SINCE 1866
BROOKLYN NEW YORK

PORTER HEAPS
RECITAL ORGANIST
Chicago

All-Purpose Choral Arrangement
THE STAR-SPANGLED BANNER
Condensed as to range and
Published by
EDWARD J. SMITH,
Glenmont, N. Y. Price—15 cents

HAROLD TOWER
Organist and Choirmaster
Trinity Methodist Church
GRAND RAPIDS, MICHIGAN

Seth Bingham
Associate Professor of Music (Composition),
Columbia University
ORGANIST AND CHOIRMASTER
Madison Avenue Presbyterian Church
921 Madison Ave., New York

"Were You There," "Three Hymn-Tune Preludes" ("Take the Name of Jesus With You," "Rock of Ages," "Ring the Bells of Heaven.")
by **HORACE ALDEN MILLER**
Send orders to
Cornell Music Publishing Co.
2874 Maiden Lane, Altadena, Cal.

Richard Keys Biggs
Blessed Sacrament Church,
Hollywood
Address 6657 Sunset Blvd., Hollywood

Grace Leeds Darnell
St. Mary's-in-the-Garden
521 West 126th Street, New York City
JUNIOR CHOIRS A SPECIALTY

Katharine Fowler, M. Mus.
Columbia Heights Christian Church
Washington, D. C.

MAURICE GARABRANT
The Cathedral of the Incarnation
Garden City, N. Y.
Organist of Adelphi College
Conductor of the Long Island
Choral Society

Barrett Spach
Fourth Presbyterian Church
Chicago

VINCENT H. PERCY
ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational
Church
CLEVELAND, OHIO

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

HORACE DOUGLAS



HORACE DOUGLAS, for fifteen years official organist and rehearsal accompanist for the Syracuse University Chorus, played his final concert program with the chorus April 15, when the annual spring festival concert was given in Crouse College Auditorium.

Mr. Douglas is a graduate with the bachelor of music degree in organ from the College of Fine Arts, and he has since continued study under Professor Leon Verrees, present head of the organ department. Mr. Douglas has played for a long list of the great choral works produced by the chorus, under the direction of Dr. Howard Lyman, founder and conductor of these concerts, and he has had the commendation of distinguished guest soloists who have appeared with the chorus. The duties of Mr. Douglas in Rome, N. Y., as teacher, organist and director of the First Methodist Church require that he relinquish his association with the university chorus.

ALL-AMERICAN MUSIC WEEK AT UNIVERSITY OF KANSAS

All-American music week, featuring such artists, composers and public figures as Albert Spalding, violinist; Mary Louise Beitz, soprano; Ferde Grofe and Domenico Savino, composers; Dudley Crafts Watson of the Chicago Art Institute and Benjamin Franklin Affleck, chairman of the board of the Universal Atlas Cement Corporation and founder of the Benjamin Franklin Society, will be observed at the University of Kansas May 2 to 7, Dean Donald M. Swarthout of the School of Fine Arts announces. The music festival this year will feature American music, largely patriotic, as in keeping with the war spirit throughout the nation. The week will get under way on May 2 with special music in all Lawrence churches and a concert in the afternoon in Hoch Auditorium by the music organizations of the Lawrence public schools. Tuesday will be fine arts day. At the annual fine arts banquet the principal speakers will be Mr. Watson and Mr. Affleck. Wednesday afternoon University of Kansas composers will be featured in a recital. Compositions of Carl

Preyer, Otto Miessner, Robert Palmer and Ruth Orcutt, all members of the university staff, and of the late Charles Sanford Skilton will be featured. May 6 an all-American program will be given by university musical organizations, including the A Cappella Choir, directed by Dean Donald M. Swarthout.

Wild Memorial Program at U. of C.

At the annual recital of the Harrison M. Wild Club in Rockefeller Chapel, University of Chicago, on the evening of May 4, the Mendelssohn Club, which Mr. Wild directed for many years, will sing. The organists who will play groups of solos are Miss Mary Ruth Craven, Robert R. Birch and S. E. Gruenstein. The program is in memory of Mr. Wild and is the culminating event of the Wild Club for the season.

Recital by Mrs. Vogan in Oak Park.

Mrs. Frieda Op't Holt Vogan, the Ann Arbor organist, played brilliantly before a large audience at the First Congregational Church of Oak Park April 5 under the auspices of the Chicago Club of Women Organists. She had distinguished assistance from Mrs. Else Harthan Arendt Seder, soprano and director of music at the Oak Park church, who sang the solo "Süsser Trost," from Bach's Cantata No. 151. Mrs. Vogan's program included: "Psalm XIX," Marcello; Concerto in D minor, Vivaldi-Bach; Fantasie and Fugue in C minor, Bach; Fourth Symphony (in part), Verne; Prelude, Fugue and Variation, Franck; Two Nocturnes, DeLamarter; Fantasie on "B-A-C-H," Liszt. Outstanding were the Marcello work, the Bach C minor, the Verne "Romance" and the DeLamarter Nocturnes. There was a dinner at the church house preceding the recital.

PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING
ADDITIONS
REPAIRS
TUNING

Courteous and Dependable

Pipe Organ Service
by

Factory Trained Experts

Chester A. Raymond

Organ Builder
176 Jefferson Rd. Princeton, N. J.
Phone 935

For Better Pipe Organ Service

in
Metropolitan Area of Chicago
Consult

D. S. WENTZ

3146 Rhodes Ave. Calumet 6341
A complete stock of parts available
for all makes of organ.

Yes

You can still obtain parts and supplies for maintaining and repairing Pipe Organs. Write us.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street — Erie, Penna.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

**WANTED
SHOP SUPERINTENDENT**

Old and well established central states firm has opening for experienced organ builder with executive ability. Successful applicant must possess exceptional mechanical talent and be himself able to turn out high-grade work. No theoreticians or organ fans need apply. A good, practical mechanic is required. This is an opportunity for the right man to prove his merit and become a member of the firm. Address D-3, THE DIAPASON.

NOTICE—I AM TAKING A POSITION as production engineer in an electrical plant doing war work, and will do organ work only part time alone, with no partnership or company connection for the duration. F. C. Wichlac, 5311 West Nelson Street, Chicago, Ill.

POSITION FOR ORGANIST IN CATHOLIC church in western New York will be open shortly. State qualifications, experience and salary expected. Write Stephen Po-Chedley, 91 Capen Boulevard, Buffalo, N. Y.

WANTED — ONE, 1½ OR 2-H.P. blower, with single-phase motor. Could use a Kinetic blower without motor; also bare motor of above H.P. and phase. Fred H. Meunier, 1604 Arapahoe Street, Denver, Colo.

WANTED — ORGATRON OR HAMMOND that is damaged by fire, water or otherwise, the works of which are not beyond repair. R. I. Chapin, 174 Pleasant Street, Holyoke, Mass.

WANTED — TWO-MANUAL AND pedal relay to operate four to six-set unified organ. Send specifications, dimensions and make to Allen, 5709 Keystone Place, Seattle, Wash.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. (t.)

WANTED — ESTEY TWO-MANUAL and pedal pipe organ in form of a grand piano. Address E-4, THE DIAPASON.

WANTED—USED CHIMES WITHOUT action. Give size, number of notes and price. Address D-2, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED — ORGANIST-choir director desires change. Fifteen years present position. Draft exempt. A-1 accompanist, sight reader. E-3, THE DIAPASON.

WANTED—ORGAN POSITION. WILL receive B.Mus. degree in organ in May. Address E-2, THE DIAPASON.

Dennison Organ Pipe Co.
Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.

1847

1943

Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.
JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS
Name Plates, Pistons, Tilting Tablets, Stop Keys, etc. of all kinds of Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - - - - CONN.

FOR SALE

FOR SALE—THE FOLLOWING UNITS (these are all in fine condition and are out of Geneva reproducing organ on six-inch wind): One bourdon stop; one pedalboard; two chests as good as new; one set of shutters, with swell-box, size width six feet, depth seven feet; violin diapason, 61 notes; quintadena, 61 notes; two manuals, like new; console; tibia, stopped. About 350 feet of good live rubber tubing, size five-eighths. Stop action and all parts for this Geneva organ. For information write or wire Ben Dansby, Jr., Box 710, Midland, Tex.

FOR SALE — ONE TWO-MANUAL Møller console, twenty-nine stops, eleven couplers, four adjustable combinations, with relay. Thirty-two-note pedalboard. One Estey organ, pneumatic action, with detached console, complete without pipes. One Midmer console, pneumatic action. One two-manual reed organ, with pedalboard and blower. Six sets of ivory keys. One set of one-inch Deagan chimes, with action. One new forty-nine note electro-pneumatic vox humana chest. R. M. Minium & Sons, Box 189, Mifflinburg, Pa.

FOR SALE—THREE-MANUAL AUSTIN console. Twenty-nine stops, twenty-four couplers, thirty-seven combinations. Walnut finished birch case. Made 1927; used very little. Also 3-h.p., 3-phase AC ball-bearing Orgbollo motor. Perfect condition. Double extended shaft. Several sets of wood and metal pipes. Leet Organ Company, Inc., Cranford, N. J.

FOR SALE — AEOLIAN DUO-ART Concertola, latest type, ten-roll remote control player. Plays any of ten rolls, repeats, or continues on. With all equipment required to hook up to any medium-sized electro-pneumatic organ. Write Stephen Po-Chedley, 91 Capen Boulevard, Buffalo, N. Y.

FOR SALE—ORGAN PIPES, REBUILT, renovated, revoiced. New tuning slides for old pipes, reed pipes modernized with new tongues. New and used wood pipes. Organ benches, veneer, blowers. Write for quotations. Jerome B. Meyer & Sons, Inc., 2339 South Austin Street, Milwaukee, Wis.

FOR SALE — THIRTEEN-NOTE cathedral chimes, Deagan, with action, complete, with rack like new; 8-ft. vox humana, 73 pipes, on five-inch wind pressure, like new. Jerome B. Meyer & Sons, Inc., 2339 South Austin Street, Milwaukee, Wis.

FOR SALE — USED PIPES, 8-FT. stopped diapason, 8-ft. melodia, 4-ft. metal dolce flute, 8-ft. T.C. vox humana. Two-stop, sixty-one-note electro-pneumatic chest with primary valves. Tremolo, late type. Write F. C. Wichlac, 5311 West Nelson Street, Chicago, Ill.

FOR SALE—USED PIPES, PARTS, generators, blowers and complete reed and pipe organs. Also a quantity of lead organ tubing. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—USED ORGAN PIPES, wood and metal, for manual or pedal. Also two pipe organs of high-class make. Address H, Box 3, Woodfords P. O., Portland, Maine.

FOR SALE — ONE TWO-MANUAL and pedal pipe organ, three-stop unit, and one four-stop unit. Cozatt, Box 290, Danville, Ill.

FOR SALE—PEDAL OPEN DIAPASON, with chest. Like new. Also several blowers, 2, 3, 5-H.P. Address D-7, THE DIAPASON.

FAMOUS ORGAN BOOKS

LITURGICAL ORGANIST—Vols. I, II, III ea. \$1.50
Vol. IV 2.00

by CARLO ROSSINI

MUSICA DIVINA—3 Volumes ea. 1.25

by PHILIP KRECKEL

ORGAN VOLUNTARIES 2.00

by ALEX SCHREINER

CHURCH MUSIC FOR THE SMALLEST ORGAN 1.00

by GORDON BALCH NEVIN

Publications of Character

*J. Fischer & bro.
119 west 40th st.
new york, n.y.*

ESTEY ORGAN CORPORATION

BRATTLEBORO,
VERMONT

Builders of Organs Since 1846

★

100% WAR WORK
FOR THE DURATION

Builders of Organs from
the Day of Victory Onward

Joseph Bonnet

World-Renowned Organist and Teacher

Summer Master School in Chicago

Private Lessons,
Auditor's Classes,
Repertoire

July 1 to August 15

For rates write to

Dr. Francis S. Moore

323 South Wabash Ave.

Chicago

★

IN place of chimes
and other celestial instru-
ments for saving souls,
J. C. Deagan, Inc., is now
making articles of arma-
ment for destroying
heels!

★

