

THE DIAPASON

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CHAPEL IN GETTYSBURG HAS NEW MÖLLER ORGAN

RECITAL BY CARL WEINRICH

Three-Manual in the Church of the Abiding Presence of the Lutheran Seminary Heard May 12—Tonal Resources Shown.

One of the last organs to be built by M. P. Möller, Inc., before the war stoppage is the three-manual now completed in the Lutheran Church of the Abiding Presence, which is the new chapel of the Lutheran Theological Seminary at Gettysburg, Pa. The opening recital on this instrument was played by Dr. Carl Weinrich May 12 and drew a large assemblage of organists and others eager to hear the organ and Dr. Weinrich.

The instrument has several interesting features. With the exception of some extensions in the pedal it is entirely "straight" and there are twenty sets of pipes. Various "fancy" stops have been omitted because of the theory that they are not required on an instrument of this size designed for a church.

Following is the stop specification:

GREAT ORGAN.

Spitzprincipal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.

SWELL ORGAN.

Sallcional, 8 ft., 73 pipes.
Volx Celeste, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 73 pipes.
Gemshorn Principal, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Cymbal, 3 rks., 183 pipes.
Fagotto, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 8 ft., 61 pipes.
Nasongedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2 1/2 ft., 61 pipes.
Flute Conique, 2 ft., 61 pipes.
Terz, 1 1/2 ft., 61 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Quintaton, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 32 pipes.
Quintaton (from Choir), 8 ft., 32 notes.
Flute (from Great), 8 ft., 32 notes.
Superoctave, 4 ft., 12 pipes.
Flute (from Great), 4 ft., 32 notes.
Fagotto, 16 ft., 12 pipes.
Fagotto (from Swell), 8 ft., 32 notes.
Clarion (from Swell), 4 ft., 32 notes.

Dr. Weinrich's program consisted of the following compositions: Tenth Concerto, Handel; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Andante in F, Mozart; "Arise, Arise," from "Suite after English Folksongs," Mason; "Pantomime," Jepson; "The Mirrored Moon," Karg-Elert; Finale from First Symphony, Vierne.

PIETRO A. YON STRICKEN; LATEST REPORTS SHOW GAIN

The many friends of Pietro A. Yon throughout the land will be somewhat encouraged by news from his bedside which indicates that he is making slow but sure gains after having been stricken in April at his home. Mr. Yon, organist and choirmaster of St. Patrick's Cathedral in New York City, honorary organist of the Vatican and one of the foremost recitalists of this generation, suffered a stroke on April 9. Word comes from his physician May 20 to the effect that Mr. Yon "is definitely on the road to recovery."

Details of Mr. Yon's illness show that he went to his apartment for luncheon and a nap, his custom since his illness a few years ago, and soon his sister, Lina, heard a thud. He had evidently fallen off the couch, and she found him on the floor, unable to move. She called the physician in the apartment-house, who came immediately, to find that Miss Yon was having a severe heart attack. She found him at 3:15 and Miss Yon

S. LEWIS ELMER, NEWLY-ELECTED WARDEN OF THE A.G.O.



IN CHOOSING S. LEWIS ELMER to be the warden of the American Guild of Organists the nominating committee selected a man eminently fitted by temperament, musicianship and experience to guide the destinies of the organization. Mr. Elmer has had a long and prominent career as an organist; he has had the best of training for his profession; he has become familiar with every phase of A.G.O. activities through his duties in various Guild offices; he has had long experience outside church work in school music, including choral and orchestral conducting, and he has broadened his outlook through a world tour and extensive travel in every state of this country, Canada and Mexico.

When he was 18 years old Mr. Elmer became organist of the Central Methodist Church of his birthplace, Bridgeton, N. J. His talent led him to be appointed accompanist for the Bridgeton Oratorio Society and director of several choral groups in nearby towns. This was followed by appointments successively to the Central Presbyterian Church of Philadelphia, St. Mary's Church in Tuxedo Park, N. Y., and the Memorial Presbyterian Church of Brooklyn. The last-mentioned position he held for thirty years. At this time he was accompanist of the Apollo Club of Brooklyn and organist for the Woodman Choral Club. During many summers he was organist of the Union Chapel at Martha's Vineyard, Mass.

herself was dead at 3:30.

Mr. Yon was taken to Columbus Hospital, and two weeks ago was moved to the home of a friend on Long Island

Mr. Elmer's teachers were James Lang, who later was dean of the Minnesota Chapter of the A.G.O.; Frederick Maxson, Maurits Leeftson and Gustav Hille of Philadelphia, Will C. Macfarlane, R. Huntington Woodman and Frank Wright. He holds the certificate of associate of the Guild.

Mr. Elmer's long connection with the Guild has been marked by election to various offices. He was general secretary and then sub-warden, and for the last twenty years has been the general registrar. He also served for some time as chairman of the public meetings committee and was head of the reception committee when the Guild held its convention in New York in 1935. He served on the council and on the examination committee for many years and was a member of the committee which in 1934 planned the union of the National Association of Organists with the A.G.O. Thus through close association with every function of the organization he has a knowledge of its workings possessed by few men. Mr. Elmer also has a wide acquaintance abroad and was invited to extend greetings at the Congrès International de Musique Sacrée in Paris in 1937. At one of the conventions of the old N.A.O. in Ocean Grove he was a speaker. He is a member of the St. Wilfrid Club and of the Bohemians.

Mr. and Mrs. Elmer make their home at 22 East Eighty-ninth Street, New York City.

Sound. He is still paralyzed on the right side and cannot speak, but the doctor feels that it won't be long until he will be talking.

GUILD HONORS NOBLE AT ITS ANNUAL DINNER

ELMER IS ELECTED WARDEN

Reports of Officers Made in New York and the Retiring Organist of St. Thomas' Church Gives Some Interesting Reminiscences.

By JOHN L. BAINBRIDGE

The annual dinner-meeting of the Headquarters Chapter of the American Guild of Organists on May 10 at Schrafft's on Fifth Avenue, New York, was the occasion for reading the annual reports and for the election of officers, as well as to do honor to Dr. T. Tertius Noble, who is retiring from St. Thomas' Church. Immediately after dinner the warden, Dr. Warner M. Hawkins, opened the meeting and reports were read by Harold Heeremans, chairman of the public meetings committee; Harold W. Friedell, general treasurer; Willard I. Nevins, chairman of the publicity committee, and Hugh Porter, chairman of the examination committee. Of special interest was the announcement that \$175 had been raised at the Nies-Berger recital for the Albert Schweitzer fund and the notice of plans for the forthcoming four-day festival.

The warden pointed to a number of new chapters in his report and noted a loss in active members, due, of course, to the number of men called into the service. After expressing his gratitude for the fine cooperation among the officers and to Ray Fenning, the Guild secretary, a minute of silence was observed in memory of Charles H. Doersam and Hugh McAmis.

The following officers were elected: Warden—S. Lewis Elmer, A.A.G.O. Sub-Warden—Seth Bingham, F.A.G.O. General Secretary—Ralph A. Harris, M.S.M., F.A.G.O. General Treasurer—Harold W. Friedell, F.T.C.L., F.A.G.O. Registrar—G. Darlington Richards, F.A.G.O. Librarian—James W. Bleecker, A.A.G.O.

Auditors—Oscar Franklin Comstock, F.A.G.O.; Samuel A. Baldwin, A.G.O., F.A.G.O. Chaplain—The Rev. Ralph W. Sockman, D.D.

The following were announced as having been elected to the council for the term ending in 1946: Dr. Warner M. Hawkins, Dr. David McK. Williams, George Mead, Anne V. McKittrick, Grover J. Oberle, Vernon de Tar, Franklin Coates and Heinz Arnold.

The evening was then turned over to Dr. Noble, who opened his interesting reminiscences by explaining that the name "Tertius" really was important, as he was the third Thomas in his large family. Back in 1881 Dr. Noble began his musical career with a minor canon of the church and had to work nine hours a day. After a while the canon was so impressed with his ability that he tried to get Ouseley to accept Tommy Noble for his music school, but Ouseley discouraged his going on with music as "the market was over-stocked."

Having completed his first composition, "Theme and Variations," Thomas bravely sent a copy to the famous Josef Rheinberger and he read the letter he received in reply, which was encouraging and which mentioned Rheinberger's latest compositions. Sending the same manuscript to Best netted another letter in which Best observed that "academic fugues are no longer wanted."

After nine years at Colchester Dr. Noble went to London, where Sir George Grove took him under his wing, and he described attending the premiere of Brahms' Fourth Symphony with Sir George, who showed much admiration for it, though it was blasted by all the critics. Shortly afterward he became assistant to Sir John Stainer at Trinity

College, Cambridge. Dr. Noble suggested there was nothing wrong with his sense of humor when he accepted a bet with his friend Hugh Benson (later to become a famous chemist), to play "For He's a Jolly Good Fellow" as a prelude at evening prayers. Its performance (in a very funereal and modernistic manner) brought the archbishop to him after the service to congratulate him on his playing, and \$5 from his friend. Another time, while horse-back riding in Hyde Park with the archbishop's party, he narrowly escaped arrest for riding too fast when his horse, Ajax, grew tired of the slow and stately pace set by the archbishop.

From Trinity College Dr. Noble went to Ely Cathedral, where he had some difficulty at first, as all the choir men were over 60 years of age and the bass soloist over 80, but after an interview with the dean, who was over 90, matters were straightened out and the young organist had his say about rehearsals. During the five years that Dr. Noble was there a new dean arrived, with a very charming daughter, whose graces attracted the attention of the organist. Matters took the usual course and one of the wedding presents was appointment to York Cathedral as organist and choir-master.

Besides his duties at the cathedral, Dr. Noble started an orchestra which in three years grew to 100 pieces and gained fame throughout England. This success led him to organize the York Festival, which had been defunct for seventy-five years, and even with such attractions as the London Symphony and Sir Edward Elgar, he managed not to lose any money on the venture.

After fourteen years at York Cathedral, with a record of having sung over 500 anthems and preparing for fourteen choral services a week, Dr. Noble decided to accept an offer from St. Thomas' Church in New York. Coming over in January, 1913, the Carmania was delayed so by stormy weather that the ship was reported lost. At the first vestry meeting Dr. Noble made the acquaintance and gained the admiration and friendship of the late Charles Steele, who was largely responsible for the formation and maintenance of St. Thomas' Choir School. And so after thirty years of service, Dr. Noble wishes to retire while members of the congregation are still saying: "We don't want you to go."

After the ovation which followed Dr. Noble's talk he was presented with two volumes of Milton and Shelley with the best wishes of the Guild.

FOUR RECITALISTS IN MAY AT CHURCH IN CAMBRIDGE

Recitals by four prominent organists marked the Wednesday evenings of May at Old Christ Church, Cambridge, Mass., where there is a large Aeolian-Skinner organ of classic design. Ernest White of New York played May 5, William Self of Worcester May 12, W. Judson Rand, Jr., organist and choirmaster of Christ Church, May 19 and Clarence Watters of Hartford, Conn., May 26. The recitals attracted large audiences. The programs included the following:

BY MR. WHITE—Allegro Pomposo, Roseingrave; "A Gigg," Byrd; "The Primrose," Peerson; "Galliaro," Phillips; Adagio, Camidge; Introduction and Allegro, Greene; Three "Pieces en Style Libre," Vierne; "Carillon de Westminster," Vierne; "A Fancy," Stanley; Air and Gavotte, Wesley; Andante Pastorale, Adams; Flute Solo, Arne; Prelude and Fugue in F minor, Handel; "Symphonie de la Passion," de Maleingreau.

BY MR. SELF—Toccata in A, Purcell; Prelude in D minor, Clerambault; Elevation, Couperin Le Grand; "A Little Tune," Felton; Chorale Preludes, "When in the Hour of Utmost Need" and "Credo," Bach; "Symphonie Romane," Widor.

BY MR. RAND—"Grand Jeu," du Mage; "O God, Look Down from Heaven" and "To My Loving God," Hanff; "What God Does Is Well Done," Kellner; Prelude and Fugue in E minor, "I Call to Thee, Lord Jesus Christ" and Dorian Toccata, Bach; "Blessed Are Ye, Faithful Souls" and "Deck Thyself, My Soul, with Gladness," Brahms; "Rhosymedre," Vaughan Williams; Toccata, "O Filii et Filiae," Farnam; "Chant de May," Jongen; "Legend of the Mountain," Karg-Elert; Chorale in A minor, Franck.

BY MR. WATTERS—Fantasie and Fugue in G minor, Bach; Largo and Vivace, Third Trio-Sonata, Bach; Chorale in E major, Franck; Minuet from Third Symphony and Fugue from Gothic Symphony, Widor; Chorale and Scherzo, Second Symphony, Vierne; "Variations sur un Noel," Dupre.

ADOLPH STEUTERMAN



ADOLPH STEUTERMAN, F.A.G.O., this month is rounding out two dozen years at Calvary Episcopal Church in Memphis, Tenn. And they have been fruitful years. A glance at the record discloses that Mr. Steuterman has given 117 recitals at Calvary. The attendance has run from 250 to 400. He gave fourteen short recitals last winter in conjunction with evening services for service men. He has given forty-six recitals in other cities. Some of the more prominent ones were at the N.A.O. convention in Portland, Maine; at the Temple of Religion, New York world's fair; for the Texas A.G.O. convention, Dallas; the tri-state conventions in Memphis, Little Rock, Ark., and Nashville, Tenn.; at Vanderbilt University, the University of Mississippi, the State College for Women, Tallahassee, Fla., and the University of Tennessee. He introduced piano and organ recitals in Memphis in 1928 with his brother, Harry J. Steuterman, and has given one each of the last five years with Myron Myers. They attract large audiences and have proved very popular.

At Calvary Church Mr. Steuterman has given forty-nine oratorios, each with an orchestra of professional musicians. The church is filled for these. He introduced to Memphis such works as "The Passion according to St. Matthew," Bach; "Requiem," Brahms; "The Seven Last Words of Christ," Dubois; "Elijah," Mendelssohn, and "The Messiah," Handel. The last-named was broadcast in full by station WKN Dec. 11, 1922, when the radio was new. It has been broadcast the last three years by station WHBQ, Memphis.

Adolph Steuterman is a son of the late Frank J. Steuterman, harpist of the St. Louis Symphony Orchestra. He studied organ with Dr. T. Tertius Noble, Dr. William C. Carl, Charles Galloway and R. Jefferson Hall and studied theory, composition, orchestration, etc., with Dr. Noble, Clement R. Gale, Warren R. Hedden and Frank Wright, all of New York, and piano and theory with the late J. G. Gerbig of Memphis.

Mr. Steuterman has been dean of the Tennessee Chapter of the A.G.O. seven times and was chairman of the general convention of the Guild held in Memphis in 1929. During his tenure as dean he brought more than twenty prominent organists to Memphis.

Summer Recitals at U. of C.

The University of Chicago announces a summer series of recitals at Rockefeller Chapel on Wednesdays and Sundays beginning June 23 and continuing into September. This series will follow the one of the spring quarter. Prominent organists of Chicago and vicinity are to be invited to play and each recital will occupy half an hour and will be followed by a program on the famous carillon by Frederick Marriott, the university organist.

Professor Quarles under Knife.

Professor James T. Quarles, nationally known organist and for many years on the faculty of the University of Missouri, is recovering slowly after a major operation at Columbia, Mo. The operation is reported to have been highly successful and Mr. Quarles' friends will be pleased to hear that at last accounts he had been able to leave the hospital.

JOSEPH BONNET TAKEN ILL; MUST REST SEVERAL WEEKS

Joseph Bonnet was taken ill in May in New York and is now a patient at the French Hospital, where it is stated that a rest will effect his complete recovery in a few weeks. At last accounts he was making a good gain. As the result of his illness the recital to be played by him May 19 at the Church of St. Ignatius Loyola, New York, for the benefit of French war prisoners, had to be canceled. It is planned to give it at a later date.

It seems that Mr. Bonnet's varied and strenuous activities in this country, including his recitals, proved too great a strain.

CHICAGO WOMAN ORGANISTS' ANNUAL BANQUET ON JUNE 7

The annual meeting and banquet of the Chicago Club of Women Organists will be held at the Central Y.W.C.A., 59 East Monroe Street, Monday evening, June 7. Tera Sells, social chairman, is in charge of the program, a feature of which will be the performance of the "Toy Symphony," by Haydn, under the direction of Bertram Webber. Lily Moline Hallam, founder of the club, will be a guest that evening.

SPECIAL RECITALS ARRANGED BY THE WANAMAKER STORE

During June and July the John Wanamaker store in Philadelphia will feature special morning recitals from 11:30 to noon every Wednesday and Friday, when the grand court is quiet and the organ will be heard at its best. Dr. Rollo F. Maitland will open the series June 9. Other organists who will play are Dr. Charles M. Courboin, Dr. Alexander McCurdy, Newell Robinson, Claribel Thomson, Virgil Fox, Walter Baker and Dr. Alexander Russell.

Death of Mrs. Samuel M. Kellum.
Word comes from Tampa, Fla., of the death in May of Myrtle L. Kellum, wife of Samuel Mott Kellum. Mrs. Kellum had held positions as organist in Tampa churches for a number of years and was

IN THIS MONTH'S ISSUE

Survey of organ builders made by Henry R. Austin, Boston organist and music publisher, shows present-day trends as influenced by principles of design of the late George A. Audsley.

Annual meeting of American Guild of Organists is held in New York City and Dr. T. Tertius Noble, guest of honor, gives reminiscences of his busy and fruitful career.

James H. Simms, the Omaha organist, is honored on his eightieth birthday and still is active in church which he has served for forty-eight years.

T. Carl Whitmer's many friends in Pittsburgh celebrate his seventieth birthday with festival at Carnegie Music Hall.

Easter music of 1943 is the subject of comments by Dr. Harold W. Thompson.

Various chapters of the American Guild of Organists close the season with election of officers.

Pietro A. Yon, distinguished organist, is stricken, but latest reports indicate that he is slowly on the way to recovery.

THE DIAPASON

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secretary of the Tampa branch of the Florida Chapter, A.G.O. She is survived by her husband, her mother, a sister and a brother.

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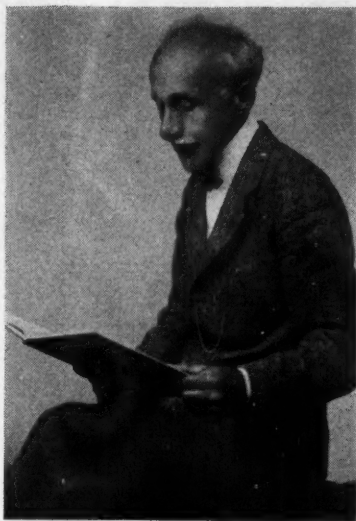
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**VOICES OF PITTSBURGH
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T. CARL WHITMER

FESTIVAL IN CARNEGIE HALL

Mass Choruses and Soloists Present
Compositions to Mark His Seventieth Birthday — Marshall Bidwell at the Organ.



To mark the attainment by T. Carl Whitmer of the three-score-and-ten mark, a remarkable city-wide demonstration of affection was arranged by a legion of friends in his old home city of Pittsburgh. Mr. Whitmer, the teacher of many organists and other musicians and the friend of all, was honored at a festival concert May 14 in Carnegie Music Hall in which his compositions were played and sung. Marshall Bidwell was the organ soloist and the adult choirs of eighteen churches and schools and nine children's choirs raised their voices in a great chorus.

Dr. Bidwell opened the program with the chorale "Good Friday," composed by Mr. Whitmer in 1943, "God's Little Spring," composed last year, and the Toccata "The King of Glory Passes on His Way," a work of 1937. The Bach Choir, conducted by J. Julius Baird, sang "The Soul of America." The adult mass chorus, with Walter Fawcett at the organ, as well as the children's mass chorus sang other compositions and the soloists included Laurence Burrows, tenor; Selma Brandt Mussler, pianist; Alta Schultz, contralto; Agnes Holst, flutist; Lucretia Russell, pianist; Ralph Lewando, violinist; Elizabeth Osterloh, soprano; John Siefert, tenor; Sarah J. Logan, alto, and James Achtzehn, baritone. Mr. Whitmer himself accompanied several of the soloists. Mrs. Mussler made a hit with her improvisation on three themes by Mr. Whitmer.

A reception for Mr. Whitmer was held at the Twentieth Century Club, the Musicians' Club honored him with a dinner, the Boyd memorial committee gave a luncheon and he appeared in Whitmer programs over radio stations WWSW and WCAC.

Mr. Whitmer was born in 1873 at Altoona, Pa., the son of a minister, and was educated at Franklin and Marshall College. Early in his career he became organist of a church at Kingsessing, Philadelphia. There he met his wife, who was Helen Crozier, the landscape painter, and they were married in 1898. Later he became director of music at Stephens College, Columbia, Mo., where at the age of 26 he had the manifold duties of executive, teacher, lecturer, composer and conductor. After ten years there, which resulted in the construction of a music building and a greatly strengthened department of music, he became director of music of the Pennsylvania College for Women at Pittsburgh.

In Pittsburgh, in addition to his duties at the college, Mr. Whitmer worked with the Civic Club and was largely instrumental in building up the Sunday concerts which were attended by audiences of 10,000.

Mr. Whitmer was organist for sixteen years at the Sixth Presbyterian Church of Pittsburgh and also taught composition at the Pittsburgh Musical Institute.

In 1933 Mr. Whitmer left Pittsburgh

for Dramamont, the citadel of his dreams, which he had founded ten years previously. This unusual retreat is at LaGrangeville, N. Y., near Poughkeepsie. Here Mr. Whitmer bought a small farm where he could compose, rest and teach his disciples who sought to work amid rural surroundings that did not distract.

Mr. Whitmer is a prolific composer. Among his works are a series of Biblical dramas, choruses, organ pieces and symphonies. Some of them have been performed by the Philadelphia Symphony, choral groups and well-known organists. As a writer, he is the author of critical essays which have appeared in various magazines. He was the winner in 1934 of the David Bispham medal for use of English in his works. Six years ago he composed "The Supper at Emmaus," published by the H. W. Gray Company, an a cappella choral suite in three movements. Its first performance took place Feb. 21, 1939, when it was sung by the Bach Choir of Pittsburgh. There is a cycle entitled "Six Mysteries," symbolic music dramas for solo, chorus and orchestra, including: "The Creation," "The Covenant," "The Nativity," "The Temptation," "Mary Magdalene" and "The Passion." Then there is a "Choral Tryptych"—"Eternity," "When God Laughed" and "Love"—for chorus and string orchestra. His "Syrian Ballet," from "Mary Magdalene," had its premiere when the Philadelphia Symphony Orchestra under Stokowski played it in 1919 and later it was given in Paris under Casadesu. Mr. Whitmer's "Radiation over a Theme by Adam de Halle," for string orchestra, had its premiere in 1935 in Philadelphia under Sevitzyk.

Among Mr. Whitmer's former organ pupils are Arthur B. Jennings of the University of Minnesota; James Philip Johnston, whose specialty is Gregorian music and who now is at Oswego, N. Y., and William Wentzell, organist at the East Liberty Presbyterian Church.

As an organist, Mr. Whitmer was the first in this country to play an all-Widor program, which he gave from memory, and his essays on that composer were the first long analyses printed in English.



Tone Color In The High Pitches

The four-foot pitch dominates the quality in the manual tone, even though brilliance, power and color may be produced from above. Any of the families of tone will tell to advantage at this pitch—and the division bears the fundamental color of the stops used at this level.

The twelfth is the harmonic that makes for a mellow and filling quality. Various forms of flutes and principals are best. The nineteenth, or larigot, bears the same relation to the four-foot tone as the twelfth does to the eight-foot.

The seventeenth (tierce) and the flat twenty-first are color pitches and require thinner tone than the fifth sounding ranks. They must be voiced with a similar quantity of tone—softly voiced ranks will not do the work required of them. Gemshorns are preferred for these pitches because of the blending quality of the tone.

The fifteenth, being a high unison rank, is capable of two general treatments. If the tone is to blend into the ensemble, principals or slightly stringy voices are best. If the voice is to stand apart for its color possibilities, a clear flute is used. The more hybrid the tone the more will it blend into the mass.

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J. H. Simms of Omaha Active at 80; in One Church 48 Years

[James H. Simms, the Omaha organist, is one of the best-loved men in the organ profession. The following article, written for the Omaha World-Herald of Sunday, April 25, by his distinguished colleague, Martin W. Bush, F.A.G.O., music editor of the newspaper, will be of interest to all of Mr. Simms' friends and fellow organists.]

By MARTIN W. BUSH, F. A. G. O.

James H. Simms, organist and choir-master at All Saints' Episcopal Church, Omaha ("Simmsy" to a host of his intimate friends over many a year), observed a birthday April 23. But it was no ordinary birthday, and his many friends are not yet letting him pass it over prosaically, for he was, on that day, 80 years young. And in using that adjective—"young"—we mean just that. For despite his rich and enviable career he continues to live in the present and the future—never in the past.

Ask him about current events in music and you'll not find a better-informed man. Or inquire about some young composer of church music just coming on the scene and see his face light up with enthusiasm and admiration if that young man can measure up to his yardstick of sincerity and beauty, no matter how new the idiom in which he writes. For Mr. Simms' musical decalogue has never failed to include devotion to beauty, sincerity and integrity as it can apply itself to enhancement of worship in the church.

Born in England of a large family of illustrious church musicians, some twelve of whom are written up in "Grove's Dictionary of Music and Musicians," he received training for his profession as an "articled pupil" at Chichester Cathedral in England. After four years at a church in Cork, Ireland, he came to this country in 1890 to become organist at St. Paul's Church in Council Bluffs, Iowa, where the Rev. T. J. Mackay was rector. When he was established he sent for his boyhood sweetheart, and they were married by the Rev. Mr. Mackay.

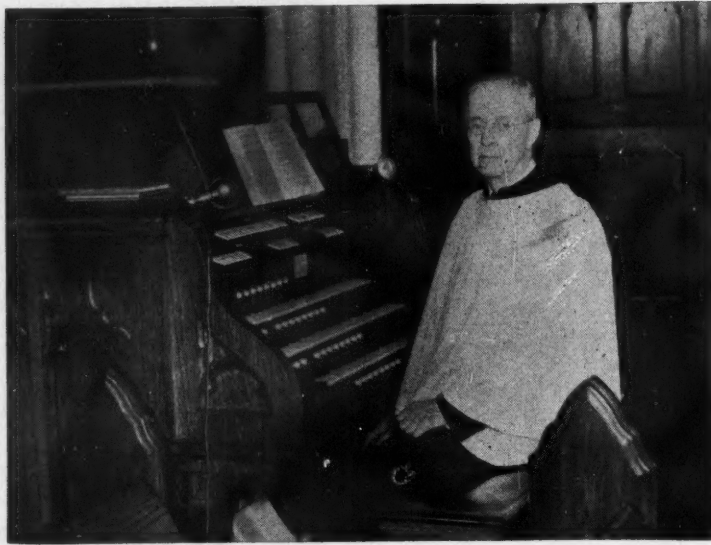
When Mr. Mackay went to All Saints' Church in Omaha, Mr. Simms followed him to take up his present post June 1, 1895, which makes a record, unparalleled in these parts so far as is known, of nearly forty-eight years in the continuous service of one church.

All Saints', then ten years old, had a water-motored Roosevelt organ when Mr. Simms took over his Omaha post. In 1905 the original All Saints' Church, a frame building, was blown down by a high wind. The present structure was started in 1906 and finished in 1907. A new Austin organ was installed in 1932 and was damaged by fire in 1933.

Mr. Simms has been more regular than the organ, for last month his absence from the organ—he had a bad cold—was noted as only the fourth time in nearly forty-eight years that he had missed. Measles kept him away one Sunday, a hand burned on a Christmas tree caused the second absence, and he can't remember the cause of the third.

A listing of students and choristers upon whom the influence of his ideals has fallen over all these years would

JAMES H. SIMMS, WHO REACHES EIGHTIETH MILESTONE



reach from here to there, and this writer is proud to have been one of them.

But his interests have not been along the single track of church music. He has ever been a keen observer and thoughtful analyst of world affairs and, after that, of sports. He has been one of the most rabid New York Giants fans this side of the Polo Grounds. He follows football, basketball, track and all the rest. An excellent cricket player in England, and even here, when there were, at one time, enough Britishers to keep the game alive, he easily was converted to baseball.

On one such occasion he was about to start a rehearsal with the choir boys and, glancing at the usually none-too-clean keyboard of the piano, he found it sparklingly white. Leveling a stern eye at one of the boys, he demanded in violent mock anger: "Hahn! Did you dare wash these piano keys?" Upon Hahn's quavering "No—no, sir," the rehearsal was, of course, temporarily wrecked.

He still laughs at the Rev. Mr. Mackay's announcement of Lenten services one year when that divine informed his congregation that "there will be no music—only the organist." And, never failing the opportunity to capitalize on the fabled British slowness of wit, he would, on discovering his watch to be a few minutes fast, comment: "Not bad for an Englishman."

The All Saints' choir has long liked to give a party for Organist Simms on his birthday. In the early days they did not know the exact date, and he smilingly refused to tell them. Finally, after repeated questioning, Mr. Simms gave them a clue.

"My birthday will fall on Easter Sunday in the year 2000," he said. "I'm going to invite you all to my house for a steak dinner."

Investigation disclosed the date would be April 23.

If, as the copybooks used to tell us, all the world loves a lover, by the same token the world cannot resist continuing to hold in admiration and affection a man

who, at four-score, still shows the same unmistakable evidence of his love for humanity and his life work of administering beautiful music to adorn the service of church worship as a young zealot in his 20's.

For of such is James H. Simms, a true honor to his profession.

WEST POINT CHAPEL ORGAN ENLARGED BY MEMORIALS

The great organ in the cadet chapel at the West Point Military Academy continues to grow under the influence of Frederick C. Mayer, the chapel organist, who has watched the addition of many sets of pipes in the course of the years, largely as the result of his efforts. The instrument originally comprised thirty-eight ranks, with a total of 2,418 pipes, as installed in 1911 through Congressional appropriation. During the intervening years the organ has been more than quintupled in size through memorials, gifts and contributions from the army personnel, or from friends of the army, of West Point, the chapel and the organ. This instrument now comprises 206 ranks, with a grand total of 13,529 pipes. All additions have been installed by the original builder, M. P. Möller.

Friends of the organ will be interested in the recent installation of the following memorial stops:

- Grand diapason, memorial to Major Francis Eugene Eltonhead, class of 1875.
- Celesta, memorial to Brigadier General John Alexander Johnston, class of 1879.
- Violone, memorial to Colonel Gustav J. Fieberger, class of 1879, professor of engineering, U.S.M.A., 1896-1922, and Anna Fieberger.

A few more stops suitable as memorials are desired. They include a 64-ft. ophicleide gravissima, a chorus tromba, service octave, diapason sonora and grand mixture.

"The greatest need of the organ is a new console," says Mr. Mayer. "The old console is badly outgrown, as there are over 200 stops not on the adjustable combinations."

FORTY YEARS AT HIS CHURCH I. H. BARTHOLOMEW'S RECORD

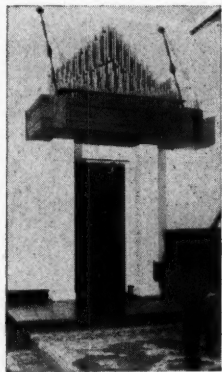
I. H. Bartholomew of Bethlehem, Pa., observed his fortieth anniversary as organist and choir director of Holy Trinity Lutheran Church in May. A choir banquet was held, at which time he was presented with a book, "How Music Grew." At a special church service May 2 the official board presented him with a modern music case. Many telegrams of congratulation were received.

In the forty years Mr. Bartholomew has played 137 recitals and performed on fifty-seven organs for recitals and special services. Since his retirement from the public schools Mr. Bartholomew is affiliated with the accounting department of the Bethlehem Steel Company.

New Haven Organist in the Pacific.

Sergeant Reginald A. E. Smith of New Haven, Conn., is in the Pacific, where he is office manager and chief cashier at the post exchange office. Sergeant Smith prior to his induction into the army was organist and choir director at the Humphrey Street Congregational Church and assistant to G. Huntington Byles at Trinity Church, New Haven. He is a member of the American Guild of Organists. While stationed in Florida, Sergeant Smith was heard in a recital at the regimental chapel and at the morning chapel services. More recently he played for the Easter services at his present location.

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**HENRY S. FRY LEAVES
POST IN PHILADELPHIA**

ENDS SERVICE OF 31 YEARS

Ill Health Causes Retirement of Prominent Organist and Composer from St. Clement's Church — Has Had a Notable Career.

Announcement is made of the resignation of Dr. Henry S. Fry as organist and choirmaster of St. Clement's Church in Philadelphia after a service of thirty-one years. Dr. Fry is retiring because of ill health and because his physician has prescribed complete rest and freedom from all responsibility.

Dr. Fry went to St. Clement's in January, 1912, from Holy Trinity Chapel, Philadelphia. He has been conspicuous in musical circles in Philadelphia, and has achieved fame for his chorus work. For a long time he directed the Camden Musical Art Society. He also served for thirty years as an officer of the American Organ Players' Club, was president of the National Association of Organists from 1920 to 1922 and 1925 to 1926, and has written a great deal of music, both for the organ and for the Episcopal service.

The vestry of St. Clement's has voted to give Dr. Fry an annual honorarium in appreciation of his long and faithful service.

Henry S. Fry was born in Pottstown, Pa., April 27, 1875, and went to Philadelphia when he was 14 years old. His first church position was at St. Paul's Reformed Episcopal Church, where Dr. Herbert J. Tily was choirmaster, and a lifelong friendship between the organist and the merchant-musician was formed. Mr. Fry married Miss Margaret Brackin in 1898 and Mr. and Mrs. Fry are the parents of two sons.

**RALPH HARRIS' CHORISTERS
TO GIVE FESTIVAL CONCERT**

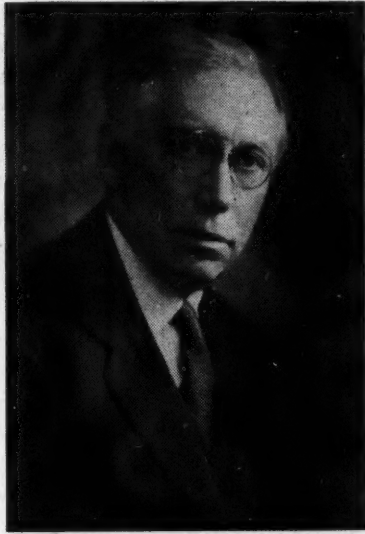
St. Paul's Choristers of Brooklyn, conducted by Ralph A. Harris, will give their nineteenth annual festival concert at the Brooklyn Academy of Music Friday evening, June 11. This group of normally sixty men and boys, the choir of St. Paul's Church-in-the-Village-of-Flatbush, has suffered a tremendous change in personnel in the past year, but in spite of this has continued its concert appearances and is keeping well to its tradition for artistic performance. Following its custom, the first half of the program consists of sacred choral music, classic and modern, mostly a *cappella*; for this section the choristers wear their vestments. In honor of Dr. T. Tertius Noble, whose works are being featured throughout the country, "Fierce Was the Wild Billow" will be sung. As the concert commemorates the tenth anniversary of the Rev. Harold S. Olafson as rector of St. Paul's Church and himself an accomplished musician, a festival anthem, "Rejoice in the Lord, O Ye Righteous," composed by the conductor, also will be sung. This anthem is dedicated to Dr. Olafson. For the second part of the program the boys appear in their navy blue uniforms and the men in evening clothes for lighter secular works. These include English madrigals, modern part-songs and folk-song arrangements. The final group will consist of patriotic numbers as a tribute to more than 100 S.P.C. alumni in the service of their country.

Several other concerts have been given during the season. The boys sang with the Downtown Glee Club of New York in Carnegie Hall Dec. 16. On Dec. 23 they gave their annual program of carols at the Canadian Club, New York. On the same day they gave their annual carol concert in the main foyer of the Waldorf-Astoria Hotel. In honor of the Bishop of Long Island, the Rt. Rev. James P. DeWolfe, on the occasion of his birthday, an *a cappella* program was given at St. Ann's, Brooklyn, April 7.

**IRENE BELDEN ZARING GIVES
LAST KIMBALL HALL RECITAL**

The season of Friday noon organ recitals in Kimball Hall, Chicago, came to a close with Mrs. Irene Belden Zaring's performance April 30 after a weekly public offering by the Illinois Chapter, A.G.O., throughout the winter. The recitals began in October and there has been a program every week except on

DR. HENRY S. FRY



Christmas and New Year's Day. The committee in charge has been under the chairmanship of Mrs. Ora J. Bogen. The attendance has been very encouraging.

Mrs. Zaring gave a program which had a distinctly English flavor by virtue of the inclusion of the works of three British composers. The Handel Gavotte in B flat was played with rare grace and the two compositions of Alec Rowley were interpreted with masterly understanding. The entire program was as follows: Fugue in A minor, Bach; Gavotte in B flat, Handel; Intermezzo, Hollins; Allegro Moderato, Faulkes; "Benedictus," Rowley; Rhapsody in G minor, Rowley.

**ELLINGFORD, CITY ORGANIST
OF LIVERPOOL, HAS RETIRED**

Herbert F. Ellingford, city organist of Liverpool, relinquished his office at the end of April after thirty years of devoted service to the cause of organ music.

At the age of 14 years Mr. Ellingford began his career as an organist and gave recitals in London before he was 20. Among his appointments in earlier life were St. Peter's Parish Church, Carmarthen, and the Parish Church, Belfast. In 1913 he succeeded A. L. Peace at Liverpool and in the course of his career there he gave some 1,500 recitals on the famous Willis organ in St. George's Hall, now out of use owing to enemy action. Mr. Ellingford has done much work as a transcriber, and his educational textbooks, especially regarding pedaling, are well known.

There have been only three city organists in Liverpool—W. T. Best for thirty-nine years, A. L. Peace for fifteen years and Mr. Ellingford for thirty years.

New Composition of Albert D. Liefeld.

Albert D. Liefeld, a Pittsburgh composer of hymns and settings of national anthems whose work has covered many years, has composed a new setting of the Lord's Prayer and it was sung at a special post-Easter musical service in the Smithfield Evangelical Protestant Church of Pittsburgh May 2. On this occasion the quartet of the church, with the aid of the organ and three trumpets, all under the direction of Max K. Seifert, organist and director of music, also sang anthems by Wild, Mozart, Gounod, Noble and Verdi.

Theodore Beach at New Church.

Theodore Beach, for the last fifteen years organist and choirmaster of St. Andrew's Episcopal Church, 2067 Fifth Avenue, New York City, has been appointed organist and director of music of St. Stephen's Methodist Church, 140 West 228th Street, New York City.

The graduation of the junior choir of St. Mary's-in-the-Garden, New York City, will be held June 6 at 4 p. m. in the church, 521 West 126th Street. Two graduates will receive diplomas and a class of probationers will be accepted. The junior and senior choirs will sing Mendelssohn's "Hear My Prayer," Meister's "Fairest Lord Jesus," with descant; Tallis' Canon, "Hark, 'Twas a Joyful Sound," Parker, and Hiles' "The Shadows of the Evening Hours." Grace Leeds Darnell is director of the choir and organist.

"... It came from
the soul of the organ,
and entered into mine..."

—from "THE LOST CHORD"

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The Foundry Methodist Church, Washington, D. C., where Prime Minister Churchill and President Roosevelt attended during the former's visit to America. The church was further honored by the recent attendance of Madame Chiang Kai-shek. Its Pastor, Rev. Frederick Brown Harris, D. D., is also U. S. Senate Chaplain. Möller are proud to have an installation in this renowned church.

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**Easter Music of 1943:
Glance at Offerings
in Various Churches**

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

Because my eyes have not permitted detailed study of small print, I have omitted studies of festival programs recently, and consequently I did not receive many this Easter. I should like to say a few words about those which I did receive, with special thanks to organists who send me their programs even when they do not expect mention in this journal.

There were some reminders at Easter services that we are at war. At the Riverside Church in New York there was a special service in the evening for the U.S.N.R. Midshipmen's School, with Grover J. Oberle at the organ. The anthem was the popular Sibelius "O Morn of Beauty." The morning service had two good American anthems by New Yorkers, Bingham's "The Strife Is O'er" and Yon's "Our Paschal Joy"—which was used widely. It is an odd thing that so famous a church cannot find room on its program for its organist's name (Frederick Kinsley).

Down in Columbia, S. C., at the Washington Street Methodist Church, where D. A. Pressley is organist, the hospitable Mr. Pressley had a guest organist for his evening service—Corporal Claude Means of Greenwich, Conn., and Fort Jackson. In the morning there was a favorite anthem by the late J. S. Matthews, "On Wings of Living Light."

For service music, not to mention anthems, some very good American music is available, suited to use in a cathedral. For example, at Trinity Cathedral in Cleveland, which has in Edwin Arthur Kraft one of the best organists on this continent, the service music for communion was a setting by Sowerby—a work about which Mr. Kraft spoke with enthusiasm after playing gloriously for me an hour one day last month when I was in Cleveland.

At La Grange, Ill., in the First Congregational Church, George Howerton used two liturgical motets by Willan, "O King, All Glorious" and "Rise Up, My Love," short but noble compositions by the Toronto organist.

Speaking of Canadians, in Washington, Pa., at the Second Presbyterian Church, served by Edward H. Johe, one of numerous very interesting carols was Dr. Whitehead's "Today Did Christ Arise," on an Old Dutch melody. The other carols included a fine selection edited by Americans: Marryott, Dickinson, Luvaas, Lundquist; there was also Dr. Snow's anthem, "The Strife Is O'er."

At Freeport, Ill., at the First Presbyterian Church, Eskil Randolph used Work's edition of the old American folksong, "Twas on a Sunday Morning"; also last year's best-seller, "I Heard Two Soldiers Talking," by Kemmer. His organ numbers included two of the best by Americans: Titcomb's "Alleluia, Pascha Nostra" and Edmundson's Toccata on a Seventeenth Century Theme.

At Grand Rapids, in the Westminster Presbyterian Church, Stanley Baughman used Randall Thompson's "Alleluia," which I have enjoyed hearing the Cornell choir sing, though it may seem a little antiquarian in its modernism; also excellent carols edited by Bitood, Black, Phelps—three New Jersey organists—and others by Dickinson, Voris and Harvey Gaul. Of the three by Dr. Gaul I was glad to note the Negro one, "Jesus Is Risen."

At the First Presbyterian Church of Wausau, Wis., Eugene L. Nordgren used for an anthem the James number "Al-

mighty God Our Father" and carols edited by Marryott and Dickinson.

It is always interesting to read about new numbers used by the composers themselves. For example, at the Presbyterian Church of Rye, N. Y., there was a new Easter Carol Suite by Homer E. Williams, three numbers as an anthem. At Roanoke, Va., in St. John's Church, D. S. Alkins used his organ piece on the "Vigili et Sancti."

Pietro Yon's compositions are specially popular at Easter for their bright tunefulness. Dr. Reginald McAll of the Church of the Covenant in New York used the Yon "Christ Triumphant" as an anthem; also "O Sons and Daughters," by the late James H. Rogers. In Cleveland, at another Church of the Covenant, C. A. Rebstock used Yon's new "Paschal Joy" and "Christ Triumphant," besides many other American favorites, including the Voris "Ring, Ye Bells," Marryott's very popular "Alleluia of the Bells" and Miss Bush's "Easter Morning." At vespers he performed Dickinson's antiphonal service, "The Resurrection."

Dr. Dickinson is still in the lead as editor of Easter carols. For example, at the Bellevue Presbyterian Church in Pittsburgh, Thornton LaM. Wilcox used "This Glad Easter Day" (Norwegian) and at Baltimore W. T. Bartholomew preferred the Spanish carol "In Joseph's Lovely Garden" for his Goucher College choir.

At Cornell we heard Whitehead's new anthem, but on the programs which reached me I found few new numbers. It is quite likely that many programs went astray. Please make a note to address me at Goldwin Smith Hall, Ithaca, N. Y. Also you will help me very much if you will underline with red your own name on the program, the name of your city and the numbers which seemed especially interesting. I hope to be able to summarize Christmas programs this year if organists will cooperate with a friend whose eyes have been sorely tried by small print. Thank you.

I am working on a long article on the works of Dr. Noble, whose retirement gives opportunity for summarizing a great career.

**NEW MAEKELBERGHE PIECE
ON BIGGS' RADIO PROGRAM**

The first performance of August Maekelberghe's new composition, "Scherzo-Improptu," was to go on the air Sunday morning, May 30, when E. Power Biggs included it on his program over the Columbia Broadcasting System and affiliated stations. This composition was written by the Detroit organist for Mr. Biggs, at the latter's request.

Brahms Festival in Wichita.

A Brahms festival was held May 2 to 7 under the sponsorship of Friends University, Wichita, Kan., with the faculty and students of the university, the Singing Quakers and the Community Chorus, directed by Dean Charles H. Finney, and the Friends University and Community Orchestra, directed by Professor James E. Smith, taking part. The German Requiem was sung twice—May 2 and 7—with Dean Finney conducting. May 3 a program of Brahms' compositions for piano, organ, voice, violin and chorus was presented.

The First Methodist choir of Salamanca, N. Y., augmented to thirty-five voices by singers from other church choirs, sang "The Crucifixion," by Stainer, at an Easter vesper service. Mrs. Charles E. White, the director, conducted, and there was an instrumental trio for the accompaniments consisting of Mrs. Wilton Spear, organist; Mrs. George Metzger, pianist, and Enfield C. Strickland, bass-violist.

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RAY FRANCIS BROWN



RAY FRANCIS BROWN, an organist with a national reputation as an authority on ecclesiastical music, has been appointed organist and choirmaster of the Church of the Resurrection, New York City. He will assume his duties in the fall, succeeding Clement Campbell, who goes to St. Clement's Church in Philadelphia as successor to Dr. Henry S. Fry. Mr. Brown is instructor in church music and organist of the General Theological Seminary of the Episcopal Church in New York.

Mr. Brown was born at Roxbury, Vt., in 1897, and was graduated from Oberlin in 1925. The same year he won the A. A. G. O. certificate. After two years as an instructor in Oberlin Conservatory and organist of St. Andrew's Episcopal Church, Elyria, Ohio, Mr. Brown became director of the music school at Fisk University, Nashville, Tenn., where his choir achieved fame.

After he left Fisk University in 1933 Mr. Brown spent a year studying in England with Sir Sydney Nicholson at the College of St. Nicolas and with Dr. Ernest Bullock at Westminster Abbey.

Since he has been at the seminary he has been organist and choirmaster of the following churches: Grace Chapel, New York, 1935-36; St. Clement's Church, New York, 1936-38, and Christ Church, Bronxville, 1938-43. He is a member of the Joint Commission on the Revision of the Hymnal (Episcopal). During the last year he has been lecturer in church music at Berkeley Divinity School, New Haven, Conn.

WICKS ORGAN DEDICATED AT CAPITAL UNIVERSITY

A three-manual organ, with the choir to be installed later, originally built by the Wicks Organ Company for Hebron Junior College, was opened in Mees Hall at Capital University, Bexley, Ohio, on the afternoon of May 2 with Frederick C. Mayer of the university faculty at the console. The chapel choir, directed by Ellis E. Snyder, sang the service and Cesar Franck's "Psalm 150." Mr. Mayer played: Chorale Preludes, "Ein feste Burg" and "O Man, Bewail Thy Grievous Fall," Bach; "Come, Soothing Death," Bach; Chorale Improvisation, "O God, Thou Faithful God," Karg-Elert; "Harmonies du Soir," Karg-Elert; "Carillon," Sowerby; Nocturne, Ferrata; Air with Variations (from Symphony in D), Haydn; Adagio and Finale from Concerto in B flat, Handel.

Three-Hour Bach Program Draws.

The longest program in John S. Gridley's twelve-year series presenting Bach's complete organ works proved, May 4 at the First Presbyterian Church of Cumberland, Md., to be in some respects the most interesting of the five so far offered, according to the critics. Nearly 100 people attended the three-hour recital, which was started at the exact announced opening time, 7:30 p. m.

CLEMENT CAMPBELL TAKES FRY'S PHILADELPHIA POST

Clement Campbell, for nearly twenty-three years organist and choirmaster of the Church of the Resurrection of New York City, has been appointed to the post at St. Clement's Church in Philadelphia, where he succeeds Henry S. Fry, who has retired because of ill health. Mr. Campbell assumed his new duties in May.

Clement Campbell is a church musician thoroughly trained in the best traditions of liturgical music, having studied both in the United States and in Europe. He was born in Granby, Conn., the son of the Rev. Clement C. Campbell. His grandfather also was a minister, as were at least seven of his ancestors in colonial New England. Among these were John Cotton and Nathanael Ward. At least five of his ancestors fought in the Revolutionary War. Mr. Campbell's mother was a pianist, singer and trainer of choirs and conducted the Woman's Choral Club of Minneapolis. From her the son received his early training. He studied organ under George H. Fairclough of St. Paul and Hamlin Hunt of Minneapolis and later with David McK. Williams. Work in theory was done with James Lang of Minneapolis and Clement R. Gale for several years, and with T. Tertius Noble and Frank Wright. Mr. Campbell also studied voice under eminent teachers, such as Oscar Seagle and William Shakespeare, and he spent considerable time visiting English and continental cathedrals, attending rehearsals and taking a course in choir training under Sir Edward Bairstow of York Minster.

Mr. Campbell held positions in St. Paul and Minneapolis, but the largest part of his career has been spent in New York. He began at the Church of the Resurrection Oct. 1, 1920. His boy choir has been on a high plane and Dr. Noble, William Y. Webbe and Philip James have written masses for it.

Mr. Campbell is a member of the Episcopal Church, of the A. G. O., of the St. Wilfrid Club of New York and of the Sons of the American Revolution.

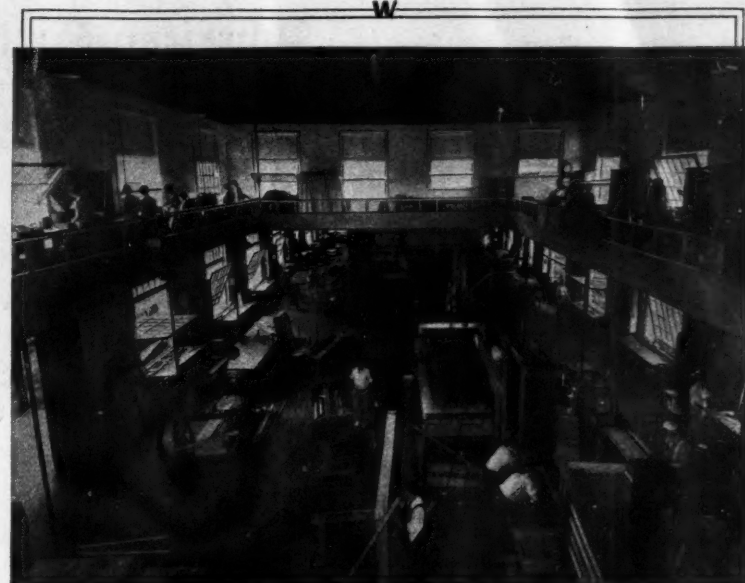
SERGEANT HENRY K. BEARD'S GOOD WORK AT FORT MEADE

Sergeant Henry K. Beard, organist and musical director of the post chapel at Fort George G. Meade in Maryland, has been making a large contribution to the entertainment and edification of the men at the post. A series of Lenten musical services consisted of Wednesday evening programs with such artists as Private Lester Ferguson, tenor, formerly with the Philadelphia Opera Company; Walter Baker, organist and director at the First Baptist Church of Philadelphia; Catharine Latta, Philadelphia Opera star; Fritz Krueger, tenor; Elsie MacFarlane, Victor recording artist, and Sergeant Virgil Fox, famous organist, taking part. Sergeant Beard was accompanist for all of the singers and in each program included organ numbers.

Sergeant Fox's recital took place April 21 and consisted of these selections: "Rigaudon," Campra; "O Sacred Head Now Wounded," Toccata and "Come, Sweet Death," Bach; Adagio and Allegro Moderato, Concerto in A minor, Grieg (orchestral score played by Sergeant Beard); "Giga," Bossi; Etude for the Pedals Alone, Middelschulte; "Dreams," McAmis; Prelude and Fugue in G minor, Dupré.

Walter Baker was a classmate of Sergeant Beard at Curtis Institute and Miss MacFarlane, Miss Latta and Mr. Krueger are from his choir at the Overbrook Presbyterian Church.

Easter Sunday a great sunrise service was held for some 10,000 men. Sergeant Beard had a chorus of 150 and with full band accompaniment the chorus sang Gounod's "Unfold, Ye Portals." The service was carried on the NBC Blue network, coast-to-coast. The chorus was drawn from the entire post personnel and consisted of nurses, WAACs, sol-



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diers and civilians of the post and their families.

May 2 Sergeant Beard participated in a program at the Maryland Casualty Auditorium, Baltimore, in celebration of music week. It was under the auspices of the Maryland Federation of Music Clubs. His part included a Bach group and, with Private Karl Zapf from the Aberdeen Proving Grounds, he played the MacDowell D minor Concerto.

LAVAHN MAESCH IN MODERN PROGRAM AT APPLETON, WIS.

LaVahn Maesch's recitals at Lawrence College, Appleton, Wis., have drawn audiences which demonstrated beyond a doubt that organ music of the type of which Mr. Maesch is an exponent favorably impresses the college community and the city of Appleton. The average attendance has been 900.

On the evening of Easter Sunday Mr. Maesch gave a recital of contemporary organ music in the Lawrence Memorial Chapel, playing this interesting list of offerings: Pastorale on a Christmas Plainsong, Virgil Thomson; Prelude and Fugue in G minor, Dupré; Pastorale, Milhaud; "Black Cherries," from "Pastoral Psalms," Bingham; Toccata on "Donne Secours," Maesch; Passacaglia from Symphony in G major, Sowerby; Prelude, Jacobi; "Donkey Dance," Elmore; Finale from Fifth Symphony,

Vierne. Mr. Maesch's composition was finished in January of this year.

An audience which filled the chapel heard a Bach program by Mr. Maesch Nov. 22.

John Compton Back from Long Exile.

John Compton has reached London in good health after three years of exile, *Musical Opinion* reports. He was to have returned home in the spring of 1940, but the state of his health made it impossible for him to travel and the Italian declaration of war came before the cure was completed. Since then, after a few weeks of discomfort, Mr. Compton has spent two and a half years fairly pleasantly in a delightful part of Italy, where he had the use of five church organs (there having been no other organist in the whole of the commune of three parishes), and in addition was able to conduct a valuable series of experimental tests.

The choir of Calvary Episcopal Church, Memphis, Tenn., gave its fourth annual Holy Week rendition of Bach's "Passion according to St. Matthew" on Palm Sunday evening under the direction of Adolph Steuterman, F. A. G. O. The two choruses, assisted by the Whitehaven Chorus, as assisting ripieno choir, under the direction of Edward M. Tuggle, were supplemented by soloists and an orchestra of twelve pieces. Harry J. Steuterman was at the organ.

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Texas Chapter Observes Twenty-fifth Birthday; Miss Hammons New Dean

The twenty-fifth anniversary of the founding of the Texas Chapter was celebrated with a banquet May 18 at the First Methodist Church in Dallas. Mrs. J. H. Cassidy, one of the founders and the first dean of this chapter, was the honored guest and the principal after-dinner speaker. She is still a very active member of the Guild. Several other former deans also were present.

As this was the last meeting of the season, a short business session was held and the yearly reports of committees were presented and the following officers were elected for next year: Dean, Katherine Hammons; sub-dean, Mattie K. Gerberich; secretary, Myrtle Evelyn Holloway; registrar, Betty Martin; treasurer, Anita Hansen; chaplain, the Rev. Lyle Thaxton. The chapter also voted to buy another \$50 war bond.

Dean Dora Potet presided at the meeting, at the close of which Mrs. Frank Frye, a former dean, representing the members of the chapter, presented Miss Potet with a leather case, containing the signatures of all the members present, and with a Guild pin, in appreciation of her services for the last two years.

The annual Guild service was held in the East Dallas Christian Church April 27, preceded by a dinner in the church rooms, at which the Rev. and Mrs. L. N. D. Welles were the honored guests. Mr. Welles is minister of the church. The Rev. L. W. Thaxton, chaplain of the Guild, officiated at the services and the Rev. Sherwood S. Clayton gave an interesting and instructive talk on the development of polyphonic church music from the early Gregorian chant to the B minor Mass of Bach. The choir of the church sang several anthems under the able direction of Harold Kellogg, accompanied by Mrs. E. R. Brooke, organist of the church. One of the most interesting features of the service was the presentation of Isabel Smith Blomdahl in a recital before and at the close of the service. As a prelude she used the Allegro Vivace and Adagio from the Fifth Symphony, Widor, and the Fugue in G minor by Bach, and for a postlude the Toccata on "Vom Himmel hoch," by Edmundson. She played with great brilliance, displaying a flare for the dramatic.

On Sunday afternoon, May 16, the Dallas Federation of Music Clubs presented an all-faith choir festival at which our dean, Dora Potet, acted as organist and accompanist. Miss Potet delighted the audience with her accompaniment and her organ solos, which were: Improvisation on "O for a Closer Walk with God," Verrees; Adagio from Fifth Symphony, Widor; and "Thou Art the Rock," Mulet.

This has been a most successful year for the Texas Chapter and we are looking forward to next season, when E. Power Biggs will be presented in a recital in November.

MATTIE K. GERBERICH.

French Music Dubuque Subject.

The Dubuque branch of the Waterloo Chapter held a meeting of extraordinary interest April 30 at the chapel of Wartburg Seminary in Dubuque. A paper on French organ music was read by Miss Martha Zehetner. She offered a general introduction to the French masters and added a few highlights about each outstanding composer. The organ numbers

played were these: "Messe de Mariage" ("Entree du Cortege" and "Invocation"), Dubois (Leonard Fritschel); First Sonata in D minor (Largo e maestoso and Allegro), Guilman (Mrs. Robert Spencer); Cantabile, Franck (Professor Albert A. Jagnow); Excerpts from Sixth Symphony, Widor (Miss Zehetner); "Beatus Vir," from "Suite Latine," Widor (Professor Jagnow); "Cortege et Litanie," Dupre (Miss Zehetner).

Additions to Festival Program.

Supplementing the program of the four-day music festival June 1 to 4 in New York City under the auspices of the Guild, as published in THE DIAPASON last month, it is announced that for the Faure Requiem at the Riverside Church on the evening of June 1 Hugh Giles will play the organ prelude and Warner M. Hawkins the postlude. Seth Bingham will conduct and Frederick Kinsley will be at the organ.

For the service at the Cathedral of St. John the Divine at 5 o'clock June 1 Dr. T. Tertius Noble will play the prelude. Harold Heeremans the offertory and Hugh Porter the postlude.

Warden Warner M. Hawkins asks THE DIAPASON to publish the following announcement:

"All academic members of the Guild are welcome to walk in the procession at the boy choir festival service at the Cathedral of St. John the Divine Friday at 8 p. m. Bring your own robes."

Flandorf New Illinois Dean.

The Illinois Chapter held its annual dinner and election May 17 at the Central Y.W.C.A., Chicago, and despite the downpour of rain that continued for a week there was a fine attendance of members. Reports were made by Dean Barrett Spach, by the sub-dean, Walter Flandorf; the secretary, Miss Edna M. Bauerle, and Miss Alice R. Deal, the treasurer. It was reported that the chapter now has 227 members. The weekly Kimball Hall Friday noon recitals and several forums constituted the principal activities of the season.

A count of ballots showed the following choice of officers for next season: Dean, Walter Flandorf; sub-dean, Mrs. Ora J. Bogen; secretary, Edna M. Bauerle; treasurer, Alice R. Deal; registrar, Ora E. Phillips; members of the executive committee, Ruth Broughton, George McClay and Don Malin.

Mr. Flandorf outlined his plans for the year and was greeted with hearty enthusiasm. After a few words from William H. Barnes, Mrs. Bogen and S. E. Gruenstein a standing vote of thanks to the retiring dean was taken and adjournment followed this.

At the monthly meeting of the executive committee May 3 the chapter presented S. E. Gruenstein with an electric clock in appreciation of his kindness in permitting the committee the use of the office of THE DIAPASON for its meetings.

A short executive committee meeting was held after the annual dinner and the following new members were elected: Dr. D. Deane Hutchison, Portland, Ore., and Eskil Randolph, Freeport.

Unique Record of Delaware Organist.

The Delaware Chapter notes with pride the record of Mrs. Maude C. Jones, who has served the Methodist Church in Newark as organist for the last twenty years. This is especially marked because during the entire period her playing has been made possible with a mechanical hearing aid. We of the Delaware Chapter congratulate Mrs. Jones on her ability and splendid record.

SARAH HUDSON WHITE, Dean.

Grand Rapids to Be Host for Michigan Convention to Be Held June 15 and 16

The Western Michigan Chapter has arranged for a state convention to be held Tuesday and Wednesday, June 15 and 16, in Grand Rapids. The Eastern Michigan Chapter members will be the guests and reservations are expected from Detroit, Pontiac, Flint, Lansing, Muskegon, Kalamazoo, Grand Rapids and other Michigan cities. Out-of-state organists will be welcomed. The program as thus far arranged is as follows:

Tuesday afternoon—Out-of-town guests arrive at Park Church, where they register and arrange for lodging. At Mrs. John Duffy's home Wilfred Layton will speak on English cathedrals and choirs, illustrated with colored slides and recordings.

Tuesday evening—Banquet at Women's City Club. Recital by Palmer Christian at the Park Congregational Church. Reception at Park Church.

Wednesday morning—Breakfast at Westminster Presbyterian Church parish-house. Model rehearsal, conducted by Barrett Spach.

Wednesday noon—Luncheon at La Grave Avenue Christian Reformed Church parish-house. August Maelkelberg will deliver address on "Master Builder or Hod Carrier."

Wednesday afternoon—Improvisations on Fountain Street Baptist Church organ by William Fishwick. Tea at Park Congregational parish-house.

Ample opportunity will be given at each church visited to examine the organ.

Junior Choir Festival in Utica.

The fourth annual junior choir festival under the auspices of the Central New York Chapter was held in the First Presbyterian Church of Utica, N. Y., on the night of April 27. The festival choir was composed of eight choirs from churches in and around Utica and this year was conducted by Norman Coke-Jephcott of the Cathedral of St. John the Divine, New York City. The program consisted of the following numbers: "Awake, My Soul," Macpherson; "Lift Thine Eyes," Mendelssohn; "Art Thou Troubled," Handel; "Jesus, the Very Thought of Thee," Wald; "Rejoice in the Lord Always," Ley, and "The Peace of God," Coke-Jephcott. The numbers by Wald and Coke-Jephcott were written especially for this festival and were sung for the first time.

Margaret Griffith and Doris Brenner were the recitalists for the evening and George Wald was at the organ for the service.

The choir, which consisted of 175 voices, came from the following churches: Westminster Presbyterian, Plymouth Congregational, Moriah Welsh Presbyterian, New Hartford Methodist, Trinity Episcopal, Holy Communion, St. Paul's and First Presbyterian.

GEORGE WALD,
Corresponding Secretary.

Easter Music Macon Topic.

Mrs. Albert Jelks was installed as dean of the Macon, Ga., Chapter May 11 at Christ Church parish-house. The program followed a supper meeting. The subject was Easter services. Mrs. Monroe G. Ogden, organist of Temple Beth Israel, brought with her choir the service of the Feast of the Passover. Mrs. S. A. Giglio, organist of St. Joseph's Catholic Church, presented her choir in "The Seven Last Words," Gregorian chant setting. Mrs. Albert Jelks, organist of Christ Episcopal Church, presented the Easter service in the Episcopal Church. There was a round-table discussion of the Easter music.

Chapter reports for publication in THE DIAPASON should be sent directly to the editorial office of THE DIAPASON, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago.

News of the American Guild of Organists—Continued

Rhode Island Guild School
Attended by 70 Members
Proves Marked Success

The Rhode Island Chapter, Lawrence Apgar, dean, conducted a school for members of the Guild and all those interested in church music from April 26 to May 5. Classes were held April 26, 27 and 28 and May 3, 4 and 5 at St. Stephen's Church, Providence, where facilities were offered to the Guild by the Rev. Charles Townsend, D.D., the rector. Classes were held at 7, 8 and 9 p. m., two being held at the same time. The expressed purpose of the school was to offer colleagues, subscribing members and friends of the chapter the opportunity to increase knowledge of their work. There were no requirements for enrollment other than interest and a willingness to cooperate. The courses offered were not otherwise available in the vicinity. They were given by Guild members who have specialized in particular fields and who offered their services without remuneration. Hollis E. Grant was director of the school and J. Edwin Conley acted as registrar.

Henri Emurian, a graduate of the Westminster Choir College and organist and choirmaster of the First Baptist Church in Pawtucket, offered a course in choral conducting, in which he treated attack and release, dynamics, rhythm and individual expression in conducting. Hollis E. Grant, a graduate of Brown University, organist and choirmaster at St. Mary's Church and Butler Hospital, presented a course on anthems, both for the liturgical and non-liturgical service. A prepared list of 1,000 anthems was used as a basis for the course. Blanche N. Davis, secretary of the Rhode Island Chapter and organist and choirmaster of the Edgewood Congregational Church, taught a course in organization, rehearsal technique, vocal training, services and material for services in the junior choir.

Harld F. Mangler of the Wilson-Bolan Organ Company presented a course in organ construction, outlining the evolution of the action of the modern organ and the function of pneumatics and magnets. The last session of this course was held inside the windchest of the Austin organ at St. Stephen's Church. Eugene R. Lester, a graduate of Brown University, offered a course in organ literature, dealing with exposition of the aims and sources of church organ music and recital music. Illustrations of both types from the lesser-known organ literature were given, with hints on program building.

Lawrence Apgar, dean of the Rhode Island Chapter and organist and choirmaster at St. Stephen's Church, conducted a course on organ registration in relation to the instrument, the building, the audience, the music and its function. Various members of the class played for class criticism and suggestion. The Rev. Leo F. Rowlands, OFM, Cap., a graduate of the Tobias Matthay Pianoforte School and the Royal Academy in London, offered a course on plainsong, demonstrating the nature of Gregorian chant and the characteristics which differentiate it from modern music. He also spoke on notation, the eight modes, dynamics and the use of the voice and the accompaniment of Gregorian chant.

The school brought new members to the chapter roll. A small fee was charged to defray expenses. Total registration numbered seventy. Questionnaires were given to the registrants at the last session and the consensus of opinion was that the school should be an annual event. Suggestions were offered for additional courses.

Noehren Gives Recital in Detroit.

Robert Noehren, organist and director at the Fountain Street Baptist Church in Grand Rapids, gave a recital for the Eastern Michigan Chapter on the Skinner organ in St. Joseph's Episcopal Church, Detroit, April 27. The program, played with impeccable technique and mastery of the instrument, consisted of: Prelude and Fugue in A, Bach; Chorale Prelude, "What God Does Is Rightly Done," Kellner; Fugue in C, Buxtehude; Sixth Sonata, Mendelssohn; Air and Variations, Sowerby; "Piece Heroique," Franck; Gavotte, Wesley; "O How

Faithful, Blessed Spirits, Are Ye," Brahms; Toccata on "Ave Maris Stella" and Two Versets on the Magnificat, Dupre.

Highlights of the performance undoubtedly were the Toccata on "Ave Maris Stella" and the brilliant fireworks of the last Verset by Dupre. Other numbers most effectively rendered were the Prelude and Fugue in A minor, the Kellner chorale prelude and the frolicsome Buxtehude Fugue in C. Mr. Noehren played these works with sympathetic understanding and, of course, his amazingly clear technique came in good stead. The artist was less at home, however, in the Cesar Franck "Piece Heroique," and one cannot help but feel that a less stolid treatment in the beginning, a lesser burst of speed in the arpeggio passages, plus greater emphasis on the allegro rather than the maestoso interpretation of the tempo marking would benefit the composition.

All in all, the recital was exceptionally fine and this reviewer for one would certainly relish hearing it again.

AUGUST MAEKELBERGHE, F.A.G.O.

Massachusetts Public Service.

The 160th public service of the Massachusetts Chapter was given May 17 by the choir of the Swedish Evangelical Mission Church, Cambridge, Elmer G. Westlund, organist and director. This was an inspiring service from beginning to end. The choir sang "Praise Ye the Lord Above," Saint-Saens; "We Adore Thee," Palestrina; "O Lord Most Holy," Franck; "Guide Me, O Thou Great Jehovah," Hastings; "Christ in the Temple," Christiansen; "Bethlehem," Glatz Folk-song, arranged by Davison; "Alleluia Come, Good People," Davis; "Ye Choirs of New Jerusalem," Davies; "Alleluia," Dickey; "Joy Fills the Morning," Lotti; "Lamb of God," Soderman-Christiansen, and two numbers in Swedish—"Sangen om Jesus," Skoog, and "Psalm 117," Wennerberg. Their perfect diction and blending of tone was a joy to hear. The lighting of the church by candles added to the beauty of the occasion.

Ludwig Theis, organist and choirmaster of St. Paul's Cathedral, Boston, played Bach's Prelude and Fugue in G major as the prelude to the service and an improvisation during the offering. The postlude was Allegro con Brio by Gigout, played by Clarence W. Helsing, organist and choirmaster of Gloria Dei Church, Providence, R. I., chaplain's assistant, U.S.N.R.

The Rev. Aaron Markuson, pastor of the church, gave a warm welcome to the members of the chapter and spoke on "The Harmony of the Soul," using the first verse of Psalm 103 as his text.

WILLIAM B. BURBANK, Dean.

Attend Blessing of Cleveland Organ.

The elements seem to take delight in being nasty on meeting nights of the Northern Ohio Chapter. In spite of the sodden landscape, it rained torrents as we were driving to the meeting May 17 at the Catholic Church of Our Lady of Angels on Rocky River Drive, Cleveland. The beautiful new Holtkamp organ in the rear gallery was blessed at this service, which consisted of compline, sung by the students of the seminary, directed by Father Tarsicius Fischer, O.F.M., and the solemn benediction, sung by the parish choir, under the direction of Josef Schnelker, A.A.G.O., who also played three organ numbers between the two parts of the service. The psalms were beautifully done in Gregorian chant. The church is a beautiful and large new edifice.

After the service we went to one of the class-rooms for our annual meeting and election of officers. Paul Allen Beymer, organist and choirmaster of Christ Church (Episcopal) and director of singing at University School, Shaker Heights, was re-elected dean. Walter Blodgett, curator of musical art at the Cleveland Museum of Art, was re-elected sub-dean. Kenneth Schnabel, organist of historic St. John's Episcopal Church, was re-elected secretary, and J. Lewis Smith, organist of St. Christopher's-by-the-River, Gates Mills, was re-elected treasurer. Mrs. J. Powell Jones, organist of the Euclid Avenue Baptist Church, was elected registrar. Bruce H. Davis, professor of organ at Oberlin Conservatory; Albert Riemenschneider, director of

Baldwin-Wallace Conservatory, and Fred Williams, F.A.G.O., organist of Fourth Church of Christ, Scientist, were elected to the executive committee.

J. LEWIS SMITH, Treasurer.

Jennings New Minnesota Dean.

The Minnesota Chapter were guests of Mr. and Mrs. R. W. French at their home in Minneapolis May 3. A brief business meeting preceded the program of the evening. The following officers were elected for 1943-44: Dean, Arthur B. Jennings, A.A.G.O.; sub-dean, John Jacob Beck, A.A.G.O.; secretary, Florence Hudson; treasurer, Mrs. G. S. Stephens.

The musical program included trio numbers for organ, piano and violin and a contralto solo with trio accompaniment by members of the Minneapolis Thursday Musical. Miss Marion Hutchinson, F.A.G.O., organist of Central Lutheran Church, Minneapolis, played a group of organ solos. As an impromptu addition to this program Eugene Frey played two organ numbers.

FLORENCE HUDSON, Secretary.

Western Washington.

The month of May has been a busy one for the Western Washington Chapter. On May 18 the chapter held its monthly business meeting at the Central Y.M.C.A., Seattle, with Hazel Gertrude Kinsella of the University of Washington as principal speaker.

On Sunday, May 23, at 3 o'clock a dedication recital was given on the new three-manual Kimball at the Seattle Pacific College, with Professor Walter A. Eichinger of the University of Washington playing. Mr. Eichinger used the following compositions: "Alla Trinita," arranged by Dickinson; Trumpet Tune and Air, Purcell; "Jesu, Joy of Man's Desiring," Bach; Gigue Fugue, Bach; Scherzo, Fourth Symphony, Widor; Prelude on "All through the Night," Edmundson; Andante, "Grande Piece Symphonique," Franck; "Carillon," De Lamarier; "The Legend of the Mountain," Karg-Elert; Finale, First Symphony, Vierne. In charge of the organ department at Seattle Pacific College is T. F. Elwell, dean of the Western Washington Chapter.

On Sunday evening, May 30, the annual Guild service was to be held at the First Baptist Church in Seattle, with Walter G. Reynolds, A.A.G.O., Helen McNicoll and Edwin Fairbourn, organists, and Veona Socolofsky, soprano soloist.

TALMAGE F. ELWELL, Dean.

Oklahoma Chapter.

The Oklahoma Chapter held its annual meeting Tuesday night, May 11, at Trinity Episcopal church-house. Annual reports from the principal officers were heard and the chapter treasury was found to be in such excellent condition that it inspired a vote by the chapter to purchase a \$50 war bond.

The following roster of officers was elected for the year: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Martha Esther Blunk; treasurer, Ethel Kolstad; registrar, Nelle Doering; librarian, Mrs. E. H. Benedict; executive committee, Ruth Blaylock and Mrs. J. H. Haynes; auditors, Martha Goodale and Fannibelle Perrill; chaplain, the Rev. E. H. Eckel, Jr.

JOHN KNOWLES WEAVER, Sub-dean.

Pasadena Chapter Closes Season.

The Pasadena and Valley Districts Chapter held its final meeting of the season May 10 at the First Congregational Church. An inspiring program was given by Bernice H. Towner, who played: Sonata No. 2 (Con Moto Maestoso), Mendelssohn; "Subdue Us with Thy Goodness," Bach; "Carillon," Sowerby; Hymn Preludes on "Nearer, My God, to Thee" and "My Faith Looks Up to Thee," Bingham; Allegro Maestoso ("Water Music" Suite), Handel. The chancel choir of the Congregational Church sang "O God, Thou Art My God" (Hebrew Melody) and "Springs in the Desert," Jennings. Clem A. Towner directed the group. Marjorie Rohn Milgate, soprano, sang "Hear Ye, Israel" ("Elijah"), Mendelssohn. Lora Perry Chesnut, F.A.G.O., played artistically the Prelude in B minor, Bach; "Regina Coeli," Titcomb; "Go Chain the Lion Down" (Negro Spiritual), Horace Alden Miller, and Toccata, "Thou Art the Rock," Mulet.

ETHEL WOOLLEY, Librarian.

War Makes New Methods
Necessary to Save Church
Music, Speaker Asserts

"Many choir leaders and pastors are doing what the government and industry and business and education have had to do—call back into the harness older women and men and start a program of intensive training for early high school age and children's groups," Professor Gustave A. Lehman of Colgate-Rochester Divinity School, Rochester, N. Y., told pastors and organists at a meeting of the Hartford Chapter April 11 in the Central Baptist Church.

Professor Lehman, whose subject was "The Man Power Crisis in the Choir-loft," pointed out that "young men and now young women are having to go to direct or indirect military service and this normal source of man power has diminished to small numbers.

"Had we church leaders foreseen these days, we might have set up a long-term program of music-worship training through all age groups and we would now not face this shortage. A good post-war planning program for the church will include outlining and actually starting such programs now."

The speaker emphasized the importance of maintaining music for the morale of both the civilian and the soldier, declaring that "in the darkest days of bombings and sieges our English and Russian friends adhered to this truth and carried on extensive artistic activities, especially music of all kinds."

New rehearsal methods are being employed by church leaders everywhere, according to Professor Lehman, who said that rehearsals "must be more intense, briefer, oftener and in smaller groups. One large church sends its full-time minister of music into various neighborhoods for drill in homes, this to save gas and carfare and heat. Other leaders keep their choirs after church with the noon meal furnished by the church, to eliminate extra travel and heating expense."

The speaker pointed out that there was no forty-hour week for choir directors. In Washington, D. C., one director of music now spends seventy-two hours every week "teaching individuals, smaller and larger groups of vocalists and instrumentalists, all the time maintaining a choir personnel of 150 singers in the face of an annual turnover of more than a hundred." Despite these difficulties, the director presented the Mozart "Requiem" recently and is planning two other oratorio programs during the spring. "The director must now find out how to make tenors quickly," the lecturer continued. Even in peace-time, he pointed out, tenors were scarce, and now "radio and other progress compel us to expedite our teaching of the arts, especially singing, to meet the new demands."

In summarizing his address Professor Lehman pleaded with choir directors, pastors and church leaders to "tap the resources of young and older man power about you. They are somewhere in your church and community and deserve the opportunity of being disciplined into a more abundant life and expression of their personalities. Please do not ever make the work easy. Make your work physically and emotionally and spiritually, as well as artistically, significant."

Charles H. Taylor, the subdean, was toastmaster at the annual pastor-organist dinner and meeting April 12, attended by 100 organists and pastors.

Election Held in Louisville.

The Louisville Chapter held its monthly meeting May 3 at the French Village. The following were elected to office: Dean, Farris A. Wilson; sub-dean, Dr. Clarence L. Seubold; secretary, Mrs. Alfred Higgins; registrar, Miss Marie Louise Marcucilli; treasurer, Miss Charlotte Watson. W. Lawrence Cook and W. McDowell Horn were elected to the executive committee.

The chapter presented George Latimer, organist and choirmaster of the Second Presbyterian Church, in a recital at the church May 10. This was one of the most interesting and enjoyable recitals of the season, with a program that was scholarly and of unusual breadth.

ARCHIBALD D. JONAS, Secretary.

News of the American Guild of Organists—Continued

Festival of Organ Music
Is Held in Washington;
Fourth Year of Recitals

The May meeting of the District of Columbia Chapter was held May 3 at the Chapel of the Latter-Day Saints. The dean, Jean Slater Appel, presided. Officers elected for the year 1943-44 were: Dean, Jean Slater Appel; sub-dean, Robert Ruckman; secretary, Mrs. Betty Bishop; registrar, Mrs. Macon McArtor; treasurer, Everett Leonard; auditors, Henry Starr and Mrs. John Milton Sylvester; executive committee, Kathryn Fowler, Louis A. Potter and Adolf Torovsky.

New members voted in were E. G. Pattishall and Mrs. Regina H. Fryxell, organist of the Augustana Church.

The business meeting was preceded by the first concert of the fourth annual festival of organ music sponsored by the chapter at the Chapel of Latter-Day Saints each May. Theodore Schaefer shared the first program with the Washington Missionary College A Cappella Choir of sixty voices, directed by George W. Greer. Organ recitals were also given May 5 and May 8 by Kathryn Hill Rawls and Charlotte Klein, the latter substituting for Adolf Torovsky. Mrs. Rawls played: "My Heart Is Filled with Longing," "Jesu, Joy of Man's Desiring" and "O Lord, Have Mercy," Bach; Toccata, "O Filii et Filiae," Farnam; "Rosace" ("Esquisses Byzantines"), Mulet; Chorale in A minor, Franck; "Little Bells of Our Lady of Lourdes" and "Vesper Processional," Gaul; Festival Toccata, Fletcher.

Miss Klein's program consisted of: "To God on High All Glory Be," Bach; Fantasia in F, Mozart; Prelude-Pastorale on a Twelfth Century Melody, "Fairest Lord Jesus," Edmundson; Roulade, Bingham; Aria in the Manner of Bach, Mauro-Cottone; Toccata, Adagio and Fugue in C, Bach; Andante Cantabile, First Sonata, James; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

NANCY POORE TUFTS, Registrar.

Central Ohio Chapter.

The Central Ohio Chapter had a buffet supper preceding the final business meeting of the year at the home of the dean, the Rev. Harry L. Ford, and Mrs. Ford May 17. At this meeting the following officers were chosen for the coming year: Dean, William S. Bailey, F.A.G.O.; sub-dean, Harold D. Smith, M.S.M., F.A.G.O.; secretary, Mrs. Allen McManigal; treasurer, Mrs. Harlow P. Legg; registrar, Miss Mary Vukovich; librarian, Miss Esther Jamison; auditors, Mrs. Arthur Kremm and Miss Mary Stonebrook; executive committee members (three years), Frederick C. Mayer, A.A.G.O., Mrs. George W. Cooperrider and Mrs. Alwin C. Eide.

The thirty-nine members present enjoyed games directed by Mr. Ford. Several organ recordings by E. Power Biggs were played for the group.

Miss Bvrdie Lindsey, our membership chairman, has added twenty new names to the roster for 1943. This makes a total of sixty-three members from August, 1941, to May, 1943, brought into the chapter during her tenure as membership chairman.

Although this was the final business meeting of the year, the group decided to meet for a picnic in the summer, several members extending an invitation to meet with them.

MRS. ALLEN MCMANIGAL, Secretary.

Piano and Organ Recital in Newark.

The musical treat of the season for the Metropolitan New Jersey Chapter was enjoyed by a large and appreciative gathering of Guild members and other music-lovers May 3 in Grace Episcopal Church, Newark, to hear the second annual recital by Harold B. Niver, A.A.G.O., organist and choirmaster of the church, assisted by W. Norman Grayson, M.A., pianist and dean of the chapter.

The program opened with the Sonata in D flat by Rheinberger, followed by Bach's Third Trio-Sonata and "Chant Triste" Bonnet. Schumann's Piano Concerto in A minor proved an outstanding number as interpreted by Mr. Niver and Mr. Grayson, who thrilled the audience

with the tonal effects achieved in combining the two instruments. The closing organ number was the stirring "Dithyramb," by Harwood.

After the recital a business meeting was held in the choir-room of Grace Church, with Franklin Bowen, Jr., sub-dean, presiding. Annual reports were presented and election of officers took place. Those who will serve the coming year are: Dean, Clarence Robinson; sub-dean, Franklin Bowen, Jr.; secretary, Florence Maltby; treasurer, Zarina H. Harvey; registrar, Carrie L. Kraus; auditors, Edwin F. Jacobus and Grenville Commass; chaplain, the Rev. Frederic S. Jenkins. For a term of three years on the executive committee W. Norman Grayson, Harry R. Thurber and Ruth E. Bradbury were chosen.

Appreciation was expressed by the members to the retiring dean, W. Norman Grayson, for the excellent programs he arranged in the last two years and for his inspiring leadership.

The closing meeting of the season will be a dinner Monday, June 7, at Franklin Arms, Bloomfield, followed by a recital at the Westminster Presbyterian Church featuring the winners of the 1943 contest for young organists.

CORNELIA SEWARD HUNTER, Registrar.

Monmouth, N. J., Chapter.

The May meeting of the Monmouth Chapter was held at Trinity Episcopal Church, Asbury Park, N. J., May 17. Preceding the meeting a recital was given by G. Orville Trondson, chaplain's assistant, Naval Air Station, Lakehurst, N. J. The program was entirely Scandinavian and was played in observance of the Norwegian national holiday May 17. Before entering the service Mr. Trondson taught piano, organ and voice at the MacPhail School, Minneapolis.

The meeting for business was presided over by Miss Thelma Mount, the dean. Plans were made for the June meeting. The following officers were elected for the coming year: Dean, Miss Thelma Mount, A.A.G.O.; sub-dean, Mrs. Everett Antonides; recording secretary, Mrs. J. Russell Garvin, Jr.; corresponding secretary, George Roe; treasurer, Mrs. Richard Smart.

GEORGE W. ROE, Secretary.

Wilkes-Barre Chapter.

A musicale was held May 3 at St. Stephen's Church, Wilkes-Barre, Pa., in observance of national music week. Miss Harriet Ehrhart sang a number of James Harrison's original compositions and was accompanied by him. Louie Ayre played Mozart's Fantasia and Sibelius' "Romance."

The following officers were elected: Dean, Ruth Reynolds; sub-dean, Dorothy Hicks; secretary, Mamie Bare; treasurer, Carl Roth; registrar, Louie Ayre; publicity chairman, Louise Blackman; auditors, Anna B. Harland and Edna Steinhauer; executive committee, Kathryn Powell and Marion Wallace.

On May 17 the annual banquet was held at the Dresden. Miss Edna Steinhauer was toastmistress and introduced Adele Alden, retiring dean, who gave a review of the year's work, and Ruth Reynolds, the new dean, who introduced the new officers. Mrs. Peter Broad led group singing, with Dorothy Turner as accompanist. Miss Connie Fish entertained with several readings.

DOROTHY TURNER, Secretary.

Close Season in Nashville.

The Central Tennessee Chapter held the last meeting of the season May 11 at the Nashville Centennial Club. A fine, rationally appropriate, dinner was enjoyed, after which the retiring dean, Mrs. Clarence Sutherland, made a brief address. William H. Haury led in singing "America" by the use of musical place cards. After reports were submitted by the outgoing treasurer and registrar it was with regret that a telegram from Thomas H. Webber, Jr., was read whereby the recital he was to have given May 12 at Vanderbilt University was canceled, as Mr. Webber has entered some phase of war work.

A thought-provoking address was delivered by Mrs. Henry M. Lupton of Clarksville, Tenn., who will have served fifty years in November as organist of her home church. Mrs. Lupton represented the out-of-town organists, who,

because of transportation difficulties, cannot well make the journey to their city chapters. She deplored the use of trifling, highly-colored, fantastic music and the neglect of the many beautiful real organ works. She said we should give the best we can, rise above being disturbed by petty criticism, and go forward nobly and courageously in what is right.

Miss Julia Harwood then recited a poem which dealt with little frog organists and how they can and do get along with the big fellows in the same musical pond. Mrs. Sutherland expressed her appreciation of the cooperation given her as dean during the last year in song, accompanying herself on the piano.

To close the meeting the nominating committee recommended for officers during the coming year the following: Dean, Alan Irwin; registrar, Mrs. E. A. Grizzard; treasurer, Miss Rose Ferrell; secretary, James G. Rimmer.

The suggestion was voiced that in planning meetings in the coming season it would be well to hold them in churches on the main bus lines to ease the transportation situation.

JAMES G. RIMMER, Secretary.

Waterloo Chapter at Service.

A complete Lutheran service was given for the Waterloo Chapter at St. John's Lutheran Church, Charles City, Iowa, May 4 at 7:30. Three choirs of over a hundred voices, directed by Earl Stewart, organist of the church, provided the program. The procession of three choirs—children's choir dressed in blue robes, young people's choir in maroon robes and cathedral choir in black robes—presented an inspiring sight. The sermon on "Music" was preached by the pastor, the Rev. L. Friezel. It was an inspiring service.

After the service the members of the chapter met in the church parlors, where a discussion of forms of church services took place. Liturgical services were discussed by the Rev. Gerhard Bunge, Lutheran; Mrs. Ellen Law Parrott, Episcopal, and Mrs. D. Roland, Catholic, and non-liturgical by Miss Elizabeth Curtis, Baptist; Mrs. Jean Sherburne, Presbyterian; Miss Lucille Schmidt, Evangelical, and Mrs. Mary Barker, Methodist.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

Arkansas Chapter Program.

The Arkansas Chapter presented three of its members in a public recital on the evening of May 17 at the First Methodist Church, Little Rock. John Summers, Henry Sanderson and J. Glenn Metcalf participated. They were assisted by the chancel choir of the church.

Mr. Summers opened the program with the "Piece Heroique," Franck. Following the processional Mr. Sanderson played the Toccata and Fugue in D minor, Bach; Arabesque, Vierne, and Toccata on "O Filii et Filiae," Farnam. The choir, directed by Mr. Summers, sang the Hallelujah Chorus from "Mount of Olives," Beethoven; "This Sanctuary of My Soul," Charles Wood; "O Brother Man," Darke, and "Darest Thou Now, O Soul," David McK. Williams. Mr. Metcalf closed the program with the Prelude on "Rhosymedre," Williams; "Benediction," Karg-Elert, and the first movement from Symphony 5, Widor.

The chapter has had a successful and beneficial year under the leadership of the dean, Miss Christine Raetz. The monthly programs have been calculated to introduce material we should know for church and recital work and to provide an incentive for working on material outside that for the church service. On March 4 the chapter sponsored Alexander Schreiner in an enthusiastically-received recital. On April 6 an organist-pastor dinner was held in lieu of the annual state convention. At this banquet the ministers were made acquainted with the aims and purposes of the A.G.O. The guest speaker was Corporal James R. Lawson, former carillonneur at Leland Stanford University, now stationed at Camp Robinson, near Little Rock.

MRS. R. E. LUCY, Secretary.

Election in Atlantic City.

The annual meeting and election of officers of the Atlantic City Chapter was held Sunday, May 2. The following were re-elected to serve for a third term: Dean, Herman L. Madden; sub-dean, Eugene E. Ebeling; treasurer, Miss Mida

C. Blake; secretary-registrar, Colin C. Oldfield. After the election and business meeting refreshments were served.

COLIN C. OLDFIELD,
Secretary-Registrar.

Tampa Branch Re-Elects Officers.

The Tampa branch held its last meeting of the year at the "Ritencliff" May 4. We have had such marvelous team work in our branch, with nearly 100 per cent attendance, that it was deemed advisable to re-elected these officers for another year: Mrs. George Hayman, regent; Dr. Nella A. Crandall, vice-regent; Nella Wells Durand, secretary and treasurer.

NELLA WELLS DURAND.

Program at St. Petersburg.

The St. Petersburg, Fla., branch gave a program Sunday, May 16, at the First Presbyterian Church, those taking part being Dr. Harriette G. Ridley, organist; Harriet Hoppe Walters, harpist; Eloise McLaughlin Wallace, organist; Jane McCormick, violinist, and Betty St. Clair Henry, pianist.

HELEN MCCLELLAN, Regent.

Catharine Crozier in Atlanta.

The Georgia Chapter presented Catharine Crozier in a recital May 18 at the North Avenue Presbyterian Church, Atlanta. Miss Crozier gave a brilliant performance to an appreciative audience, her program including: Toccata, Adagio and Fugue in C major, Bach; Chorale Preludes by Buxtehude, Bach and Brahms; "Symphonic Chorale," Karg-Elert; a group by Jepson, Sowerby, Edmundson and Vardell and the Fantasia and Fugue on "Bach" by Liszt.

Following the recital a short business meeting was held, with C. W. Dieckmann, the dean, presiding. A nominating committee was appointed, with Dr. Charles A. Sheldon, Jr., as chairman. Two new members were elected—Mrs. J. V. Settle and Mrs. Robert Linton, both of Atlanta.

VIOLA HARPER AIKEN, Secretary.

Eastern Michigan Annual Meeting.

The annual meeting of the Eastern Michigan Chapter was held May 18 in Detroit. John F. Callaghan, organist of St. Catherine's Catholic Church, played the following program at Faith Lutheran Church: Three Chorale Improvisations on Gregorian Themes by American Composers ("Gloria in Excelsis," J. J. McGrath; "Agnus Dei," Richard Keys Biggs, and "O Filii et Filiae," Leon Verrees); Cantabile, Franck; Magnificat, Dupre; Allegro from Second Symphony, Vierne.

We then went to the home of Mrs. Nova Bransby, where the business meeting was held, followed by an informal social hour with refreshments. The following officers were elected to guide the destinies of the chapter for the ensuing year: Dean, A. R. Maelkelbergh; sub-dean, Elizabeth Root Murphy; secretary, Mark Wisdom; treasurer, Nova Bransby.

MARK WISDOM, Secretary.

Western Michigan Events

On April 28 the Western Michigan Chapter met at La Grave Avenue Christian Reformed Church in Grand Rapids to hear and see the Aeolian-Skinner organ recently installed there. Eugene Dout, Kalamazoo; Miss Jean Kirker, Lansing; Mrs. Joseph Putnam, Grand Rapids, and Robert Sheets, Muskegon, joined in giving us a very interesting recital.

On May 11 we met at the First Methodist Church in Grand Rapids for our third annual hymn festival, in which several local choirs, under the direction of Carl Sennema, took part. Preceding the festival a business meeting was held at which the following officers were elected: Dean, Stanley Baughman; sub-dean, Robert Sheets; secretary, Miss Eleanor Malek; treasurer, Mrs. Henrietta Smith; chaplain, the Rev. Edward Nelson; executive committee members, Dr. C. Harold Elnecke and Miss Marie Di Ott.

ELEANOR BROENNE, Secretary.

Tallahassee, Fla., Branch.

The Tallahassee Fla., branch held a business meeting May 17 at the home of Miss Margaret Dow. The chairman of the subscriber members reported the work of her group and plans for next year. A chairman, Fawn Trawick, was appointed to coordinate the two colleague and subscriber groups next year.

The following will hold office during the next year: Regent, Miss Margaret W. Dow; vice-regent, Dean Ella Opperman; secretary, Margaret L. Smith; treasurer, Jane Bea Williams; registrar, Fawn Trawick; librarian, Jane Gaertner.

During the month the branch chapter sponsored a Lenten organ service and a membership picnic. The picnic was held May 8.

JANE BEA WILLIAMS, Secretary pro tem.

News of the American Guild of Organists—Continued

Pennsylvania Annual Meeting.

The annual meeting of the Pennsylvania Chapter was held May 22 in the Overbrook Presbyterian Church, where Henry K. Beard, now serving his country, has been organist and choir director for a number of years. At 4:30 in the afternoon, on the fine Möller organ of which this church is the possessor, we listened to a recital by Miss Pauline Young and Mrs. Edna Hemingway, winners in the young organists' contest conducted May 15 under the sponsorship of this chapter.

After dinner the annual business meeting, including election of officers, was held. The officers chosen for 1943-1944 are: Dean, Robert Elmore, A.R.C.O., L.R.A. M.; sub-dean, Roma Angel, F.A.G.O.; recording secretary, William P. Washburn; corresponding secretary, Elizabeth M. Kister; treasurer, Nathaniel E. Watson. The Rev. Herbert B. Satcher was again chosen for chaplain, and Dr. Henry S. Fry, Howard L. Gamble, Dr. Rollo F. Maitland and Marie Kennedy were elected to the executive committee.

A very pleasant diversion was provided by Frederick Mayer, an authority on iconography, who gave a stereopticon lecture on historic stained-glass windows.

Despite rationing and restricted driving, the attendance was gratifying, and the members as a whole felt that we had had a successful season under the deanship of Mr. Elmore.

ADA R. PAISLEY.

Election in San Diego, Cal.

The May meeting of the San Diego Chapter was held at the home of Dr. and Mrs. Alfred Banks May 3. Election of officers took place and the following were elected to serve for the year: Dean, Miss Edith Gottfried; sub-dean, Mrs. Ethel Kennedy; secretary, Mrs. Sheldon Brown; treasurer, Miss Bertha Farrette; historian, Miss Agnes Childs; librarian, Miss Frances Laubmayer; board of directors, Mrs. Olive Requa, Mrs. Louise Dyer and Mrs. Charlotte Dewse.

At the close of the business meeting Dr. Banks presented a program with the following numbers: Grand Aria, Demarest; Nocturne, Kroeger; First Chorale, Franck. This group was an organ and piano duo, Mrs. Sheldon Brown playing the Hammond and Mrs. Harold Lee taking the piano part. Royal A. Brown played his own arrangement of the piano number, Valse in A flat, Burnham. Russell Fielder gave a humorous imitation of old-style moving-picture organ playing.

Refreshments were served by Mrs. Banks, assisted by the social committee, Miss Laubmayer and Mrs. Brown.

OLIVE HORNER.

Palmer Christian in Chicago

Palmer Christian's home city welcomed him May 25 when a large audience came out to hear a recital by the University of Michigan man at Rockefeller Chapel, University of Chicago. Dr. Christian, whose growth from a promising young organist fresh from study in France to one of the front-rank recitalists and teachers of America in the last thirty years has been watched by his old Chicago friends, gave a fine demonstration of artistic taste, discriminating skill in registration and good judgment and catholicity in making up his program in the following list of compositions: Concerto in B flat major, Handel; Gavotte with Variations, Stanley; Chorale Preludes, "Ein feste Burg" and "Auf meinen lieben Gott," Stanley; Prelude and Fugue in A minor, Bach; Fugue Kanzone and Epilogue, Karg-Elert; "A Gothic Prelude," DeLamarter; Scherzetto, Vierne; "Le Jardin Suspendu," Allain; Finale from Eighth Symphony, Widor.

One would go far to hear as able a performance of the Bach Prelude and Fugue in A minor. The modern work of Allain is a new addition to the repertory

GRACE MARIE RINCK



GRACE MARIE RINCK, the newest and youngest member of the Western Michigan Chapter, A.G.O., will make her debut June 10 in a recital at the Park Congregational Church, Grand Rapids. She is a pupil of C. Harold Einecke. Miss Rinck will play: Second Sonata, in C minor, Mendelssohn; Chorale Preludes, "Rejoice Now, Christian Souls" and "Sleepers, Wake!," Bach; "Suite Gothique," Boellmann; Fountain Reverie, Fletcher; Minuet from the First Symphony, Valentini; "Dreams," McAmis; Toccata, Adagio and Fugue in C major, Bach.

After the recital a reception will be held in the parlors of the parish-house in Miss Rinck's honor.

Miss Rinck comes of a long line of church musicians and one of her ancestors was a composer.

Hymn Festival in Omaha.

The Omaha Chapter presented a city-wide hymn festival Sunday, May 2, at the Joslyn Memorial. Sixteen choirs participated and sang hymns selected from a sacred music survey conducted by the Guild and the *Omaha World-Herald*. George A. Johnson, A.A.G.O., was in charge of arrangements. Martin Bush, F.A.G.O., was at the organ and D. Ralph Appleman was guest precentor. The winning hymn in the survey was "Fairest Lord Jesus," to the "Crusader" tune.

GEORGE A. JOHNSON.

Central Texas Chapter.

The Central Texas Chapter met at All Saints' Episcopal Church, Austin, April 12. A program was rendered by R. Cochrane Penick and Mrs. E. W. Doty. At the conclusion of the program the monthly business meeting was held.

Mrs. F. S. GUSTAFSON, Secretary.

of recitalists and on the chapel organ Mr. Christian was able to make it and the DeLamarter Gothic Prelude works of art. The Widor number gave the evening a brilliant climax.

Joseph Golan, violinist, and Mack Evans' chorus of women helped to make the Karg-Elert work highly effective.

Professor Russell Hancock Miles conducted the University of Illinois Chorus at its spring concert in Urbana Sunday evening, May 2. Elisabeth Hamp was at the organ and Sherman Schoonmaker was pianist. The works presented included among others Mendelssohn's "Hear My Prayer," Bach's cantata "God's Time Is Best" and the Bach Easter cantata "Christ Lay in Death's Dark Prison."

THE HYMN SOCIETY OF AMERICA, INC.

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

Hymn Society Honors Noble

The spring meeting of the society, held at the General Theological Seminary, New York, May 22, resolved itself into a morning "preview" and a post-luncheon "review." In the morning Ray F. Brown, instructor in church music at the seminary, set before us a dozen or more settings for hymns to be included in the forthcoming Episcopal Hymnal. A group of seminary students led in singing them. The hymns included one plainsong tune; two arrangements of Negro spirituals, one of these, "McKee," sung by its composer, Harry T. Burleigh; tunes by S. S. Wesley and R. Vaughan Williams; several of German origin; the sturdy Bohemian melody "Mit Freuden Zart," and one recent tune by T. Tertius Noble. The hymn texts were of the highest quality, ranging from translations, of which three were made by the musical editor of the Hymnal, Canon Winfred Douglas, to modern lyrics by John Oxenham, Percy Dearmer, Walter Russell Bowie and Marion Franklin Ham. Four of our members were represented on the program. This service in the stately chapel of the seminary was of deep interest.

Luncheon in the Seabury Common room was in honor of Dr. and Mrs. T. Tertius Noble and afterward we listened to reminiscences by Dr. Noble of his life in England and America. Dr. Noble has been kept busy this month satisfying the insistent desire of his many friends in New York to honor him and hear about the high points in his long and fruitful life. While no report could do justice to his remarks on this occasion, we venture to quote some of them in very condensed form:

The youngest of a family of nine children, I was sent to a boarding school at the age of 10. I hated the school, because we had no music. That was too much for me, and I let the teachers and my people at home know I did not like it, and finally they let me come home.

About that time a good old-fashioned churchman, Canon Everett, who was looking for an organist for his church in Colchester, heard me play while staying with friends near us at Bath, and he asked me to visit him. My stay with him prolonged itself and became permanent, for while not quite 13 years old I was appointed organist of All Saints', Colchester. The next years, under the canon's supervision, were full of hard work. I had an antique one-manual organ, and usually a very cold church!

Soon the canon sent me to London, and I began to study at the Royal College of Music. After one salutary failure I won a scholarship, and then began a period of work under those giants, Parratt, Stanford and Bridge, graduating in 1889. Another great friend at that time was Sir George Grove.

For a short while I held a position in London, making other cherished friendships, and also began to visit the continent, with Bayreuth as one objective. Among these friends was Hugh Benson, younger son of the late Archbishop of Canterbury. Just one year before Anton Rubinstein's death we were staying next to his villa. Our host tried to get permission for me to listen to some of his practicing. No, said the aged master, he was not well enough to make any new friends, but if I liked to sit out in his garden just under the window I could do so as much as I liked. And I did!

After short service as assistant organist at Trinity College, Cambridge, I went to Ely Cathedral, where I stayed for five years. I had the good fortune to marry the daughter of Dean Stubbs, receiving as a sort of wonderful wedding present a letter from the dean of York Minster containing my appointment as choirmaster there. For fifteen years, from 1893 to 1913, I had that great church to work in.

At York I began to write my first seven unaccompanied anthems, including "Souls of the Righteous." I had had these words by me for a long time. They were written by Mrs. Noble's father, the dean of Ely. They were simmering inside me for more than a year before I began to write. One Sunday, after playing a big morning service, followed by two others in the afternoon and evening, I went home to



TEN YEARS OF MUSIC HOURS AT PORTLAND, ME., CATHEDRAL

Alfred Brinkler's "hour of music" services at St. Luke's Cathedral in Portland, Maine, came to a close for this season on Palm Sunday with the singing of Stainer's "Crucifixion." This work still draws large congregations. Mr. Brinkler opened the series Oct. 18 and a program was presented every Sunday afternoon at 4:30. This was the tenth season of these musical offerings. The recitals on the large Skinner organ of sixty sets of pipes were supplemented by choral numbers, and prominent singers, violinists and cellists assisted. The list of compositions played by Mr. Brinkler includes representation of every school from Bach to modern American composers. Bach, by the way, constituted 10 per cent of the offerings and the Americans had a representation of more than 25 per cent. It is encouraging to note that despite the rigid limitations on automobile travel the audiences averaged much higher than in any previous year.

supper. Afterward I sat in a comfortable chair, with Mrs. Noble at hand, and I brought out the words of that hymn. Something "got" me, and I composed the music in the shortest possible time—it just poured out. The words evoked the music, and the three verses were on paper in less than half an hour, as fast as I could write.

These last thirty years in New York have been full of rich experiences, and our decision to come here from old York has never been regretted. The strain on a cathedral organist is enormous. I had been responsible for fourteen services a week for twenty years and looked forward in England to many more. This was the time to change, though the various canons at York could not see why I should exchange the minster for just a parish church! But they did not know the sort of position it was to be. This magnificent church of St. Thomas, with its glorious organ, a monument to the genius of Ernest M. Skinner; the choir school, developed and lavishly fostered by the late Charles Steele; a most understanding and sympathetic rector; the host of faithful pupils who have remained my close friends, including hundreds of boys from the school—altogether we have had an extraordinarily happy time here.

After the address Dr. and Mrs. Noble received the homage of those present, expressed graciously by President Reid.

About eighty tunes have been received at the office of the A.G.O. as settings for the prize hymn, and S. Lewis Elmer and the secretary of the Hymn Society are acting as a joint committee to handle these entries. They are being examined by the judges, Dr. R. Huntington Woodman and Dr. T. Frederick H. Candlyn. We expect that next month this column will contain the announcement of their decision with interesting notices of hymn festivals.

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Audsley and Modern Organ; Present Views of Builders Quoted

[This article is a sequel to the contribution by Mr. Austin in the November 1942, issue of THE DIAPASON, in which the author dealt with the ideals in organ design of the late Dr. George Ashdown Audsley. Mr. Austin is a prominent publisher of music and member of the firm of the Arthur P. Schmidt Company, and is an organist of many years' experience.]

By HENRY R. AUSTIN

At a time like the present, when so much emphasis is put upon "trends" in organ design, some consideration of underlying principles may not be out of order to ascertain to what extent the trends match up with those principles. It becomes increasingly clear that out of the present diversity of types a better instrument than anything yet produced will inevitably appear. To that extent the "trends" serve their purpose; but let us not imagine that any of them have achieved the final goal or even demonstrated how that goal is to be reached.

A survey recently inaugurated to obtain information for use in this article has elicited a number of enlightening remarks by leading builders here and in England. What follows embodies the salient features of those remarks and indicates the prevailing alertness of modern builders to the calls being made from without their own ranks. In fairness to all, names must necessarily be omitted. Unanimity of procedure there certainly is not, but keen insight exists in abundance.

Before discussing principles, it may be as well to lay our foundations by inquiring what those principles are; where they are adequately enumerated, and by whom. A survey of the literature on the subject of organs and organ building provides a list of more or less important works, but most of them belong to a past never to be resurrected as far as the organ builder's art is concerned, the only abiding element being tonal matters related to the principles of organ design.

Of modern writers the Rev. Noel Bonavia-Hunt in England and George Ashdown Audsley (in America mainly) have produced between them more detailed information than any other writers known to me, their printed books and magazine articles constituting a compendium of information on all that concerns the organ in its tonal aspects. Curiously enough neither of these writers belongs to the fraternity of either organ builders or performers on the instrument; yet both have been influential in modern times and to some extent responsible for existing trends—or at least should be given credit for foreseeing them.

That no standards of good and bad tone exist is, I presume, undisputed. Educated ears classify good and bad tone in a generality of understanding, but divergence appears when stages of "good" or "bad" tone are under consideration. Then again, the acoustical properties of certain buildings will sustain tonal qualities that would be unbearable in other surroundings. This needs no elaboration on my part, but is important to remember where fine shades of difference are implied. To the average person an organ sounds good or otherwise according to its environment as much as to its intrinsic tonal make-up. From the specialist's point of view, however, all that influences tone production is important.

In this connection, in discussing trends, little attention seems to have been given to the types of wind-chests in general use. The reverend gentleman referred to above has had a great deal to say on this question; and in the correspondence entailed in producing this article the matter has been brought forward in one instance. [In pamphlet, "Present-Day Trends in Organ Building," by Walter Holtkamp.]

Further discussion on this question of chests apparently remains for the future. Every builder has his own convictions in the matter and it would be futile to endeavor to controvert any of them until some unanimity of ideas on the subject prevails, as it no doubt will in time. A quotation from "Modern Studies in Organ Tone," by the Rev. Noel Bonavia-Hunt, will be sufficient to indicate the importance of what is involved. He says:

That the diapason cannot have a fair chance of speaking properly on any chest

but the barred type is obvious to anyone who really grasps the inwardness of the matter. The tonal characteristic is so profoundly influenced by the intermediate air chamber thus provided that this all-important section of the complete apparatus is justifiably called the *soundboard*, consisting, as it does, of a number of such chambers suitably constructed for a complete set of pipes. The soundboard thus viewed may and should be regarded as an integral part of the diapason itself.

Another subject that is due for more consideration on the part of organ builders is the swell-box, on which Audsley has a good deal to say. The following quotations from "The Organ of the Twentieth Century" are made by permission of Dodd, Mead & Co., the publishers, and outline various essentials:

The golden rules for swell-box construction may be thus formulated:

1. Let the swell-box be designed on as large a scale as the space available for the organ will permit, and under no conditions let its height be denuded.

2. Let the walls and roof of the swell-box be constructed of solid wood of the best quality and of proper thickness, without any packing or other expedient to render them dead and impervious to sound.

3. Let the swell-box have the largest area devoted to shutters consistent with the nature and office of the tonal forces enclosed in it.

From extensive comments on each of the above statements I select the following:

UNDER 1:

The banking up of the larger pipes (especially those of wood) against the woodwork of the box, preventing the desirable reflection of sound by the inner surface of the walls, is a practice to be strongly condemned on acoustical grounds. It is, unfortunately, almost unavoidable in small and overcrowded swell-boxes.

Next in importance to ample space in plan is ample height above the larger pipe-work. This increases the acoustical property of the swell-box, prevents the flattening of the tones of the pipes and permits the formation of a large area of shutter work. * * * It is necessary, when the box is high, that the shutters be carried up to as near its roof as possible, so that there may be no locking in of sound above. The reed stops, especially, gain brilliancy by this treatment.

UNDER 2:

On the question of the thickness of the swell-box a considerable diversity of opinion obtains among organ builders; but we feel sure if they would use more observation and independent judgment in matters connected with their art, this diversity of opinion would soon disappear.

The finest swell-box known to us, exposed on three sides, so far as acoustical and correct musical properties are concerned, is formed of white pine, one and a half inches in thickness.

UNDER 3:

In the first, or great, organ only a section of the speaking stops should be enclosed, and the swell-box should have the largest area possible shuttered, so that when the box is fully open there should, beyond a slight refining effect on the tone, be no practical loss of power.

In the case of an important and properly placed solo organ, we strongly recommend that its swell-box be shuttered in front and back, and that its balanced expression-lever be given a compound action, operating on the back shutters only during the first half of its movement, and on both the back and front shutters during the remaining part of its movement, completely opening all the shutters at the limit of its movement. The result of such an action would be a very gradual and magnificent *crescendo*, with a corresponding *diminuendo*. This treatment can, of course, be applied to any other division.

Later we learn that:

From tests we have made, we are under the impression that a very efficient swell-box could be constructed with all its exposed and unshuttered sides of specially thick, unpolished plate-glass, firmly fixed in wooden frames. The glass would furnish an admirable internal reflecting surface; while it would allow the pipe-work to be illuminated from the exterior, thereby preventing any local heating of the pipe-work by internal lights during the process of tuning. ["The Organ of the Twentieth Century," page 221.]

What was stated in the previous treatment accorded to Audsley's ideas about organs and methods of their construction needs no recapitulation here. [See THE DIAPASON, Nov. 1, 1942, pages 16 and 17.] Such matters as have progressed a step (or steps, perhaps) in the directions he indicated are already the established practice of some builders both here and in England. Foremost among these is the adoption of lower wind pressures than were prevalent when Audsley wrote.

This concerns America more than other countries, where low pressures for foundation work constituted the more usual procedure.

Mutation-Work

"Harmonic-corroborating stops" is the name Audsley adopted for stops other than unison-sounding ones or their equivalents at various pitches other than unison. The trend in recent times has been markedly towards the introduction of such stops. Undoubtedly they have come to stay. Let us then consider the following statement having reference to what may be anticipated in the future:

It is a well-known fact that unison stops of any tone can be modified or altered in tonal coloring by their combination with harmonic-corroborating stops; such being the case, it becomes obvious that such tonal coloring depends largely on the composition of the compound stops and on the tonal character of the pipes of which they are formed. Mixtures formed of the same number of ranks and of the same intervals will produce different tonal colorings if their pipes are of different classes. For instance, a mixture formed of ordinary pipes, schemed from the diapason and yielding pure organ tone, will produce a widely different tonal effect in combination with any unison stop than will a mixture formed of dulciana, dolce, salicional, vox angelica, gemshorn, spitzflöte, flauto d'amore, lieblich flöte or viol pipes, or of any combination of any or all of these pipes. ["The Organ of the Twentieth Century," page 89.]

He refers to one tentative example of this type—an "echo dulciana cornet" of six ranks, in which wood and metal, and open and stopped pipes were combined. [In a concert organ in Glasgow, Scotland, built by T. C. Lewis & Co. of London.]

Obviously the end to possibilities in organ design has not yet been reached!

One further quotation will serve to emphasize what the foregoing presages:

When one realizes the advantage of making harmonic-corroborating stops also timbre-creating, one can readily see the musical value certain to accrue from an artistic introduction of stops of contrasting tonalities into their ranks. Mixtures so composed would, apart from their harmonic-corroborating properties, introduce a new and valuable element into the tonal structure of the organ and lend themselves to the production of varied compound tones at the present time entirely unknown in the organ. ["The Organ of the Twentieth Century," page 94.]

Much more could be quoted on this subject of harmonic-corroborating stops. Those interested in the full statement of the matter are referred to "The Organ of the Twentieth Century" and "The Temple of Tone," in both of which works much detailed information will be found.

The Pedal Organ

The following quotation (having reference, mainly, to the concert-room organ) will outline the principles involved:

Just as the sub-foundation of an architectural temple must be laid in a manner sufficient to properly support the entire superstructure, so should the pedal organ hold a similar relation to the entire tonal superstructure it has to support, or to which it has to form a base.

The fundamental principles * * * are four in number. First, that in its stop apportionment the pedal organ shall be complete and entirely independent of the stop apportionments of the manual divisions. Secondly, that in its tonal appointment it shall furnish adequate and effective basses—either analogous or contrasting in tonality—for all the principal voices and combinations of voices in the manual divisions. Thirdly, that it shall comprise stops suitable for solo passages of a prominent character, quite independent of resort to manual stops. Fourthly, that it shall, to as large an extent as desirable and practicable, be endowed with powers of flexibility and expression. ["The Temple of Tone," page 62.]

This question of enclosure of some stops from all divisions of the instrument merits full consideration. Admitting the principle of enclosure to be fundamentally sound, there is no logical reason for objecting to it, to some extent anyway, in any division of the instrument. In earlier days the choir organ was frequently unenclosed, and even today in many European organs some of the stops on other manuals than the great are unenclosed, heavy solo reeds in particular. This is probably true in some cases in this country also.

To sum up, then, some essentials:

1. *Ensemble*: Even in the small organ a properly balanced ensemble is the first requisite. To produce this, the diapasons

must be adequately supported by mutation-work, providing a complete "diapason chorus." What that chorus is to consist of is well known and correctly stated in most books on the organ. Details of how it is produced belong to the tonal expert. There enters the matter of personal taste; adaptation to conditions—type of building; purpose for which used, etc.

2. *Swell-boxes*: It is essential that due consideration be given to types (not one type only) of swell-boxes suited to the pipe-work contained therein.

3. *The Choir Organ*: Audsley's specifications provide for divisions in which this section is given far more cohesive qualities than the average choir organ with which we are acquainted. As far as I know, Audsley is alone in advocating abandonment of the so-called choir division, as such, in favor of ensembles that fulfill the requirements of an accompanimental section, and provide for other uses besides. In this connection let it be remembered that the type of choir organ prevailing here and in other English-speaking countries had no place in the traditional organ scheme. The tendency of today to incorporate a so-called positif organ is more in line with Audsley's specifications, but still lacks the variety he called for.

4. *The Pedal*: Woefully lacking as are most of our instruments in their pedal division, there is nevertheless indication of a more artistic approach to this important subject. Each new issue of THE DIAPASON brings with it news of considerable advance in tonal matters in the building of new instruments and improvements in older ones. It must be remembered, however, that these outstanding instances are few in comparison with the thousands of organs now in use, representing quite other features.

Chief among the changes to be noticed in recent construction is a return to the low wind-pressures of earlier days. A letter from a prominent English firm of organ builders contains, among other interesting statements, the following:

Wind Pressures: We do not believe in very heavy pressures, nor are these now so necessary when there is a tendency to avoid a close, smooth tone for reeds in favor of a somewhat free type. Many of our oldish organs range from 4 to 12 inches or 14 inches, the latter for tuba and trombone, with swell chorus reeds on say 7 or 8 inches. Nowadays, for an average large two-manual or small three-manual, 4½ or 5 inches is very suitable for all-around requirements of action and tone. Heavy pressures for actions are a positive disadvantage, as they introduce the factors of noise and wear and tear. A recent rebuild of ours is all on 3½ inches.

In similar vein, from one of the leading builders in this country, the following:

In recent years we have materially lowered the wind pressures used in the various divisions of our pipe organs, having found that in addition to some very definite tonal improvements there was a material saving in manufacturing cost. This latter point probably would be denied by some organ builders, but there can be no doubt that this has been of considerable influence in the trend back to the lower pressures.

Next to be noticed is the attention being given to better pedal divisions. From Canada comes news of a two-manual organ of twenty-three stops having the following pedal division. The complete specification of this instrument is not at hand, but the pedal lay-out is sufficient to indicate the nature of the manual divisions. It is as follows:

Open Diapason, 16 ft. (metal).
Bourdon, 16 ft. (wood).
Quintaton, 16 ft. (borrowed).
Principal, 8 ft. (metal).
Quintaton, 8 ft. (borrowed).
Choral Bass, 4 ft. (metal).
Mixture, 3 ranks (metal; 12, 15, 17).
Trombone, 16 ft. (metal).
Tromba, 8 ft. (extended).

In the November, 1942, issue of THE DIAPASON (page 1, first column) will be found the specification of a three-manual organ consisting of fourteen manual stops, with a pedal division of eight straight stops, including a four-rank mixture; this has since been enlarged by two pedal stops and one in the great.

These are heartening signs, and as far as they go conform to Audsley's dicta in respect to balance and tonal appointment generally. Others of his principles, as explained in detail in his various writings, have not as yet been so generally adopted. The ancillary organ has found some acceptance, particularly in larger instruments intended for other than church use, as, for instance, the monster instrument at Atlantic City, which contains

numerous ancillary divisions. This important feature, as well as manual subdivisions, evidently belongs to the future for its more general application, possibly for the main reason expressed in the following quotation from a representative English builder:

... we should say that the average good organist likes an organ that is simple to play and he will not be bothered with, or use, things that muddle him up. There are many ideas that are artistically advisable and mechanically interesting, but unless a musician happens to be mechanically minded as well as artistically minded, they do not appeal.

True enough, maybe, of today—but what of tomorrow?

The world has probably never known such technical mastery among organists as is exhibited in these times. That mastery suggests other application than merely for purposes of displaying manual and pedal dexterity. Another turn of the fashion-wheel may see the development of a new school of playing that will continue the best features of what we already have with new branches on the Tree of Achievement. In that case ample use for all that Audsley advocated can be found. Those features do not necessarily belong only to larger instruments; in fact, their chief value lies in increasing the effectiveness and possibilities of artistic manipulation of instruments of less extensive resources. In any case, refinement is more to be desired than volume; effort and expense can find better reward in the former than in the latter.

All honor to those who have taken part in bringing the instrument to its present degree of mechanical and tonal perfection; they are famed over three continents. Their successors have something solid to build upon; and promise of great achievement lies ahead. We may be assured that the new world order, when it gets established, will have use a-plenty for its artists and artisans. On what shall they build except what has been handed down to them from past experience and past enterprise?

CHARLES M. COURBOIN OPENS ORGAN IN HOLYOKE CHURCH

More than 1,000 people gathered in Our Lady of Perpetual Help Church at Holyoke, Mass., May 16 to hear Dr. Charles M. Courboin play the dedicatory program on the organ recently completed under the direction of the pastor, the Rev. Pierre H. Gauthier. Joseph Bonnet had been expected to give the recital, but when he became ill Dr. Courboin consented to take his place. The new instrument is a combination of the original Casavant organ and a Hall organ formerly installed in a residence.

BIDWELL PROGRAM DEVOTED TO PITTSBURGH COMPOSERS

Dr. Marshall Bidwell has been playing special programs of more than ordinary interest at his Carnegie Music Hall recitals in Pittsburgh. For example, May 15 he gave a program of living Pittsburgh composers on which were included these numbers: Prelude and Fugue, William H. Oetting; "Introspection," Ferdinand Fillion; "Ave Maris Stella of Nova Scotia Fishing Fleet," Harvey B. Gaul; Antiphon on the Litany, Alan Floyd; Scherzo in G minor, William K. Steiner; "Lament," Ralph Lewando; "In Memoriam," Homer C. Wickline; Three Short Pastels ("Glimmering Tapers," "Flocks from Distant Hills" and "Sculptured Clouds"), Alfred H. Johnson; "Somebody's Knocking at Your Door," William Wentzell; "Evening," Gaylord Yost; Toccata, "The King of Glory Passes on His Way," T. Carl Whitmer.

Sunday afternoon, April 4, there was a program for young people, which was as follows: Overture to "The Magic Flute," Mozart; Air with Variations, Haydn; "Träumerei," Schumann; "Fugue a la Gigue," Bach; Spring Song, Mendelssohn; Overture to "A Midsummer Night's Dream," Mendelssohn; "A. D. 1620" and "To a Water Lily," MacDowell; "March of the Little Lead Soldiers," Pi e r n e; "Arab Dance" and "Dance of the Candy Fairy," from "Nutcracker Suite," Tschai k o w s k y; "Fantasy on Swiss Airs and Tempest in the Alps," Breitenbach.

A program of works of American composers was the contribution April 11, when Dr. Bidwell played: Concert Overture in B minor, Rogers; Chorale Prelude on "Watchman, Tell Us of the

E. POWER BIGGS



E. POWER BIGGS PLAYED Handel's Tenth Concerto for organ and orchestra with the Boston Symphony Orchestra under Serge Koussevitzky April 22 and 24 and the Boston critics gave the performance high praise. For example, the *Boston Globe* reviewer said that "Mr. Biggs, as soloist in Handel's fresh and substantial concerto, played admirably, with the stylistic mastery and the general musicianship for which he has come to be noted in this country," while the *Christian Science Monitor* critic wrote: "Certainly no one will deny that the Handel concerto is a work of great beauty and of exceptional interest, or that Mr. Biggs and the orchestra gave it a brilliant performance."

E. Power Biggs was born at Westcliff, England, and educated at Hurstpierpoint College, Sussex. He studied for a career in electrical engineering, but after two years abandoned this profession for music, winning a scholarship at the Royal Academy of Music in London, where he studied with Sir Henry Wood and others. He was graduated in 1929 with the highest awards in organ, harmony and counterpoint and piano.

The following year Mr. Biggs came to this country and made two recital tours. He now lives in Cambridge, where he has given notable series of recitals on the Aeolian-Skinner baroque organ in the Germanic Museum of Harvard University. He has given similar series at Columbia University in New York and weekly radio recitals on the Harvard organ under the auspices of Mrs. Elizabeth Sprague Coolidge. Mr. Biggs has appeared as soloist with the Chicago and Cincinnati Orchestras. With the Boston Symphony Orchestra he played the Concerto of Leo Sowerby April 22, 1938.

Night," Noble; Intermezzo, Verrees; Concert Piece in D minor, Kramer; "Twilight at Fiesole," Bingham; Finale from First Sonata, Borowski; Tone Poem for Organ, "Yasnaya Polyana," Gaul; Nocturne, "Bells through the Trees" and "Danse Gracieuse," Edmundson; "A Song of the Night," Norden.

Organ and Piano Program.

A program of piano and organ duos was played April 11 at the First Presbyterian Church of Oak Lane, Philadelphia, by Forrest Newmeyer and Marian L. Johnson. Mr. Newmeyer is organist and director of music at the North Baptist Church of Camden, N. J., and director of instrumental music at the Frankford High School, Philadelphia. The program included the following: Pastorale, Guilman; "Praeludium," Johnson; "Ave Maria," Schubert; "Exaltation," Newmeyer. This was one of a series of special programs played at this church by guest musicians.

Pianists Assist in Organ Program.

Miss H. Velma Turner, assisted by Mrs. Thomas Blackadder and Mrs. Esmond Long, pianists, gave a Lenten organ and piano program at her home in Wayne, Pa., April 24. The offerings consisted of these numbers: Organ, "Agnus Dei," Bizet; "Were You There?," Spiritual, and "St. Anne's" Fugue, Bach; organ and piano, Allegro Amabile from Violin Sonata in A, Brahms; organ, "Ave Maria," Verdi, and Introduction and "Prayer" from Gothic Suite, Boellmann; organ and piano, "The Eucharist," from "Parsifal," Wagner; organ, Good Friday Music, from "Parsifal," Wagner.



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The monthly issue of THE DIAPASON is mailed in time to reach all our readers in the United States, except in the states west of the Rocky Mountains, on or before the first of the month. War conditions have affected the mail service, however, with the result that the forwarding of second-class mail is slower than normal. With this situation THE DIAPASON and its readers must have patience; but if there is unusual delay in the receipt of your copy of the magazine be sure to notify this office.

Bach and the Speeders

Some very practical and sage advice was contained in the letter from Walter N. Waters, the New York organist, in our April issue. Mr. Waters cautioned against the prevailing tendency to play Bach at too great speed. Mr. Waters' communication brings to mind the teachings of the late Charles Marie Widor, who was strongly opposed to racing Bach's works and so taught his many pupils. Some of the most famous of the latter are passing it on to their pupils. In the *Vierne* memoirs, translated for THE DIAPASON by Esther Jones Barrow, one of the installments set forth M. Widor's principles of Bach playing very clearly. Nevertheless one notes with regret that every now and then a noted recitalist will display his prodigious facility with an exhibition of meaningless velocity to his audience. One has a right to protest against this use of Bach to demonstrate the technique of a player while violating the rights of Bach himself to be represented as he must have wished—to say nothing of what he could do on the organs of his day. These speed contests should employ as vehicles some of the well-known toccatas, or Rimsky-Korsakoff's "Bumble-bee" or Gordon Nevin's "Will-o-the-Wisp," which can serve the purpose legitimately.

Much to the point is Mr. Waters' argument from another angle that should appeal to those trick players who give us their Bach above the legal speed limit. It is in the statement that "if it has taken careful study under competent teachers for the organist to understand and interpret these works, how unreasonable and futile to expect a layman to grasp and appreciate at once the composer's plan and lofty inspiration! We know that many recitalists ignore these facts. The playing of any Bach becomes merely a speed stunt and the well-disposed listener gets no chance really to grasp any theme or subject; so, of course, he fails to recognize their recurrence. He is simply mystified. The players' technique runs away with them, often betraying their own lack of a true appreciation of the composer's meaning."

Mr. Waters perhaps has placed his finger on the cause of much of the lack of popular appreciation of Bach's works

for the organ. But no matter what your accustomed tempo, it will repay you to read Mr. Waters' letter, if you have not already done so.

Keeping His Memory Green

The place made for himself by the late Hugh McAmis in the hearts of the people of All Saints' Church in Great Neck, on Long Island, was pleasant to contemplate during his lifetime and after his untimely death in a Texas army camp. A special fund established by Arthur S. Dwight, one of Mr. McAmis' friends in the parish, provides the sum of \$5,000 in his memory, the annual income to be used for the maintenance of the Jane Reed Dwight memorial organ at All Saints', with the provision that any excess over maintenance cost in any one year be available for other expenses connected with the church music, or may be added to the principal of the fund, as the vestry may decide. It is stipulated also that if major repairs on the organ should become necessary the fund may be drawn upon to meet the expense.

What arrests one's attention in the letter of Mr. Dwight is this tribute to Mr. McAmis:

Hugh McAmis was the first organist of the Jane Reed Dwight memorial organ, having come to us in 1929, the year the organ was installed, and continued to direct the church music until he enlisted in the armed forces a few days before his untimely death at Camp Wolters, Tex., Aug. 19, 1942. Under his tutelage and direction the church music had reached a high degree of perfection and became a most inspiring and uplifting part of our services. * * *

Hugh was a great musician, a Christian gentleman, a charming personality, a devoted servant of our church and a loyal friend of the whole parish. His true character shone forth in his quiet acceptance of his patriotic duty to his country and the supreme sacrifice which followed so swiftly.

One is impressed by the fusion of the sentimental and the practical in this gift. In striving to cherish the memory of a beloved organist, the donor likewise renders a service to the church by perpetuating the usefulness of its organ. And what more appropriate memorial could an organist desire? There is something very suggestive in this rare tribute.

Recalling the Human Blower

The organ blower—the human kind—now extinct in actuality, but not in memory, was the object of many jokes familiar to all of us. He was so much of a figure that a magazine writer a few years ago conceived the bright idea of forming an organization of all the former blowers who now were prominent men in business and the professions, and a series of dinners at which these alumni of the pump handle indulged in reminiscences became the order of the season in many cities. But never had we heard of a certificate or diploma awarded to an organ blower until a clipping from an English paper was sent in by Dr. Macdougall, whose watchful eye caught the following:

How many of our readers possess a certificate for organ blowing? Mr. G. M. Kilford, living at Stoke Bishop, who has been loaned by the postal service to a department in Bristol, has one awarded to him in 1901—as a "leg-pull." He belongs to Botley, Hants, and when he was 19 he relieved the organ blower during absence on holiday. Result—the headmaster, who was also organist, drafted out the following certificate:

"This is to certify that George M. Kilford, having satisfactorily passed the customary tests in organ blowing, and shown the necessary alertness, strength and facility of movement indispensable to the proper discharge of duties connected with the art, is hereby recognized as a registered organ blower, and therefore perfectly qualified to lead church services in the highly important and responsible position which this certificate entitles him to hold. (Signed, April 22, 1901)—O. R. Gani, S.T., C. Hofr: C. O. N. Gregatt, O.N."

In the coming days of hot weather and lassitude we might give thought to the

danger that our advocates of a return to everything as it once was—the apostles of tracker action, etc.—may launch a successful movement for the restoration of the human blower to his pristine glory. No doubt they will argue that air forced into the pipes by an electric fan blower cannot be proper for the interpretation of classical compositions, and that it is not the same pure air that came from the efforts of the man or boy who had his ups and downs by the sweat of his brow at the pump handle.

GARDNER READ WINS \$1,000 PADEREWSKI CONTEST PRIZE

Gardner Read, young Chicago composer and organist now teaching at the St. Louis Institute of Music, has been awarded the first prize of \$1,000 for the best symphonic work by an American composer by the judges of the Paderewski Fund Competition. Mr. Read's prize-winning score is his Symphony No. 2, in E flat minor, Op. 45. It will be recalled that Mr. Read's Symphony No. 1, Op. 30, won the first prize of \$1,000 in the contest sponsored by the New York Philharmonic-Symphony Society in 1937 and was given its premiere by that organization under John Barbirolli the same year. The new symphony will have its first performance next season by Serge Koussevitzky and the Boston Symphony Orchestra. The judges for the Paderewski competition were Howard Barlow, Walter Piston and Jaques Gordon.

Major performances of Mr. Read's orchestral works last season include his "Sketches of the City," played Jan. 8 and 9 by the St. Louis Symphony Orchestra under Vladimir Golschmann; Prelude and Toccata, heard Jan. 7 over the CBS network as played by the Indianapolis Symphony Orchestra under Fabien Sevitzky, and performed March 11 by the St. Louis Philharmonic, conducted by the composer, and the Suite for String Orchestra, performed by Edwin McArthur and the Southern Symphony Orchestra at Columbia, S. C., April 14. On a program of his own works March 21 in Terre Haute, Ind., presented by the composer and his wife, was included the first performance of Mr. Read's transcription for two pianos of his organ Passacaglia and Fugue, Op. 34.

BACH MASS CLIMAX OF YEAR AT OBERLIN ON GOOD FRIDAY

The climax of the college year at the Oberlin Conservatory of Music was the presentation on Good Friday of the Mass in B minor by Bach. Under the direction of Maurice Kessler, the Oberlin Musical Union, a chorus of 200 voices, assisted by soloists and the conservatory orchestra, performed the work before a capacity audience in Finney Memorial Chapel. Soprano solos were divided between Helena Strassburger and Harriet Hill; the alto solos were sung by Margaret Tobias. Harold Haugh, assistant professor of singing at Oberlin, sang the tenor solos. Illness at the last minute prevented Daniel Harris, another member of the faculty, from doing the bass arias. The organist was Bruce Davis. Members of the orchestra who had special parts to play were Reber Johnson, violin; Olga Bloecher, flute; Gayle Choate, oboe; Theodore Bloomfield, French horn; Beryl Ladd, piano.

Although the remaining month of the term was marked by a number of graduation recitals, this concert by the Musical Union closed an unusually busy season. In addition to three concerts by the Cleveland Orchestra, Oberlin students heard recitals by Reginald Stewart, Povla Frijsh, Claudio Arrau, Charles Kullman and Heifetz, and several concerts by the Gordon String Quartet. The following members of the faculty were heard during the season: Arthur Dann, Claire Coci, Frances Hall, Raymond Cerf, Beryl Ladd, Reber Johnson, Daniel Harris, Harold Haugh, Axel Skjerne, John Frazer and George Waln.

THREE LONG BEACH CHOIRS UNITE TO PRESENT ORATORIO

Three church choirs of Long Beach, Cal., combined into an oratorio group on the afternoon of Sunday, March 21, under the direction of G. Russell Wing, M.S.M., to present Mendelssohn's "St.

Looking Back into the Past

TWENTY-FIVE YEARS AGO (see THE DIAPASON of June, 1917)—

The A. B. Felgemaker Company, one of the oldest organ building concerns in the United States, decided to go out of business and sold its factory in Erie, Pa., to a company that manufactured coffins. Lynnwood Farnam left Emmanuel Church in Boston to become organist of the Fifth Avenue Presbyterian in New York.

Octavius Marshall, a veteran organ builder, died May 10 in Kansas City, Mo., at the age of 77 years. He was a native of England.

Hugh A. Mackinnon was appointed organist and choirmaster of Grace Church, Utica, N. Y., to succeed Dewitt C. Garretson, who went to St. Paul's Cathedral, Buffalo.

In his third annual report Dr. H. J. Stewart, official organist at Balboa Park, San Diego, Cal., placed on record the fact that he played 267 recitals on the Spreckels outdoor organ, making use of 2,170 compositions, by 350 composers. Only twenty-eight recitals had to be canceled because of bad weather.

TEN YEARS AGO (see THE DIAPASON of June, 1933)—

Two recitals by Harry C. Banks, Jr., organist of Girard College, Philadelphia, marked the opening in May of the large four-manual Aeolian-Skinner organ at the college.

Sigfrid Karg-Elert, noted German composer for the organ, died at his home in Leipzig April 9. He was born in 1879.

Dr. Wilhelm Middelschulte, famous organist and Bach scholar, attained his seventieth birthday anniversary April 3. Dr. Middelschulte, then a resident of Chicago, where he labored for many years, is now living in Germany.

Paul." The performance took place at the First Congregational Church, where Mr. Wing is director and organist, and attracted a large, appreciative audience. Participating choirs, besides the Congregational group, were those representing All Saints' Episcopal Church, Ann Aaronson, director and organist, and the United Presbyterian Church, Mrs. Harry Watson, director-organist.

Realizing that in these times much more could be accomplished musically by combining forces in the endeavor to present the larger choral works, the three directors laid plans to bring their groups into closer relation with one another through fellowship and service projects. Plans are now going forward for such choral programs to be presented by this group next season.

TRIBUTE TO HARRISON WILD AT UNIVERSITY OF CHICAGO

As a tribute to the late Harrison M. Wild, the club named for him has been presenting an annual program for several years at Rockefeller Chapel, University of Chicago, and this year the university's hospitality was extended on May 4. Three organists, two of whom received their training and inspiration from Mr. Wild, played groups of organ numbers in his memory, while a fourth presided at the organ for some of the numbers sung by the Chicago Mendelssohn Club, for nearly thirty years under Mr. Wild's direction. S. E. Gruenstein opened the program with the *Fantasia* in G minor, Bach; *Chorale Prelude*, "Jesu, meine Zuversicht," Reger, and *Fantasia* in C by Tours. Miss Mary Ruth Craven played: "Bells of Riverside," Bingham; "Harmonies du Soir," Karg-Elert, and "Carillon-Sortie," Mulet. The evening came to a close with the rendition by Dr. Robert R. Birch of Langlais' "La Nativite," Impromptu, Vierne, and "Carillon de Westminster," Vierne. The Mendelssohn Club, placed in the gallery, sang two groups of selections under the direction of Walter Aschenbrenner, with Allen W. Bogen and G. Archer Farrell accompanying on the organ, giving compositions of Elgar, Margrethe Hokanson, Lvovsky and Sullivan, among others.

At the monthly luncheon of the Harrison Wild Club May 11 at the Central Y.W.C.A. Annette Thorn Anderson, soprano, was guest soloist and sang a group of songs with Ann Gordon at the piano. Mrs. Anderson made use of compositions of three members of the club—Miss Tina Mae Haines, Mrs. Ora J. Bogen, the president, and Charles Demorest.

THE FREE LANCE

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

Baroque and Anti-baroque are with us, and meseems a long and lively conflict is on the way. A Young Organist of pleasing mien accosted me in front of Homeyer's in Boston a day last week and asked, with correct Harvardian approach: "Sir, I beg your pardon, but are you Baroqueish?"

"Young Man," I replied, "there are even now Baroques and Anti-Baroques in earnest combat. But this, too, will pass away."

He saluted and went his way. He was a sweet youth, but I fear I evaded.

The new Episcopal hymnal is eagerly expected; it replaces that of 1916. I wonder whether it will sturdily reflect the national spirit by using an increasing number of tunes by American composers and whether it will be influenced by "The English Hymnal," "Hymns Ancient and Modern" or even by the frisky "Songs of Praise." Will it incline to the minor tune? Will a growing influence of plain-song show itself?

It is probable that there are few people in musical circles living today who remember B. J. Lang (1837-1909), affectionately known to his pupils and admirers as "B. J."; and yet I can think of no musician, foreign or American born, who had so great and salutary an influence on music in Boston—even in New England—as he. Lang died in 1909; his funeral was held in King's Chapel; the old church was crammed with a congregation, many of whom had been members of the Cecilia, Apollo and Handel and Haydn Societies, of which he, not long before, had been conductor. If I remember rightly there were two hymns, the casket being brought in during the first one and carried out during the second. The hymns were sung lustily. I'd never before and have never since heard such inspiring, exalted congregational singing. This was no funeral, sad and gloomy: it was a triumphant hour, devoted to honoring a noble life.

Why is there no biography of B. J. Lang?

Someone with literary skill, with access to all the correspondence and other papers of Lang's busy life as concert pianist, choral conductor, piano teacher and (as regards "Parsifal") entrepreneur, would have all the materials for a picture of a most interesting and significant personality. Such a biography is needed to complete our imperfect knowledge of the Harvard Musical Association, the founding of the Boston Symphony Orchestra, the marked changes in the piano situation, the advent of MacDowell and many other matters.

Walter Lindsay writes me from Philadelphia in regard to changing (revising) the harmonies in some of the old tunes such as "Martyn." I give the gist of his interesting letter:

My dear Mr. Macdougall: * * * I think most church musicians will agree that if there is one thing a congregation loves

it is to dig their toes in and drag on the old, favorite hymn-tunes harmonized on three chords. * * * But if the harmony changes slightly at short intervals then the congregation becomes conscious of the pace and are able to keep up with it. Take "Martyn," since that has been mentioned; it is possible to vary the harmony a bit without destroying the character of the tune. * * * It makes a vast difference in the ease with which the singing may be controlled from the organ. * * * The difficulty is, I fear, that the organists don't care much whether the hymns go well or not, so long as they can get through and be done with them.

The other point of view finds expression in *The Choir* (British) for March-April, where H. J. Staples writes: "Some of these tunes have been reharmonized, presumably to make them a little more respectable; this to me is an unsatisfactory proceeding, not only because it disappoints and confuses those who know the original, but because it involves an inartistic mixture of styles."

DOCTOR OF MUSIC DEGREE FOR GORDON BALCH NEVIN

The degree of doctor of music was conferred on Gordon Balch Nevin by Westminster College, New Wilmington, Pa., at its commencement May 22. This is the first time the college has bestowed this honor. Mr. Nevin is a nationally prominent composer and organist and has been a member of the Westminster College faculty for a number of years, being professor of organ at the conservatory of music. As an event of commencement Mr. Nevin played a program consisting entirely of American organ compositions.

Dr. Nevin's recital program consisted of the following selections: "Meditation Serieuse," Homer N. Bartlett; "The Chapel of San Miguel," Edwin Stanley Seder; "Marche Russe," Oscar E. Schminke; "Jagged Peaks in the Starlight," Joseph W. Clokey; Choral Improvisation on "St. Anne," Leon Verrees; "L'Arlequin" (Staccato Etude), Gordon Balch Nevin; "The Little Bells of Our Lady of Lourdes," Harvey B. Gaul; Toccata from Sonata in G minor, Rene L. Becker; "Dedication," from Orchestral Suite, "Through the Looking Glass," Deems Taylor.

PROGRAM OF SKEFFINGTON'S WORKS IN MONCTON, N. B.

George D. Skeffington, organist and choirmaster of St. Andrew's Presbyterian Church, Moncton, N. B., on Easter Sunday evening gave a recital of his own compositions with the assistance of five vocal soloists. The interesting program included the following numbers: Organ, "Fanfare Joyeuse" (by request) and Nocturne (from "Suite Orientale"); soprano solo, "Saviour, Now the Day Is Ending" (Mrs. L. N. Stubbs); organ, Prelude and Fugue in D minor and "Golden Menuetto" (by request); quartet, "Sun of My Soul, Thou Saviour Dear"; organ, "Chanson du Matin," Capriccio and Largo; tenor solo, "O Holy Feast of Love and Grace" (Hector MacMillan); organ, Bourree and Chorale, "I Am Crucified with Christ"; baritone solo, "Shine Thou upon Us, Lord" (Ivan Travers); organ, Toccata and Fugue, from "Symphonietta," Op. 28, numbers 2 and 3.

• Mr. Nevin's book, interesting to professional and student organists alike, was prepared in response to a need long felt. Through illuminating and helpful discussions as to the advantageous employment of the Chime and Harp stops, he projects sound, practical theories to his reader. Utilizing ten beautiful numbers, especially transcribed for this book, he exemplifies his points by application.

Among the numbers in the book are lovely arrangements by Mr. Nevin from the works of Grieg, Thomé, Chopin, Liszt, Gounod, Liszt, and Franz.

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BOY CHOIR FESTIVAL IS HELD IN CLEVELAND

MASSED CHORUS IS HEARD

Sixth Annual Event in Which Episcopal Churches Join Takes Place at Trinity Cathedral—Plans for Wa-Li-Ro Camp.

The sixth annual boy choir festival service, held under the auspices of Camp Wa-Li-Ro, the diocesan summer choir school at Put-in-Bay, Ohio, was held in Trinity Cathedral, Cleveland, Sunday evening, May 23. The massed choir was composed of boys and men from the Church of the Ascension, Lakewood; St. Peter's, Lakewood; St. Alban's, Cleveland Heights; Christ Church, Shaker Heights; Christ Church, Hudson; Church of Our Saviour, Akron; Grace, Willoughby; St. Christopher's-by-the-River, Gates Mills, and St. James', Painesville.

The service was the traditional choral evensong of the Anglican Church, intoned by the Rev. Dayton B. Wright. The choir numbers included "Psalm 91," chanted to a tune by Goss, Magnificat and Nunc Dimittis by Brewer, "Lord, for Thy Tender Mercies' Sake," by Hilton, and "Praise to the Lord," by Cecil Cope. The organ prelude—Prelude and Fugue in E flat ("St. Anne"), Bach—was played by Walter Blodgett and the postlude, Third Sonata, in C minor, Guilment, by Jacques Remsburg. Stephen E. Cool played the services and Paul Allen Beymer directed the choirs. Organist and directors assisting in the preparation of this service were J. Lewis Smith, Florence Boddy, Maude A. Maxson, Laura Louise Bender, F.A.G.O., the Rev. William Acosta, Miss Tinker and Marian Daniels. The Rev. Maxfield Dowell preached the sermon.

These boy choir festivals were first conducted in the Middle West by Sir Sydney Nicholson, world-renowned authority on boy choirs and formerly organist of Westminster Abbey. The first was at Emmanuel Church, Cleveland, in 1934. Since that year the directors of Wa-Li-Ro have continued to plan these services, choosing the music and mailing it to the choirs two months in advance. Each choir studies the music and then all are combined for an hour's rehearsal in the cathedral just before the service.

The tenth annual conference on boy choirs and music of the Episcopal Church will be held at Camp Wa-Li-Ro, Put-in-Bay, Ohio, from Monday, July 19, to Friday, July 23. The Rt. Rev. Beverly D. Tucker, D.D., Bishop of Ohio, will head the faculty and will conduct two services and address the choirmasters. Ray Francis Brown, director of music of the General Theological Seminary, New York, and J. William Jones, boy voice specialist, will have general charge of the week's work. Subjects which will receive special attention are "The Parish Choir in War-time," "The Right Kind of Church Music, and Why," "Service Planning," "Speech-Rhythm Chanting," "Discipline of Choristers" and a panel discussion, bringing up any topic the visiting directors wish to discuss. Special music for the unbalanced war choirs will be studied and a repertoire of such music given. Recreation problems for building up attendance in the volunteer choir and methods to assist the congregation in the singing of hymns and chants will be discussed.

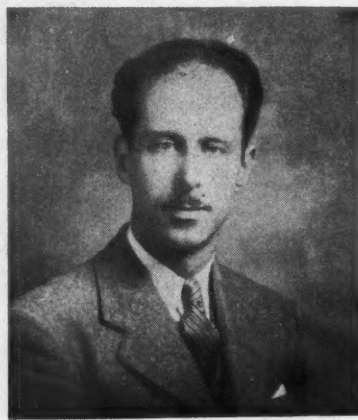
The daily program of the conference, in addition to the services sung by the resident choir of boys, calls for rehearsals and study both mornings and evenings, with afternoons left for recreation and private conferences with the faculty.

Paul Allen Beymer of Cleveland is director of the camp and conference and the Rev. Dayton B. Wright is the chaplain.

Evenings with Ancient Instruments.

Three interesting evenings of music were presented at the Central Presbyterian Church of New York City on Mondays in March, with the American Society of Ancient Instruments, Hugh Giles, organist; Lillian Knowles, contralto, and Michael Strange, disuse, taking part, assisted by the motet choir of the church and the Britt String Ensemble. The organ was heard March 15 in a Church Sonata in C major by Mozart, for organ and strings. March 22 Mr. Giles played Bach's Fugue in E flat and the Liszt Prelude and Fugue on B-A-C-H.

THOMAS S. CANNING



LINCOLN SYMPHONY PLAYS THOMAS CANNING'S WORK

The latest work of Thomas Canning, the organist and composer, had its premiere when the Lincoln, Neb., Symphony Orchestra played it at its concert April 26 under the baton of Henri Pensis. The performance was a feature of the orchestra's last concert for the season. The work is a Passacaglia, Fugue and Chorale on the Lutheran hymn "Christ Lay in Death's Strong Bonds." The manner in which the composition was received is set forth in the course of a review in the *Lincoln Journal* by Helen Mary Hayes in which this critic says:

Not often has Lincoln Symphony officiated at the first performance of an orchestral work, especially of such quality as Thomas Canning's Passacaglia, Fugue and Chorale. This highly complex and demanding composition, based on an old Lutheran hymn which in turn is from a medieval song, proved extremely interesting to hear. The players met the challenge admirably, and Mr. Canning was obliged to rise from his place in the audience and take a bow.

Mr. Canning is head of the department of theory of music at the Morningside Conservatory of Music, Sioux City, Iowa. At present he is a civilian instructor at the Lincoln Air Base.

Mr. Canning majored in theory and composition with Arthur Heacox and Normand Lockwood at the Oberlin Conservatory of Music, where he was graduated in 1936. In 1940, while holding a teaching assistantship at the Eastman School of Music in Rochester, N. Y., he studied composition under Bernard Rogers and Howard Hanson and received his master of music degree while there.

Other orchestral works of his have been performed by the Oberlin Conservatory Orchestra and the Sioux City and Rochester Symphony Orchestras. April 13 the Eastman choir sang one of his recent choral works at the thirteenth annual festival of American music. Mr. Canning belongs to Pi Kappa Lambda, national honor society in music; Phi Mu Alpha Sinfonia musical fraternity and the American Association of University Professors and is a colleague of the A.G.O.

In Sioux City Mr. Canning was organist of St. Thomas' Episcopal Church. While on leave during the war from Morningside College, he continues to be managing editor of the Morningside College Choir Series, a new collection of contemporary choral works recently issued by J. Fischer & Bro.

PANEL COMMITTEE NAMED FOR THE ORGAN INDUSTRY

The War Production Board at a meeting in Washington of the various musical advisory committees appointed three panels for the purpose of calling meetings of the various committees whenever an industry believes such meetings are warranted. In this way the organ builders may bring their problems to the attention of the panel committee set up for their industry, who in turn will study the questions raised and bring them to the attention of the WPB if such action seems warranted. The panel committee for the organ industry is composed of:

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

C. E. Penny, Hammond Instrument Company, Chicago.

G. A. McDermott, Gulbransen Company, Chicago.

BETHLEHEM BACH FESTIVAL DRAWS SUPERLATIVE PRAISE

A performance of the Mass in B minor brought the Bach festival of the Bethlehem Bach Choir to a close May 15 in Packer Memorial Chapel of Lehigh University. The mass, conducted by Ifor Jones, was sung by the chorus with the assistance of forty members of the Philadelphia Orchestra.

"The work of the choir could hardly be overpraised in the splendid presentation of the work, given in its entirety for the thirty-sixth time at these festivals," according to the verdict of one critic.

Other offerings by the choir were the cantatas "Take What Thine Is" and "Beautify Thyself, My Spirit," both of which were given with the excellent support provided by a chamber orchestra composed of leading players of the Philadelphia Orchestra.

The same morning James Friskin, pianist, played the "Goldberg" Variations of Bach at the chapel of the Moravian Seminary and College for Women, and E. Power Biggs gave an organ program consisting of four of the composer's chorale preludes and the Passacaglia in C minor at the Central Moravian Church.

CHURCH HONORS BINGHAM ON THIRTIETH ANNIVERSARY

Seth Bingham, organist and choir-master of the Madison Avenue Presbyterian Church, New York City, was honored there May 16, the thirtieth anniversary of his service in this church. At 7:30 p. m. there was a special service with a sermon to Mr. Bingham by the Rev. Dr. George A. Buttrick, the pastor. The program included an organ recital and anthems composed by Mr. Bingham and sung by the adult choir. At the close of the worship there was a reception.

Special guests were former ministers of the church, members of the American Guild of Organists, the St. Wilfrid Club and the faculty of the music department of Columbia University.

At the 11 a. m. service Mr. Bingham played hymn-preludes on "Morwellham" and "Festal Song," and the choir sang as the offertory his "Magnificat."

WALTER ESCHERT



PRIVATE (FIRST-CLASS) WALTER ESCHERT, post organist at the Stuttgart, Ark., army air field, is shown at the console in the post chapel during his daily noon-hour recital. Before entering the army Private Eschert was organist and choir-master in New York City churches. He has been playing the organ since he was 13 and is a graduate of the Juilliard School of Music and a member of the American Guild of Organists. The Stuttgart army air field is the third station at which he has performed the duties of organist and administrative assistant to the post chaplain, as well as choir-master. His daily noon-hour period of religious music attracts a large section of the field's personnel, who drop into the chapel for a moment of solitude to punctuate the routine of their military duties and to receive spiritual refreshment.

Courboin Pupils Give Fine Program.

Students of Dr. Charles M. Courboin were heard in a recital at the Peabody Conservatory in Baltimore April 12 and gave a program that included some of the greatest works in organ literature. All played from memory. Milton Hodgson played one of his own compositions, entitled "Soliloquy." Others who took part were Helen Booth, Dorothy Sutton, Rowena Houck, Marie Schumacher and Claribel Thomson.

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LETTERS TO THE EDITOR

Dr. Koch Sheds Light on Organ History.

Pittsburgh, Pa., April 19, 1943.—Dear Mr. Gruenstein: Organ ensemble as discussed in the April issue of THE DIAPASON can be turned to amusement and profit and help us to arrive at actual facts by the simple process of supplying the vast assemblage of naive statements with direct counterstatements. A few examples will suffice:

1. The classic, or baroque, organ builders did not "stress the E's of the mixtures"—they omitted them. The cornet and the sesquialtera contained the fierce ranks, but these registers were not intended to function as "mixtures," nor were they spoken of as such. They were designed and employed as solo registers for single-line passages. Your correspondent speaks in terms of the nineteenth century, when seventeenth century organ art was misunderstood and consequently misinterpreted.

2. They did not strive for "synthetic reed tone" in the diapason ensemble. On the contrary, they sedulously avoided it. It was the era of counterpoint, and reed tone and reedy diapason effects were considered inimical to a lucid ensemble. Hence, the seventeenth century *organum plenum*, or full organ, consisted of the full diapason chorus, exclusive of fierce ranks, exclusive of reeds, of strings.

N.B. The present writer is fully aware of Matheson's definition of "full organ." It originated in a period of decay and was refuted and repudiated by Silbermann and others.

3. Chorus reeds were plentiful in baroque organs, although admittedly inferior to the flues. Schweitzer maintains that the finest reeds were made in the sixties and seventies of the nineteenth century in Germany and England. The pedal department itself in the Jacobi organ in Hamburg, built by Schnitger in 1688, contains six independent reeds, ranking from 32-ft. to 2-ft., four of them chorus reeds.

4. The classic organ was not "monochromatic." Stop for stop, it produced a greater variety of color and color contrast than any of the organs of succeeding periods. In the former variety of color, in the latter variety of dynamics was the shibboleth. If we object to color being produced by a manipulation of tone partials we must take up our quarrel with nature.

5. Cavallé-Coll's fame rests, not on his early, original work, such as that of

the Madeleine, but on his reconstructions of fine old organs, such as those at Notre Dame and Saint Sulpice. These later organs show a decided trend toward the classic ideal. Fine artist that he was, he possessed a thorough understanding of and entertained a deep reverence for the work of the great French, Spanish and German masters that preceded him—an attitude characteristic of men of his type. Because of what Cavallé-Coll accomplished at Notre Dame and Saint Sulpice, Widor said: "Since Cavallé-Coll, the study of Bach has begun." They, rather than those of the Madeleine type, meet the requirements for the interpretation of Bach.

6. While Schweitzer did not say "with Cavallé-Coll the study of Bach began," he did say that "finer diapasons than those of Silbermann have never been built." And it was Mozart who characterized the Silbermann organ tone as "glorious beyond all measure." It was Albert Schweitzer, in fact, who inaugurated, in 1906, a return to the classic organ ensemble, a movement of such impetus and scope as to augur well for a new era in organ art. Who will now doubt but that he is the arch-Nazi of them all, in a direct line of descent from Schnitger, Silbermann, Dom Bedos, Cavallé-Coll and—Bach? The last-named, in his Mühlhausen specification, reverted to seventeenth century fundamentals. Methinks the Schweitzer Society, now flourishing in America, needs to be investigated by the FBI.

Some benighted organ men there be who would advocate such heretical baroque practices as providing breathing-space instead of smothering chambers for our organs and who, even if somewhat timidly, are suggesting that voicing and testing be done in the auditoriums for which the instruments are intended. An organ factory on wheels! Can fogynism and reaction go much beyond that?

A few years ago I was shown a letter written by a young English musician to an American organist friend. The young Englishman was returning to London after a sojourn in Germany. On the way home he met an organ builder with whom he discussed the great difference between German and English organ tone. "German organ tone is clear and transparent, something that I miss in English organs." He was told that "we, too, can build them thus, but we prefer what we have." The builder's name was Willis.

English organ music is not played on the continent and it has all but disappeared from American programs. A glance at the program department of any issue of THE DIAPASON is illuminating.

CASPAR KOCH.

Ministers Please Note!

Wilmington, Del., May 10, 1943.—Editor of THE DIAPASON: Perhaps you have read an article in a little paper called *Sursum Corda* about the impressions of an organist and choir upon a visitor to an unnamed church, entitled "I Went to Church." Of course, it is "laughable, yet lamentable" reading, depicting the very worst in the training and etiquette of both organist and choir. The writer states that the sermon was the "saving quality" and that the minister

evidently sensed the writer's sympathy, for he said: "I'm here every Sunday."

Well, that can certainly be true, we regret to say, but as I read the story the thought came to my mind that quite often it is the "other way around." Frequently the music (when rendered as a part of the worship, reverently and "in order") has more of a "message" for those in the pews than the sermon! Therefore we are thankful that there are two sides to such a story.

Some organists can preach a better sermon with their music than the minister who gives no "message," regardless of his education.

Sincerely yours,
(MISS) SARAH HUDSON WHITE.
[Dean of Delaware Chapter, A.G.O.]

Dream of Mr. Jamison; Page Joseph.

Los Gatos, Cal., May 7, 1943.—Dear Mr. Gruenstein: I had a vivid dream last night.

In a church gallery far to the north of Eisenach, old Dr. History, in ruffled sleeves, was bending over the console of an ailing patient. His manner was so serious that whole rows of keys blanched.

"Sick one, this Prussia is no place for you. Your voice has become harsh, your speech peremptory, your off-unions are swollen almost past recognition and you are afflicted with acute prolapsus of the bellows—I have never heard such gasping. You are practically as good as dead. There is only one way you can stay alive. You must take large and continuous doses of vitamins B, A, C and H. That stuff would bring back a corpse. If your organs are ever deprived of that saving aid you won't have a leg left to stand on and will soon be but a mere memory." Then, to his assistant, who carried the medicine chest: "Come on, Gottfried, let's get back to Leipzig; I like it better there."

This so miraculously substantiates what Mr. Covell so musically explained in last month's DIAPASON concerning the true secret of some baroque longevity that I thought you might like to have a record of it—for its historical interest.

With kindest wishes.
J. B. JAMISON.

Dr. Lutkin as M.T.N.A. Leader.

Evanston, Ill., May 7, 1943.—Dear Mr. Gruenstein: In your editorial column of the May issue I note that you call attention to the fact that "two other prominent organists have been at the head of the M.T.N.A. in the last twenty-five years." It would be interesting to check back to see how many church musicians and organists have been president of that organization since its founding. I quote the following paragraph from Dr. Pratt:

"My own friendship with him [Dean Lutkin] arose mainly through the Music Teachers' National Association, which he joined in 1888, almost as soon as I, and in which, especially since its reorganization in 1906, we were always in close fellowship. In 1911, and again in 1920, he was its president, besides being always high in its councils. At one crisis in its history it was his magnetic enthusiasm that steered it forward upon its present course of fruitful prosperity."

You will note that Dean Lutkin falls within the twenty-five-year period to which you refer and that he was president in 1911 and member from 1888. Well, that's going a long way back, but it would be interesting if we might have a list of the past presidents of the M.T.N.A. and learn of their church music and organ activities.

Cordially yours,
OLIVER S. BELTZ.

Prelude Was Made Act of Worship.

Orangeburg, S. C., May 4, 1943.—Editor of THE DIAPASON: The editorial "The Service Prelude, In or Out," in the May issue of your journal, brought to mind an experience of mine several years ago. While I was dean of fine arts at Southwestern University, Georgetown, Tex., I was organist and choirmaster of the university church. Under my direction was a choir of sixty voices and music was an important part of the regular service, but both minister and myself were much disturbed by the confusion and buzz of conversation which accompanied the gathering of the congregation. We felt that under such conditions the service began with a lamentable absence of truly worshipful atmosphere. The custom was for minister and choir to enter immediately following the usual organ prelude at the advertised time for beginning the service. It was during the playing of this prelude that the confusion prevailed. What to do was the question that arose when we determined to remedy this condition. Minister and organist discussed the situation and finally decided upon the following procedure, hoping it would provide the needed remedy:

The minister announced to the congregation that hereafter the service would actually begin with the organ prelude, which would continue for twenty minutes, the choir entering at its conclusion. This announcement, repeatedly made, emphasized that with the first note of the organ the period of worship had begun and the

congregation was urged to be already seated and prepared to enter into a mood for worship and meditation preparatory to the entrance of the choir and the beginning of the ritual service. It was also emphasized that the music during these twenty minutes was especially intended to incite this worshipful mood. The minister, instead of entering with the choir, as had been the custom, came into the pulpit and sat quietly, joining in the act of worship. At the advertised time the choir entered and the period of silent worship was merged into the regular ritual service.

The result was all that could be desired. In a very short time the church always was filled with quiet worshippers when the organ sounded and a reverent body of people listened silently to the music. So great became the interest that this preliminary period of worship was included in the evening service. Feeling the responsibility placed on the organist, I gave careful attention to the type of music used and endeavored to play only such as would incite reverence and promote a devotional spirit, beginning quietly and gradually intensifying the music in such manner as would deepen the devotional spirit and prepare the congregation for active participation in the coming service.

Although years have passed since that time, memory of the keen enjoyment I experienced in playing for that reverent worshipping throng is still fresh.

ARTHUR L. MANCHESTER.

Says Prelude Not Part of Service

Annapolis, Md., May 9, 1943.—Editor of THE DIAPASON, Dear Sir: I regret that I cannot concur with the editorial which appeared in your May issue, which endeavors to further the idea that the service begins with the prelude. An organ is not an essential part of a service, but it can and may add much to the religious atmosphere. A Protestant service begins with words, either said or sung, such as the choir prayer, the opening hymn, prayer or call to worship.

The behavior of many congregations during the prelude is deplorable, and missionary zeal should be expended in that direction. A well-bred congregation will become absolutely silent when the prelude begins.

If he really enjoys the organ, your "music-loving business executive" might try the experiment of leaving home ten minutes earlier on Sunday morning. [He does, but the fact that others don't irks him.—Editor.]

Respectfully submitted,
EDWARD C. DOUGLAS.

"Prelude," Etymologically Speaking.

Portland, Ore., May 6, 1943.—Dear Mr. Gruenstein: Does not "prelude" mean something which goes before? If an organist has a "chatty" congregation to silence it would seem that any housecleaning of this sort done before the service proper would aid the minister more than by waiting till 11 o'clock to play.

Yours truly,
MORTON JARVIS.

[Space is lacking to publish all the comments received from readers on the editorial in the May issue concerning the place and importance of the organ prelude and whether or not it should be a part of the service. Some of the letters must be held over for a future issue.]

Country Town Offers Example.

That some rural communities are able to offer music for Passiontide on a plane comparable to that in the large metropolitan churches was shown on Good Friday when a three-hour devotional service at St. Paul's Lutheran Church in Garnaville, Iowa, was made up of alternating organ numbers, hymns, anthems and addresses. Six ministers took part and the musical portion of the service was arranged and directed by Miss Lucia Roggman, director of music of the church. The service continued from noon until 3 o'clock. Seven complete services filled the time. The first opened with Ravanello's "Elegia" as the organ prelude, followed by a hymn, a Scripture reading, T. Tertius Noble's "Go to Dark Gethsemane," sung by the choir, an address by the Rev. H. H. Steege, a prayer and a vocal interlude in the form of a solo. The pastors who took part were from the United Lutheran and American Lutheran churches of Garnaville and nearby towns. The singers represented seven country towns. Garnaville, a village of only 500 people, not on any railroad line, is the possessor of a three-manual organ, built by the Wicks Company some years ago, over which Miss Roggman presides.

Miss Iunia M. Sells, who was organist at the White Temple, Miami, Fla., and of the First Presbyterian Church of Coral Gables, is now organist of the First Methodist Church of Newark, Ohio. Miss Sells was for several terms sub-dean of the Miami A.G.O. Chapter.

HARRY H. HUBER
M. Mus.
Organist and Choirmaster
Broadway Methodist Church
Camden, N. J.

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Toronto Center.

A meeting of the Toronto Center was held in the Calvin Presbyterian Church May 11. On this occasion a recital of choral and organ music was given by Cyril Moss, F.C.C.O., and the soloists and choir of the church. The numbers on the program, which follows, were all from the pen of Mr. Moss: Prelude, Chorale on Tune "Irish"; Introit, "Let Thy Merciful Ears"; organ, "Dawn"; anthem, "In Thee, O Lord"; organ, "Among the Pines"; duet, "Lord, from the Depths" (soprano, Mrs. Joy F. Dearing; contralto, Miss Gladys George); organ, Gigue in Ancient Mode and Short Postlude on "Regent Square"; anthem, "He That Dwelleth"; organ, "Two Lynx Lake Impressions" ("The Lone Island" and "The Loons"); Te Deum, "We Praise Thee, O God"; organ, Chorale on Tune "Aberystwyth"; motet, "Jesu, Soul of My Heart's Desire"; organ, "Toccata Jubilante."

All acquitted themselves well in the rendition of this program. The church is a splendid one from an acoustical standpoint and the three-manual Casavant organ was heard to advantage in the numbers played by Mr. Moss. During the social hour which followed Mr. Moss was the recipient of congratulations from many of those present.

The meeting was under the direction of the chairman of the center, Maitland Farmer, who in his remarks referred to the fact that this was a unique evening in that it was the first time a program had been given by one of our members in which all the numbers were his own compositions.

T. M. SARGANT, Secretary.

St. Catharines Center.

The St. Catharines Center held its May meeting Sunday evening, May 2, at the home of Mr. and Mrs. William H. Kadwill. The program, a wide departure from anything previously held, was in the hands of Bernard Munn and gave every member an opportunity to participate. Several guests were present, including Miss Florence Clark, Mus.B., F.C.C.O., of Hamilton, who brought greetings from that center and contributed to the musical portion of the program. The evening concluded with refreshments.

The third recital in the series for the Lord Mayor's Fund was given at the Lutheran Church April 11. Christ Lutheran Church is the newest place of worship in St. Catharines and this beautiful little sanctuary was filled to capacity. The program was shared by Miss Edith Benson, organist of the church, and William T. Thompson, organist of St. John's Anglican Church, Thorold. Miss Benson opened the program with the Sixth Sonata by Mendelssohn, followed by: Pastoral, Bach; Air from "Water Music" Suite, Handel; Chorale, "A Lovely Rose Is Blooming," Brahms; "Ave Maris Stella," Grieg; Larghetto, Mozart; March from the Occasional Oratorio, Handel. Mr. Thompson played: Grand Chorus in March Form, Guilman; "Jerusalem the Golden," Spark; "Romance" in D flat, Lemare; "Air of Louis XIII," Ghys; Finale from "St. John's Eve," Cowen. Miss Doris Purcell, soprano soloist, was a welcome artist on this program.

The fourth recital in the series was given in the Knox Presbyterian Church Sunday afternoon, May 2. It was a program of merit in two sections, the first half played by Miss Hazel Roberts of Thorold, the second part by Gordon Kay, organist of Knox Church. The program was as follows: Prelude and Fugue in F major, Bach; "Morning Melody,"

Crawford; "Grand Choeur a la Handel," Faulkes; Gavotte, Wesley; Berceuse, Vierne; "Enilogue," Willan (Miss Hazel Roberts); Prelude in F minor, Bach; "Vision," Rheinberger; Allegro Maestoso Vivace, Sonata No. 2, Mendelssohn; "Celtic Melody," O'Connor Morris; Chorale Improvisations, "O God, Thou Holy God" and "Now Thank We All Our God," Karg-Elert.

GORDON KAY.

Brantford Center.

A successful junior choir festival was held in the Park Baptist Church May 4 under the auspices of the Brantford Center. During the winter months members of this center gave much thought to the problem of maintaining the numerical strength and musical calibre of their choirs after the war and felt that if these problems were to be solved satisfactorily much work had to be done among the children of today, as they will be the adult choristers of tomorrow. Eleven choirs participated in the event and each made a fine contribution. A noteworthy feature of the festival was the deep reverence of the children and their sense of deportment when called up to the choir loft for their numbers.

Junior church choirs taking part included: Trinity Anglican, Miss Mary Henderson; Calvary Baptist girls' and boys' choirs, Mrs. J. F. Ruth; Brant Avenue United Church, Dr. H. K. Jordan; Alexandra Presbyterian Church, Mrs. H. Marlatt; Park Baptist Church choirs, girls' and mixed, George C. White; St. Jude's Anglican, Miss Elsie I. Senn and Mrs. W. H. Fair; Colborne Street United Church, Harold D. Jerome; Grace Anglican Church, A. G. Merriman, and Zion United Church, George A. Smale.

A duet was sung by Ruth Taylor and Marjorie Smith of St. Jude's Anglican Church St. Cecilia Choir and solos by Patricia Humble of St. Jude's and Harold Currie of Grace Anglican. The accompanists were A. G. Merriman, Mrs. W. H. Fair and Donald Wakely. A mass choir of the children concluded the program with two numbers under the direction of George A. Smale, with George White at the organ. Organ selections were played by Miss Eleanor Muir preceding the program.

Following the festival members were entertained at the home of Mr. and Mrs. Harold Jerome.

The April meeting of the Brantford Center was held Saturday evening, April 17, at the home of George C. White, organist of the Park Baptist Church. Mr. White was in charge of the program and called upon several members to give brief histories of famous English organists and composers. Those taking part and the composers whose lives they sketched included: Edwin H. Lemare by A. G. Merriman, Frederick Archer by Mrs. J. F. Schultz, Sir Arthur Sullivan by Donald Wakely, Alfred Hollins by Mrs. H. Marlatt, W. T. Best by George A. Smale, Sir John Goss by Miss Eleanor Muir and George Frederic Handel by Harold D. Jerome. The chairman, Harold Jerome, conducted a short business meeting, which was followed by refreshments served by Mrs. White and the social committee.

ELEANOR MUIR, Secretary.

**DAILY RECITALS IN ALABAMA
CAMP BY CORPORAL MILLER**

Corporal Theodore T. Miller is doing good work for the benefit of the Fifth Regiment at Fort McClellan, Ala., where he gives regular recitals. A few months ago a set of chimes was purchased from a fund to which the soldiers of the regiment contribute. A month or so later a strong amplifying unit was acquired for picking up chime and organ music. Since then daily recitals from the console of the Hammond have served to turn the minds of the soldiers from war at the luncheon recess and at the twilight hour.

The programs usually begin with a hymn on the chimes. This is followed by several organ transcriptions and original organ compositions, and finally request numbers of semi-classical favorites.

On April 18 the following program was presented by Corporal Miller for soldiers and friends in the neighboring city of Anniston: "Now Thank We All Our God," Karg-Elert; "Ave Maria," Schubert; Scherzo, Whitlock; "In Moonlight," Kinder; "The Palms," Fauré; "Legende," Bedell; Scherzo-Pastorale, Federlein; Toccata in G, Dubois.

HARLAND W. D. SMITH



**MARKS HARLAND W. SMITH'S
FORTIETH ANNIVERSARY**

The fortieth anniversary of Harland W. D. Smith as organist and choir director of Emmanuel Methodist Church, Lockport, N. Y., received recognition at the church's Sunday morning service May 2. With the sanction of the official board and the laying on of hands, the pastor, the Rev. Paul Morrison, conferred upon Mr. Smith the title of minister of music in a beautiful and impressive ritual prepared for the occasion by Professor H. Augustine Smith of Boston University. Harry E. Brees, chairman of the music committee, read a series of resolutions from the official board which in part said:

Whereas, His loyalty to his responsibilities, his unflinching devotion to the interest of this church and the high quality of his artistic performance have made a very important contribution to our worship service; and

Whereas, His unselfish generousities of time and effort and his fine capacity for friendship have deserved our respect and affection, now therefore, be it

Resolved, That we give formal expression to our appreciation of his character and attainments, and to our recognition of the honor and privilege which it has been to work with him through the years.

Mr. Brees also read a letter signed by the pastor and the chairman of the board of trustees of the Baptist Church of Lockport, in which it was stressed that Mr. Smith's continued rendition of excellent music has done much to keep church music standards high for the whole city and that the performance of massed choirs under his direction at union services has been a source of great inspiration.

A purse from the official board was presented to Mr. Smith and Raymond D. Clarke, representing the choir, voiced the appreciation of that body.

By request the music for the entire service, except the hymns, was from the compositions of Mr. Smith. The organ prelude was a "Paean Commemorative," written for his thirty-fifth anniversary. The response, "Bow Down Thine Ear," the Lord's Prayer chant and the offertory prayer, "A Portion of Our Earthly Store We Bring," words as well as music by Mr. Smith, made up the unaccompanied numbers. Two anthems were sung—"O Word of God Incarnate," written for this occasion, and "Spirit of God." The sermon, on "The Sacred Uses of Music," by the pastor, paid tribute to the spirit of devotion and dignity which has characterized the music of Emmanuel Church under the leadership of Mr. Smith.

After the service a reception was held,

attended not only by Emmanuel people, but by former pupils and friends from other churches as well. On the preceding Friday evening, following rehearsal, the choir gave a party and presented Mr. Smith with a mantel clock.

**ARMAND J. GUMPRECHT DIES;
VETERAN CAPITAL ORGANIST**

Armand J. Gumprecht, 81 years old, for many years organist of Catholic churches in Washington, D. C., and former teacher of piano at Georgetown University, died March 13 at Georgetown Hospital after an illness of several weeks. Until he became seriously ill he was organist at St. Mary's Church. He had written four masses for Catholic churches during his long career and had studied the organ, piano and violin under noted teachers. His father was a charter member of the Boston Symphony Orchestra.

On going to Washington in 1891 Mr. Gumprecht became organist at Holy Trinity Catholic Church. He also served at St. Patrick's and Sacred Heart Churches.

Surviving Mr. Gumprecht are his widow, Mrs. Esther Gumprecht; two daughters, Mrs. Gretchen Tharp, wife of Colonel L. de Waele Tharp, U.S.A., Omaha, Neb., and Mrs. Henrietta Shandelle Riddle of Washington; a son, Armand J. Gumprecht, Jr., of Richmond, Va.; a sister, Mrs. Andrew Hein of Boston, and seven grandchildren.

Miss Metzger's Choir Does Fine Work.

St. Cecilia's Catholic Church in Los Angeles was consecrated May 1 with the Most Rev. Joseph T. McGucken, D.D., auxiliary bishop of Los Angeles, officiating. St. Cecilia's is the third church in Los Angeles to be consecrated, the others being St. Vibiana's Cathedral and St. Vincent's. The Rev. Edward Brady has been pastor of St. Cecilia's for twenty-four years and under his pastorate the present church was erected and cleared of debt. On May 2 solemnification of the consecration was held. A solemn high mass was sung with Father Brady as celebrant and Bishop McGucken, various monsignors and priests in attendance. St. Cecilia's mixed choir of twenty-five voices, under the direction of Lenore Metzger, organist of the church, sang the high mass. Miss Metzger has been the successful organist and director at St. Cecilia's for the last five and one-half years and has built up one of the finest Catholic mixed choirs in the city. The choir sings many of her own compositions.

Easter Night at Columbia, S. C.

D. A. Pressley, patron saint of the music at the Washington Street Methodist Church of Columbia, S. C., arranged and directed an evening musical service at his church on Easter Sunday. Corporal Claude Means, F.A.G.O., of Greenwich, Conn., and Fort Jackson was guest organist and among others assisting were Miss Adele Wehman, harpist with the Southern Symphony Orchestra, and Marion Powell, violinist with the same orchestra. Mr. Means played these organ selections: "Grand Jeu," Du Mage; "A Little Tune," Felton; Largo from Twelfth "Concerto Grosso," Handel; "Jesu, Joy of Man's Desiring," Bach; "Romance sans Paroles," Bonnet. Mr. Pressley played the service and was at the organ for the harp, viola and organ trio, a Meditation by Mietzke, and for the anthem, the Rubinstein Seraphic Song, arranged by Gaines, with the instrumental trio playing the accompaniment.

Under the direction of Cornelia Seward Hunter, Stainer's "Crucifixion" was sung at the Highland Avenue Congregational Church of Orange, N. J., April 22. This was the fifth annual presentation of the work at this church.

For the last two years we have been mostly engaged in war production.

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Berea Bach Festival Is Eleventh Directed By Riemenschneider

By DELBERT BESWICK

The eleventh annual Baldwin-Wallace Bach festival, under the direction of Dr. Albert Riemenschneider, was presented in the Kulas Musical Arts Building at Berea, Ohio, April 30 and May 1. Despite the present difficulties in preparing a festival of these proportions, artistic standards were fully upheld and the audiences were large and unusually enthusiastic.

The Friday evening performance, a chamber music and motet program, had as a feature the dedication of a new \$2,000 harpsichord, built for the school by John Challis of Ypsilanti, Mich. Mr. Challis appeared as soloist in two groups of harpsichord numbers. The program opened with the Wedding Cantata, for soprano and alto with two flutes, oboe, violoncello, and harpsichord *obbligati*. This charming work, prepared by Clyde Keutzer, head of the voice department, and directed by him from the harpsichord, was sung by Frances Kadulski and Janice Schwendeman, sopranos, and Arline Anderson and Annie Lea Rose, contraltos, all students at the conservatory. The other major work on the program was the motet "Jesu, Priceless Treasure," interpreted by the Baldwin-Wallace A Cappella Choir under the direction of Cecil W. Munk. Mary Marting, soprano, was heard in three of the spiritual songs.

A highlight of the program was the playing of the youthful organist, Richard Ellsasser, who gave a clear, spirited performance of the "Fugue a la Gigue" and added the chorale prelude "Wachet auf, ruft uns die Stimme," as an encore. On Saturday afternoon this talented 16-year-old student of the Baldwin-Wallace Conservatory revealed his brilliant technique and sound musicianship in an informal forty-five-minute program on the Holtkamp modern-classic organ in the Kulas chamber music hall, playing the Toccata and Fugue in D minor, a group of chorale preludes and portions of a sonata and a concerto.

The two principal Saturday programs, at 4 and 8 p. m., presented chorus, orchestra and soloists in a varied selection of works. In the afternoon the festival orchestra, directed by Carl G. Schluer, opened with the Brandenburg Concerto No. 1. This was followed by Cantata No. 112, "The Lord, My God, My Shepherd Is," under the direction of Mr. Poinar, the quartet of soloists consisting of Mary Marting, soprano, of Berea; Elizabeth Wysor, contralto, of New York; Clyde Keutzer, tenor, of Berea, and John MacDonald, bass, of Chicago. The festival chorus, under the direction of Dr. Riemenschneider, presented three wedding chorales, with two *obbligati* horns, in a performance which was probably the first in this country in their complete form as planned by Bach. The afternoon program was closed with Cantata No. 79, "God, the Lord, Is Sun and Shield," which was marked by a stirring interpretation of the soprano and bass duet, "God, Oh God, Forsake Not," by Miss Marting and Mr. MacDonald.

Saturday evening brought the festival to an impressive and inspiring close. The chorus, directed by Mr. Keutzer, sang two chorales with trumpets and three choruses from the original E flat version of the "Magnificat." There followed a splendid performance of the Violin Concerto in E major by George Poinar, with the soloist directing as he played. The festival then reached a climax with the performance of the great "Magnificat in D," directed by Dr. Riemenschneider, with the same quartet of soloists as in the cantatas. Especially noteworthy were the work of Miss Wysor in the lovely "Esurientes" and the choral effects obtained by Dr. Riemenschneider in the "Omnes Generationes" and the concluding "Gloria."

Directed by Herbert S. Sammond.

Herbert Stavelly Sammond, founder and conductor of the Morning Choral of Brooklyn, led the chorus at its spring concert April 13 at the Academy of Music. This is the twenty-fourth season of the organization under Mr. Sammond's baton. E. Harold DuVall, an honorary member of the club, played a group of organ selections as a prelude to the concert.

DR. ALBERT RIEMENSCHNEIDER



UNION SEMINARY STUDENTS' COMPOSITIONS ARE SUNG

A special event in connection with the 107th commencement of Union Theological Seminary in New York was a program Sunday evening, May 16, in the James Memorial Chapel which consisted of original compositions by candidates for the degree of master of sacred music. The program, under the direction of Dr. Clarence Dickinson, director of the school, was sung by the combined chorus of the Missionary Training Institute, Nyack, N. Y., and the seminary choir.

AMERICAN WORKS IN FOUR DUKE UNIVERSITY RECITALS

Four recitals of works of American composers for the organ by Edward Hall Broadhead were a feature of a festival of American art and music at Duke University, Durham, N. C., in the spring. The first of these recitals took place Feb. 21 and Mr. Broadhead's offerings consisted of: Chorale Improvisation on "O Filii et Filiae" and Intermezzo, Leon Verrees; "Vespers at Solesmes," Miles Martin; "Meditation a Sainte Clotilde," Philip James; Prelude on "Tam Sol Recedit Igneus" and Dorian Prelude on "Dies Irae," Bruce Simonds.

The program Feb. 28 was devoted to compositions of Seth Bingham and included his Passacaglia in E minor, the Suite "Harmonies of Florence," the Roulade and the Suite for organ which includes "Cathedral Strains," "Intercession"

and Toccata. Leo Sowerby was the feature March 7 and the following of his compositions were played: Fanfare, Madrigal, "Pageant of Autumn," "Carillon" and "Pageant."

March 14 Mr. Broadhead's program was made up as follows: "O for a Closer Walk with God," Leon Verrees; "O Zion," Horace Alden Miller; "Toujours Sérieuse; Jamais Triste," Russell Broughton; "Contemplation," Frederick Stanley Smith; "Skyland," Charles Vardell; Introduction, Passacaglia and Fugue, Healey Willan.

FOUR ORGANISTS ARE HEARD IN CHURCH AT TOPEKA, KAN.

Four Friday noon recitals at the First Presbyterian Church of Topeka, Kan., were a feature in Lent. W. Arnold Lynch, organist and director at this church, opened the series March 26; Richard R. Jesson played April 2, Robert Wilson Hays April 9 and Margaret Schwarz April 16. Mr. Lynch was assisted March 26 by Helen Rymph, cellist, in the following program: "Variations de Concert," Bonnet; Minuet in D, Mozart; Andante ("Cello Concerto No. 5), Goltermann (Miss Rymph); Pastoral Sonata in G major, Rheinberger.

Mr. Jesson's program was as follows: Chorale Preludes, "A Mighty Fortress," Hanff; "O Lamb of God Most Holy," Telemann, and "What God Doeth Is Surely Right," Walther; Prelude in D minor, Clerambault; Folk-tune, Whitlock; "Divertissement," Vierne; "Praeludium," Kodaly; "Cortege et Litanie," Dupré.

Mr. Hays played: "Grand Jeu," Du Mage; "Recit de Tierce en Taille," de Grigny; Prelude and Fugue in F minor, Bach; Finale, Third Symphony, Widor; "Dripping Spring," Clokey; Canonic Toccata, "Ye Watchers and Ye Holy Ones," Gore; "Exultemus," Whitlock.

Mrs. Schwarz played: Chorale in A minor, Franck; "Evening," Keller; "Sunshine and Shadow," Buck; "Song of the Basket Weaver," Russell; "Easter Morning on Mount Rubidoux," Gaul.

Summer Courses at Longy School.

The Longy School of Music, Cambridge, Mass., Melville Smith, director, announces for the summer two six-week terms, June 21 to July 31 and Aug. 2 to Sept. 11. E. Power Biggs will conduct a master class in organ, limited to four advanced students. More than one such class may be formed if the demand is sufficient. Private lessons with Mr. Biggs may also be arranged. In other departments the school is featuring Boris Goldovsky, well-known pianist, and Wolfe Wolfensohn, leader of the Stradivarius Quartet. There will be classes in organ and musicianship and informal concerts by members of the faculty will be given throughout the summer. Other members of the regular faculty and of the associate faculty, composed of members of the Boston Symphony Orchestra, will be available for advanced instruction in orchestral instruments.

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Programs of Organ Recitals of the Month

Mario Salvador, St. Louis, Mo.—Private Salvador, in peace time organist of the St. Louis Cathedral, came to his old home city, Chicago, to give a dedicatory recital in the Madonna della Strada Chapel at Loyola University on the afternoon of Mothers' Day. The organ here has recently been rebuilt. Private Salvador played a program made up of the following compositions: Intermezzo from Sixth Symphony, Widor; "Ave Maris Stella" (from "Suite Latine"), Widor; Nocturne, Wood; Toccata and Fugue in D minor, Bach; "Nostalgia," Torres; "O Filii et Filiae," Farnam; "Big Ben" Toccata, Plum O.S.M.; "Hope," Abbe Jacquemain; Capriccio, Mendelssohn; Scherzo, Mario Salvador; "Clair de Lune," Debussy; Toccata on the Gregorian Theme "Orbis Factor," Edward Shippen Barnes.

Vernon de Tar, F.A.G.O., New York City—In a series of informal programs of organ music at the Church of the Ascension in April Mr. de Tar played these compositions:

March 17—Adagio Cantabile, Nardini; Allegro Vivace (Symphony 5), Widor; Psalm Verset No. 3, Dupré; Prelude and Fugue in A minor, Bach; Andante from Violin Concerto, Mendelssohn; Toccata, Gigout; Organ Hymn, "Hollingside."

April 7—Andante ("Symphonie Gothique"), Widor; Grave, Joseph Strimer; Air for Bass from "Hora Novissima," Parker; Three Pieces ("Dawn," Pastoral and "Evening"), Joseph Strimer; "Piece Heroique," Franck; Passion Chorale, Bach.

April 16—Prelude to "Parsifal," Wagner; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Prelude in B minor, Bach; Good Friday Music, Wagner.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson, organist of the Central Church, was heard in a popular recital at the Municipal Auditorium Sunday evening, May 16, and his program consisted of: Concerto in B flat (Tempo Ordinario and Allegro), Handel; Aria in D, Bach; "The Fifers," d'Andrieu; "Ave Maria," Bach-Gounod; Prelude and Fugue in D major, Bach; Cradle Song, Brahms; Andante Cantabile from Fifth Symphony, Tschakowsky; "Marche Slav," Tschakowsky; "Romance sans Paroles," Bonnet; Rustic Dances from Pastoral Suite, Demarest; Minuet, Warren H. Peterson; Evensong, Johnston; Variation and Toccata on "America," Coke-Jephcott. Warren H. Peterson is a high school student and a son of Mr. Peterson.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—In an "hour of organ music" May 17 at the Cincinnati Conservatory of Music Mr. Titus played these compositions: Partita (Variations on "O God, Thou Righteous God"), Bach; Toccata in F, Bach; "Grande Piece Symphonique," Franck; Pastorale, Franck; "Piece Heroique," Franck.

August Maelberghe, Mus.M., F.A.G.O., Detroit, Mich.—Mr. Maelberghe, assisted by the combined choirs of the Church of the Messiah, gave a recital at this church, on the three-manual Hutchings-Votey organ, on the evening of May 19. Mr. Maelberghe played these works: Toccata and Fugue in D minor, Bach; Meditation from "Thais," Massenet; "P andean" (Pastorale), Edmundson; "Fantaisie de Concert," Van Durme; Three Pieces (Prelude, Air and Gavotte), Wesley; "Chant de Mai," Jongen; Chorale in A minor, Franck.

Benjamin Laughton, Detroit, Mich.—In a vesper recital at the Church of the Epiphany April 11 Mr. Laughton had the assistance of the junior and senior choirs. The choirs sang anthems by Frank E. Ward, Mozart and Eric Thiman. Mr. Laughton played: Trumpet Tune, Purcell; "Musette en Rondeau," Rameau; "Suite Gothique," Boellmann; Fugue in G minor, Bach; Chorale Prelude on "St. Cross," Parry; "Triptych," Maelberghe.

Donald Willing, Austin, Tex.—Mr. Willing, now at Randolph Field, gave a recital at the University of Texas for the department of music and for the Central Texas Chapter, A.G.O., May 10, presenting the following program: Trumpet Tune, Purcell; Chorale Preludes, "My Heart Is Filled with Longing" and "Rejoice Now, Christian Souls," Bach; Prelude and Fugue in B minor, Bach; Communion ("L'Orgue Mystique"), Tournemire; "The Cuckoo and the Nightingale," Handel; "The Nativity," Langlais; Allegretto

Grazioso, Robert Russell Bennett; Andante Sostenuto from Gothic Symphony, Widor; Fugue in G minor, Dupré; "Fast and Sinister" and Passacaglia, Symphony in G major, Sowerby.

Herbert D. Bruening, Chicago—The final program of a music festival held in St. Paul's Lutheran Church at Fort Wayne, Ind., was a recital May 9 by Mr. Bruening, organist and director at the Church of St. Luke, Lutheran, Chicago. Mr. Bruening was assisted by the mass chorus of 200 voices under the direction of Walter D. Buzzin. The organ numbers were the following: "Psalm XVIII," Marcello; "Puer Natus Est," Titcomb; "When Jesus on the Cross Did Hang," Scheidt; "Jesus Christ Is Risen Today," Francis W. Snow; Chorale Prelude, "From Depths of Woe I Cry to Thee," Bach (assisted by Carl Beyerlein, trombonist); Adagio from "The Ninety-fourth Psalm," Reubke; "Fiat Lux," Dubois; Sinfonia to the Cantata "We Thank Thee, God," Bach.

On May 23 Mr. Bruening took part in a three-choir festival at Zion Lutheran Church, Roseland, Chicago, as accompanist and organist. His organ selections were: "Now Thank We All Our God," Karg-Elert; "Jesu, Priceless Treasure," Walther, and Sinfonia to Cantata "We Thank Thee, God," Bach.

Harry C. Banks, Jr., A.A.G.O., Philadelphia, Pa.—In a recital at the Girard College Chapel May 5 Mr. Banks presented a program made up of the following works: Hornpipe, Air and Loure, "Water Music," Handel; "Christ Lay in the Bonds of Death" and Fugue in G major, Bach; Sonata, Scarlatti; Overture in D minor, Marks; "La Vie Brève," de Falla; "Fidelis" and Fanfare, Whitlock; Two "Aquarelles" and Prelude to "Irmelin," Delius.

Edouard Nies-Berger, New York City—Mr. Nies-Berger played a Bach recital at the Cathedral of the Incarnation, Garden City, Long Island, May 23 as a part of the Bach festival directed by Maurice Garabrant. His program was: Fantasia in G major; Prelude and Fugue in C minor; Pastorale (four parts); Toccata and Fugue in D minor; Arioso; Passacaglia in C minor.

Ernest H. Sheppard, Brooklyn, N. Y.—At a lecture April 30 and at the services in May at Second Church of Christ, Scientist, Mr. Sheppard played the following: Prelude and Fugue in F minor, Handel; Intermezzo, Sonata in E, Rheinberger; "Grand Choeur Dialogue," Gigout; "March on a Theme of Handel, Gullmant; Canonetta, Halsey; Arioso, Handel; Finale, Sonata in A, Andrews; Adagio, Sonata in E, Rogers; Nocturne, Ferrata; Arioso, Bach; Chorale and Andante (Suite), Bartlett.

Alice R. Deal, Chicago—Miss Deal, who gave the Sunday afternoon recital at Rockefeller Chapel, University of Chicago, May 9, played the following compositions: Prelude in B minor, Bach; Allegro Vivace from Symphony 1, Vienne; "Marche Funèbre et Chant Seraphique," and Pastorale and Finale from Sonata 1, Gullmant.

Powell Weaver, Kansas City, Mo.—In a recital Sunday evening, May 9, at the First Baptist Church Mr. Weaver presented a program made up as follows: "A Gothic Cathedral," Weaver; Toccata in F, Bach; "Sheep May Safely Graze," Bach; Gavotte from French Suite, Bach; Passacaglia, Weaver; Fugue, Pastoral Sonata, Rheinberger; "Finlandia," Sibelius; "The Cuckoo," Weaver; Toccata from Fifth Symphony, Widor.

Susan Shedd Hemingway, Indianapolis, Ind.—The music appreciation group of the American Association of University Women presented Mrs. Hemingway in a recital May 11 at the Broadway Methodist Church. Her program was as follows: Chorale Prelude on Lowell Mason's Tune "Dort," Daniel Gregory Mason; Cantilena, McKinley; "Praeludium," Jarnefelt; "Dreams," McAmis; Sinfonia to "We Thank Thee, God," Bach; "Sheep May Safely Graze," Bach; Trumpet Minuet, Hollins; Scherzo, Gigout; "O Zion" (Negro Spiritual), Horace Alden Miller; "Tu es Petra," Mulet.

Edgeley Woodman Todd, Evanston, Ill.—Mr. Todd, organist and director at the Second Presbyterian Church, gave a recital at the church Sunday afternoon, May 16, and played these compositions: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Dearest Jesus, We Are

Here," "Hark! A Voice Saith, All Are Mortal" and "Christ Lay in Bonds of Death," Bach; "Air Tendre," Lully; "The Fifers," d'Andrieu; Sonata in C minor, Mendelssohn; "Rhosymedre," Vaughan Williams; "Twilight at Fiesole," Bingham; Chorale in A minor, Franck.

Clarence E. Heckler, Langley Field, Va.—Private Heckler, who is on leave from his post at St. George's Episcopal Church, Astoria, N. Y., has been giving recitals at the base chapel of Langley Field. April 22 he presented this program: Chorale in B minor, Franck; Five Chorale Preludes from the "Orgelbüchlein," Bach; Prelude in C sharp minor, Rachmaninoff; Good Friday Music ("Parsifal"), Wagner; "Thou Art the Rock," Mulet.

For his recital March 25 Private Heckler selected these numbers: "Piece Heroique," Franck; "Ave Maris Stella of Nova Scotia Fishing Fleet," Harvey Gaul; Prelude-Pastorale on "Fair Lord Jesus," Garth Edmundson; "Where Cross the Crowded Ways" (Prelude on a Chorale of Beethoven), Edmundson; Sketch in D flat, Schumann; Andante from "Symphonie Pathétique," Tschakowsky; "Echo," Yon; "Grand Choeur Dialogue," Gigout.

Hart Giddings, Lancaster, Pa.—Mr. Giddings, organist and choirmaster of St. James' Episcopal Church, has been giving recitals at his church on Saturday afternoons and has had the assistance of vocal and instrumental soloists. Among his programs have been the following:

April 3—Trumpet Voluntary, Purcell; Andante and Allegro, Sonata in A minor, Borowski; "Sheep May Safely Graze," Bach; Introduction and Passacaglia, Noble; "The Primitive Organ" (Toccata), Yon; Andante, Gilere; Fanfare in D, Lemmens.

April 10—Suite from "Water Music," Handel; "Allein Gott in der Höh sei Ehr," Bach; Prelude and Fugue in B minor, Bach; "Beside Still Waters," Bingham; Scherzo in F sharp, Jadassohn; Chorale in A minor, Franck.

April 17—Sonata in E minor, Merkel; Fugue in G minor, Bach; "Cantilene Pastorale," Gullmant; Prelude to "Parsifal," Wagner; "O Sacred Head Surrounded," Bach; "Piece Heroique," Franck.

This was the last recital of the series and the choir boys of St. James' sang.

Catharine Morgan, F.A.G.O., Norristown, Pa.—Miss Morgan gave a recital at the Haws Avenue Methodist Church April 29 with the assistance of the Temple University A Cappella Choir. Her numbers were these: Fanfare, Sowerby; "Carillon de Chateau-Thierry," Bingham; Paraphrase on a Gregorian Theme, Tournemire; Prelude and Fugue in A minor, Bach; Sketch in B minor, Schumann; Fantasia on a Chorale, Reger; Pedal Etude in E minor, Catharine Morgan; "Rose Window," Mulet; "Carillon-Sortie," Mulet.

Lieutenant Robert E. Seaver, Tonkawa, Okla.—Lieutenant Seaver of the Tonkawa Internment camp gave a recital on the Wicks organ at the First Methodist Church April 16 and presented the following program: Concert Overture in A, Matildal; "Come, Sweet Death," Bach; "Carillon de Chateau-Thierry," Bingham; "The Bells of St. Anne de Beaupré," Russell; "Donkey Dance," Elmore; Spring Song, Hollins; "Chant sans Paroles," Fauré; "Finlandia," Sibelius.

Laurence Petran, Los Angeles, Cal.—Dr. Petran played the following request program at his noon recital at the University of California in Los Angeles May 7: Bourree, Air and Hornpipe (from "Water Music"), Handel; Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Andante in F major, Mozart; "Marcia Funèbre sulla Morte d'un Eroe" (from Sonata Op. 26, in A flat major), Beethoven; "La Cathédrale Engloutie," Debussy; Triumphant March from "Sigurd Jorsalfar," Grieg.

Charles H. Clarke, Sioux Falls, S. D.—Private (first-class) Clarke gave three recitals in Holy Week at the chapel of the Army Air Force Technical School. April 22 his offerings consisted of the following: Chorale Preludes, "Our Father Who Art in Heaven" and "O Man, Thy Grievous Sin Bemoan," Bach; "Kamennol-Ostrow," Rubinstein; Chorale Improvisations, "Blessed Jesus, at Thy Word," "Now Thank We All Our God" and "How Do I Fare, O Friend of Souls," Karg-Elert; Londonderry Air, arranged

by Coleman; Arioso, Bach; Sonata, Gullmant; "Jesus, Joy of Man's Desiring," Bach.

April 24 he played this program: Sonata 6, Mendelssohn; "Epiphany," Edmundson; Four "Bible Poems," Weinberger; "In a Monastery Garden," Ketelbey; Prelude and Good Friday Music ("Parsifal"), Wagner; Prelude and Fugue in G major, Bach; Third Movement of Symphony 5, Widor.

Charles Schilling, M. S. M., F. A. G. O., Greenwich, Conn.—In a recital at his church April 18 Mr. Schilling played: Prelude and Fugue in C major, Krebs; "Organum Triplex," Perotin Le Grand; "The Mill of Paris," French Early Fifteenth Century; Three Verses from the Te Deum, French (1531); Fantasia on the Song "Une Jeune Fillette," Du Cauroy; Prelude and Fugue in A minor, Bach; Sonata No. 6, in D minor, Mendelssohn; Fugue and Chorale, Honegger; "Thou Art the Rock," Mulet.

Richard F. Bower, A.A.G.O., Charleston, W. Va.—Mr. Bower gave the following program for the Friday Morning Music Club May 7 at the Baptist Temple, with the assistance of Arthur McHoul, pianist: Prelude and Fugue in E flat ("St. Anne's"), Bach; "Chant de May," Jongen; "Cortege et Litanie," Dupré; organ and piano, Ballade, Dupré.

Homer Whitford, Waverly, Mass.—Mr. Whitford, director of music at McLean Hospital, played the following program in Samuel Eliot Memorial Chapel on the afternoon of May 13 for his spring recital: "Awake, Thou Wintry Earth," Bach; Adagio from String Quartet, Haydn; "The Cuckoo," d'Aquin; Introduction and Allegro from the Overture to "Comus," Arne; Sonata No. 3, in C major (Andante and Allegro), Mozart; "In Summer," Stebbins; Bourree in Ancient Style, Sabin; Allegretto, Lucke; Toccata on "From Heaven High," Edmundson.

Dudley Warner Fitch, Des Moines, Iowa—Following are the numbers for the next twilight hour of music at St. Paul's Church, Sunday afternoon, June 6, at 4:30, by Mr. Fitch: Allegro, Fourth Concerto, Handel; Pastorale, Coralli; "Gavotte Moderne," Bedell; Cantilena, McKinley; Allegretto and Fugue, Bach (Edmundson Suite); Londonderry Air, transcribed by Orem; Allegretto, Lucke; "Bells of Arcadia," Couperin; "Song of the Lonely Njeri," Saxton; Allegro con Fuoco, Third Sonata, Gullmant.

Junia Sells, Newark, Ohio—Miss Sells, assisted by Charles Hutzler, bass, and Miss Betty Burris, reader, gave a program for the Research Club of Newark May 1 at the First Methodist Church. Miss Sells played: Introduction-Chorale and "Minuet Gothique" from "Suite Gothique," Boellmann; Sarabande in E minor, Bach; Scherzo and Finale from Sonata for Organ, Rogers; Allegro from Concerto, "The Cuckoo and the Nightingale," Handel; "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; Festival Toccata, Fletcher.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, curator of musical arts of the Cleveland Museum of Art, will continue his McMyler recitals on the four Sundays of June at 5:15 p. m. in the garden court of the museum. He will play: Prelude and Fugue in B minor, "Be Thou with Me" and "Anna Magdalena's March," Bach; Pastorale, Franck; Cantabile and Chorale, Jongen.

Paul Bentley, Camp Beale, Cal.—Sergeant Bentley of the medical section, S.C. U., was heard in a recital at the post chapel Sunday afternoon, May 23, and played these numbers: Prelude and Fugue in E minor, Bach; Chorales, "Jesus, My Joy" and "I Cry to Thee," Bach; Prelude, Clerambault; Aria, Buxtehude; "Menuetto Antico," Wiesemann; Pastoral Sonata, Rheinberger; "Suite Gothique," Boellmann; Londonderry Air, Traditional Irish; Grand Chorus, Richard K. Biggs.

W. Arnold Lynch, A.A.G.O., Topeka, Kan.—Mr. Lynch gave a program of works of American composers at the First Presbyterian Church Sunday afternoon, May 9, and included in it the following selections: "Exultemus," Kinder; "Song of the Basket Weaver," Russell; Intermezzo, Rogers; Toccata-Prelude, "Vom Himmel hoch," Edmundson; Eclogue, Wagenaar; "Rejoice, Ye Pure in Heart," Sowerby; "Dreams," McAmis; Finale, Allegro Energetico, Jepson.

Programs of Organ Recitals of the Month

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer, organist of the cadet chapel at the West Point Military Academy, was assisted by W. F. G. Swann, 'cellist, at his recital on the large Möller organ Sunday afternoon, April 11. The organ selections were these: Prelude and Fugue in C major, Bach; "Adoration," from "Sonata Pascale," Lemmens; "Chorus of Angels," F. Scotson Clark; "Chorus of the Flower Maidens," from "Parsifal," Wagner; Prelude in C sharp minor, Rachmaninoff; Wedding March from "Feramors," Rubinstein.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke gave a recital at the First Church in Springfield, Mass., May 11 and played: Rigaudon, Campra-Ferrari; Chorale Preludes, "O God, Be Merciful to Me" and "Now Thank We All Our God," Bach; Prelude and Fugue in E minor, Bach; "Mist," Doty; Fantasy, Shostakovich; Miniature Trilogy, Coke-Jephcott; "Vendanges" (from "Hours in Burgundy"), Jacob; Passacaglia, from Second Symphony, Edmundson; "Chant de May," Jongen; Toccata on "Sleepers, Wake," Miles I. A. Martin.

Barbara Ellen Waller, Washington, D. C.—The department of music of the college of arts and sciences of American University presented Miss Waller, a pupil of Adolf Torovsky, in a recital at the Church of the Epiphany Sunday afternoon, May 2. Miss Waller's performance of the following program received high approbation from Washington critics: Chorale, "Liebster Jesu, wir sind hier," Bach; Toccata and Fugue in D minor, Bach; "In Summer," Stebbins; "Suite Gothique," Boellmann; Evensong, Johnston; Concert Overture in A major, Maltland.

Phoebe Cole, San Francisco, Cal.—In a recital Sunday afternoon, May 2, at Grace Cathedral Miss Cole played: Spring Song, Hollins; "The Little Red Lark," Clokey; "Jagged Peaks in the Starlight," Clokey; Prelude in C sharp minor, Vodorinski; Chorale Prelude on "Dundee," Mackinnon; "In Moonlight," Kinder.

Frederic T. Egner, London, Ont.—Dr. Egner gave the last recital of his twelfth season of twilight programs at the Cronyn Memorial Anglican Church April 24, when he played: Overture to "Parsifal," Wagner-Lemare; "Angelus," Massenet; "The Tumult in the Praetorium" ("Symphonie de la Passion"), de Maleingreau; "Marche Funebre et Chant Seraphique," Guilmant; "In Paradisum" and "Flat Lux," Dubois; "Easter Morning on Mount Rubidoux," Gaul; "Christus Resurrexit," Ravanello.

On April 17 Dr. Egner played: Toccata and Fugue in D minor, Bach; Suite, "A Day in Venice" (complete), Nevin; Unfinished Symphony in B minor (first movement), Schubert; "Praeludium," Jarnefelt; "The Bells of Aberdovey," Stewart; "Lake Louise" and "Cascade," Egner; Toccata from Symphony 5, Widor.

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

May 2—Fantasia and Fugue in E minor, Best.

May 9—Toccata in B minor, Boely; Fugue in B major, Töpfer.

May 16—Fugue in B flat major, Töpfer; Scherzo, Boely.

May 23—Fugue in G major, Wesley; Intermezzo, E. T. Chipp.

May 30—"O Sanctissima," with Variations and Finale, Chipp.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Playing under the auspices of the Society of Liberal Arts at the Joslyn Memorial on Easter Sunday afternoon, Mr. Bush presented this program: "Alleluia," Dubois; Chorale Preludes, "O Man, Bewall Thy Grievous Fall," "O Sacred Head Once Wounded" and "In Thee Is Joy," Bach; "Easter Morning on Mount Rubidoux," Gaul; "Easter Spring Song," Edmundson; "On Hearing the First Cuckoo in Spring," Dellius; Finale, Franck.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in April: Andante and Finale (Allegro Vivace), from Symphony 2, Widor; Variations on "Weinen, klagen," Liszt; Passacaglia in C minor, Bach; Chorale Prelude, "Lord, All My Heart Is Fixed on Thee," Karg-Elert; "A

Pious Woman Wipes the Face of Jesus," from "Stations of the Cross," Dupré; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; "Kyrie Eleison," from "Cathedral Windows," Karg-Elert; Chorale Improvisation, "O Filii et Filiae," Verrees.

Norman Hennefeld, New York City.—Mr. Hennefeld's monthly recital devoted to compositions of Bach took place at St. John's Lutheran Church on Christopher Street Sunday afternoon, May 2, and the program was as follows: Prelude and Fugue in B flat minor; "The Old Year Now Is Gone" and "Our Whole Salvation," Chorale Prelude, "Blessed Jesus, at Thy Word"; Chorale Prelude, "A Mighty Fortress Is Our God"; Passacaglia and Fugue in C minor.

Mrs. Adelaide E. Altland, Waterloo, Iowa.—In a dedicatory recital on an electronic instrument in the Hageman Baptist Church May 4 Mrs. Altland played: Chorales, "Our Father Who Art in Heaven" and "O Sacred Head Now Wounded," Bach; Arioso in A, Handel; "Glory to God on High," Mendelssohn; "Ariel," Mozart (violin, cello and organ); Mr. and Mrs. H. W. Eagan and Mrs. Altland; "Prayer," "Finlandia," Sibelius; "Agnus Dei," Bizet; "Now Thank We All Our God," Karg-Elert; "Just for Today," Sears (violin, cello and organ); Hymn Meditation; Praise to the Lord, the Almighty," Karg-Elert.

Robert Leech Bedell, New York City.—In a recital at St. Matthew's Lutheran Church, Ozone Park, June 6 Dr. Bedell will play: Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; Andante Cantabile, Fourth Symphony, Widor; Allegro from Concerto in G minor, Handel; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Impromptu-Caprice, Canzone and "Danse des Acolytes," Bedell; "The Lost Chord," Sullivan; Cradle Song, Brahms; "Spinning Song," Mendelssohn; "Ave Maria," Schubert; "Le Coucou," d'Aquin; March from "Die Meistersinger," Wagner.

Henry F. Seibert, New York City.—Dr. Seibert gave a recital in the United States Military Academy Chapel at West Point Sunday afternoon, May 2, and his program was made up as follows: Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Melody for the Bells of Berghall Church, Sibelius; Fountain Reverie, Fletcher; "Our God, Our Help in Ages Past," Wehmeyer; Chorale Prelude, "Our Father, Who Art in Heaven," Bach; "Come, Sweet Death," Bach; Grave, Adagio ("The Ninety-fourth Psalm"), Reubke; Caprice, Sturges; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude, "O Sacred Head," Bach; Largo, Handel; First Pedal Study, Yon.

Walter A. Eichinger, Seattle, Wash.—At the third of a group of informal concerts of American music under the auspices of the University of Washington on April 4 at the University Temple Mr. Eichinger played the following organ numbers: Sonata No. 2 (first movement), George Frederick McKay; Prelude in D flat, John Knowles Paine; "Twilight at Fiesole," Seth Bingham; Canzonetta, Carl Paige Wood; Chorale and Fugue, from Suite, Leo Sowerby.

Mabel Zehner, Ashland, Ohio.—In a dedication recital at Nazareth Lutheran Church, Chatfield, Ohio, on the afternoon of April 18 Miss Zehner played: Chromatic Fantasia in A minor, Thiele; Sarabande and Gigue, Zipoli; "Come, Sweet Death," Bach-Kraft; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Canon in B minor, Schumann; "O Sacred Head Now Wounded," Bach-Schreiner; "An Easter Spring Song," Edmundson; Largo, Handel; Concert Variations, Bonnet; "Grandmother Knitting," Clokey; "The Squirrel," Weaver; "Sunshine" (Toccata), Swinnen.

James Taylor, Milton, Mass.—The following program was presented by Mr. Taylor at the First Congregational Church, Hyde Park, Mass., April 20 as part of a service of meditation: "O Sacred Head," Bach; Andante, Fauré; "O God, Be Merciful to Me," "When Thou Art Near" and Sonatina from "God's Time Is Best," Bach.

Organ selections for Holy Week and Easter by Mr. Taylor included: "Bemoan Thy Sin, O Man," "Come, Sweet Death," "O Sacred Head," Fantasia in G minor and "O God, Be Merciful to Me," Bach; Adagio and Finale, Second Symphony,

Widor; Toccata, Dubois; "All Praise to Thee," Bach; "The Strife Is O'er," Palestrina-Brown; "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; "O Filii et Filiae," Farnam.

Gertrude Davis, Seymour, Conn.—Miss Davis was presented by Miss Pauline Voorhees in a recital at the Center Church, New Haven, May 13 and included these numbers in her program: Prelude and Fugue in E minor and Chorale Preludes, "I Call to Thee" and "O Help Me, Lord, to Praise Thee," Bach; Sixth Sonata, Mendelssohn; Prelude and Fugue on the Name "Bach," Liszt.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his memorial recital at Grace Church May 13 Dr. Boothroyd chose these numbers: Overture to the Occasional Oratorio, Handel; Allegro Cantabile from Fifth Symphony, Widor; Adagio and Chorale and Fugue from Fifth Sonata, Guilmant.

Minor C. Baldwin, Sumter, S. C.—The following program of organ music was rendered by Dr. Baldwin at the Methodist Church of Sumter May 16: "Pilgrims' Chorus," Wagner; "Romanza," Gounod; "Finlandia," Sibelius; "The Chimes of Dunkirk," "Silver Spring," Bendel; "Am Meer," Schubert. Several request numbers were played also.

Marien Dieteman, Painesville, Ohio.—Miss Dieteman, a pupil of Edwin Arthur Kraft, gave a recital at Lake Erie College May 3 and presented this program: Prelude and Fugue in A minor, Bach; Chorale Prelude, "O Sacred Head Surrounded," Bach; Chorale in A minor, Franck; Cantabile, Franck; "Suite Gothique," Boellmann; "Benediction Nuptiale," Dubois; "Carillon," DeLamarter; "Electa ut Sol," Dallier.

Douglas L. Rafter, A.A.G.O., Concord, N. H.—Mr. Rafter, organist and choir-master of the South Congregational Church, played the following compositions in a half-hour recital preceding the Easter services April 25: Festival Toccata, Fletcher; Chorale Preludes, "Christ Lay in Death's Dark Prison" and "Risen

Is the Holy Christ," Bach; "Christ Triumphant," Yon; Prelude in D minor, Clerambault; "Toccata per l'Elevazione," Frescobaldi; "Easter Morning on Mount Rubidoux," Gaul. Mr. Rafter repeated the recital in the evening at the Merrimack Street Baptist Church of Manchester, where his father, the Rev. J. Wesley Rafter, is minister.

Arthur C. Becker, Mus.D., A.A.G.O., Chicago.—Dr. Becker gave a recital at St. Mary's Academy, St. Charles, Ill., Sunday afternoon, May 16, and presented this program: Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; "Piece Heroique," Franck; "Ave Maria," Schubert; "Jesu, Joy of Man's Desiring," Bach; Chorale Paraphrase, "Salve Regina," Arthur C. Becker; Gavotte from "Mignon," Thomas; "Grand Choeur" on "Benedicamus Domino," Weitz; "Legend of the Mountain," Karg-Elert; Toccata from Fifth Symphony, Widor.

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**INGENIOUS WORK DONE;
SOLVES WAR PROBLEM**

OPEN YOUNGSTOWN ORGAN

**Möller Diapason Chorus and Old Instrument Incorporated in New One at Trinity Methodist Church—
Recital by McCurdy.**

An organ, interesting in its own right, as well as being the outgrowth of the present war conditions, was dedicated by Dr. Alexander McCurdy May 2 at Trinity Methodist Church, Youngstown, Ohio. Mrs. McCurdy (Flora Greenwood), harpist, assisted her husband. The local chapter of the A.G.O. was present in a body.

Two years ago Trinity Church decided to build an educational unit, including two chapels, at a cost of \$250,000. Also to rebuild the church would cost a like amount, but it seemed that the church remodeling would have to wait. Soon after deciding to build the parish-house, a contract was let to M. P. Möller, Inc., for two organs—a small three-stop unit organ for Epworth Chapel (a chapel for children) and a medium-sized two-manual for the Chapel of Friendly Bells. This chapel has already become famous through its dedication to all faiths, all creeds and all races, and the publicity it has received in religious and secular magazines. The chapel organ was to serve a two-fold function. Situated, as it is, between the chapel and the church, it is used also as an antiphonal organ for the church. Necessarily the specifications were to be somewhat different from the usual two-manual build-up. These specifications will be found in the swell, great and pedal divisions, marked "antiphonal." This organ has fulfilled the highest expectations.

A year later it was found to be possible to rebuild the church, the only obstacle being that the war made it impossible to let the contract for the chancel organ. At that time the Möller organization found it necessary to dismantle the diapason chorus then hanging in its large assembling hall, which had won for the Möller concern a reputation for diapason ensemble. The humidity required for the building of airplane wings was injurious to the organ. With a new organ for Trinity Church out of the question, the answer to the music problem lay in rebuilding the old Austin organ, installed twenty-five years ago, purchasing the diapason chorus from Möller and incorporating the antiphonal organ into the old Austin console. The Möller Company undertook this difficult task with admirable results.

The recital of Dr. McCurdy showed the flexibility of both the man and the instrument. Even though a new console would add greatly in facilitating registration, the instrument has proved its possibilities as a concert as well as a church organ. Situated as it is, in a beautiful Gothic structure, with choir galleries extending beyond the choir itself, there is made possible the production of the larger forms of ecclesiastical music.

Following is the make-up of the organ as completed:

GREAT ORGAN.

- Diapason Chorus, unenclosed:
- Violone, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Octave, 4 ft. 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Harmonics, 4 rks., 244 pipes.
- Cornet, 5 rks., 305 pipes.

Enclosed:

- Second Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Tromba, 8 ft., 85 pipes.

Antiphonal:

- Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 73 pipes.
- Mixture 2 rks., 146 pipes.
- Flauto Dolce, 8 ft., 97 pipes.
- Flauto Celeste (from Tenor C), 8 ft., 61 pipes.
- Flauto, 4 ft.

SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Echo Salicional, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste (from Tenor C), 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 73 pipes.

W. NORMAN GRAYSON



W. NORMAN GRAYSON, dean of the Metropolitan New Jersey Chapter of the American Guild of Organists, is director of music at the Carteret School, West Orange, N. J., and organist and choir-master at the Methodist Church in Orange. He has taught at the summer sessions of Teachers' College, Columbia University.

Used extensively in schools in the United States and in far-off Alaska are Mr. Grayson's published works, which include arrangements of "H.M.S. Pinafore" and "The Mikado."

- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Antiphonal:
- Muted Viole, 8 ft., 97 pipes.
- Viole Celeste (from Tenor C), 8 ft., 61 pipes.
- Fern Flöte, 8 ft., 97 pipes.
- Viole, 4 ft.
- Fern Flöte, 4 ft.
- Flute, 2 1/2 ft.
- Flute, 2 ft.
- French Horn, 8 ft., 73 pipes.
- Trompette, 8 ft., 97 pipes.
- Claron, 4 ft.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris (Tenor C), 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Violone (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Gedeckt (Swell), 16 ft., 32 notes.
- Quint (Bourdon), 10 1/2 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Trombone (Great), 16 ft., 32 notes.
- Antiphonal:
- Bourdon, 16 ft., 32 pipes.
- Muted Viole (Swell), 16 ft., 32 notes.
- Flauto Dolce (Great), 16 ft., 32 notes.
- Viole, 8 ft., 32 notes.
- Flute (Great), 8 ft., 32 notes.
- Flute (Swell), 4 ft., 32 notes.
- Trompette, 16 ft., 32 notes.

The whole program of music in Trinity Church is under the guidance of the minister of music, the Rev. Walter T. Swearingin, who has developed eight choral groups in the six years he has been there. He also drew up the specifications for the organ for the Chapel of Friendly Bells. The organ problem of the church was in his hands, representing the church, and those of H. M. Ridgely and Richard Whitelegg, representing Möller.

Piano-Organ Suite by Miss Maitland. "The Snow Queen," a suite in four movements composed by S. Marguerite Maitland, was played by Miss Maitland at the piano and her father, Dr. Rollo Maitland, at the organ, for the Philadelphia Chapter of the National Association of American Composers and Conductors in a program April 28 at the Academy of Vocal Arts in Philadelphia.

Meeting of Van Dusen Club.

The April meeting of the Van Dusen Organ Club was held April 12 in the organ studio of the American Conservatory of Music. It was a typical student recital, with comments and analyses by Mr. Van Dusen of each number played.

The performers were Warren Smith, Marjorie Deakman, Janice Mack, Mary Mayer, Ellen Spikula, Walter Wentz, Dwight Davis, Edward Crum and Kathryn Tutules. Miss Mack also sang a group of songs, with Edward Crum as accompanist. Mr. Van Dusen read a number of letters and postal cards from the boys in the service.

Paul Koch, Jr., arrived May 6 at St. Vincent's Hospital, New York City, the first child of Mr. and Mrs. Paul Koch, who are now living in New York, where Mr. Koch is engaged in special government work. Little Paul is a grandson of Dr. Caspar P. Koch, the Pittsburgh organist.

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HARRY H. HUBER



HARRY H. HUBER has been organist and choirmaster of the Broadway Methodist Church, Camden, N. J., since last November. Previous to his appointment to the Camden post he served in similar positions at Gibbstown, N. J., Philadelphia and Norwood, Pa.

Mr. Huber holds the degree of master of music from Temple University, Philadelphia, having studied composition under the late Dr. Philip H. Goepf and William A. Happick, director of the Symphony Club in Philadelphia. His organ studies have been under Dr. Alexander McCurdy and Dr. Rollo F. Maitland. Recently he has been an artist pupil of Claire Coci of New York. He has also been under the influence of Harold W. Gilbert, headmaster of St. Peter's Choir School, Philadelphia, with whom he studied choral training and repertoire.

At the Camden church Mr. Huber presides at a three-manual Hook & Hastings organ of forty stops and directs a choir of twenty-five voices, known as the Broadway Choral Society. There is also a junior choir of twenty-four voices. The church is one of the largest and most prominent in the city.

Every Sunday in Lent was devoted to works of outstanding composers of church music. On Palm Sunday at the evening service the story of "The Last Days of Christ on Earth" in pictures, words and music, written and arranged by Mr. Huber, was presented by the choir, with the pastor, the Rev. Stacy D. Myers, as the reader. On Easter at the evening service a festival of music was conducted, with both the junior choir and the choral society taking part. The service consisted of anthems and carols and the choirs united in singing Goldsworthy's "Dawn in the Garden."

In addition to his church work Mr. Huber is director of music at the Clonmell Methodist Church, Gibbstown, N. J.

**EDWARD A. HANCHETT DEAD;
DALLAS ORGANIST IS TAKEN**

Edward A. Hanchett, an organist of Dallas, Tex., died March 23, according to word received from his mother, Mrs. L. A. Hanchett. Mr. Hanchett was the victim of two sudden heart attacks. He had been organist of various churches in the last ten years and had composed music for the Episcopal service.

Mr. Hanchett was born in South Topeka, Kan., fifty-four years ago. He became a member of St. Matthew's Cathedral boy choir in Dallas and took up the study of organ during this time. He eventually became assistant organist and also trained some of the singers. Later Mr. Hanchett went to Oklahoma City to serve as organist and choirmaster at St. Paul's Cathedral, later going to Christ Church, Waterloo, Iowa. He also traveled as organist and song leader with the Presbyterian evangelists Hendrix and Carter. In Dallas, Mr. Hanchett was for several years organist at the old Second Presbyterian Church and for five years at the Church of the Incarnation.

For a number of years Mr. Hanchett was in ill health. His death came suddenly while at the dinner table. He is survived by his mother, Mrs. Mary Jane Hanchett, and a brother, Lou Hanchett, both of Dallas.

**PROMINENT MEN TO LECTURE
AND PLAY AT BOSTON SCHOOL**

The Conference School for Church Music to be held at Trinity Church, Boston, from June 24 to July 4 offers eminently practical courses in subjects essential to workers in the field of church music. It is intended that clergy, organists, choirmasters, singers, Sunday-school workers and members of congregations shall find inspiration and help in the various classes and daily life of the conference. In addition to the regular schedule of courses and the daily rehearsals of the chorus under Everett Titcomb, director, there will be organ recitals at Trinity Church by Dr. Francis W. Snow and at the Old South Church by Dr. Carl K. McKinley. Lectures will be given afternoons as follows:

"The Education of the Church Musician," by Dr. Wallace Goodrich, director emeritus, New England Conservatory of Music.

"Church Music from the Rector's Point of View," by the Rev. Theodore P. Ferris, rector of Trinity Church, Boston.

"Church Music in the Boys' School," by Edward B. Gammons, choirmaster Grotton School, Grotton, Mass.

"Church Music in an Army Camp," by Private (fc) Trevor Rea, in charge of the music at the Protestant and Jewish services at Camp Upton, N. Y.

Because of problems in catering, due to the rationing of food, it is urged that registration fees reach the registrar not later than June 21. Although students may register upon their arrival, June 24, compliance with this request will be of great help to those in charge of the luncheons.

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Organist to Clergy;
Talk on Musical Form
Applied to Sermons

Marshall E. Bretz, organist and choir-master of the Seventh Presbyterian Church of Cincinnati, Ohio, gave a unique talk before a group of ministers of his presbytery. The occasion was the recent monthly breakfast club meeting of the ministers. Mr. Bretz, who had been asked to address them, began with a brief discourse on the importance of form in music. He showed the ministers that form was of vital importance to all musical works, from the most simple chorale prelude to a Beethoven symphony. He emphasized the idea that little music succeeded which was merely emotional and formless.

The ministers were interested and began to see that this could apply to sermons also. Asked to strike a parallel between musical form and sermon form, Mr. Bretz pointed out that the average sermon is a simple "theme with variations." A more thoroughly developed sermon might borrow from the musical rondo and be based on the idea of alternation of theme with return each time to the original theme. Then there was the coda in music, which has its parallel in the summary of a sermon. Mr. Bretz pointed out that an over-extended coda was as much a mistake in music as it was in a sermon. This he illustrated to the amusement of the group by improvising a repetitious and dull coda to the previous rondo form he had used for illustration.

Beethoven's Fifth Symphony offered an opportunity for study from the angle of masterly development of a simple and casual-appearing theme. A recording of this work by the Berlin Philharmonic Orchestra was used to illustrate the point, but the ministers insisted "we would rather hear it on the organ!" And so the score was studied.

Mr. Bretz received his B.S. degree in music from West Chester State Teachers' College in Pennsylvania and his master's degree from the School of Sacred Music at Union Seminary, New York City. He is at present working for his doctorate and has completed one year of resident study for this degree. In his work at the Seventh Church of Cincinnati he is director of music and youth work.

Three "Meditations" in Alhambra, Cal.

Miss Frances Chatem arranged a series of Thursday evening Lenten "organ meditations" at the First Methodist Church of Alhambra, Cal., in April. Three prominent California organists were the guest players. April 1 Miss Mildred B. Saunders, organist at Central Christian and Pilgrim Congregational Churches, Pasadena, played. April 8 Sheldon B. Foote of Pasadena was the organist and April 15 John Stewart of the First Presbyterian Church, Alhambra. Miss Saunders' program consisted of the following compositions: Allegro and Andante, First Sonata, Borowski; Adagio, Bach; "Be Thou but Near," Bach; "O Blessed Jesu," Brahms; Adagio, Second Symphony, Widor; "Romance," Debussy; "Mystique," Widor; "Dawn," Jenkins.

Catholic Church Music

By **ARTHUR C. BECKER, A.A.G.O.**

It is encouraging to note the splendid output of Catholic church music during the last year. It is more and more noticeable that publishers show discrimination in the selection of works suitable for liturgical services and are aware of the need in our churches for music which meets the spirit of the liturgy. This reviewer notes with interest that Catholic church music within recent times has taken on a seriousness of purpose and authenticity of design.

J. Fischer & Bro. have published two very interesting masses by Carl J. Robinson. Both are for soprano and alto, or tenor and bass, with organ, and are based on an excerpt from a Gregorian chant. The first, "Missa Victor Rex," is based on the chant of the Easter sequence "Victimae Paschali." Although only in two parts, the work has contrapuntal interest, particularly, I believe, because of the canonic imitation. Another feature of this mass is its interesting organ accompaniment. The Credo is in chant form in the first mode, and again based on the sequence for Easter.

The second mass by Mr. Robinson is "Missa Sancte Spiritus." As the name implies, it is a mass for Pentecost, and its thematic material is based on the sequence of that day. Like the preceding mass, much use is made of this material. The canonic imitation is ever present and its virility is felt throughout. The Credo is in chant form in the first mode and based on the sequence for Pentecost. This reviewer heartily recommends these masses for choirs of limited personnel who desire music of the best class. There is a fullness to the choral parts, although only two voices are used.

The following motets are published by Fischer also and should be examined, as they are worthy of serious consideration. The first is "Victoria! Surrexit Nostra Gloria," for mixed voices, by Philip Kreckel. This is a rousing number for Easter. "Ave Triumphe," by the same composer, for three women's voices, is a splendid example of simplicity and beauty.

Mr. Kreckel has also written an interesting homophonic "Adoremus Te Christi" for mixed voices and "Per Signum Crucis." Both of these numbers are suitable for Lent.

The last number is "Terra Tremuit," for two sopranos and alto *ad libitum*, by Paul Tonner. This motet should prove especially suitable for convent choirs and those of academies and girls' colleges.

Miss Titcomb Goes to Auburn, N. Y.

Miss Louise C. Titcomb has been appointed organist and director of music at the First Presbyterian Church, Auburn, N. Y., and will take up her new duties June 1. She will have an adult choir and will reorganize the junior and high school age choirs. Previous to Nov. 1, 1942, Miss Titcomb was for ten years organist at the First Methodist Church in Ithaca, N. Y., and before that was at Macon, Ga., as head of the organ department at Wesleyan College and organist at the First Presbyterian Church, followed by a similar position at Lindenwood College, St. Charles, Mo., and positions at the Church of the Holy Communion and the Second Presbyterian Church in St. Louis.

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IF THERE IS A BUSY ORGANIST anywhere in these war days who has more to do in a day than Vincent H. Percy of Cleveland no doubt Mr. Percy would like to hear from him. In addition to his other duties he is in charge of all the recreational activities at the Cleveland Induction Center for the U.S.O., and this center is believed by Cleveland people to be the finest in the country.

In December, 1941, Mr. Percy's son Robert enlisted. Not willing to yield to youth, but too old to shoulder a gun or fly a bomber, Mr. Percy enlisted in U.S.O. The activities over which he presides at the induction center were organized by the Y.M.C.A., and other civic organizations gave their help. Mrs. M. A. Bradley, mother of Alva, owner of the Cleveland Indians, gave the center a grand piano, the Rotary Club a modern motion-picture projector and the U.S.O. comfortable furnishings and supplies, so that the place seems like a fraternity house.

Mr. Percy has served the Euclid Avenue Congregational Church for twenty-three years as organist and choirmaster. In the first world war he was in the army for two years, playing in the band at Camp Sherman, Ohio, and acting as paymaster in the quartermaster's division.

TWO TALKS BY MURPHREE TO MINISTERS IN LOUISVILLE

On a trip to Louisville in April Claude L. Murphree, F.A.G.O., organist of the University of Florida, reversed the order of things in the relations of ministers and organists by delivering two addresses to a large group of ministers and theological students. In the course of the two-day visit he also gave a piano recital and an organ performance. He left by airplane from Jacksonville April 14 and returned by train. The piano recital was played in the beautiful new auditorium of the Southern Baptist Theological Seminary. His organ recital took place at the Crescent Hill Baptist Church April 16.

The two talks were respectively on "A Survey of Church Music in History" and "The Relation of the Minister and the Organist," each about twenty-five minutes in length. Mr. Murphree made use of issues of THE DIAPASON published in the last four years, which he scoured looking for material. He dwelt on such topics, in the second talk, as choice of prelude, length of offertory, the importance of improvising, "cementing" places in the service, the necessity for a well-balanced and smoothly-running worship service and value of transpositions.

At a special Easter musical service in Trinity Cathedral, Cleveland, at 4 o'clock on Easter Day H. Alexander Matthews' cantata "The Life Everlasting" was sung under the direction of Edwin Arthur Kraft, F.A.G.O., organist and choirmaster of the cathedral. For the offertory Mr. Kraft played the Bach chorale "Jesu, Joy of Man's Desiring."

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**Plastic Organ Pipes,
Windchests, Etc., as a
Coming Development**

[Harold Helman in "From an Organist's Notebook," in Musical Opinion, London.]

Generations of men and ideas succeed each other on the stage of life; all are different. It is in the interests of progress that nothing remains stable. It was recently announced in the press that "Britain must lead in the plastics age as she did in the steel age." So said Dr. Harry Barron at the conference of the Association of Scientific Workers recently. We are told that the future of the plastics industry looked extremely cheerful; that there were many who discussed the plastics age, which was not necessarily synonymous with cheap ash-trays and electrical fittings that one has been in the habit of buying from the various stores. There is something more in it than that. We are, or should be, interested in their use for organ components. Take, for instance, the use of small bakelite fittings. It seems hardly necessary to mention the vast amount of small electrical equipment which, as most of us know, forms the mainstay of electric actions. All these articles are beautifully molded, easily cleaned and (above all) are clean and tidy. Another outstanding feature is that they are cheap. If, as we are told, plastic bugles have been made, then why not plastic organ pipes? Zinc, tin, spotted metal and wood are used already, so why not add such a substance as bakelite or some other plastic? I can see no reason why it should not produce the necessary timbre. Also, it has almost unlimited possibilities of molding size because of its thermo-setting nature.

Years ago some enthusiasts made organ pipes of very tightly rolled and glued brown paper, and some of them, in my own experience, produced fairly decent tone. That, perhaps, is going to the other extreme; but it does not alter the fact that I live in hopes of hearing some pipes made from one of the modern plastic materials. The substance is definitely firm; the pipes would not be liable to sink in the "tummy" or tear at the tops as many have done after having clouts with tuning tools; nor would they be so weighty. The material could be "cut up" *ad lib*—a process so very exciting to the many types of voicers.

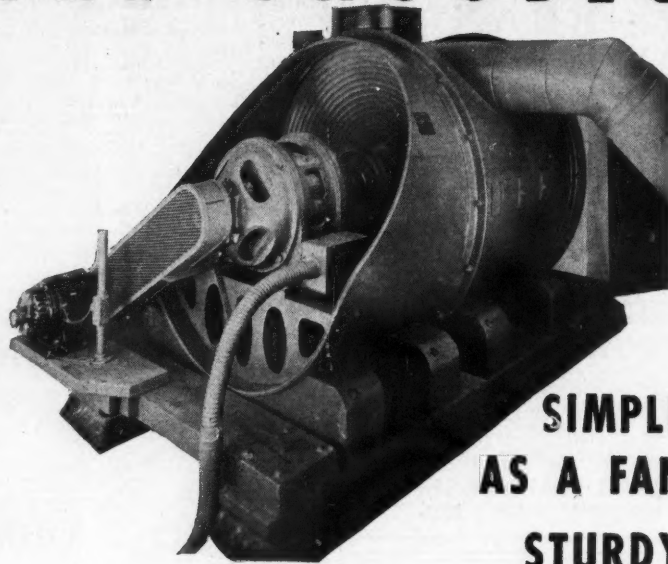
Aircraft accessories, large and small, have been molded in cellulose acetate (even boxes and the like), so why not parts of windchests? I see no reason why organs should weigh tons and tons, for because of any lightness that they may in future assume there seems no possibility that because of lightness they should go up like a balloon or descend like a parachute. Stop-knobs, surely, and stop-keys, if made of this material, would retain their "age" better than in ivory. Many other console fittings would no doubt be much cheaper and look equally well.

There is a temple of thought in the planning of these things. When we think of some of our wireless programs dragging on their fearful courses we are apt to forget that many of these fearful and otherwise sounds come from inside a plastic cabinet. We hear dreadful things even from some organs, so that possibly if we knew that these sounds came from the same material, being plastic, we might be a little more tolerant by way of criticism! No doubt, some organ builders have had the possibilities of plastics in mind for a long time, for everything points to their greatness in the future, as well as their cheapness in production, which need not in any way alter the artistic side of the work marketed. The saving of weight seems to me a tremendous advantage.

Program by Earl B. Collins.

Earl B. Collins directed a Lenten program of the Tuesday Musical Club of Pittsburgh in the Heinz Memorial Chapel of the University of Pittsburgh on the afternoon of April 13. Haydn's "Seven Words of Christ" was presented by the choir with the Rev. C. John L. Bates as narrator. Mr. Collins played these organ numbers: Good Friday Music, from "Parsifal," Wagner; Chorale, "Adorn Thyself, Blessed Soul," Brahms; Elegy, Peeters; Prelude to "Parsifal," Wagner; "Vexilla Regis," Titcomb.

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A service in memory of Hugh McAmis was held on the evening of May 12 at the Brown Memorial Presbyterian Church, Baltimore, under the direction of W. Richard Weagley. Mr. McAmis played his last recital at the Brown Memorial Church's music festival last spring. Mr. Weagley used Mr. McAmis' two published anthems, "O Lord, Support Us All the Day Long" and "Benedictus Es," in conjunction with Noble's "Souls of the Righteous," Tschaiowsky's "How Blest Art They" and Alan Gray's "What Are These That Glow from Afar." Virgil Fox, former organist of the church and now a sergeant at Bolling Field, was at the organ.

On Tuesday night of Holy Week Mr. Weagley presented the Fauré "Requiem" with a chorus of fifty voices at the church. Helen Howell has taken over Mr. Fox's work at the church and was the accompanist for the mass.

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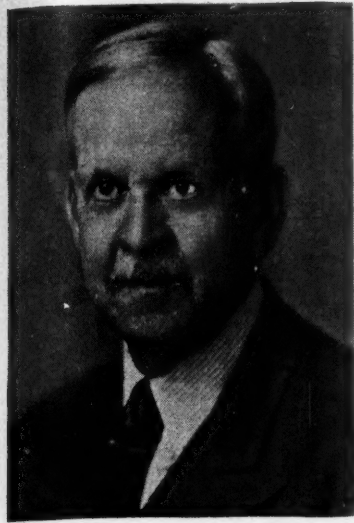
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**REV. D. S. MERVYNNE RETIRES;
SHELDON FOOTE TAKES POST**

After having served the Lincoln Avenue Methodist Church of Pasadena, Cal., as organist since 1920, the Rev. Duncan S. Mervynne has retired. At the evening service April 11 he gave a farewell recital and a reception in his honor followed the service. Another guest at the reception was E. L. Fosdick, who recently retired as director of the choir after serving nearly eighteen years. Addresses were made by several officers of the church and a purse was presented to Mr. Mervynne.

Recognition was also given to Mr. and Mrs. Sheldon Foote, and daughter, Dortha. Mr. Foote has accepted the position of minister of music at this church. Mr. Foote spoke words of congratulation from the Pasadena Chapter of the Guild, of which he and Mr. Mervynne are members. Hostesses at the refreshment table were members of the church choir. In closing Mr. Fosdick and Mr. Foote

together led the audience in singing. The Rev. Duncan Salisbury Mervynne is a native of Massachusetts, where he was born in 1866. He studied organ with Alexander S. Gibson and Samuel P. Warren and is a graduate of Phillips Andover Academy and Yale University, having taken both his bachelor of arts and bachelor of divinity degrees at Yale. For thirteen years he served as organist of the Congregational Church of Wilton, Conn., and while at New Haven played at the United Church. He has been a resident of Pasadena since 1895. Mr. Mervynne was ordained a deacon in the Episcopal Church and clergyman in the diocese of Los Angeles in 1912. He has been organist of the Scottish Rite Cathedral of Pasadena and dedicated the organ in the Scottish Rite Cathedral, El Paso, Tex., in 1928, giving three recitals there. He has been heard in recitals in St. Paul's Cathedral, Los Angeles, and elsewhere, and in radio recitals for the last three years from the Pasadena Presbyterian Church.

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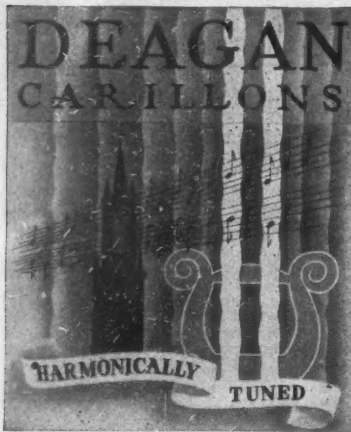
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