# THE DIAPASON

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

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#### 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

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.

ters.

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.—Faure'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 Plus X. School of Liturgical Music, Manhattanville, College of the Sacred Heart, New York.

#### JUNE 3.

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.

#### JUNE 4.

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 COLDSWORD 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.

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 appear meeting of the Guild is to

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

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 OUARTER 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, organizand carilloneur of the university. organist and carilloneur of the university.
The first group of organists includes:
April 4—André Wehrle, City Church,
Gary, Ind.

April 11-Fred Cronhimer, St. Paul's

April 11—Fred Cronhimer, St. Paul's piscopal Church.
April 25—Harold Cobb, Sinai Temple.
May 2—Grayson Brottmiller, Concora Teachers' College.
May 9—Alice R. Deal, Garfield Bouleard Methodist Church.
May 16—Fred Neal, Chicago Theologi-

May 10 cal Seminary. May 23—Frederick Marriott, Univer-

May 23—Frederick Man.

May 23—Frederick Man.

Sity of Chicago.

May 30—Barrett Spach, Fourth Pres
Church.

Fredewood

byterian 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.

#### THRONG 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; "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

the same cost.

Much of the old pipe material was incorporated in the reconstruction. The corporated 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-type notes on the setal thirty to thirty-two notes on the pedal.

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.

Flynn, pastor; Griffith J. Jones, director of music; Thelma Merner Goldsword, organist; William H. Barnes of Chicago, Louis L. Balogh of Cleveland and J. A. Hebert, Detroit representative of Casavant Brothers.
Following is the organ's stop specifica-

GREAT ORGAN.
1. Double Open Diapason, 16 ft., 61

Double Open Diapason, 16 ft., vipipes.
Open Diapason No. 1, 8 ft., 61 pipes.
Open Diapason No. 2 (twelve new bass pipes), 8 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
Twelfth (new), 2% ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture (15-19-22), 3 rks., 183 pipes.
Tromba (new), 8 ft., 61 pipes.
Chimes (from Antiphonal).
Harp (from Choir).

SWELL ORGAN.

SWELL ORGAN.

12. Contra Viola (twelve new bass pipes), 16 ft., 73 pipes.

13. Open Diapason, 8 ft., 73 pipes.

14. Stopped Diapason, 8 ft., 73 pipes.

15. Viola da Gamba. 8 ft., 73 pipes.

16. Volx Celeste (GG), (five new bass pipes), 8 ft., 66 pipes.

17. Aeoline (twelve new bass pipes), 8 ft., 73 pipes.

Agoine (twelve few bass pipes), of ft., 73 pipes. Principal (new), 4 ft., 73 pipes. Wald Flöte, 4 ft., 73 pipes. Flageolet, 2 ft., 61 pipes. Mixture (new) (12-15-19-22), 4 rks.,

244 pipes. Oboe (new), 8 ft., 73 pipes. Double Trumpet (new), 16 ft., 73

pipes.
Trumpet, 8 ft., 73 pipes.
Clarion (new), 4 ft., 73 pipes.
Chimes (from Antiphonal).
Harp (from Choir).

Harp (from Choir).

CHOIR ORGAN.

Bourdon, 16 ft., 73 pipes.

Violin Diapason, 8 ft., 73 pipes.

Language Choise, 8 ft., 73 pipes.

Language Choise, 8 ft., 73 pipes.

Nozard (new), 2% ft., 61 pipes.

Larigot (new), 1% ft., 61 pipes.

Larigot (new), 1% ft., 61 pipes.

Collective Mixture operating numbers 32-35 inclusive.

Clarinet (new), 8 ft., 73 pipes.

Harp, 37 notes.

Chimes (from Antiphonal).

Chimes (from Antiphonal).

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Principal (new), 4 ft., 73 pipes.
French Horn (new), 8 ft., 73 pipes.
Grochestral Oboe, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (from Antiphonal).

ANTIPHONAL ORGAN.
(Playable on Great or Choir.)

(Playable on Great or Choir.)

(Playable on Great or Choir.)
47. Open Diapason (twelve new bass pipes), 8 ft., 73 pipes.
48. Chimney Flute (new), 8 ft., 73 pipes.
49. Spitz Flöte (new), 8 ft., 73 pipes.
50. Flute Celeste (from GG) (new), 8 ft., 66 pipes.
51. Violina, 4 ft., 73 pipes.
52. Vox Humana (twelve new bass pipes), 8 ft., 73 pipes.
53. Chimes (new action, five new bells), 25 notes.

52. Yua pipes), 8 ft., 10 53. Chimes (new action, five no... 25 notes. 54. Pedal Bourdon (new), 16 ft., 32

55. Resultant (twelve new independent quints), 32 ft., 12 pipes.
56. Open Diapason (wood), 16 ft., 32 pipes.

57. Open Diapason (metal) (from No.

57. Open Diapason (metal) (from No. 1—new transmission), 16 ft.

\*58. Violone, 16 ft., 32 pipes.

59. Bourdon, 16 ft., 32 pipes.

60. Viola (from No. 12) (new transmission), 16 ft.

sion), 16 ft. 61. Gedeckt (from No. 26) (new trans-mission), 16 ft. 62. Octave (20 from No. 56), 8 ft., 12

pipes. 'Cello (20 from No. 58), 8 ft., 12

pipes. 64. Flauto Dolce (20 from No. 59), 8 ft., 64. Flauto Dolce (20 from No. 59), 8 tt., 12 pipes.

\*65. Choral Bass (20 from No. 63) (new extension), 4 ft., 12 pipes.

66. Mixture (new) (17-19-22), 3 rks., 96 pipes.

67. Trombone, 16 ft., 32 pipes.

68. Trumpet (from No. 23) (new transmission), 16 ft.

69. Tromba (20 from No. 67) (new extension), 8 ft., 12 pipes.

70. Clarion (20 from No. 69) (new extension), 4 ft., 12 pipes.

Chimes (from Antiphonal).

\*On high wind pressure.

First Church celebrated its 115th anniversary in October, 1942. Since its founding it has been noted for its contribution to the musical life of Cleveland. For the past twenty-five years the choir

has been under the direction of the well-

has been under the direction of the well-known composer, conductor and arranger, Griffith J. Jones. Since 1927 the organist has been Thelma Merner Goldsword, a graduate magna cum laude of Baldwin-Wallace Conservatory, where she studied with Dr. Albert Riemenschneider. She has also studied with Marcel Dupré in Paris, Arthur B. Jennings and, more recently, Arthur Poister.

First Church since its founding has had three homes. It had a chorus choir accompanied by string orchestra in 1844, followed by its first organ in 1853. When the present building was erected in 1905 there was included an organ of three manuals and forty-five stops and tubular-pneumatic action, designed and built by the late Henry H. Holtkamp, father of Walter Holtkamp. The harp and chimes and the electro-pneumatic antiphonal organ were added later by the original builder. This organ was opened by the late Edward Kreiser of Kansas City.

\*\*AEOLIAN-SKINNER ORGAN\*\*

#### AEOLIAN-SKINNER ORGAN OPENED IN GRAND RAPIDS

A three-manual built by the Aeolian-Skinner Organ Company has been completed in the La Grave Avenue Christian Reformed Church of Grand Rapids, Mich. It was dedicated on the evening of March 31. The organ is a gift to the church from Mrs. A. M. Maris in memory of her husband. Mr. and Mrs. Maris were members of this church and Mrs. Maris was the organist when the congregation was organized in 1887. At the dedication service she presided at the console for the Doxology. Miss Alyce Lantinga, organist of the church, gave a recital, assisted by the choir.

The stop scheme of the new organ is as follows:

as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave Diapason, 4ft., 61 pipes.
Rohrföte, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Chimes (Deagan), 25 bells.
SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes

Lieblich Gedeckt, 16 ft., 73 pipes. Geigen (Violin) Diapason, 8 ft., 73

Geigen (Vivilla)
pipes.
Chimney Flute, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN. CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2% ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft., 32 notes.
Octave Diapason, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Resultant Bass, 32 ft., 32 notes.

#### BONNET N. Y. RECITAL MAY 19 TO AID FRENCH PRISONERS

Joseph Bonnet will play the three Chorales by Cesar Franck and two large works by Bach in a recital at the Church works by Bach in a recital at the Church of St. Ignatius Loyola, Park Avenue and Eighty-fourth Street, New York City, Wednesday, May 19, at 8:30. The recital is given for the benefit of French prisoners of war, under the auspices of the Committee of French-American Wives for the Coordinating Council of French Relief Societies.

The choir of St. Ignatius Loyola, Dr. Reginald Mills Silby, director, will sing several motets a cappella by Palestrina, Vittoria and Byrd.

Tickets at \$1 are obtainable from the

Tickets at \$1 are obtainable from the Committee of French-American Wives, 22 East Forty-seventh Street, and at the Coordinating Council of French Relief Societies, 457 Madison Avenue, near Societies, 457 Madison Avenue, Fiftieth Street, New York City.

#### CHARLES CLIFTON WHITE DIES SUDDENLY IN HAGERSTOWN

Word comes from Hagerstown, Md., of the sudden death there of Charles Clifton White on March 24. Mr. White apparently was in good health the day

before his death and his demise was en-

before his death and his demise was entirely unexpected.

"Cliff" White had been in the organ business for a number of years and previously was an organ "fan." He was on the sales staff of the W. W. Kimball Company in Chicago, later was with the Estey Company and then was with the Aeolian-Skinner Company for a number of years. For the last three or four years he had been with M. P. Möller, Inc., serving as the company's representative in New York and Philadelphia. When the war began he went to Hagerstown and was doing work as an inspector of aircraft work in the Möller factory. He not only numbered among his friends all the organists and men connected with organ companies with whom he came into contact, but was beloved by the men in the factory.

"Men White had no living relatives."

Mr. White had no living relatives.

After services in Hagerstown the body was taken to Skowhegan, Maine, where burial was in the family plot.

Organ-Piano Program in Florida.

A program of piano and organ music was given at the Mountain Lake Estate home of Mrs. Arthur Crowe (Bonita Crowe), Lake Wales, Fla., Sunday afternoon, March 14. The home contains a noon, March 14. The home contains a two-manual Aeolian organ and a concert grand piano, which occupy the fifty-foot living-room. Mrs. Charles Chalmers was at the piano and Mrs. Crowe at the organ. The organ and piano ensemble numbers included: Fantasie, Demarest; "Jesu, Joy of Man's Desiring" Bach; Intermezzo, Clokey; "Ave Maria," Gounod. Mrs. Crowe also played these organ numbers: "Will-o'-the-Wisp," Nevin; "Midnight," Torjussen; Triumphal Postlude, Crowe. Mrs. Chalmers is organist and director at the Second Ponce de Leon Baptist Church of Atlanta, Ga., and both she and Mrs. Crowe are members of the Georgia Mrs. Crowe are members of the Georgia Chapter, A.G.O.

Viola Lang in New Position.

Viola Lang, a member of the faculty of the Guilmant Organ School, has been appointed organist and choirmaster of St. John's Episcopal Church, Jersey City Heights, N. J. For the past five years Miss Lang held a similar position at the

#### IN THIS MONTH'S ISSUE

Large organ in First Methodist Church, Cleveland, rebuilt by Casavant Brothers, is opened. George A. Burdett, distinguished

Boston organist and one of the founders of the A.G.O., dies in his eightyseventh year.

Four prominent recitalists are heard on Aeolian-Skinner organ in All Saints' Church, Worcester, Mass., which has just been redesigned and enlarged.

William King Covell writes on historical study and other factors that have influenced recent changes in organ design.

June festival of the A.G.O. to be held in New York will bring four days of recitals and services.

S. Lewis Elmer is nominated for warden of the American Guild of Organists to succeed Dr. Warner M. Hawkins.

#### THE DIAPASON

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REGISTRATION FEE, \$15, includes all courses, lectures, recitals and luncheon daily except Sundays

Early registration is desirable. Registration fee will be returned in case of withdrawal before June 15

FOR FURTHER INFORMATION write MISS RUTH CHEYNE, Registrar, 233 Clarendon St., Boston, Mass.

#### 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 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

tions 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 store of the redal organ are all

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 fol-

The stop specification now is as fol-

OWS:

GREAT ORG.

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.
Rohrföte, 4 ft.
Grosse Tierce, 3½ ft.
Quinte, 2½ ft.
Doublette, 2 ft.
Tierce, 1 ½ ft.
Septieme, 1 1/7 ft.
Fourniture, 4 ranks.
Cymbale, 3 ranks.
Sombarde, 16 ft.
Trompette, 8 ft.
Clarion, 4 ft.
Chimes (Bombarde).

SWELL ORGA GREAT ORGAN.

SWELL OR
Bourdon, 16 ft.
Geigen, 8 ft.
Viole de Gambe, 8 ft.
Viole de Gambe, 8 ft.
Viole de Gambe, 8 ft.
Fluto Dolce, 8 ft.
Flute Celeste, 8 ft.
Cotave 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 OR SWELL ORGAN.

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, 2% ft.
Piccolo Harmonique, 2 ft.
Piccolo Harmonique, 2 ft.
Larigot, 1% ft.
Larigot, 1% ft.
Blockflöte, 1 ft.
Plein Jeu, 5 ranks.
Dulzian, 16 ft.
Cromorne, 8 ft.
Rohr Schalmei, 4 ft.
Harp, 8 ft.
Celesta, 4 ft.
BOMBARDE ORG

Celesta, 4 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.

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, 10% ft.
Principal, 8 ft.
Gedeckt Pommer, 8 ft.
Bourdon (Swell), 8 ft.
Grosse Tierce, 6% ft.
Quinte, 5% 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. Wil

Trumpet, 8 ft.
Clarlon, 4 ft.
Chimes (Bombarde).

The first recitalist, Mr. White, played these compositions on March 22: "Carillon de Westminster," Vierne; Chorale Preludes, "Ach Gott! erhör mein Seufzen," Krebs; "Was Gott thut, das ist wohlgethan," Kellner; "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 Waters; 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; Fantasie and Fugue in F major, Bernard; Reverie, Bonnet; "Caprice Heroique," Bonnet; "Cyprian Idyl," Stoughton; Cantilene, McKinley; "C a r i 11 o n," 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 Tume," Felton; "Sy m ph on i e 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.



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#### 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

The funeral service was held Sunday fternoon, March 28, at Forest Hills

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 auditional of the state of the 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 response, Am God."

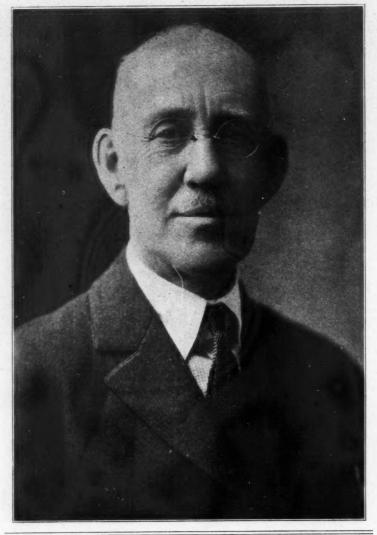
Am God."

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 as-

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

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 sub. 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

tion 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.

sisting.

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.

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 autumm. 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.

ham, Jr., of 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. the country.

There will be courses in choral wor-

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.

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.



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#### G. CALVIN RINGGENBERG



G. CALVIN RINGGENBERG HAS ENTERED his second decade as organist and choirmaster 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 organist.
At present Mr. Ringgenberg is also

playing weekly recitals over radio sta-tion 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

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 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).

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ne music in my heart I Long after it was heard no more.

-WORDSWORTH



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#### 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

which chapter the organized in 1911. Policy of 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 a

torios with symphony orchestra accom-paniment and eminent soloists.

torios 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 authems 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. Sent

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 milesy organ is designed to

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," and Antalffy; 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

#### 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 Following a month's travel cross coun-

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.

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God Bless Our Sons TodayR. Huntington Woodman (A simple, patriotic anthem by the celebrated Dr. Woodman)	.15
Every Good Gift is from Above	.15
God of the EarthGordon Balch Nevin	.16
Sing to the Lord	.15
O Lord, Support UsBizet-Duane	.10

(The familiar Adagietto from the "L'Arlesie arranged by James R. Duane)

#### by Alexander Gretchaninoff

	-	7			-	•	 				
Long Life	and	Glory	 	 			 	 	 	.15	
Vouchsafe,	01	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 TheeGeorge	Wald .10
The Peace of GodNorman Coke-Je	phcott .12

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### Baroque Movement Seen as the Result of Study of History

By WILLIAM KING COVELL

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 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 something to criticize and to get

cept as something to criticize and to 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.

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 inieteenth century, the majority obtained what training they could at home, at least until the turn of the century. In the pre-world war I 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 Cavaillé-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 Cavaillé-Coll 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, 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 cra, 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

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 rejuvena-tion, 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 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 nation of doers rather than thinkers. But even if late, we have, as a nation, been making up for lost time in gallant fash-ion 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.

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



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Surely there is nothing ecceneccentric. 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, acous-tical, 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 sig-

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 Cumber-land, 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; Fantasie in C major; Fantasie with Imitation in B minor; Fugue in G major; Fantasie in G major; Frelude in A minor; Fugue in C minor; Fugue in B minor on a Theme by Corelli; Fantasie in G major; Prelude in C major; Eight Little Preludes and Fugues; Fugue in G minor; Fantasie and Fugue Fragment in C minor; Unfinished Fantasie 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.

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.

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### Thomas Mathews Plays Examination Pieces for Guild in New York Recital

Excellent attendance marked the annual organ recital presented by the Head-quarters Chapter April 5 at the Cathedral of St. John the Divine. The recitalist for 1943 was Thomas Matthews, F.A.G.O., organist and choirmaster of St. Martin's-in-the-Fields, Philadelphia. Mr. Matthews was no stranger to the 110-rank organ of the cathedral, as he served as assistant to Norman Coke-Jephcott for several years before going to his oresent eral years before going to his present

ost.

The program included all the test pieces for the 1943 Guild examinations, these being the slow and stately "Alla Breve" in D major of Bach and the Chorale Prelude on "Wesley" by D. G. Mason for the associateship, and the Sonata No. 2, in C minor, of Bach, and the difficult Introduction and Passacaglia by T. Tertius Noble for the fellowship examination. The remainder of the program was composed of three delightful "Miniatures" by the Englishman G. Phillips and the Symphony from Handel's oratorio "Soiomon," which is in much the same style as the better-known "Water Music" of the same composer.

composer.

The entire program was interesting and well played, the only difficulty being in the Bach, when the clarity of the individual voice-leading was somewhat confusing because of the length of time (seven seconds) that the tones reverberate through the massive cathedral, which, of course, is no fault of the performers.

formers.
At the conclusion of the recital, another phase of the fellowship examination, improvisation, was ably demonstrated by Norman Coke-Jephcott, F.R.C.O., F.A.G. O., organist and master of the choristers of the cathedral. Three well-known hymm melodies were used as themes—first the plainsong "Divinum Mysterium," second the French folksong "Picardy," and finally William Croft's immortal "St. Anne."

JOHN L. BAINBRIDGE.

District of Columbia News.

The District of Columbia Chapter met April 5 at the Church of the Epiphany, the dean, Jean Slater Appel, presiding. New members voted in were: Temple Dunn, Matthew Wise and Robert Waller. The chapter voted to contribute \$50 to the National Symphony Fund.

Lewis Atwater, chairman of the program committee, announced that the annual Guild organ festival will take place the first or second week in May at the Mormon Chapel. He announced also that because of transportation problems

Mormon Chapel. He announced also that because of transportation problems the chapter will not sponsor its annual junior choir festival this year, but has sent out letters to junior choir directors, suggesting that sectional festivals be held in the city and environs. Such a festival was announced by Mary Camm Adams, organist and director at St. Paul's Episcopal Church, Alexandria, Va., in charge of the Alexandria junior choir festival, which will take place May 16 at St. Paul's.

The business meeting was followed by

Paul's.

The business meeting was followed by a program of these lesser-known modern organ compositions: Communion on a Noel in E flat, Jacques Huré (played by Adolf Torovsky); Chorale Prelude, "Come, Ye Sinners," Claude Murphree (played by Maybelle Carroll Imhoff); four settings of the Passion Chorale (MS.), Jean S. Appel (played by Maybelle Carroll Imhoff); Prelude, Jacobi

(played by Katharine Fowler); Prelude and Fugue (MS.), William Goldberg (played by Jean Slater Appel); Suite in G minor, R. Huntington Woodman (played by William O. Tufts); Duets for Organ—"Turkish March," Beethoven-Dickinson-Lockwood, and Fantasie, Hesse-Dickinson-Lockwood (played by Mr. and Mrs. Tufts).

Guests of the chapter were: Dr. Glenn Dillard Gunn, Ray Brown, Mrs. Kathryn Hill Rawls, who recently returned to the capital and her home chapter; Sergeant Virgil Fox and several other service men.

NANCY POORE TUFTS, Registrar.

#### Central Tennessee Chapter.

Central Tennessee Chapter.

Another good meeting of the Central Tennessee Chapter was held Tuesday evening, April 13, at the Second Presbyterian Church, Nashville. A "V" mail letter was read from Durward Tarpley, one of our members who is serving overseas in the armed forces. Arthur Croley gave a very interesting account of his visit to Memphis last month and told of the remarkable combination setting mechanism of the three-manual Steere organ upon which he played.

Plans were made to hold the annual chapter dinner at the Centennial Club, Nashville, May 10, when officers for the new year will be elected. Arrangements were discussed for the recital to be given May 11 by Thomas H. Webber, Jr., at Vanderbilt University.

Robert Strobel then read a paper on "Music Today" and touched upon some of the revolutionary changes which have come in the last twenty-five years and on the occasional experiments and dabblings, even by competent composers, in certain peculiar and unorthodox musical forms.

even by competent composers, in certain peculiar and unorthodox musical forms. It was also asserted that America now has definitely the leadership of the musi-

cal world. cal world.

To close the meeting Miss Mary Smith played on the Möller organ: March in G, Smart, and "Memories," Gillette.

JAMES G. RIMMER, Secretary.

## Chesapeake Chapter Meeting.

The monthly meeting of the Chesapeake Chapter was held April 12 at St. Paul's Chapel, Baltimore. After a brief business meeting Mrs. Carl Atlee spoke on "The Interpretation of Church Music" and the most effective use of hymns and anthems. Mrs. Atlee invited an open discussion on the topic.

The group then adjourned to the church

anthems. Mrs. Atlee invited an open discussion on the topic.

The group then adjourned to the church auditorium to hear a recital by Miss Helen Howell, who played the following: Presto, Fifth Concerto, Handel: "My Spirit Longs for Thee," Bach: "O Man, Bewail Thy Grievous Fall," Bach: Chorale in A minor, Franck. Refreshments were served.

GRACE A. FRESH, Secretary.

Study Borowski and Sowerby.

The Waterloo, Iowa, Chapter held a meeting March 30 at the First Baptist Church of Waterloo. A study of the life and works of Felix Borowski and Leo Sowerby was presented by Miss Elizabeth Curtis and the following program was given by members of the chapter: "Marche Triomphale," Borowski, and Madrigal, Sowerby (Mrs. Byr Della Feely); Sonata No. 1, Borowski (Mrs. Ellen Law Parrott); Sonata No. 6, Mendelssohn (George W. Samson); Chorale Improvisation, "Rejoice, Ye Pure in Heart," and "Carillon," Sowerby (Homer Asquith); Rhapsody, Demarest (Mrs. Byrdella Feely, piano; Homer Asquith, organ).

Mrs. Adelaide E. Altland, Sub-dean.

organ). Mrs. Adelaide E. Altland, Sub-dean.

### Chairs in Aisles Needed at Fine Choral and Organ Program in Philadelphia

To have chairs in the aisle of a church at a Guild event is real news. That is what happened March 23 at St. Matthias' Episcopal Church, Philadelphia, where Alice H. Farrow, A.A.G.O., is organist and choir director. The occasion was a program of choral and organ music. A chorus composed of choir members from Trinity Reformed Church, St. Paul's Church, Elkins Park, and St. Michael's Lutheran Church was directed by William T. Timmings, Mus.D., F.A.G.O., with Eleanor Howell Sibre as accompanist. Groups of organ numbers were played by Howard L. Gamble, F.A.G.O., and Dorothy Hornberger.

The program was as follows: "O Thou the Central Orb," Wood; "Greater Love Hath No Man," Ireland, and "How Lovely Is Thy Dwelling-place," Brahms; Concerto, in G major (Largo e maestoso; Allegro), H an del; "Almighty God, Whose Glory," Whitehead; "Like as the Hart Desireth the Water Brooks," Palestrina, and Motet, "My Soul, There Is a Country," Parry; Prelude and Fugue in C minor, Bach; "Retrospection," Elmore, and Chorale Improvisation, "In dulci Jubilo," Karg-Elert; "Turn Back, O Man," Holst; "Let My Prayer Be Set Forth," Macpherson, and "O God of God! O Light of Light!", Timmings.

In our last report in The DIAPASON we neglected to include the names of David Tudor and William Watkins among those who were awarded certificates of associateship. We regret this omission. To have chairs in the aisle of a church

omission.

ADA R. PAISLEY.

#### Favorite Anthems San Diego Topic.

Favorite Anthems San Diego Topic.

The April meeting of the San Diego Chapter was held April 5 at the home of Margueritte Barklew Nobles. Dean Olive Requa presided at the business meeting. The nominating committee presented its report. The election is to be held at the May meeting.

Each organist or director was asked to bring three sample copies of anthems he liked to direct and the choir enjoyed singing. A round-table discussion of the anthems presented was valuable and interesting. It was decided to compile the anthems in book form, this book to be placed at the Thearle Music Company, and they will be available for any organist or director's use and study. The book will be entitled "Tested and Approved Anthems."

S. K. Forney sang a group of solos, May Ecopey favored we with meezo.

Anthems."
S. K. Forney sang a group of solos,
Mrs. Forney favored us with mezzosoprano numbers and they sang as a duet
"Danny Boy" and "Morning," by Speaks.
Refreshments were served by the hostess.
OLIVE HORNER.

#### -0-Bach Program in Akron.

Bach Program in Ahron.

The Ahron Chapter presented a Bach recital open to the public Sunday afternoon, April 4, at the First Methodist Church. The program was: "Jesu, Priceless Treasure," "O Lamb of God, Pure, Spotless," "O Sacred Head Now Wounded," Prelude and Fugue in D, Prelude and Fugue in F, Toccata and Fugue in D minor, Adagio (Third Sonata), Prelude in G and Fugue in E flat ("St. Anne's"). The recital was played by the following chapter members; Mrs. Arpad Bakay, Ruth De Kalb, Olga Fiocca, Betty Johnson and Mrs. Vance Keister.

## 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, Those holding the office of regent in ensuing years were: Dr. Stearns, Walter Hirst, A.A.G.O., and 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 af

BERNICE KERR PRICE.

#### Dr. Dykema Guest Speaker.

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."

that does not seek to 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 eappropriate; 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 Arnual Choral Service in Tallahassee.

The annual A.G.O. choral service in Tallahassee.

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Annual Choral Service in Tallahassee.

The annual A.G.O. choral service in Tallahassee, Inchoral Vespers presented by the student choirs of the city's churches Sunday, April 4, at 4:30. Each choir was com-

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."

procity."

Both meetings were highly inspiring and very well attended.

ELEANOR BROENE, Secretary.

#### -0-

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. Visit New Organ in Rochester. choirmasters.

#### ---Central Texas Chapter.

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.

Mrs. F. S. Gustafson, Secretary.

#### Vesper Recitals in Louisville.

At the monthly meeting of the Louis-ville Chapter April 5 at the French Vil-lage 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-

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 Wavs," Eastham (Methodist choir); solo, "The Altar of My Heart," Prutting (Martha

Koestline); postlude, Allegro from Third Sonata, Guilmant. The readers were Caroline Stowell and Alice Price.

JANE BEA WILLIAMS, Registrar.

#### Hear Concert in Pasadena

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 Nidrel," arranged by Bruch; Rondino, Kreisler, and "Kujawiak" (Second Mazurka), Wieniawski.

Ethel Woolley, Librarian.

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 Kotzschmar memorial organ.

CHARLES J. TILTON, Secretary.

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.

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\*In Military Service. Vote for these
men and 5 in addition in order to
maintain the full quota of resident
Council members. For Council Term Ending 1946 Warner M. Hawkins, Mus. D., FAGO. 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** 

ballot.) The

## News of the American Guild of Organists-Continued

## Homes in Harrisburg, Pa., Are Opened for Meetings Held by Guild Chapter

Several members of the Harrisburg Chapter opened their homes in the winter for our meetings. The first recital was at the home of Mr. and Mrs. John R. Henry. Miss Helen Runkle and Mrs. Henry, duo pianists, played several selections, one of them the Finale from the tions, one of them the Finale from the Sonata in A major by Franck. Allan Royer, a member of the Harrisburg Symphony Orchestra, played a Sonatina by Dvorak and Arioso, Bach. Mrs. John S. C. Kemp sang two selections. "Musical Debuts, Famous and Infamous" was the title of an entertaining paper read by Miss Jean Allen. The review was based on the book "Men and Women Who Make Music," by David Ewen.

The second recital of the series was at

Miss Jean Allen. The review was based on the book "Men and Women Who Make Music," by David Ewen.

The second recital of the series was at the home of Dr. Harry Rhein. Miss Irene Bressler and Mrs. W. H. Busey played the "Concerto Grosso," Handel, numbers 1 and 2, number 1 being played as a two-piano number, and the second arranged for piano and organ, with Miss Bressler at the console. The next number was the Grieg Sonata for violin and piano, played by Mrs. Albert Acri, accompanied by our dean, Mrs. Vivian Eves Steele. Dr. John Treder, rector and choir director of All Saints' Church, Hershey, Pa., and chapter chaplain, spoke on "Music in the Church." Dr. Rhein closed the program by playing three organ numbers.

The third and last recital of the series was given at Mrs. Henry's home March 29. The program opened with "Liebes-lieder," six waltzes by Brahms, with Miss Laura Zimmerman and Henry W. Van Pelt as pianists. "The Great Chalice of Antioch" was the title of a paper by Mrs. Martina M. Smith. It described the silver chalice, unearthed by archaeologists, and reported to be the communion cup used in the early Christian church. Miss Ella Mae Foreman and Miss Sarah Spotts played Mendelssohn's Concerto in D minor. Miss Doris Stuart sang "When I Think upon Thy Goodness," Haydn; "Holy, Holy, Lord God Almighty," Handel, and "Song of Penitence," Beethoven, accompanied by Mrs. Steele. The program closed with the Minuet by Boccherini and "If I Were a Bird," Henselt, played by Miss Zimmerman and Mr. Van Peit.

Guests were present from New York

cherini and "If I Were a played by Miss Zimmerman and Mr. Van Peit.

Guests were present from New York and Connecticut.

Miss Doris Stuart, our treasurer, has resigned as choir director at Trinity Methodist Church and has been appointed organist and director at St. Michael's Lutheran Church.

We have two more names to add to our roll of honor. Arnold Bowman, a former dean, is now chaplain's assistant at Camp Pickett, Va. Miss Dorothy Peters, our secretary, is a member of the WAACs and is at Daytona Beach. Fla.

FLORENCE M. BROWN.

A meeting of the Miami Chapter was held March 22 at the residence of Mrs. C. F. Grafflin, the sub-dean. Reports of the secretary and the treasurer were submitted and adopted. Earl Billings, the dean, having been called from Miami for the duration, it was voted that Mrs. Grafflin should act as dean until the annual election in May. The secretary was instructed to write was voted that Mrs. Graffin should act as dean until the annual election in May. The secretary was instructed to write Mr. Billings, expressing the appreciation of the membership of this chapter for his services and their regret over his departure.

The chapter extended a welcome to Alexander Berne, who has succeeded Mr. Billings as organist of the First Church of Christ, Scientist.

## CARROLL ELY, Secretary. Missouri Chapter Greets Casner.

Missouri Chapter Greets Casner.

The monthly meeting of the Missouri Chapter was held March 29 at Christ Church Cathedral, St. Louis, with Myron D. Casner as host. Although point rationing is in force (and have we that "perforated" feeling!) we enjoyed a splendid dinner prepared by the ladies of the cathedral. Two new members were accepted—Myron D. Casner on transfer

from Philadelphia and Paul Friess of St.

from Philadelphia and Paul Friess of St. Louis.

The business of the evening being completed, we were ready for the "debut" of our new member, Mr. Casner, and a splendid one it was. He prepared a grand organ program and was a master on the magnificent Skinner organ in the cathedral. The program included the following: Two Trumpet Tunes and Air, Purcell; "A Fantasy," Darke; Prelude and Fugue in G major, Bach; Folktune, Andante Tranquillo and Scherzo, Whitlock; Improvisation on "Cibavit Eos," Titcomb; Scherzo from Symphony 2, Vierne; Tune for the Flutes, Stanley." Whitelet, Whitelet, Scherzo from Sympnony 2, Vierne; Tune for the Flutes, Stanley; two versets on "Ave Maris Stella," Dupré; "Divertimento," Whitlock; Sonata in the Style of Handel, Wolstenholme.

ARTHUR R. GERECKE.

ARTHUR R. GERECKE.

Cleveland Lecture on Jewish Music.

The Northern Ohio Chapter met March 29 at the Temple on the Heights, Cleveland, where Saul Meisels is cantor and the Heights Temple choir is under the direction of Samual Goldman, with Laura Louise Bender as the organist. Cantor Meisels presented a very instructive lecture on Jewish liturgical music, ancient and modern, with examples of the cantillations of the Bible and the prophets, the oldest chants of Israel, the influence of the reform movement and music for a typical Friday evening service in the modern mode, admirably illustrated by the cantor and the choir.

To those of us who know nothing about the traditions and modes of Jewish music this was a very illuminating evening. We learned that it was from these old modes and traditions that Gregorian chant has come.

The chapter and the Cleveland Museum of Art presented a recital by Catherine Kelliker Daniels of Painesville at the museum April 7. Her program consisted of: Chorale Prelude, "From God I ne'er Will Turn Me," Buxtehude; Prelude, Purcell; Prelude, Clerambault; Adagio and Allegro from Concerto in D minor, Handel; Cantabile, Franck; Sonata 12, in D flat, Rheinberger; Scherzetto, Vierne; Reverie and "Lamento," Bonnet; Finale from Eighth Symphony, Widor.

J. Lewis Smith, Treasurer.

\*\*Racine, Wis., Chapter Meets.\*\*

The Racine Chapter held its March meeting on the 28th at St. Albertus.

Racine, Wis., Chapter Meets.

The Racine Chapter held its March meeting on the 28th at St. Albertus School of Music. After a short business meeting a program was given in the auditorium. We were privileged to have Fleetwood Diefenthaeler of the Marwood Studios in Milwaukee, with four of his voice students, present the "Elijah" in a condensed version; they called it "streamlined." The characters were Georgia Gayhart, soprano; Lois Huckstep, contralto; Anthony Zainer, tenor; Ray Ramminger, bass-baritone, and Mr. Diefenthaler, commentator and accompanist. The soloists above mentioned sang their respective solos as well as two their respective solos as well as two quartets—the chorale "Cast Thy Burden upon the Lord" and "Thanks Be to God." It was a novel experience to all who heard it as well as a timely program for the search. the season.
SISTER M. SERAPHICA, O.P., Secretary.

Binghamton Chapter.

A delightful evening of music was given in the West Presbyterian Church of Binghamton, N. Y., April 12 under the sponsorship of the Binghamton Chapter. Local artists helped to make the program enjoyable. Organists taking part were Miss Ruth Schroeder, Miss Elleen Kent and J. Emery Kelley. They were assisted by Mrs. Tracy Prentice, the Crusader Choir; Willis Walley, the high school choir; Tracy Prentice, the adult choir, and the Central High School choir and soloists.

EMILY H. WILLIAMS, Registrar.

Western Washington Chapter

Western Washington Chapter.

At the luncheon meeting of the Western Washington Chapter April 20 at the Seattle Central Y.M.C.A., Professor Otto Gombosi, musicologist, from the University of Washington, was the speaker. Plans for the annual Guild service, to be held at the First Baptist Church Sunday evening, May 30, were discussed. Walter G. Reynolds, A.A.G.O., Helen McNicoll and Edwin Fairbourn will be participating organists on the program.

On April 18 Verdi's "Requiem" was given by the choir of the First Presbyterian Church of Seattle under the direction of John Sundsten.

Arville Belstad, director of music at

News Notes From Wisconsin.

News Notes From Wisconsin.

On the afternoon of March 21 the Wisconsin Chapter held its Lenten vesper service at the Lutheran Church of the Resurrection, Milwaukee. Miss Frieda. Diekman, organist of the church, opened the program with Mendelssohn's Second Sonata. Warren Thompson, who is in the army, but is stationed in Milwaukee, played "O World, I Now Must Leave Thee," by Brahms, and the Passion Chorale by Reger. Mrs. Maria Kjaer of Racine played "O Lamb of God Most Holy," Karg-Elert, and "O Man, Bemoan Thy Grievous Fall," Bach. "Praeludium" and Adagio from Trio-Sonata 3 was played by Edward Aldrich. The choir of Resurrection Church sang "Salutation," by Gaines; "Open Our Eyes," by Macfarlane: "O Faithful Cross," Yon, and "He Was Despised," Hosmer.

We were fortunate in having Dr. William H. Barnes of Chicago talk to us on the evening of March 29 at the First Methodist Church. A fine attendance greeted Dr. Barnes and the members and their guests were delighted by his talk on "Demonstration and Discussion of Modern Ideas in Tonal Design of Organs, with Sample Pipes."

A program of modern organ music is planned for May 16 at Lake Park Lutheran Church, Elmer Ihrke, organist. The May business meeting will consist mainly of the election of officers, after which there will be the annual frolic.

ARTHUR A. GRIEBLING.

there will be the annual frolic.

ARTHUR A. GRIEBLING.

St. Petersburg Branch.

A vesper organ and piano recital was given April 11 at the Congregational Church in St. Petersburg, Fla., by Charlotte Pratt Weeks and Helen McCleilan, assisted by Audrey Augenti, soprano soloist. The program was as follows: Organ duet, Festal Prelude on "America," Janssen; "Be Still and Know," Powers (Audrey Augenti): organ and piano, "Ave Maria," Bach-Gounod; Pastorale, Guilmant, and "Adoration," Borowski; "Nuit d'Estoiles," Debussy, and "Si mes vers avaient des alles," Hahn (Miss Augenti); organ and piano, Intermezzo and Scherzo from Symphonic Piece, Clokey, and "Mountain Stream," McCleilan; "When I Bring You Colored Toys," Carpenter; "A Dream," Grieg; "The Sleep That Filts on Baby's Eyes," Carpenter, and "Black Roses," Sibelius (Miss Augenti); organ duet, First Movement, Victory Symphony, Beethoven. Helen McClellan, Regent.

Rhode Island Chabter.

Rhode Island Chapter.

The Rhode Island Chapter held a meeting March 15 at the home of Miss Ruth Paul, Edgewood, R. I. Hollis Grant, chairman of the program committee, announced that the Guild school would be held April 26, 27 and 28 and May 3, 4 and 5.

A recital was given by Arthur B. Hitchcock, associate professor of music at Brown University and organist and choirmaster of the First Congregational (Unitarian) Church, at his church in Providence April 12. The program was as follows: Prelude and Fugue in F minor, Handel; Cantabile, Franck; "Divertissement," Vierne; Toccata and Fugue in D minor, Bach; "On Hearing the First Cuckoo in Spring," Delius; Symphony in G major, Sowerby.

Mary E. Lund, Registrar.

Annual Guild Service in Cincinnati.

Annual Guild Service in Cincinnati.

Annual Guild Service in Cincinnati.

The annual Guild service of the Southern Ohio Chapter will be held Sunday, May 23, at 4:30 in the Seventh Presbyterian Church, Madison Road and Klineview Avenue, Cincinnati. Marshall E. Bretz, M.S.M., is the new organist at this church. He has come to Cincinnati from New York. The program will include solo numbers by Mr. Bretz and selections pertaining to events in the life of \*Christ by an augmented chorus choir.

ETHEL HAAG, Registrar.

\*\*Illinois Chapter Annual Dinner.\*\*

The monthly executive board meeting of the Illinois Chapter was held April 5 in the office of The Diapason, with Dean Barrett Spach presiding. Grover C. Farris of Carlinville was elected to membership in the chapter.

The nominating committee submitted the slate of officers for the year, which was accepted. The annual dinner will be held on Monday, May 17, at 6:30, at the Y.W.C.A., 59 East Monroe Street, Chicago.

Ora E. Phillips, Registrar.

Plymouth Church, directed the chorus at the Easter sunrise service in Seattle's Early Days in Oklahoma Volunteer Park.

TALMAGE F. ELWELL, Dean. Recalled on Twenty-first Recalled on Twenty-first Birthday of the Chapter

The Oklahoma Chapter held its monthly meeting at Trinity Church, Tulsa, April 6. On this occasion the chapter celebrated its twenty-first anniversary, having been organized March 22, 1922, as the Eastern Oklahoma Chapter by some thirty prominent organists of Tulsa, Bartlesville, Sapulpa, McAlester, Okmulgee and Miami. The late John W. Norton, then dean of the Illinois Chapter, was sent by headquarters to preside and install offices. The next night the Western Oklahoma Chapter was launched at Oklahoma City. Later the Eastern Oklahoma became the Oklahoma Chapter and Western Oklahoma became Oklahoma Chapter and Western Oklahoma became the Oklahoma Chapter and Western Oklahoma became Oklahoma City Chapter. Officers appointed at the time of organization were: John Knowles Weaver, dean; Oliver H. Kleinschmidt, A.A.G.O., sub-dean; Mrs. E. E. Clulow, secretary; Mrs. Marie M. Hine, registrar; E. Chauteau Legg, treasurer.

secretary; Mrs. Marie M. Hine, registrar; E. Chauteau Legg, treasurer.

At the anniversary dinner the present dean, Mrs. Marie M. Hine, presided and presented the speaker of the evening, Mrs. Robert Fox MacArthur, honorary member of the chapter. Mrs. MacArthur gave an interesting talk on her visit to Paris shortly before the war. Secretary Blunk read letters of greeting from non-resident charter members—one from John M. Truby of Yonkers, N. Y., and another from Oliver H. Kleinschmidt, director of music at McKendree College, Lebanon, Ill.

Ill.

After dinner a recital was given by three charter members, as follows: Prologue from First Organ Suite, Rogers (Mrs. Loy Wilson); Chorale Prelude, "Hail Columbia," Weaver, and Pastorale and "Oasis," Kleinschmidt (Mr. Weaver); "Benedictus," Reger, and Tone Poem, "Thy Kingdom Come," Hine (Mrs. Hine).

JOHN KNOWLES WEAVER, Sub-dean.

John Knowles Weaver, Sub-dean.

Paper on Music in War Days.

The April meeting of the Ithaca Chapter was held on the 12th at the Asiatic Garden restaurant. Sixteen members and guests were present to hear Dr. Conrad H. Rawski, associate professor of music at Ithaca College, speak on "Music in Wartime." Dr. Rawski pointed out the main trends of opinion concerning the relationship of creative expression and war-time environment. Quoting Wright's "Study of War," the speaker demonstrated the difficulty of a historic classification of wars, emphasizing the fact that, in the end, the spiritual forces of the period rather than the material circumstances seem to decide the fate of musical creation. If the key ideas of a nation are based on a sound concept of value, and the spiritual stamina remain unimpaired, music as a living expression will survive, Dr. Rawski said.

Addresses of chapter members in the service were collected and exchanged, with a suggestion from the dean, Richard T. Gore, that we keep in touch with them. Dr. Harold W. Thompson passed around copies of new music for the organists to examine.

RICHARD DICKERMAN, Secretary.

examine

RICHARD DICKERMAN, Secretary.

Choirs Sing in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter met March 29 at Holy Trinity Lutheran Church, Kingston, Pa. After a short business meeting the following program was presented by the choirs of the church: "Now Thank We All Our God," Bach (junior choir); "Seek Ye the Lord," Roberts (senior choir, with solo by junior choir); "Children Pray This Love to Cherish," Spohr (senior choir); "Alleluia," Mozart (ladies' chorus); "I Waited for the Lord" (soprano duet), Mendelssohn (Evalyn Knappman and Miriam Kleinsorge). Following this the pastor, the Rev. David A. Menges, discussed briefly the service, which was later read with appropriate choral responses.

DOROTHY TURNER, Secretary.

#### JUNIOR CHOIR SCHOOL

JUNE 21ST TO JULY IST

Grace Leeds Darnell 521 WEST 126TH ST. NEW YORK CITY

### Men in Los Angeles Busy in War Plants Besides Church Work

By ROLAND DIGGLE, Mus.D.

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., April 10.—I have received a masty 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 roblem is difficult and an "A" card or has been sustained. The transportation problem is difficult and an "A" card or even a "B" card does not give much in

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 fortyfive minutes before the morning service. 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

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

kes courage.
At Immanuel Church Clarence Made 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 Merilyn Seely. ford Cox, Virginia Cunningham and Merilyn Seely.

The usual number of Lenten cantatas

Merlyn 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. and play.

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.

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 had gone to press.

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. Andre 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. received.

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 1, Guilmant. The Bach chorale was played with a beautiful choice of stops. The dainty Widor Scherzo and the Guilmant closing number were given from memory. The gorber were given from memory. The gor-geous 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.

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 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 revoiced 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.

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#### CHICAGO, MAY 1, 1943

Paper rationing and other restrictions made necessary by the war make it obligatory to economize space rigidly. Please bear this in mind in sending news items and other contributions.

George A. Burdett

The passing of George A. Burdett in his eighty-seventh year creates another vacancy in the thinning ranks of an illustrious company that laid the foundation of American organ music. A large part of this group did its work in New England and among them we find the names land and among them we find the names of Professor J. K. Paine of Harvard, B. J. Lang, Arthur Foote, Hamilton C. Macdougall, George Chadwick, William Churchill Hammond, Horatio Parker, Sumner Salter, Edward MacDowell, S. B. Whitney, Philip Hale, to name only a few. It is the good fortune of the organ world that some of the most prominent of these men are with us and still making a valuable contribution by their labors

Mr. Burdett spent his years fruitfully but quietly, without fanfare of trumpets. Yet his compositions and his forty-one years of active service in prominent churches left their impress. Aside from his productive labors as a musician he rendered worthwhile service as a leader of his fellows. He was one of the founders of the A.G.O., laid the foundation of the New England Chapter and was the first dean of that chapter.

Readers of THE DIAPASON are in-debted to Herbert C. Peabody for a tribute to Mr. Burdett that was published in the December issue and which directed attention to the work he did.

As the number of these early leaders becomes smaller their memory is increasingly precious.

#### The Service Prelude, In or Out

A prominent business man, previous to his recent retirement the president of one of the largest industrial corporations, appealed to THE DIAPASON a few days ago on a subject that to the majority of our readers is familiar. His plea was most heartening because of the fact that a layman, one whose life has been occupied with many important matters, should interest himself actively in such a discus-

It seems that our friend is irritated by the fact that the service in his church is advertised as beginning at 11 o'clock, whereas the organ prelude begins at 10:50. So he submitted the following direct question: "Is the prelude a part of the service?" He cannot understand why this-to him and no doubt to many others—essential part of the morning worship should be pushed out in front where half the congregation or more misses it. Our readers no doubt can guess our answer, for it is the same that they would have made and that has on sundry

umns and wherever organists have gathered. In summary we said to him: The organ prelude is, or should be, a

part of the service, and an important part, in that it is intended to create a proper mood for worship. If it is any-thing else it has no place in the service, or ahead of it. But we face two schools of thought among the clergy. Many—we hope it is a majority—agree with the theory just stated. We cited evidence presented in numerous church folders which contain the admonition that "our service begins with the first note of the prelude," etc. Here it is recognized that the organ voluntary is something that On the helps minister and congregation. other hand, there are also many who look upon the prelude more as something whose sole use is to cover the strictly secular noises made by parishioners as they enter; and these parishioners soon catch the same spirit and place the prelude with such music as that which, example, makes the eating of soup less conspicuous in a restaurant by neutralizing its accompanying sounds. And, we by the organist and he plays compositions in no way calculated to create an atmosphere of sanctity, but rather indulges in something so appealing to the ear that it will now and then serve to interrupt the Sunday morning conversation.

Well, our music-loving business executive is laboring with his pastor and music committee to have the prelude in his church brought into the fold, instead of standing just outside the door. rendering a service to the church and to the organist's profession. After he has converted the authorities of his own church some of our readers may wish to enlist his help on their own behalf.

Putting Mrs. Malaprop in Her Place

The organist's work and training make him a person with a keen eye. And as he is usually as well versed in literature as he is in music, it is a real job to try to get away with anything in serving him in black and white. It is natural, there-fore, that when our friend Arthur Scott Brook in the March issue credited Mrs. Malaprop to Dickens instead of to Sheridan, the vigilant and erudite among our readers immediately discovered his error. As we make this correction on behalf of Mr. Brook and our copy-reading department let us also congratulate ourselves on the fact that subscribers to THE DIAPASON not only read the magazine, but they read it carefully.

It is one of the peculiar irritations to all editors that mistakes occur no matter how much care is exercised to avoid it. It might be of interest to say that, after having been edited before it reaches the printer, every line that goes into the monthly issue is read in proof at least three times, and much of it four or five times, and by not fewer than two persons. All of which merely goes to prove that none of us has reached the stage of perfection.

The statement in the April issue of THE DIAPASON that Professor James T. Quarles is the sixth organist to be elected president of the Music Teachers' National Association seems to have been too mod-est a claim on behalf of the organ fraternity. Professor Quarles reminds us that in addition to the five men named as his predecessors two other prominent organists have been at the head of the M.T. N.A. in the last twenty-five years. They are Earl Moore of the University of Michigan and Warren D. Allen of Stanford University. And earlier in the association's history that well-beloved Chicago organist and teacher, Dr. Rossetter G. Cole, served in the presidency. Our previous information on the subject came from the efficient and genial secretary of the M.T.N.A., D. M. Swarthout of the University of Kansas, whose store of information on the history of the organiza-tion we have always regarded as ency-

#### occasions been emphasized in these col- SERVICES, RECITALS MARK LENT IN H. B. GAUL'S CHURCH

The following Lenten musical services took place at Calvary Church, Pittsburgh, under the direction of Dr. Harvey B.

Gaul:
March 14—"Stabat Mater," Rheinberger (Pittsburgh Civic String Or-

nestra).
March 21—"Seven Last Words,"

Dubois.

March 28—"The Crucifixion," Stainer.

April 4—"The Darkest Hour," Moore.

April 11—"The Messiah," Handel
(Lenten and Easter divisions; assisted
by the Lyman Almy Perkins Choral So-

April 18—"Stabat Mater," Rossini. April 20—"St. Matthew Passion," Bach (Bach Choir, Dr. J. Julius Bair, con-

ductor).

On Good Friday evening the Requiem by Brahms was sung, with the aid of the Pittsburgh Civic String Orchestra, augmented by woodwinds and brasses.

Lenten organ recitals at Calvary Church were played by visiting organists under the direction of Dr. Gaul.

They were:
March 16—Donald Wilkins, organist
Highland Presbyterian Church, assisted

March 23—Ruth St. Clair Macleod, organist Waverly Presbyterian Church, assisted by George Macleod, baritone-

director.

March 30—Mrs. I. W. Springer, organist Emsworth U. P. Church, assisted by John Broadfield, Jr., tenor.

April 6—Catherine M. Croker, organist First Presbyterian Church, Canonsburg, assisted by Joanna Prentice, sonana.

April 13-Orpha Capron, Clarion, Pa.

#### LIFE OF CHRIST IN MUSIC AND PAINTING IS PRESENTED

For the annual Palm Sunday evening For the annual Palm Sunday evening service at the First Congregational Church of Long Beach, Cal., G. Russell Wing, M.S.M., arranged a program based on the life of Christ in painting and music. Eleven subjects were presented, with a painting for each, followed by a musical number, beginning with the Nativity, for which Coreggio's "Holy Night" was the art work, while the choir sang a Moravian Folksong arranged by Lockwood. For the temptation in the wilderdd. For the temptation in the wilder-trintoretto's "The Temptation" was wn, with Bach's chorale prelude on Thou but Suffer God to Guide Thee" as the musical number. For the Resurrection Tintoretto's "The Resurrection" and Rembrandt's "Mary Magdalene with Christ as the Gardener" were the works of art used as illustrations and Mr. Wing played the Toccata from Widor's Fifth Symphony

Symphony.

This church is equipped with a roll screen over the choir loft, on which are projected slides of masterworks in painting. The choir loft lighting (consisting of special floods on red blue and white circuits) was so controlled that as each picture was introduced the lights were dimmed and the projector was brought on gradually by means of a rheostat. Following comments on the picture by the pastor, the organ or choral number was presented, with the colored lights skillfully handled to coincide with the atmosphere created by the music.

#### ORGAN PROGRAM PRESENTED BY ARTISTS ASSOCIATION

The Chicago Artists' Association, of which Arthur H. Ranous is president, gave an organ program at the First Congregational Church on the evening of April 20 before an audience of members April 20 before an audience of members and invited guests who thoroughly appreciated the various features of the evening. Miss Grace Symons played a group consisting of the Fugue in G minor, Bach; "The Quiet of the Forest," Arthur Dunham, and the Finale from Widor's Sixth Symphony with beautiful effect, Arthur C. Becker, guest organist of the evening, played the Toccata and Fugue in D minor of Bach, Karg-Elert's "Legend of the Mountain" and the "Carillon de Westminster" of Vierne in a manner to arouse the enthusiasm of those who de Westminster" of Vierne in a manner to arouse the enthusiasm of those who heard him, his performance of the Bach number being especially impressive. Other features of the program were three contralto solos by Lucy Hartman Delano, with William Lester at the organ; two clarinet solos by David Milstein, a young artist, accompanied by Dr. Lester, and a

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

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

A reduction of 30 per cent in organ construction was ordered by the govern-ment. All other musical instruments were affected to the same degree. It was explained that severe curtailment of non-essential industry was necessary because of the need of fuel, raw material and transportation in the prosecution of the

transportation in the prosecution of the world war.

Word came from San Francisco that after a hard fight it was assured that Edwin H. Lemare would be reappointed municipal organist for another year at a salary of \$10,000.

Pietro A. Yon was preparing to start on his first transcontinental recital tour, to occury from June 1 to Sept. 30.

to occupy from June 1 to Sept. 30.

TEN YEARS AGO THE FOLLOWING news was placed on record in the issue of May 1, 1933-

The four-manual Austin organ in the Jerusalem Y.M.C.A. was dedicated at Easter. Mrs. Douglas H. Decherd of the American Mission in Aleppo, Syria, was at the console and gave several recitals Easter week.

Joseph Bonnet did his bit to make the

Joseph Bonnet did his bit to make the American composer for the organ known in Paris by playing a program of American works April 30 at the Church of St. Eustache. The composers represented were Seth Bingham, Arthur Foote, Leo Sowerby and Eric DeLamarter.

Dr. George Balch Nevin, prominent composer and father of Gordon Balch Nevin, died at his home in Easton, Pa., April 17.

group of soprano solos by Margaret Kroeck, with Ejnar Krantz at the organ. The Rev. Edwin W. Todd of the staff of the First Congregational Church de-livered an address on "The Ministry of Musie" that showed his knowledge of the subject and his sympathetic attitude to-ward church music.

#### JUNIOR CHOIRS COMPETE IN NEW YORK CITY CONTEST

A junior choir contest was held Feb. 27 in the Middle Collegiate Church, New York City, under the auspices of the New York State Federation of Music Clubs. York State Federation of Music Clubs. Six choirs took part, but only four of these competed, one being unprepared and the other having won all the honors possible and therefore being not eligible. The contest was conducted as a service at which the pastor of the church presided. The hymns used were "Ye Watchers and Ye Holy Ones," "He Who Would Valiant Be," Douglas; "Glorious Things of Thee Are Spoken," Haydn, and "The Church's One Foundation," Wesley. In the unison section, St. Mary's choir of Auburndale, L. I., Miss Jean Cameron director, was the winner. In the two-part section the First Methodist choir of Flushing, Miss Elizabeth Anderson director, won. The winner in the three-part section was the Elizabeth Anderson director, won. The winner in the three-part section was the choir of the Middle Collegiate Church, H. S. Sammond director.

H. S. Sammond director.

Duncan McKenzie, Oliver Herbert
and Clement Campbell acted as adjudicators and Mrs. Willam B. Thomas, newlytors and Mrs. Willam B. Thomas, newly-elected president of the New York State Federation of Music Clubs, presented the trophies to the winners. Mr. Sammond's choir holds its cup permanently as it has won three times in this section. The contest was in charge of Grace Leeds Darnell, state chairman of relig-

ious music.

#### Critic Harrison Wild Club Speaker.

Critic Harrison Wild Club Speaker.

Remi Gassmann, music critic of the Chicago Times, was guest speaker at the monthly meeting of the Harrison Wild Club at the Central Y.W.C.A. in Chicago April 13. Mr. Gassmann told of some of his experiences in Europe before the war and after its beginning, and of his escape from Germany. He laid emphasis on the necessity for preserving cultural things in war times and pointed out that the United States is the only country in which this is not taken into consideration in drafting men for the service. His address was followed by questions and answers on various topics of interest to organists.

#### THE FREE LANCE

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

"Ha, ha, ha!" caracoled I, nimbly dodging Uncle Mo as he bustled into the studio without knocking.
"What is the matter with you, Mac!" "Matter?" said I. "Matter enough; you know what Hindemith has been up

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, Jadassohn 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."

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. recital playing.

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 gaps in treatment. The whole atmosphere of the book is irenic and suggestive—nod didactic. Hence it is a most admirable hand-book for the organist and choirmaster. 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 choirmaster 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 worshipers, 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 maior 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 SERGEANT HERBERT B. NANNEY, one of

completed his resident work for the mas-ter'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 finish-ing his first year at Curtis Institute he was appointed organist of the First Con-gregational Church of Los Angeles in July, 1942, but served only five weeks before entering the military service in August.

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 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, these were consecutive, without absence since 1900.

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O Saviour Sweet	
Thou Knowest, Lord	
We Adore Thee	PALESTRINA
Lift Up Your HeadsCOI	ERIDGE-TAYLOR
O How Amiable	MAUNDER
Give Ear Unto My Prayer	
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Toronto Center.

A meeting of the Toronto Center was held at Wycliffe College March 22 and took the form of a round-table discussion took the form of a round-table discussion of matters relative to the organists' profession. Maitland Farmer, chairman of the center, presided. He opened the meeting by announcing that the annual convention would be held in Toronto Aug. 30 and 31 and various aspects of the program of this convention were discussed. We then considered the building up of a library of anthems which our members might use for reference, the suggestion being that the nucleus of such a library be supplied by the members con-

suggestion being that the nucleus of such a library be supplied by the members contributing numbers they have used successfully, omitting, of course, the customary standard anthems.

One member referred to the lack of knowledge of the organ—not the actual construction of it, but the mechanical operation of it—and it was suggested that we might have an occasional lecture by our fellow member, Mr. Legge, on this subject. Music suitable for various occasions was discussed, and reference was made to vocal solos for weddings. There appears to be a great dearth of good numbers. There are plenty of love songs, but

appears to be a great dearth of good numbers. There are plenty of love songs, but these really have no place in a wedding service. Here is an opportunity for some of our composer members.

We found our evening was not long enough to cover all matters the members desired to discuss, which showed clearly that there is a place for more meetings of this nature. A social half-hour was spent at the conclusion, when refreshof this nature. A social half-hour was spent at the conclusion, when refreshments were served.

T. M. SARGANT, Secretary.

#### Brantford Center.

Brantford Center.

Through the generosity of the board of education, the kindness of George A. Smale, supervisor of music in the Brantford schools, and the cooperation of the teachers, it was the privilege of the Brantford Center to visit Victoria School Wednesday afternoon, March 17, and enjoy a demonstration of choral singing by children in grades 7 and 8 of the schools, with changed and unchanged voices, using three and four-part harmony. The young choristers sang several numbers as a unit and in separate groups unaccompanied and members of the College were thrilled with the results obtained by Mr. Smale. The myth that when a boy's voice changed his choir days were over was proved by Mr. Smale to be something of the past, for he demonstrated that the voice can be developed and made useful through this period.

Pupils who took part included Principal M. D. L. McLellan's entire class in grade 8; fifteen pupils of Principal A. McIntyre's class in grade 8 at the Dufferin School; nine pupils from Miss Hazel Wallington's class in grade 8 at the Central School, and six pupils from Mr. Davies' class in grade 8, also from Central School.

The members met later at the home of Donald Wakely, where a further discus-

The members met later at the home of Donald Wakely, where a further discussion on the demonstration ensued, after which Mrs. Wakely served refreshments.

ELEANOR MUIR, Secretary.

#### Kitchener Center.

At a meeting held Feb. 10 the Kitchener At a meeting held Feb. 10 the Kitchener Center had as its guest speaker the Rev. F. W. Lawson, minister of St. Andrew's Presbyterian Church, Kitchener. Mr. Lawson spoke on "The Relationship of Music to the Other Parts of the Religious Service." He emphasized the joint responsibilities of the minister and the

organist.
In March three Lenten recitals were given in Zion Evangelical Church, Kitch-

ener. These recitals were presented on Sunday afternoons from 3:30 to 4:30 and all were well attended. On March 14 Douglas F. Elliott played the following organ selections: "Now Thank We All Our God," Karg-Elert; "The Primitive Organ," Yon; Fugue in D major, Bach; Berceuse, Vierne, and "Carillon-Sortie," Mulet. He was assisted by a girls' double trio directed by Garfield Bender, and Vilhelm Petersen and Norton Staebler, violinists, played the Largo from Concerto No. 3 in D minor, for two violins, Bach, and Corelli's Sonata No. 3 in A minor. Glenn Kruspe, Edgar V. Merkel and the King Street Baptist Church choir, Miss Louise Germann director, presented the second recital March 21. Mr. Merkel opened the program with the following group: Prelude, Fugue and Chaconne, Buxtehude; "The Walk to Jerusalem," Bach-Griswold; "Biblical Sonata," Kuhnau; "Laus Deo" (Sortie), Dubois. The choir sang five anthems. Mr. Kruspe concluded the program, playing: "Soeur Monique," Couperin; Allegretto, Folktune and Scherzo, Whitlock, and two chorale preludes by Darke on "St. Peter" and "Darwell's 148th."

The third recital was played March 28. Miss Pauline Hymmen opened the pro-

The third recital was played March 28. Miss Pauline Hymmen opened the program with the following group: Impromptu in D, Ashford; "Evening Bells and Cradle Song," Macfarlane; Fantasie in E minor, Williams; "The Bells of Ste. Anne de Beaupré," Russell, and Toccata from Fifth Symphony, Widor. The junior choir of St. John's Anglican Church, Preston, John Dewdney director, sang several selections. John Dewdney concluded the recital with the following group: Prelude and Fugue in E minor, Bach; Three Short Pieces, Handel, and Farrar's "Epilogue on Old 100th."

London Center.

A supper meeting of the London Center was held at Wong's Cafe April 12. After supper the members adjourned to the studio of Harvey Robb at First-St. Andrew's. George Garbutt presided over the meeting. The feature of the evening was the performance of the Mendelssohn Concerto in G minor by Miss Ailene Guymer, A.T.C.M., with Harvey Robb playing the orchestra part on the second piano. ing the orchestra part on the second piano. Of equal interest was a review by Alexander Burr, B.A., A.T.C.M., of the book "Chorale Preludes of Bach," by Stainton Taylor. An interesting discussion followed on the registration of the chorale preludes on the organ of Bach's time, the phrasing pressary at that time and presudes on the organ of Bach's time, the phrasing necessary at that time and the tempo at which they were, no doubt, played when they were written.

All agreed that the evening had been very successful and educational.

CORPORAL A. E. HARRIS, Secretary.

#### St. Catharines Center.

St. Catharines Center.

The monthly meeting of the St. Catharines Center was held April 5 at First United Church. A brilliant recital was given by two local members. The first part of the program, played by Arthur C. Hannahson, organist of the First United Church, consisted of the following numbers: Fantasia on Three Welsh Tunes, Morgan; Pastorale. Twelfth Sonata, Rheinberger; Sonata in F, Mendelssohn. The second portion of the program, played by Eric Dowling, F.C.C.O., organist of St. George's Anglican Church, included the following selections: Tocata in F major, Bach: Prelude No. 3 (Lady Margaret Hall), Walker; Prelude on 104th Psalm, Wood: Prelude on Tune "Salzburg," Dowling: "Preambulo," Karg-Elert; Prelude, Samazeuilh; "Carillon," Vierne.

The second Sunday afternoon recital (proceeds for the Lord Mayor's Fund) was given March 28 in St. Thomas' Anglican Church by two organists from

glican Church by two organists from



E-R-MOORE C EIZ DAKIN ST. CHICAGO . 425 FIFTH AVE. NEW YO MISS MARION TIEDEMAN



Miss Marion Tiedeman, a young Chicago organist, demonstrated fine attainments and gave promise of a future of distinction when she was presented in Kimball Hall March 30 by Zeta Chapter of Phi Beta Fraternity. The occasion was the annual scholarship concert of the chapter. The Swigart Trio and Mary Catherine Collins, soprano, appeared on the program with Miss Tiedeman. Miss Tiedeman's numbers exacted technical skill and mature musicianship. They were: Prelude and Fugue in B minor, Healey Willan; "Shepherd's Dance," German-Lemare; "Corale," Karg-Elert; Second Concert Study, Yon.

Miss Tiedeman is a pupil of Willard L. Groom at the Cosmopolitan School of Music.

Niagara Falls, Ont. Murray Smith played: Sonata No. 4 (first movement), Guilmant; Chorale Preludes, "Our Father Which Art in Heaven" and "Blessed Jesus, We Are Here," Bach; Fugue in G, Bach; "Fidelis," Whitlock, and Allegro Maestoso in B flat, Eric Dowling. C. H. Baum played: Chorales, "Adam's Fall and Redemption" and "Now Blessed Be Thou," Bach; Spring Song, Hollins; "Fuga Chromatica," Rheinberger; "Suite Gothique," Boellmann.

Anne Kadwill, Secretary.

Hamilton Center.

Hamilton Center.

Walter Booth, A.C.C.O., organist and choirmaster of St. James' Anglican Church, Dundas, Ont., presented an interesting and educational recorded program at the meeting of the Hamilton Center March 5. The program included major organ, symphonic, choral and vocal compositions by Bach, Mozart, Mendelssohn, Franck and Elgar.

#### VAN DUSEN CLUB IN TRIBUTE TO EDWARD EIGENSCHENK

A record audience of Van Dusen Organ Club members turned out March 15 to hear Dr. Edward Eigenschenk in his annual program and to honor him in recognition of his many years of service to the club. His audience was swayed emotionally by his playing and expellent. to the club. His audience was swayed emotionally by his playing and excellent choice of numbers. His program consisted of the following selections: Fantasia and Fugue in G minor, Bach; Prelude and Fugue in G minor, Dupré; "Jesu, Joy of Man's Desiring," Bach; Andante (Clock Movement), Haydn; "Liebestod," Wagner; "Pantothime," De Falla; Gigue, Arne; "Divertissement," Vierne; "Ave Maria," Karg-Elert; Finale, Fourth Symphony, Vierne.

Vierne; "Ave Maria," Karg-Elert; Finale, Fourth Symphony, Vierne. Following the first half of the pro-gram, the chairman, Miss Esther Tim-mermann, gave a resume of Dr. Eigen-

schenk's activities in the club, including schenk's activities in the club, including his three years' service as president, five consecutive seasons of monthly recitals and a series of recitals of American works. Dr. Frank Van Dusen supplemented this by recalling some of the events preceding and leading up to Dr. Eigenschenk's career. The chairman presented to Dr. Eigenschenk a set of records containing MacDowell's Piano Concerto in D minor. After gratefully acknowledging the gift, he continued his program. program.

program.

The members welcomed one of the boys in service who had been granted a furlough after having served six months in the south Pacific. Russell Keegan entered the service in April, 1942; received his basic training at Camp Forrest, Tenn.; left for active overseas duty in August; was evacuated from one of the south Pacific islands the latter part of January, after having become critically ill, and was sent back to the United States with the first 175 casualties which arrived at Battle Creek, Mich. After having recuperated sufficiently at the Percy Jones Hospital, he was given a leave.

The evening closed with the serving of refreshments under the leadership of Miss Esther Gerber and the reading of Miss Esther Gerber and the reading of messages and letters from the boys in service by Dr. Van Dusen. No. 18 to enter the armed forces is Sam R. Pizza, who is stationed at Camp Sutton, N. C.

SERGEANT FRANK L. ELDRIDGE PLAYS RED CROSS BENEFIT

Sergant Frank L. Eldridge, chapel or-ganist and chaplain's assistant at Pendle-ton Field, Ore., gave a recital at a Red Cross benefit at the First Christian

ton Field, Ore, gave a recital at a Red Cross benefit at the First Christian Church in Pendleton Palm Sunday afternoon. His numbers were: Trumpet Voluntary, Purcell; "Musette (Faithful Shepherd)," Handel-Eldridge; (Foorale in A minor, Franck; "Bululalow," Warlock-Hutchison; "Litanie," Alain; Three "Bible Poems," Weinberger; Toccata from Fifth Symphony, Widor.

A weekly broadcast from Pendleton Field presents Sergeant Eldridge in a fifteen-minute recital through the courtesy of station KWRC, Pendleton. He has also appeared on several programs for the Pendleton U.S.O. Previous to his induction May 25, 1942, at Los Angeles, Sergeant Eldridge was chief organist of the First Congregational Church, Los Angeles, Cal., for nine months. Another former position was at the Presbyterian Church, Highland Park, Ill., for two years. He is a graduate of Northwestern University.

Sergeant Eldridge has two brothers in the service—Veoran Second Class Functions.

Sergeant Eldridge has two brothers in the service—Yeoman Second Class Eu-gene P. Eldridge, United States Naval Reserve, and Private Charles Eldridge, with the U. S. Army Engineers, Camp Swift, Tex.

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### 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.

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 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 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

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 pro-portion to our achievements, together with our willingness to cooperate with others. As an instrument of this enthusiastic cooperation the College exists, and in this way it does actually teach.

one thing especially 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. 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—discover's 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 associateship 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 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 emiclimbing farther up each hill attain emi-nence as a first-class general practitioner in music—a fellow dependable in every

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 pro-

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 yearbook; 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

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 charlatanly 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 he said to clear up all doubts.

Nobody profits but the examiners. 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.

ity 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 candiates, 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 su

or the examinations which we collective-ly 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 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 fellow-ship. 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. eral 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.

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## Programs of Organ Recitals of the Month

-16-

Harris S. Shaw, Boston, Mass.—"Programs of organ music for meditation" have been presented by Mr. Shaw on the Sunday afternoons in Lent at 5 o'clock in Grace Church in Salem. Among his offerings have been the following:

offerings have been the following:
April 18—Chorale Preludes from "St.
Matthew Passion" ("O Lord, Who Dares
to Smite Thee" and "O Thou, with Hate
Surrounded"), Bach; Prelude to "Parsifal," Wagner; "Litany," Schubert; "In
Paradisum," Dubois; "Petites Litanies de
Jesus," Grovlez; Finale, "St. Matthew
Passion," "Around Thy Tomb," Bach.
April 11—Chorale Prelude, "Come

Passion, "Around Thy Tomo, Bach.

April 11—Chorale Prelude, "Come,
Sweet Death," Bach; Sarabande and
Musette, Rameau; Elevation, Rabey;
"Romance sans Paroles," Bonnet; Andante Cantabile and Andante from "Symphony Pathetique," Tschaikowsky; "Benedictus," Karg-Elert.

Manne 29. Chorale Prelude, "Schmikke

March 28—Chorale Prelude, "Schmücke Dich, O Liebe Seele," Bach; "Meditation-Elegie," from Suite, Borowski; Folk-tune, Whitlock; Two British Melodies, "Londonderry Air," Federlein, and "All through the Night," Scott; Fountain Reverie, Fletcher; "Epilogue," Thiman.

erie, Fletcher; "Epilogue," Thiman.
Alfred C. Kuschwa, Harrisburg, Pa.—
Mr. Kuschwa gave a recital every Saturday afternoon in Lent at the Cathedral
Church of St. Stephen, with vocal soloists assisting in the programs. April 17
the cathedral choir took part. Among the
programs were the following:

April 10—Prelude and Fugue in E minor ("Cathedral"), Bach; "In the Shadows of the Cathedral," Lindsay; Sonata, "Ninety-fourth Psalm," Reubke.

April 3—Allegro Assai, Fourth Sonata, Gulimant; "Benedictus," Reger; Fantaisie in A, Franci; "The Citadel at Quebec," Russell; Nocturne, Ferrata; Finale, Second Sonata, Becker.

Second Sonata, Becker.

March 27—Suite in F, Corelli; "Sheep May Safely Graze," Bach; Introduction and Passacaglia, Noble; Andante Cantabile, Fourth Symphony, Widor; Andante, Gliere; "Silhouettes," Rebikoff; Chorale Preludes, "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Finale, First Symphony, Vierne.

Brahms; Finale, First Symphony, Vierne. William Lester, D.F.A., Chicago—Dr. Lester gave a vesper recital at the First Congregational Church of Chicago Sunday evening, April 25, to commemorate the sixteenth anniversary of the dedication of the sanctuary organ, the gift of Mr. and Mrs. Andrew Dole to the church on April 26, 1927. Dr. Lester played these compositions on the large four-manual Kimball organ: Fantasia in C and "Voluntary for Ye Cornett Stop," John Blow; Aria, Buxtehude; Chaconne in D. Pachelbel; Prelude and "Meditation-Elegie" (Suite for Organ), Borowski; "Rondeau," D'Agincourt; "Plece Herolque," Franck; "Memories," Dickinson; "A Southern Idyll" and "Alla Toccata," Lester.

Paul J. Burroughs, San Francisco, Cal.

—Mr. Burroughs gave the recital at
Grace Cathedral for Hugh Mackinnon
March 14. His program was made up of
the following works: Toccata, Candlyn;
"Noel" in G, d'Aquin; "Wind in the Pine
Trees," Clokey; Prelude and Fugue in E
minor, Bach; Meditation, d'Evry.

minor, Bach; Meditation, d'Evry.

Thomas H. Webber, Jr., A. A. G. O.,
Memphis, Tenn.—Mr. Webber gave the
third in his series of recitals on the municipal organ the afternoon of March 28
before an audience of more than 2,000
people. His program included: Toccata,
Fifth Symphony, Widor; Pavane, Ravel;
"Ritual Fire Dance," de Falla: "Evening
Bells and Cradle Song," Macfarlane;
Overture to "Tannhäuser," Wagner;
"Ronde Francaise," Boellmann; Fantasie,
"S c h e h e r a z a d e," Rimsky-Korsakoff;
"Tales from the Vienna Woods," Strauss;
"The Girl with the Flaxen Hair," Debussy; "Marche Slav," Tschalkowsky.

The initial recital on the George White

The initial recital on the George Whitney White memorial organ in the New York Avenue Presbyterian Church of Washington, D. C., built by Ernest M. Skinner, was played by Mr. Webber March 30 and his program was as follows: Concert Prelude and Fugue, Faulkes; Chorale Preludes, "From the Depths of My Heart," Karg-Elert, and "Lord, Hear the Voice of My Complaint," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Elegy, Peeters; "Regina Pacis," Symphony No. 1, Weitz; "The Fifers," d'Andrieu; Idyll, Baumgartner; "The Citadel at Quebec," Russell; "Arise, Arise," Mason; "Ronde Francaise," Boellmann; Variations on a Noel, Dupré;

"Clair de Lune," Karg-Elert; "Toccata di Concerto," Lemare.

Ethel Sieeper Brett, Sacramento, Cal.

—For the last recital of its fiftieth anniversary concert series the Sacramento Saturday Club, one of the oldest musical organizations in the West, invited Mrs. Brett to play and she presented the following program at the First Methodist Church April 6: Toccata and Fugue in Dminor, Bach: "Come, Sweet Death," Bach; Variations on "Weinen, klagen," Liszt-Bonnet; Andante Cantabile, Fourth Symphony, Widor; Etude for Pedals Alone, Middelschulte; "Fileuse" ("The Spinner"), Dupré; Spring Song, Hollins; "Wind and the Grass," Harvey B. Gaul; "Spirit Wind," R. Deane Shure; Toccata, "Thou Art the Rock," Mulet.

Allan Bacon, Stockton, Cal. — Mr. Bacon, of the faculty of the College of the Pacific, gave a recital at the First Preshyterian Church of Fowler, Cal., Sunday evening, April 4, presenting the following program: Prelude and Fugue in C minor, Bach; Four Chorale Settings: "The Walk to Jerusalem," "Jesu, Joy of Man's Desiring" (arranged by Allan Bacon), "All Glory, Laud and Honor" and "Rejolce, Ye Christians"; Toccata on a Gregorian Theme, Barnes; Largo, Handel; Prelude on the 136th Psalm, Wood; "Canyon Walls," Clokey; "The Girl with the Flaxen Hair," Debussy: "Ave Maris Stella." Dupré: "Elfes," Bonnet; Pastorale, Ravel; "Ave Maria," Schubert; Toccata on "O Filli et Filiae," Farnam.
Richard Keys Biggs, Los Angeles, Cal.

Richard Keys Biggs, Los Angeles, Cal.

—Mr. Biggs gave the recital at the University of California in Los Angeles April 3. His offerings consisted of the following compositions: Cathedral Prelude and Fugue, Bach; "When Thou Art Near," Bach-Schreiner; "Ave Maria," Nibelle: "Benedictus," Reger; Carillon, "O Filli," Biggs; "Menuetto Antico," Yon; Verset, Dupré; Elevation, Bedell; Toccata, "Deo Gratias," Biggs.

Charles M. Courboin, Mus.D., New York City—Dr. Courboin gave a recital at the Park Church in Elmira, N. Y., Sunday evening, April 11, under the auspices of the Sunday Evening Forum and presented this program: Overture to the Occasional Oratorio, Handel-Best; Chorale Prelude, "Fervently I Long," Bach; "Soeur Monique," Couperin: Prelude and Fugue in A minor, Bach; "Adoration," J. J. McGrath; Allegretto, de Boeck; "Belgian Mother Song," Benoit-Courboin; Passacaglia and Fugue in C minor, Bach.

Dr. Courboin gave the sixth recital in the Peabody patriotic series at the Peabody Institute of Music in Baltimore April 9.

Stuart Pratt, Raleigh, N. C.—Mr. Pratt, organist and cholmaster of the Church of the Good Shepherd, gave a series of Lenten recitals on Tuesdays at 5:15. His programs have been the following:

programs have been the following:
March 23—Chorale Prelude, "O Lamm
Gottes," Pachelbel; Adagio Molto, from
Sonata Op. 56, Guilmant; "Quando Corpus
Morietur," Pergolesi; "Vision," Rheinberger; "Vater unser." Hugo Kaun;
Hymn-tune, "Crusaders' Hymn," arranged by Willis.

rymn-tune, "Crusaders Hymn," arranged by Willis.

March 30—Chorale Prelude, "Mach's mit mir, Gott," Karg-Elert; Adaglo, from Sonata 1, Mendelssohn; Tone Picture, Op. 110, No. 6, Hugo Kaun; "Wir setzen uns mit Thränen nieder," Bach; Toccata, Rossi; Hymn-tune, "Veni Emmanuel," Plainsong.

April 6—Chorale Prelude, "Eins ist Noth, ach Herr," Reger; "Jesus, meine Zuversicht," Hugo Kaun; "Sancta Mater," d'Astorga; Chorale, Bossi; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Hymn-tune, "Herzliebster," Crüger.

April 13—Chorale Prelude, "O Haupt

April 13—Chorale Prelude, "O Haupt voll Blut und Wunden," Bach; "Ave Maria," Liszt; Tone Picture, Op. 110, No. 3, Hugo Kaun; "Kyrie," Couperin; Prelude to "Parsifal," Wagner; Hymn-tune, "Stabat Mater," Plainsong. Wilma Leamon, Cleveland, Ohio—Mrs.

Wilma Leamon, Cleveland, Ohio—Mrs. Leamon was invited to give an organ program for the Three Arts Club of Lakewood, Ohio, in St. Peter's Episcopal Church April 30. This club is one of the most prominent in the United States and is known for the high quality of its programs. Mrs. Leamon's offerings consisted of the following compositions: Prelude and Triple Fugue in E flat ("St. Anne's"), Bach; Chorale in A minor, Franck; "Behold, a Rose Is Blooming," Brahms; "An Easter Spring Song," Edmundson;

"Marche Champetre," Boex; Fantasia, Tours; Toccata from Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.
—Mr. Bush played the following numbers at the Joslyn Memorial Sunday afternoon, March 28: Fantasia and Fugue in Gminor, Bach; Larghetto, from Symphony in B flat, Schumann; Trumpet Tune and Air, Purcell; "In the Garden," from "Rustic Wedding" Symphony, Goldmark; "Marche Champetre," Boex; "Evening Song," Martin; "Scena Campagnuolo," Federlein.

Lieutenant Homer D. Blanchard, Annapolis, Md.—Lieutenant Blanchard, U.S. N.R., gave a recital Sunday afternoon, March 21, in the chapel of the Naval Academy and presented a program made up as follows: Prelude and Fugue in D minor (No. 2 from "Eight Little Preludes and Fugues"), Bach; Chorale Prelude, "O Watch and Pray," Brahms; "Sheep May Safely Graze," Bach-Biggs; Chorale Preludes, "I Cry to Thee, Lord Jesus" and "O Sacred Head Now Wounded," Bach; "A Gothic Cathedral," Pratella-Weaver; "Toujours Serieuse; Jamais Triste," Broughton; Largo from "Xerxes," Handel; Theme and Variations, Thompson; "To a Wild Rose," MacDowell; Scherzo, Widor.

Edward H. Johe, Washington, Pa.—For his vesper recital at the Second Presbyterian Church April 4 Mr. Johe chose the following program: Trumpet Tune and Air, Purcell: "Benedictus," Rowley; Prelude and Fugue in D major, Bach; "Sunrise," from "Hours in Burgundy," Jacob; Prelude to "Lohengrin," Wagner; Scherzo, Rogers; "Carillon," Sowerby; Chorale Prelude, "Hark! a Voice Saith, All Are Mortal," Bach; Toccata from Fifth Symphony, Widor.

Corporal Charles Henderson, Washington, D. C.—Corporal Henderson gave the recital after evensong at the Washington Cathedral March 28. His program consisted of these numbers: "Grand Jeu," Du Mage; Adagio, Flocco; "Arla con Variazioni," Martini; "Death and Resurrection," Langlais; Chorale Preludes, "Schmuecke Dich, O Liebe Seele," "Herzlich thut mich verlangen" and "O Welt, ich muss Dich lassen," Brahms; Fantasie and Fugue in G minor, Bach.

Miss Ruth Seifert, Pittsburgh, Pa.—Miss Seifert, organist and director at St. Paul's Lutheran Church, was guest recitalist at Zion Lutheran Church, Mount Washington. Pittsburgh, March 18 and played this program: Passacaglia. Muffat; Aria from "Water Music," Handel; "Romance sans Paroles," Bonnet: Concerto in D minor, Handel; Toccata and Fugue in D minor, Bach; "Wie schoen leuchtet der Morgenstern." Pachelbel; "Jesus Christ Is Risen Today," Snow; "Ronde Francaise," Boellmann; "Nun danket Alle Gott," Karg-Elert.

Lenore Metzger, Los Angeles, Cal.—
Miss Metzger, organist and director at St.
Cecilia's Catholic Church, gave a program
at Immaculate Heart College April 1
which included these numbers: Chorale,
"O Sacred Head, Now Wounded," Bach;
"An Indian Legend," Candlyn: Rondo,
Couperin; "La Fille aux Cheveux de Lin,"
Debussy; "Menuet Gothique," Boellman;
Meditation from "Thais," Massenet:
"Little Bells of Our Lady of Lourdes,"
Gaul; "Paean," H. Alexander Matthews.

Corporal Paul Bentley, Camp Beale, Cal.—Corporal Bentley gave a recital at the post chapel March 30, presenting a program which included: Prelude in Gminor, Bach; Adagio, Bach;, "Vision." Rheinberger; "Vexilla Regis" and "Regina Coeli," Everett Titcomb; Doric Toccata, Bach; "The Swan," Saint-Saens; Spring Song, Hollins; Largo, from "Xerxes," Handel; Allegro Maestoso, Guilmant.

George W. Needham, Leonia, N. J.—
Mr. Needham was assisted by Olga
Bosch, pianist, and Barbara Balsara, soprano, in his vesper hour of music at the
Presbyterian Church April 4. The program included four organ and piano numbers, which were: Adagio, from Fifth
Concerto, Beethoven; Adagio, from Concerto in D minor, Mendelssohn; the first
movement of the Piano Concerto No. 20,
by Mozart, and "Elsa's Dream," from
"Lohengrin," Wagner. Mr. Needham's
organ selections were these: Adagio,
Second Sonata, Guilmant; Fugue in G
minor, Bach; "Romance," from Second
Sonata, Borowski; "Soeur Monique,"

Couperin; Chorale Prelude No. 10, Brahms; "The Nautilus," MacDowell; "The Nightingale and the Rose," Saint-Saens

Charles W. Craig, Jr., A.A.G.O., Richmond, Va.—On April 7 Mr. Craig played the following program in All Saints' Church, assisted by a string ensemble under the direction of Charles Shopland: "In Thee Is Gladness," Bach; Trio-Sonata No. 2, Bach; Sinfonia from the Easter Oratorio, Bach (arranged for strings); Concerto No. 3, in B flat, Felton (organ and strings); "Chant de May," Jongen; Humoresque, Yon; "Requiescat in Pace," Sowerby; Finale from Symphony 1, Vierne.

Dudley Warner Fitch, Des Moines, Iowa—At his twilight recital in St. Paul's Church May 2 at 4:30 Mr. Fitch will present this program: "A Mission Festival," Diggle; Cradle Song, Botting; Pastorale, Salta; Paraphrase on "St. Kevin," Miles; "May Night," Palmgren; Gavotte from "Mignon," Thomas; "La Reine des Fetes," Webbe; "Old Aunty Chloe," Clokey; "Drifting Clouds," Timmings; "Star of Hope" ("Salve Mater"), R. K. Biggs.

Biggs.
William H. Barnes, Chicago — Dr.
Barnes gave a recital at Hope Lutheran
Church March 28, playing these compositions: Trumpet Tune, Purcell; "When
Thou Art Near," Bach; "Prelude and
Fugue in B flat, Bach; "Now Thank We
All Our God," Karg-Elert; Sketch in D,
Schumann; "Finlandia," Sibelius: "Lo,
How a Rose e'er Blooming," Brahms;
Allegretto, Volkmann; Toccata ("Suite
Gothique"), Boellmann.

The choir of 265 voices, directed by the Rev. Oscar Rauschelbach, sang two anthems.

Virginia C. Polmanteer, Grand Rapids, Mich.—Miss Polmanteer, organist and director at the Griggs Street Evangelical Church, gave a pre-Easter hour of music Sunday evening, April 11, assisted by the junior and young people's choirs. Miss Polmanteer played the following: Chorale Preludes, "I Call to Thee, Lord Jesus Christ" and "O Thou of God the Father," Bach; selections from "The Seven Last Words of Christ," Dubois; Sonata in A minor, Rheinberger; Toccata on "O Filii et Filiac," Farnam.

et Filiae," Farnam.

Miriam Natilee Marston, Burlington,
Vt.—Miss Marston gave a recital in Ira
Allen Chapel at the University of Vermont Sunday, April 11. The program consisted of the following compositions: Concerto No. 10, in D minor, Handel; "Nun
komm", der Heiden Heiland," Bach; Chorale Fantasia on "Gelobet seist Du,"
Bach; Melodia, Reger; "On Hearing the
First Cuckoo of Spring," Delius; "Summer Sketches," Lemare; Allegro from
Fourth Symphony, Vierne.

Russell H. Miles, M.Mus., Urbana, III.—At the University of Illinois Sunday recital April 11 Professor Miles presented the following program: Prelude and Sarabande, Corelli; Prelude and Fugue in Eminor, Bach; "Vision," Rheinberger; Sonata in Eminor (Allegro con brio and Adagio), Rogers; "The Bells of Ste. Anne de Beaupré," Russell; Oriental Sketch, Bird; Prelude, Samazeuilh; Elegy, "To an American Soldier," Thompson.

The following program was presented by Professor Miles April 18: Fugue in E flat, Bach; "Jesu, Joy of Man's Desiring," Bach; "O Sacred Head Now Weunded," Bach; Allegro maestoso and Andante espressivo, from Sonata in G major, Elgar; Three "Bible Poems," Weinberger; Paraphrase on the Easter Hymn "St. Kevin," Miles.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, curator of musical arts, on Sundays at 5:15 p. m. in May at the Museum of Art will play: Prelude and Fugue in E flat, Bach; "A Fancy," Stanley; Adaglo from Concerto in G minor, Camidge; Gigue, from Concerto in B flat, Arne: "Countryside and Song of Spring," Bonnet

Mr. Blodgett will play the monthly recital for the Northern Ohio Chapter, A.G. O., at the Museum Wednesday, May 5, at 8:15 p. m. His program will include: Prelude, Fugue and Chaconne, Buxtehude; Partita, "Sel gegrüsset, Jesu gütig," Bach; "A Fancy," Stanley; Minuet in G. Maurice Greene; Gavotte, Minuet and "Tambourin," Handel; "A Maggot," Arne; "Countryside and Song of Spring," Bonnet; Intermezzo, DeLamarter; "Rejoice, Ye Pure in Heart," Sowerby.

## Programs of Organ Recitals of the Month

Dr. William T. Pollak, New York City

Dr. Pollak gave a series of six recitals
on Thursday evenings in Lent at St.

Luke's Chapel, Trinity Parish. Among his offerings were the following:
March 18—Adagio and Allegro Canta-

March 18—Adagio and Allegro Cantabile. Fifth Symphony, Widor; Chorale Preludes, "Durch Adam's Fall ist ganz ver lerbt," "Wachet auf, ruft uns die St nme" and "Jesus, meine Zuversicht," IJJ.ch; Second Sonata, Mendelssohn.

March 25—Toccata and Fugue in D minor and Chorale Preludes, "Magnificat Anima Mea," "Herzlich thut mich verlangen" and "Vater unser im Himmelreich," Bach; "Cipher," Chadwick; Gavotta in F, Martini; Andante Cantabile (String Quartet in D minor), Tschalkowsky.

April 1-Concerto in F, Handel; Cho-April 1—Concerto in F, Handel; Chorale Preludes, "O Mensch, bewein' Dein' Sünde gross," "Ach wie nichtig, ach wie flichtig" and "Erbarme Dich mein, O Herre Gott," Bach; Intermezzo No. 4, Stanford.

April 8—Fantasia in G minor and Pastorale, Bach; "Tambourine," Ferrari; Gavotta, Zipoli; Andante con Moto (Fourth Symphony), Mendelssohn; "Idylle," Quef; Etude in Canon Form (No. 6), Schumann.

Emille Parmalee Spivey, A.A.G.O., Attention of the proposed of the property pre-Easter

lanta, Ga.—At the noonday pre-Easter services held during Holy Week at the North Avenue Presbyterian Church Mrs. Spivey gave daily "organ devotions" for Spivey gave daily "organ devotions" for fifteen minutes. Her offerings included: "Now Thank We All Our God," Karg-Elert; "La Nuit," Karg-Elert; "Lord Jesus Walking on the Sea," Weinberger; Jesus Walking on the Sea," Weinberger;
"Thanks Be to Thee," Handel; Toccata
on "Deo Gratias," Blggs; "Sheep May
Safely Graze," Bach; Spiritual, Gaul; "A
Lovely Rose Now Blooming," Brahms; "Jesu, Joy of Man's Desiring," Bach; Sketch in C, Schumann; "Ave Maria," Schubert; "Variations de Concert," Bon-net; "Clair de Lune," Debussy; Chorale

in A minor, Franck; Arioso, Bach...

John F. Callaghan, Detroit, Mich.—Mr.

Callaghan recently played the following
service recitals at St. Catherine's Cath-

April 4—Prelude, Lemmens; Cantilena, Pierne; Communion, Torres; Finale, Beo-

April 11—Cantabile, Symphony 2, ierne; "Salve Regina," Cornet; Chorale relude, "Tantum Ergo," McGrath; Prelude, "Tantum" "Prayer," Urteaga.

April 18-"Contemplation," Saint-Saens; "O God, Thou Faithful God," Karg-Elert;
"O Sacred Head," Kuhnau; "Adoration,"

April 25-Chorale Improvisation on "O l et Filiae," Verrees; Pastorale, Son-in D minor, Guilmant; Allegro Cantabile and Toccata from Fifth Symphony,

Claude L. Murphree, F.A.G.O., Gaines-Before the Jacksonville Chapter, A.G.O., in the Riverside Baptist Church April 5, Mr. Murphree, organist of the University of Florida, played: Chaconne in G minor, Couperin; "Or-ganum Triplex" (upon a Gregorian Al-leluia), Perotin Le Grand; "Le Moulin de Paris" ("Paris Windmill"), Anonymous; Three Verses from the Te Deum, Anonymous; Prelude and Fugue in A minor, Bach; Hymn-tune Fantasy, "Faith of Our

Fathers," McKinley; "Fountain Sparkling in the Sunlight," Goodwin; Excerpts from "My Musical Calendar" ("Lovely Nights" and "Redwood Trees"), Mana-Zucca; "Song of Triumph," Diggle; Chorale Pre-"Song of Triumph," Diggle; Chorale Fre-lude on an American Folk-Hymn ("Come, Ye Sinners, Poor and Needy"), and "Humoresque Americana" ("Arkansaw Traveler"), Murphree; "Dusk" and "Tranguil Night" (from "My Musical Traveler"), Murphree; "Dusk" and "Tranquil Night" (from "My Musical Calendar"), Mana-Zucca; Festival Toccata, Fletcher.

Frances Yates, Bartlesville, Okla.—Mrs. Yates was assisted by Farrell Welsh, vio-linist, in an organ and violin recital Sunday afternoon, March 28; in the First Presbyterian Church. Her organ numbers were the following: "Suite Gothique," Boellmann; "Clair de Lune," Karg-Elert; "Canyon Walls," Clokey: "Dreams," McAmls; "The Kettle Boils" ("Fireside Amis; "The Kettle Boils" ("Fireside Fancies"), Clokey; "The Swan," Saint-Saens; "To Spring," Grieg; Toccata and Fugue in D minor, Bach.

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

11-Adagio and Finale, from

April 18—Eighth Concerto, Handel.
April 25—Chorale Improvisations, Op.
65 ("All Glory Be to God on High."
"Jesus, Help Us Conquer," "Jesus, My
Sure Defense" and "Praise the Lord, the

Sure Derense" and "Praise the Lord, the Mighty King"), Karg-Elert.

Laurence Petran, Los Angeles, Cal.—
Dr. Petran played the following program at his recital at the University of California in Los Angeles April 9, the numbers being requested by two members of the physical education department: "Benedictus" Couperin: Andanta Morart. No. dictus," Couperin: Andante, Mozart; Nocdictus," Couperin: Andante, Mozart; Noc-turne from "A Midsummer Night's Dream," Mendelssohn: "Requiem Acter-nam," Harwood; Madrigal, Jawelak: Children's March ("Over the Hills and Far Away"), Grainger: "Clair de Lune." Karg-Elert; Military March No. 1, in D major ("Pomp and Circumstance"). Elgar.

Theodore Beach, New York City—Mr. Beach has given recitals in the chapel of the Home for Old Men and Aged Couples Wednesdays in Lent at 6:30 and has played:

April 7—"Sunday Morning on Glion," Bendel; Andante from Fifth Symphony, Beethoven; Polonaise, Chopin; Allegro assai vivace, from Sonata 1, Mendelssohn.

assai vivace, from Sonata I, Mendelssohn.
April 14—Largo, Handel; Duet, "Songs without Words," Mendelssohn; Fantasia de Concert ("O Sanctissima"), Lux; March in B flat, Duncan.
April 21—"Ave Maria," Bach-Gounod; Prelude to "Parsifal," Wagner; Good Friday Music from "Parsifal," Wagner; "Marche Soleneile," Lemaigre.
Orrio Clayton Suthern, Greenshore, N.

Orrin Clayton Suthern, Greensboro, N. C.—For his monthly recital at Bennett College, played in Annie Merner Pfeiffer Chapel March 31, Mr. Suthern selected the following program: Chorale minor, Franck; Chorale Prelude, "O Sacred Head Now Wounded," Bach; Air from a Suite for Organ, Price; Fountain Reverie, Fletcher; "Suite Gothique," Boellmann.

The composer of the third number is a Chicago Negro woman whose music has been played by the leading orchestras of

Joseph C. Beebe, New Britain, Conn.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave three Lenten recitals in April on Monday evenings at the South Church. His offerings were these:

April 5—Chorale in A minor, Franck; "Miserere," Bach; Chorale Preludes, "Adorn Thyself, My Soul," "O How Blessed Are Ye, Faithful Spirits," "O God, Thou Holy One" and "My Heart Is Filled with Longing," Brahms; "Moonlight," Vierne; Introduction and Finale (Sonata, the Ninety-fourth Psalm), Reubke.

April 13—Ten Byzantine Sketches, Mulet.

April 19--Chorale Preludes. "Out of the April 19—Chorale Preludes, Out of the Depths I Cry to Thee" and "By the Waters of Babylon," Bach; Prologue (Passion Symphony), de Maleingreau; Psalm Prelude. Howells; "Good Friday," Malling;

of Babyion,
Symphony), de Maleingreau; Psaim radiude, Howells; "Good Friday," Malling;
"Martyrdom" (Chorale Prelude), Parry.
Ruth Pilger Andrews, Madleon, Wis.
A ther fifteen-minute Sunday morning
recitals in March Mrs. Andrews played
the following compositions at Luther
Memorial Church: Chorale Preludes,
"Awake Thou Wintry Earth," Bach; "O Memorial Church: Chorale Presudes, "Awake, Thou Wintry Earth," Bach; "O Blessed Jesu," Brahms; "Let All Mortal Flesh Keep Silence," Sowerby; "O Come and Mourn with Me a While," Edmund-son; Variations on a Theme of Tschal-kowsky, Arensky; "Praeludium," Paskowsky, Arensky; "Praeludium," Pas-torale, Andante and "Salve Regina," from Symphony No. 2, Widor.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program April 15 for the memorial recital at Grace Church was as follows: Chorale Prelude, "O Man, Bewail Thy Grievous

Prelude, "O Man, Bewail Thy Grievous Fall," Bach; Chorus (Fugue) from "The Messiah," Handel; Prelude, Good Friday Spell and Transformation Scene, from "Parsifal," Wagner.

John T. Erickson, Mus.D., A.A.G.O., New York—Mr. Erickson, organist and director at Trinity Lutheran Church, the Bronx, dedicated the new organ at Bethlehem Lutheran Church, the Bronx, Sunday afternoon, April 11, playing the fol-

lowing numbers: Prelude and Fugue, Buxtehude; "O Sacred Head Surrounded," Bach-Holler; Pastorale, "In duici Jubilo," Bach-Bedell; Serenade (in memorian), Rachmaninoff; "Rustle March," Boex; "Romance sars Paroles," Bonnet; "An Irish Pastel," Bedell; Pontifical March,

Mabel Zehner, Mansfield, Ohio-Mabel Zehner, Mansfield, Ohio-Miss Zehner played this program at the First Presbyterian Church Sunday afternoon, April 11: "In Thee Is Gladness," Bach; Menuet, C. P. E. Bach; Chromatic Fantasia and Fugue in A minor, Thiele; "O Sacred Head Now Wounded," Bach; "An Easter Spring Song," Edmundson; Toccata on "O Filli et Filiae," Farnam; "Llebestod," from "Tristan and Isolde," Wagner; "Dripping Spring," from "Sketches from Nature," Clokey; Finale in B flat, Franck. in B flat, Franck.

#### NORDGREN GIVES "MESSIAH" WITH WAUSAU, WIS., CHORUS

The Wausau, Wis., Oratorio Chorus presented Handel's "Messiah" Sunday evening, April 11, before an audience that filled the auditorium and adjoining chapel of the First Presbyterian Church. There was a request to refrain from applause one critic writes but in apprecia-There was a request to retrain from applause, one critic writes, but an appreciation of the splendid work of Eugene L. Nordgren in his direction of the large group of singers was shown by the attentiveness of the listeners.

"The perfect blending of voices in the first chorus, 'And the Glory of the Lord,' was an example of the fine control Mr. Nordgren has over this group, which

Wordgren has over this group, which was made up of singers from a number of musical organizations in the city," re ports the same commentator.

Bach's "Passion according to St. Mat-thew" was sung by the Raleigh, N. C., Oratorio Society under the direction of Dr. Harry E. Cooper Sunday afternoon, April 11, at the Church of the Good Shepherd.

## LET'S COMBINE OUR EFFORTS

We are all hoping that 1943 will bring us all Victory and the Peace we so much desire; however, this means the combined efforts of all Americans both as individuals and as Companies. We are trying to do our bit with all our facilities on War Work, and at the same time we are trying to serve our organ customers as best we can from our prior stock.

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CENA PDAI		
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MRS. M. H.	GULESIAN	H. C. MACDOUGALL   Freedom's Bride
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		CUTHBERT HARRIS
	HIPPEN BARNES	
God is Wor	rking His Purpose	Be Strong in the Lord (SSA)15
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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 converting of the Maine Charles. 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 catheral 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 play-

munty. 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 freludes. 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).

on on this tune).

Fifteen adult choirs took part in 1942,

eight of which had sung in the 1938 NOTABLE ORATORIO SERIES 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 poser, 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 Fauré'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.

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."

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.

## 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.

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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 fourmanual 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 Col-

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 recent-

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 Oroanists. 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 employes 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.

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## 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

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 desnite 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

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; 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

Kroeger; Serenade, Widor; "The Lost Chord," Sullivan. For March 28 Mr. Stutzman selected the following program: Prelude, Cleram-bault; Three Chorale Preludes, Bach; Sonata No. 1, in A major, Handel;

for promoting worship.

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:

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.

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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

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 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 musicolovers. 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.

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New York CITY

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

By GEORGE M. BREWER

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

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 played 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:

The complete program was as follows:
Tocata, 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 D'ALTON McLAUGHLIN

By D'ALTON 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: Chorugue 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

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

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

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. pression on the audience.



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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.

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 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 Sanford Skitton will be reatured. 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.

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. is the culminati 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 Congrega-tional Church of Oak Park April 5 under at large autoence at the First Congrega-tional 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; Con-certo in D minor, Vivaldi-Bach; Fan-tasie and Fugue in C minor, Bach; Fourth Symphony (in part), Vierne; 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 Vierne "Romance" and the DeLamar-ter Nocturnes. There was a dinner at the church house preceding the recital. church house preceding the recital.

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