

THE DIAPASON

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

Thirty-fourth Year—Whole Number 404

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

Subscription \$1.50 a Year—15 Cents a Copy

NEW ORDER FROM WPB ON ORGAN REBUILDING

RULE ON CRITICAL MATERIAL

Fifty Pounds May Be Used, and This May Not Be Exceeded Except on Government Authorization—Ban on New Metal Pipes.

New instructions governing the use of critical materials in organ work are contained in an order of the War Production Board issued at Washington June 1. The order, which is supplementary to Order L-37-A and amends that order, also clarifies several points which have created doubt.

The principal feature of the latest government stipulation as affecting organ builders and maintenance men is that it permits the use of critical materials in pipe organs to a maximum of fifty pounds in repairing or overhauling an instrument, in addition to necessary joining hardware. This limit may not be exceeded except on specific authorization of the WPB.

"No new metal pipes may, in any event, be installed," the order reads.

Other provisions of the government order of interest to organ builders are:

Pianos and organs (pipe, reed and electric). No critical materials permitted except upon specific authorization in writing from the War Production Board. In no event will authorization be granted for the production of any new piano or organ containing more than 10 per cent by weight of critical materials.

No producer shall use in any calendar quarter commencing April 1, 1943, in the manufacture or assembly of replacement parts for musical instruments and essential accessories more critical materials than the greater of the following amounts:

One and one-fourth per cent of the aggregate weight of critical materials and prohibited materials used in all new musical instruments manufactured and assembled by him during 1940; or

Eighteen and three-fourths per cent of the aggregate weight of critical materials and prohibited materials used in replacement parts for musical instruments and essential accessories manufactured and assembled by him during 1940.

Materials which had previously been banned in the production of musical instruments are still prohibited, but tin may be used in solder and zinc in brass. Copper, too, although listed as a prohibited material, is excepted from this classification for use in brass or in manufacturing, repairing or replacing electricity-conducting parts. The latter use, however, is limited to two pounds in aggregate weight for each repair job, or to one pound more than the copper scrap recovered in the job.

Those in close touch with the Washington authorities believe the purpose of the War Production Board is to prohibit the making of new pipes, but that any builder may install new pipes in an instrument if he has them in stock by taking it up with the WPB and getting permission to use them. It is the understanding that this permission will be granted.

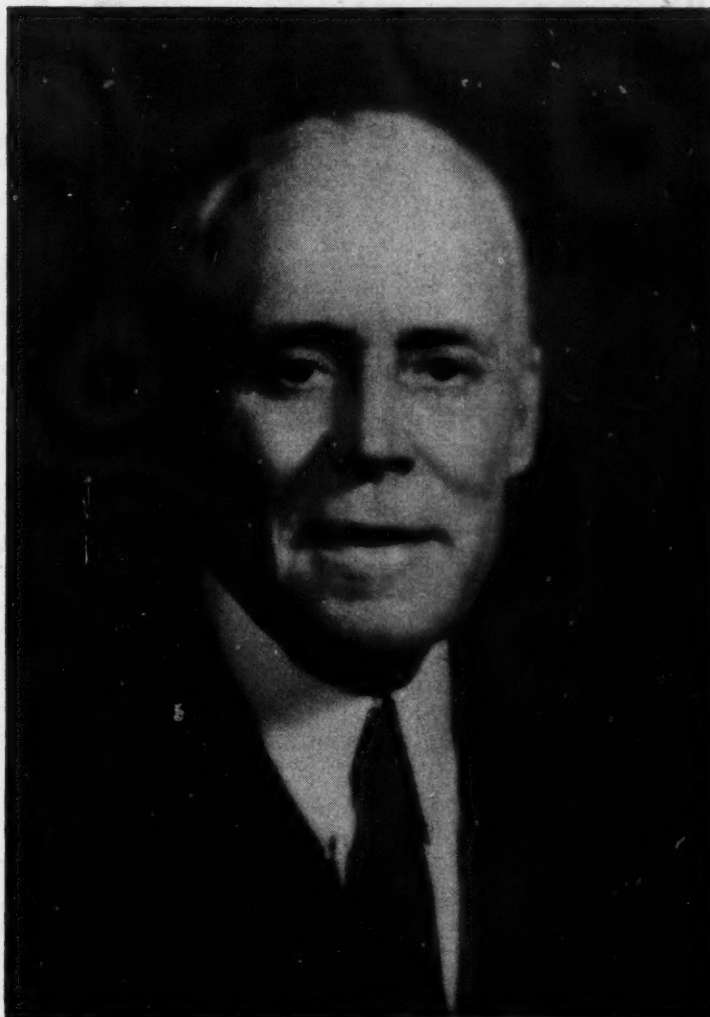
It also is possible for a builder who is devoting his facilities 100 per cent to war effort, but has a stock of pipes, to sell them to other builders who may not be so fortunate, on obtaining permission from the WPB. There is, of course, no definite decision on this point by the WPB.

ERNEST M. SKINNER FACTORY IN METHUEN, MASS., BURNED

The factory operated by the Ernest M. Skinner & Son Company in Methuen, Mass., for a number of years, was destroyed by fire June 17. The origin of the spectacular blaze has not been established. The three-story wooden structure was razed, only the frame front remaining.

Serlo Organ Hall, adjacent to the fac-

J. CHRISTOPHER MARKS, WHO REACHES FOUR-SCORE MARK



DR. J. CHRISTOPHER MARKS, New York organist and composer, will reach his eightieth birthday anniversary on July 29. The attainment of the four-score mark is in itself something worth noting; the regard in which he is held by his fellows, his choir men and boys of past years and all others who know him is something far more worthwhile.

Dr. Marks was organist and choir-master of the Church of the Heavenly Rest in New York City for about thirty years. He is now living in retirement. Arthritis has made organ playing impossible for him and he is not able to attend many public events, but maintains a lively interest in the doings of his fellow organists. "I greatly miss not

being able to see my many musical friends," he writes, "but THE DIAPASON helps to keep me in touch with events."

On various occasions Dr. Marks' friends have shown their admiration for him publicly. In the spring of 1929 his completion of twenty-five years at his church was celebrated, and Feb. 11, 1939, the alumni of his choir, some of whom had been graduated from the choir as much as thirty years, gave a surprise luncheon as a testimonial to him.

As a boy of 7 Christopher Marks sang in the choir at the opening of the Cork Cathedral, of which his father was organist for sixty years. His uncle was organist of Armagh Cathedral for sixty-seven years.

tory and nationally famous because it houses the great organ that originally stood in the Boston Music Hall, being later acquired by Ernest M. Skinner, was saved from the flames by a fire wall. The Boston Music Hall organ has been visited by organists from all parts of the United States.

The factory was operated by Mr. Skinner and his son until organ manufacture was suspended and the property was under the control of a bank.

RADIO CONCERTS BY BIGGS AND ENSEMBLE BEGIN JULY 4

Announcement is made of a new series of nationwide broadcasts over the Columbia System beginning July 4 from the Aeolian-Skinner organ in the Germanic Museum of Harvard University, with E. Power Biggs at the console. The programs will be presented from 9:15 to 9:45 every Sunday morning, Eastern war time. Mr. Biggs will appear with the Stradivarius Quartet and the Fiedler Sin-

fonietta, consisting of members of the Boston Symphony Orchestra, conducted by Arthur Fiedler.

Thirteen concerts of concertos and other music for organ and instrumental ensemble are scheduled and they will include first performances of new compositions by Roy Harris, Leo Sowerby, Walter Piston, Howard Hanson and others. The concerts are presented, as were Mr. Biggs' recitals during the winter, through the generosity of Mrs. Elizabeth Sprague Coolidge, nationally prominent patron of music, and were arranged in response to a suggestion from the Columbia Broadcasting System as the consequence of the enthusiastic response to Mr. Biggs' recitals. Columbia will bear a substantial part of the expense of the ensemble.

The Boston "Pops" Orchestra, conducted by Arthur Fiedler, with Mr. Biggs as organ soloist, is to broadcast the Handel Concerto in F, No. 13, "The Cuckoo and the Nightingale," Saturday evening, July 10, at 8:15 Eastern war time from Symphony Hall in Boston.

FESTIVAL IN NEW YORK GREAT FOUR-DAY EVENT

THREE IMPRESSIVE SERVICES

Four Recitalists of Unusual Talent Brought to Fore—Lecture by Leo Sowerby and Gregorian Chant Program Other Events.

Three impressive services, a beautiful program of music of the fifteenth and sixteenth centuries, a lecture on church music and four recitals that brought to the fore a group of young organists of the first rank made up the program of the June music festival held in New York the first week of the month. The series of events was arranged by the American Guild of Organists partly in lieu of the annual convention, which in times of peace would have drawn organists from far and near. Though intended principally for the benefit of the organ fraternity in the New York metropolitan district, the festival drew visitors from points as distant as Florida and Chicago, with good representation also from Boston, from Pennsylvania cities, such as Harrisburg and Erie, from Baltimore, Detroit and other points.

Despite pouring rain at the opening, followed by extreme heat, every event on the program of the four days attracted many people, and at the Riverside Church, the Cathedral of St. John the Divine and St. Bartholomew's Church the services were in the presence of congregations which filled these large edifices.

Opus at Cathedral of St. John

The festival, which occupied the late afternoons and evenings from June 1 to 4, opened with choral evensong at the Cathedral of St. John the Divine Tuesday at 5 o'clock under the direction of Dr. Norman Coke-Jephcott, organist and choir-master of the cathedral. This was followed by the first festival recital, at which John L. Baldwin, Jr., A.A.G.O., assistant to Dr. Coke-Jephcott, was the performer. Mr. Baldwin established himself as a worthy addition to the list of younger men who are so capably carrying on the tradition of first-rate organ playing. His program consisted of the following compositions: Trumpet Tune and Peal, Purcell; Pavane from "Parthenia," Byrd; Pastorale (second movement), Bach; "From Heaven on High to Earth I Come," Bach; "Here Are the Ten Commandments of God," Bach; "Lord Jesus Christ, with Us Abide," Bach; Three Verses from the Te Deum, Sixteenth Century French; "Casual Brevities" ("The Desert" and "The Candle of Our Lord"), Leach; Allegro maestoso from Third Symphony, Vierne; "Cathedral Windows" ("Saluto Angelico"), Karg-Elert; "Poemes Evangeliques" ("Les Rameaux"), Langlais.

As can be seen, Mr. Baldwin's program was not stereotyped. He knew how to make use of the manifold resources of the gorgeous Skinner instrument at his disposal and his registration was masterly. The movement from the Bach Pastorale in F was a bit slow, perhaps to adjust matters to the marked echo in the cathedral, but it seemed as if the recitalist might have been influenced too much by the recent discussion of overly rapid tempos in Bach playing. The second half of the program was devoted to composers of the present day or generation. The original and pleasing Leach pieces were interpreted with fine effects and the Vierne symphony movement was majestic.

Faure "Requiem" at Riverside Church

The evening was devoted to a "festival of sacred music" at the Riverside Church, at which the combined choirs of the Central Presbyterian Church, Christ Methodist Church, the Madison Avenue Presbyterian and the Riverside Church sang Faure's "Requiem" with a unity

and precision that is seldom achieved when choral forces are thus brought together. Seth Bingham, organist and choir-master of the Madison Avenue Presbyterian Church, conducted and maintained cohesion throughout the work. Frederick Kinsley, organist and director at the Riverside Church, was his able adjutant and a tower of strength at the organ.

The "Requiem" was a part of a service of worship which was opened with a short recital by Hugh Giles, organist and director at Central Presbyterian, in which he played the Franck Chorale in B minor, "Elegie," Flor Peeters, and "Alleluia," Tournemire. Unfortunately the pernicious custom of placing the prelude outside the pale, before the advertised hour of the service, prevented many from hearing Mr. Giles. For the offertory Mr. Bingham's "Agnus Dei" was sung and as a prayer response a new setting of the "Agnus Dei" by Mr. Kinsley. As a postlude Dr. Warner M. Hawkins, warden of the A.G.O., rendered a clever improvisation on themes from the Faure "Requiem."

Sowerby's Faith and Works

Leo Sowerby, the Chicago composer whose work has received probably more attention than that of any other writer for the organ today, was represented in the flesh and by his works when Wednesday afternoon was devoted to him. Mr. Sowerby received an ovation at St. Bartholomew's Church when he came as guest speaker. In a paper that gave expression to his profession of faith as to church music he outlined for his audience a conception of what church music is intended to be.

After the address Searle Wright, F. A.G.O., gave a recital of Dr. Sowerby's compositions. The performance was a demonstration of what a man with a sense of color, with a magnificent organ under his control, can do to interpret what a front-rank American composer of today has produced. As such the recital was not only a musical offering, but an educational exhibit. There was ample evidence that this composer continues to grow. The compositions played were the Prelude on "Ite Missa Est"; Arioso; the Chorale and Fugue, Fantasy for Flutes and Air with Variations from his Suite and the "Pageant of Autumn"—the last one of the most charming offerings of the afternoon, developing to a powerful climax.

Gregorian Program Is Lovely

What Mother G. Stevens has been able to accomplish in twenty-seven years of study of Gregorian chant was demonstrated before a large audience when the choir of young women of the Pius X. School of Liturgical Music at the Manhattanville College of the Sacred Heart delighted a large audience Wednesday evening with music of the fifteenth century that consisted largely of Gregorian. The tone quality and the standard of perfection in taste shown by this group aroused enthusiasm.

Mother Stevens welcomed the visitors heartily and Mary Balfe Saunders conducted the singers with rare poise. The evening offered a lesson in the beauty that can be achieved in the field in which Mother Stevens has become eminent. It was a long program, but never dragged, even when in response to an enthusiastic ovation two numbers were repeated.

Of special note were the lovely "Pleni sunt Coeli" of Josquin des Pres, the "Quam Pulchra Es" of John Dunstable, the warmth of the Gregorian "Vexilla Regis" of Fortunatus, with its tenderness of devotion, and the truly sublime "In Monte Oliveti" of Giovanni Croce.

Recital by Frank A. McConnell

Beautiful St. Thomas' Church, associated in the mind of every organist with Dr. T. Tertius Noble, was the scene of the Thursday afternoon recital, with Frank A. McConnell, F.A.G.O., giving a skillful and musicianly performance. His playing shows finish and the taste derived from the teachings of Dr. Noble. The sparkling Vienne Intermezzo and the meditative Adagio from the Third Symphony were special features, and the two Whitlock numbers proved their value as recital pieces. Noble's Introduction and Passacaglia is a work of great dignity—music of the first order and of a class of organ composition of which we cannot have too much. Mr. McConnell's list of offerings included the following: Concerto No. 2, in B flat major ("A Tempo Ordinario, e staccato," Allegro, with cadenza by T. Tertius Noble, Adagio and

Allegro, ma non Presto), Handel; Symphony No. 3 (Intermezzo, Adagio, Finale), Vienne; Folk-tune and Scherzo, Whitlock; Introduction and Passacaglia, Noble.

Impressive Ascension Day Service

The annual Ascension Day service at St. Bartholomew's Church long has been a Guild tradition and one of the events of the year. When one has the privilege of attending such a service as the one June 3 he soon realizes how its impressiveness draws a congregation that fills the great edifice. St. Bartholomew's has a magnificent organ and everything else that it takes for the best church music under the direction of Dr. David McK. Williams. The anthem was Handel's martial "The Lord Is a Man of War," sung by the four choirs. Bach's cantata "God the Lord Is a Sun and Shield" was sung with distinction by the massed group.

A very interesting feature was the premiere of the 1943 H. W. Gray prize winner, under Guild auspices—Dr. Channing Lefebvre's "Hymn to the Godhead"—a virile work that no doubt will find quick acceptance and appreciation among choirs throughout the land.

As the postlude Vernon de Tar gave a masterly rendition of Noble's piece on the hymn-tune "Aberystwyth."

American Composer Has His Day

The events of Friday—the last day of the festival—opened with the afternoon recital by Clinton Reed, A.A.G.O., at St. George's Church. Of Mr. Reed's ten numbers six were by living composers of the American continent and the other four were all modern works. This offered an excellent opportunity to appraise the good—both the best and the less meritorious—in organ composition of today.

The Willan composition must be rated as a great work. In DeLamarter's "Fountain" some lovely registration brought out the beauty of the piece. The Gaul composition, of Spanish flavor, is refreshingly interesting and should find its way to many recital programs. The brilliancy of the Weitz composition was a climax to the recital. The Alain and Messiaen numbers no doubt will appeal to some tastes, though one wonders if organ literature would be any the worse off if they had never been written.

Here is the complete program played by Mr. Reed, whose interpretation and use of the resources of the fine Austin organ proved him an outstanding recitalist: Processional on "Praise to the Lord, the Almighty, King of Creation," Martin Shaw; Introduction, Passacaglia and Fugue, Healey Willan; "Nativity Song," Seth Bingham; "The Fountain," Eric DeLamarter; Processional on "St. Patrick's Breastplate," George Mead; "Litanies," Jehan Alain; "A Summer Idyl," T. Tertius Noble; "God among Us," Oliver Messiaen; "Ascension Fiesta," Harvey Gaul; Symphonic Movement, Guy Weitz.

Boy Choirs Sing at Cathedral

It was a stirring service in a magnificent setting that brought the festival to a close in the same place in which it began—the great Cathedral of St. John the Divine, now far enough advanced toward completion to be one of the most imposing sacred edifices in the world. The Friday festival evening service was one in which the boy choirs of New York gave evidence of their fine training and skill. While the temperature was in the 90s outside, the large congregation attracted to the service had the benefit of the coolness surrounded by stone walls.

The service began with Dr. T. Tertius Noble at the organ, playing his Chorale Preludes on "St. Kilda," "St. Peter" and "Drumclog," making it evident that his master hand is one which age has not withered. The service was under the direction of Norman Coke-Jephcott and the organ accompaniment was played by John L. Baldwin, Jr., A.A.G.O. The following choirs participated in this service: Cathedral of St. John the Divine, Norman Coke-Jephcott, F.R.C.O., F.A.G.O., organist; St. Thomas' Church, Manhattan, T. Tertius Noble, Mus.D., F.R.C.O., organist; St. Paul's Church, Flatbush, Ralph A. Harris, M.S.M., F.A.G.O., Chm., organist; Grace Church, Brooklyn Heights, Anne Versteeg McKittrick, F.A.G.O., Chm., organist.

The Magnificat and Nunc Dimittis were by Walmisley. Five anthems were the choral offering of the united choirs

of 200 boys and men. These were: "Lamb of God, the Heavens Adore Thee," the well-known Nicolai chorale harmonized by Bach; Gretchaninoff's "Cherubim Song," Brahms' "How Lovely Are Thy Dwellings," Zingarelli's "Go Not Far from Me, O God," and "Rejoice, O Judah," by Handel. Bishop Manning made a brief address in which he paid tribute to the Guild for what it has done both for music and religion. The Te Deum was Holst's setting.

For the offertory Harold Heeremans, A.A.G.O., played Schumann's Fugue No. 1 on B-A-C-H. It was a clean-cut rendition and a fine interlude to the choral numbers. As the postlude Hugh Porter, M.S.M., F.A.G.O., played Handel's Second Concerto with authority and excellent registration.

The success of the festival was attributed largely to the careful preparations made by Harold Heeremans, chairman of the public meetings committee of the Guild. The plan for the festival originated from a suggestion made by Raymond Fenning, office secretary at headquarters.

DR. NOBLE MADE ORGANIST EMERITUS AT ST. THOMAS'

Dr. T. Tertius Noble played his last service at St. Thomas' Church, New York City, on Whitsunday, June 13, and announcement was made of his appointment as organist and choir-master emeritus. The choir and congregation at Dr. Noble's final service were much larger than usual. The choral music had been selected by the graduating class of St. Thomas' Choir School. The offertory anthem was Dr. Noble's "Grieve Not the Holy Spirit," superbly sung. A large group of friends waited after the prelude to greet Dr. and Mrs. Noble.

One or two inaccuracies have been discovered in the report from New York of the annual dinner of the A.G.O., at which Dr. Noble was the guest of honor. He was assistant to Sir Charles Stanford at Trinity College, Cambridge—not Sir John Stainer. Hugh Benson, youngest son of the late Archbishop of Canterbury of that name, did not become a chemist, but for a time was a priest of the Church of England, later becoming a Roman Catholic.

TWIN BOYS WELCOMED BY THE LA BERGE FAMILY

Mr. and Mrs. Bernard R. LaBerge, the latter known professionally as Claire Coci, announce the birth of twin boys May 6 at the Allen Memorial Hospital in Oberlin, Ohio. The boys are named Bernard Emile and Philippe Raymond.

Miss Coci will be on the faculty of Oberlin Conservatory again next season and will resume her full recital activities, being already booked for a number of engagements throughout the country and Canada.

GUILMANT ORGAN SCHOOL HOLDS ITS COMMENCEMENT

The forty-second annual commencement exercises of the Guilmant Organ School, Willard Irving Nevins, director, were held in the First Presbyterian Church, New York, June 1 at 11 a. m. The Rev. J. V. Moldenhawer, D.D., pastor of the

IN THIS MONTH'S ISSUE

Four-day festival under the auspices of the American Guild of Organists in New York is marked by excellent recitals and impressive services.

Michigan organists gather at Grand Rapids in force and overcome handicaps of wartime in making regional convention a success.

Chapters of the A.G.O. throughout the United States close the year and hold elections of officers.

New order of the WPB lays down rules governing use of critical materials in organ reconstruction.

New series of nationwide radio recitals by E. Power Biggs from the Harvard Germanic Museum organ begins over the Columbia Broadcasting System July 4.

Chicago Club of Women Organists celebrates its fifteenth anniversary.

New anthems suitable in time of war are studied by Dr. Harold W. Thompson.

Contribution of John T. Austin to the development of the modern organ is recalled on his seventy-fourth birthday.

J. Christopher Marks, New York organist and composer, reaches his eightieth birthday in July.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago, Ill.

church, presided and awarded the diplomas. Compositions by Bach, Mendelssohn and Vienne were played by Theodore Gilbert, George Roe, Martha Mahlenbrock, Winifred DeLong and Gertrude Wesch.

Philip Berolzheimer memorial prizes were awarded to Martha Mahlenbrock, George Roe and Theodore Gilbert. As in past years, clarity, technical proficiency and interpretative ability marked the playing of the members of the 1943 class.

Following the exercises Hugh Ross was the guest speaker at the alumni association luncheon at the Hotel Van Rensselaer. Mr. Ross spoke on "The Music of Palestrina and His Period."

Burkholder Goes to Moody Church.

Samuel R. Burkholder, Ph.D., has been appointed organist of Moody Church, Chicago, and takes up his duties there July 1. Dr. Burkholder has resigned as organist and director at Pilgrim Congregational Church, Oak Park, where he served for a year. A warm tribute to him was paid on the folder of Pilgrim Church June 20.

THE SCHOOL of SACRED MUSIC at WALDENWOODS

July 19th-29th, Inclusive

Combine your vacation with study at Waldenwoods on the Lake, where inspiration and instruction are blended in one of Nature's most beautiful settings.

FACULTY:

- Dr. Joseph Clokey, Composer, Organist, Dean of Fine Arts, Miami University.
- Professor Ellis Snyder, Director of The Chapel Choir, Teacher of Voice, Capital University.
- Dr. H. Augustine Smith, Dean of the College of Music, Boston University.
- Dr. Nellie Beatrice Huger, Director of Church Music, Detroit Council of Churches.

Classes in Choral Conducting, Choir Rehearsal Methods, Voice and Diction, Hymnology and Worship, Material Analysis and Interpretation, Junior Choirs, Organ, Techniques for Choral Conductors. Master class for organists.

Large collection of all Sacred Music Materials on Exhibit. Make reservations early. Send for folder and information.

Nellie Beatrice Huger

Sacred Music Dept., Detroit Institute of Musical Art, 52 Putnam, Detroit, Michigan

**MICHIGAN ORGANISTS
GRAND RAPIDS GUESTS**

REGIONAL MEETING IS HELD

**All Shortages Are Overcome by Hospitality of Furniture City at Two-Day Convention of A.G.O.—
Recital by Palmer Christian.**

Undismayed by difficulties in the form of transportation restrictions, lack of hotel accommodations and food shortages, Michigan organists gathered in force at Grand Rapids June 15 and 16 and held a field day in the form of a regional convention. The Western Michigan Chapter was host to the Eastern Michigan members of the American Guild of Organists. A large delegation came from Detroit and others were there from Kalamazoo, Ann Arbor, Muskegon, Battle Creek and towns and cities nearer the furniture center of America. A total registration of eighty-one—remarkable when all the obstacles to a convention are considered—was placed on the record for the two-day meeting.

The serious side and the social both received careful consideration from the committee in charge and the result was a highly successful meeting, for which great credit was given to Dr. C. Harold Einecke, dean of the Western Michigan Chapter, and his force of capable and untiring aids in Grand Rapids. Likewise the visitors owe much to the local organists and their devoted friends who stepped into the breach caused by the fact that the largest two hotels have been taken over by the government and the others had no room for any organists. The Grand Rapids people solved the problem by taking the visitors into their homes.

The get-together opened Tuesday afternoon, June 15, when the out-of-town Guild members registered at the Park Congregational parish-house and were assigned to lodgings. Later in the afternoon there was a reception at the large and hospitable home of Mrs. John Duffy, where Wilfred Layton of Flint, Mich., delivered a very interesting lecture, illustrated with recordings and slides made by Benjamin Laughton, in which he told intimately of his experiences as a choir boy in England and revealed to his audience details of how choir boys are trained and how church music is conducted in his native land.

An informal banquet at the Browning Hotel presented a gay scene and was the occasion for introducing a number of guests of the Michigan fraternity, including those who took part in the convention program. S. E. Gruenstein, editor of THE DIAPASON, had been invited to be the dinner speaker and occupied a quarter hour in reviewing some of the developments in church music and organ construction and design in the last third of a century.

The convention recital was the Tuesday evening event. Dr. Palmer Christian of the University of Michigan, whose name and fame are household words, gave the performance on the four-manual Aeolian-Skinner organ in the Park (First) Congregational Church, a large and historic edifice the beauty of whose interior immediately strikes the visitor. A part of Dr. Christian's recital was played in the darkness made necessary by a blackout throughout the city, but the absence of lighting rather enhanced the enjoyment of the audience, for the darkened sanctuary was refreshingly restful on a hot summer night.

The program covered organ music from Handel and Bach of the seventeenth century, through Widor, Vierne and Karg-Elert of more recent days to Alain and DeLamarter of today. In the first of two chorale preludes by Hanff, on "Ein feste Burg," the big reeds on the organ were used with powerful effect, while "Auf meinen Lieben Gott" offered a beautiful contrast. Clarity marked the performance of the Bach Prelude and Fugue in A minor. Of the other organ numbers Alain's "Le Jardin Suspensu" stood out for its registrational effects and the Widor Finale from the Eighth Symphony received a virile performance that gave the recital a climactic closing after the lights of the city and the church had been turned on again.

A special feature of the recital was the Karg-Elert "Fugue, Kanzone and Epilogue," in which the organ was supplemented by violin and women's chorus.

This is a genuinely imposing work and the singing of the women from Mr. Einecke's chancel choir in the "Credo" and the violin obbligato of Donald Armstrong were deeply impressive.

A reception for Dr. Christian followed the recital.

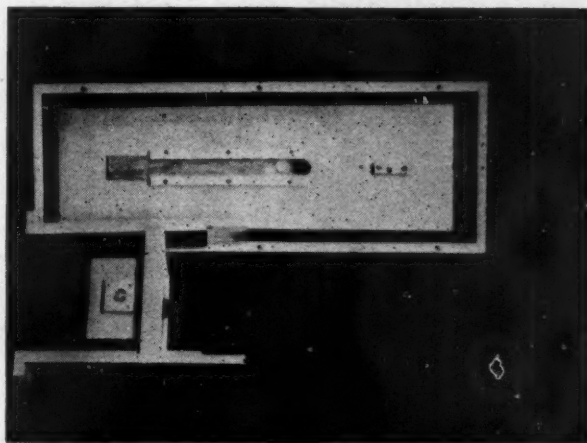
Breakfast at the Westminster Presbyterian Church Wednesday was marked by a discussion of several items in the minds of the membership. Benjamin Laughton presented a proposal that the Guild investigate a plan for a pension fund for church organists similar to the pension systems for ministers that have been established in various denominations. It was voted to send a resolution on the subject to Headquarters. There was also discussion of a proposal by Mr. Laughton that an intermediate Guild certificate be established, between the associateship and the fellowship, to be called the licentiate.

The remainder of the forenoon was devoted to a model choir rehearsal conducted by Barrett Spach, dean of the Illinois Chapter and organist and director at the Fourth Presbyterian Church, Chicago. Mr. Spach divested himself of his coat, and his singers did likewise, and then for over an hour he put the organists who formed his choir through the paces with a group of first-class anthems, works of Everett Titcomb, Tye, Handel and others. With exemplary patience the perspiring organists and directors took some of their own medicine and perhaps for the first time some of them realized how it felt to be working under a director, punctiliously conforming to his ideas. All of them received valuable hints from Mr. Spach's suggestions and some of them no doubt learned the art of tolerance with those back home. The ease with which Mr. Spach established unity and cohesion in his unusual chorus aroused admiration.

At the luncheon in the First Methodist Church August Mækelberghe of Detroit, dean of the Eastern Michigan Chapter, organist and composer, delivered a strong plea on behalf of the Guild examinations. Humor and effective argument marked his talk, which he began by stating that the attainment of an F.A.G.O. certificate did not establish an organist as a good musician for all time, but indicated that he had made a start toward becoming a good musician.

Following the luncheon there was an interesting feature at the Fountain Street Baptist Church, where a goodly audience heard William Fishwick of Detroit give a clever demonstration of improvisation for the service. First he took the letters of his telephone number to make a theme on which he gave a delightfully original performance. There was nothing dry or repetitious in Mr. Fishwick's playing and in the three-quarters of an hour at the organ he took the hymn "Jerusalem the Golden," tune "Ewing," and made a prelude and an offertory with it as the theme, followed by similar treatment of the tune "Duke Street." This he supplemented by converting several popular songs into chorales in a manner to puzzle his audience as to the material he was using.

Tea in the parlors of the Fountain Street Church, with Mrs. C. Harold Einecke and Mrs. Robert G. Noehren, wife of the organist of the Fountain Street Church, pouring, was the occasion for the goodbys that brought a very successful and perfectly managed regional convention to a happy close.



THE TREMOLO

The effect of this device is often confused with the vibrato of a string player—which is used to add color to holding notes or to increase the emotional content of singing phrases. This vibrato is useful only because of its personal control, which renders it variable.

Since the organ tremolo is of a constant speed its fluctuation of tone must be considered as a mixing device or as an aid to the shading of the quality of a stop.

The action of the tremolo is to produce a slight variation in wind pressure in the chest. This affects the color of some stops and aids in the mixing of others. These changes are part of the color palette.

It follows then that the tremolo is best used on color combinations—and that for short periods, otherwise its ability to effect a change in tone color is nullified. The passages where it is used should be of a singing character, for in rapid playing the pulse has no chance to show and the slight variations in pressure then show only as out-of-tune pitch. Like all seasonings—too little is preferable to an excess.

PIPE ORGANS

Yearly Maintenance Contracts

**REBUILDING
ADDITIONS
REPAIRS
TUNING**

Courteous and Dependable

Pipe Organ Service

by

Factory Trained Experts

Chester A. Raymond

Organ Builder

176 Jefferson Rd. Princeton, N. J.

Phone 935

**AEOLIAN-SKINNER
ORGAN COMPANY
Inc.**

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

Factory and Head Office
BOSTON, MASS.

Member of Associated Organ Builders of America

MICHIGAN ORGANISTS AT CONVENTION DINNER IN GRAND RAPIDS JUNE 15

TRINITY CHURCH RECITALS
IN N. Y. BY TIETJEN AND REED

Andrew Tietjen and Clinton Reed have been playing the Wednesday and Friday noon recitals in Trinity Church, New York City, in June. These recitals continue to draw large audiences from the financial district and prove that there are many people sufficiently interested to give up all or part of their luncheon hour to hearing organ music. Here are some of Mr. Tietjen's programs:

June 11—Fantasia in F minor, Mozart; Walther's Prize Song from "Die Meistersinger," Wagner; Toccatina for Flute, Yon; "Westminster Chimes," Vierne.

June 30—Fantasia and Fugue in G minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Toccatina, "Thou Art the Rock," Mulet.

Among Mr. Reed's programs have been the following:

June 2—Overture to "Oberon," Weber; Chorale Prelude, "I Call to Thee," Bach; "In Springtime," Kinder; "Ascension Fiesta," Gaul; Symphonic Movement, Weitz.

June 16—Overture to the Occasional Oratorio, Handel; Air in D, Bach; "Silhouette," Rebikoff; "Litanies," Alain; "Hymn of Glory," Yon.

VOLKEL IS AT CHAUTAUQUA
FOR THE TWELFTH SEASON

George W. Volkel of All Angels' Church in New York City is the official organist at Chautauqua, N. Y., for the twelfth consecutive summer. In addition to the recitals at the Amphitheater he has been asked to give another series of three twilight musicales in the Hurlbut Memorial Church. The dates for these are July 30, Aug. 6 and 13 at 4:30. Besides playing music of earlier centuries on the organ he is again to conduct the motet choir in works of composers of the seventeenth and eighteenth centuries.

The following are some of the afternoon programs at the Amphitheater which Mr. Volkel has prepared for the season: July 4—Toccatina and Fugue in D minor, Bach; Sinfonia in F, Badinerie and Fantasia in G, Bach; "Chant de May," Jongen; Andantino in G minor, Franck; Three Pieces in Free Style, Vierne; Scherzo in E major and "Grand Choeur Dialogue," Gigout.

July 9—"Comes Autumn Time," Sowerby; "On Hearing the First Cuckoo in Spring," Delius; Roulade, Bingham;

Prelude on "Iam Sol Recedit Igneus," Simonds; Prelude and Fugue in G minor, Dupré; "Ronde des Princesses" and "Berceuse et Finale," Stravinsky.

July 14—Sixth Symphony (Allegro, Andante, Allegro Vivace), Widor; Intermezzo in B flat minor, Callaerts; "The Afternoon of a Faun," Debussy; Air from Suite in D and "Anna Magdalena's March," Bach; "Siegfried's Rhine Journey," Wagner.

On the three-manual Möller organ at Hurlbut Memorial Church the evening of July 3 Mr. Volkel will play: "Offertoire sur les Grands Jeux," Couperin le Grand; "Les Cloches," Le Begue; Largo in B minor, Handel; Gavotte Minuet-Tambourino ("Alcina" Suite), Handel; Pastorale in C minor, Scarlatti; "Rejoice, Beloved Christians" (Chorale Prelude), "My Heart Is Fixed" (Aria) and Prelude and Fugue in G major, Bach; "Legend of the Mountain," Karg-Elert; Three Sketches, Schumann; "Carillon," Sowerby; Prelude in E minor, Dethier.

MINISTER HUSBAND AND HIS
ORGANIST WIFE COOPERATE

What cooperation between minister and organist can accomplish when the two are husband and wife is illustrated once a month at the "vesper services of meditation and music" in the Evangelical Church of Huron, Ohio. The Rev. William R. Shisler is pastor of the church and Mrs. Shisler is the organist. These vesper services are out of the ordinary. They consist of readings by the pastor alternating with organ selections. Most of the topics deal with nature and are from the Scriptures. At the service May 16 the organ selections played by Mrs. Shisler were: Three "Mountain Sketches" ("Jagged Peaks in the Moonlight," "Wind in the Pines" and "Canyon Walls"), Clokey; "The Wind," Alec Rowley; "In Summer," Stebbins; "Trees," Rasbach; "Rejoice, Ye Christians," Bach. In June a third member of the family, Miss Lorene Shisler, assisted her mother. Miss Shisler received her Ph.D. degree in Greek and Latin last year and is also an accomplished pianist and organist.

Robert M. Baker Takes Bride. Miss Mary Depler became the bride of Robert M. Baker, M.S.M., at Bloomington, Ill., June 27. The wedding took place at the First Methodist Church. Mrs. Baker is the daughter of Mr. and

Mrs. Dean Depler of Lewistown, Ill., and has been assistant professor of piano at Illinois Wesleyan University in Bloomington. She is a graduate of Illinois Wesleyan and of the American Conserva-

tory of Music. Mr. Baker, whose old home was in Pontiac, Ill., is organist and director at the First Presbyterian Church of Brooklyn, where he succeeded R. Huntington Woodman.

Buy That Hall Organ
With Your War Bonds

Right now nothing is so vital as Victory. But, fortunately for your church and for the cause of religion, you can help win the war and at the same time realize your ambition to own a fine organ.

The plan: Raise your church organ fund contributions to the highest possible peak and convert this money regularly into War Bonds. That will give Uncle Sam the money he needs to carry on. After the war, cash your bonds and buy that Hall Organ you have always wanted but somehow never managed to attain.

The **HALL**
ORGAN
Company
WEST HAVEN
CONNECTICUT

Branches: New York, Philadelphia, Chicago, Los Angeles

**CLASS BY DR. DICKINSON
AT EVANSTON IN AUGUST**

TO TEACH ORGAN REPERTORY

Eleventh Annual Church Music Institute of Northwestern University Under Leadership of Professor Oliver Beltz.

The organ repertory class to be conducted by Dr. Clarence Dickinson at the church music institute of Northwestern University, Evanston, the first week of August promises to be an unusual event. Dr. Dickinson brings to this class the fruit of a life of work as church and recital organist. He will have at his command the new three-manual Casavant organ in Lutkin Hall and the new four-manual Casavant in Cahn Auditorium. Chicago organists will assist Dr. Dickinson in the presentation and study of the materials. Among those assisting are Porter Heaps, Theodore Lams, Robert Reuter and Frank Cookson.

The materials will be divided under the following headings: Easy preludes, some easy postludes, Biblical themes and scenes, Bach's contributions to the liturgy, special materials for recitals, festivals and Guild services.

A hymn festival is to be conducted by Dr. and Mrs. Dickinson at the First Presbyterian Church in Evanston Sunday night, Aug. 1, assisted by the institute members as a choir. Two choirs will be formed from the members of the institute, who will hold daily rehearsals under the general supervision of Dr. Dickinson and under the rehearsal direction of Porter Heaps and Robert Reuter. These choirs will present materials in demonstration of the lectures by Dr. and Mrs. Dickinson each day.

The vocal forum conducted by Walter Allen Stults during the last four years has maintained its interest from year to year and has again been put on the program. The Federal Council of Churches is sending the Rev. Deane Edwards, secretary of the Commission on Worship, to be with the institute throughout the session and to lecture on "Worship and Its Emphases Today."

Evening sessions include the annual banquet at the First Methodist Church, Evanston, Aug. 2, with Dr. James Taft Hatfield as toastmaster and an address by Dr. Enyeart E. Harper of the School of Fine Arts at the University of Iowa; an organ tour conducted by Dr. William H. Barnes, a forum of choir music and a social hour in charge of the social committee, headed by Mrs. S. R. Scholes of Alfred, N. Y.

These institutes are now in their eleventh consecutive year and were originated and have been carried on continuously by the present chairman of the department of church and choral music of Northwestern University, Oliver S. Beltz. Professor Beltz entered the school of music under the deanship of the late Peter C. Lutkin in 1923 and succeeded Dean Lutkin as chairman of the department of church and choral music in 1932.

**CORPORAL WILLIAM C. TEAGUE
GIVES A RECITAL IN DALLAS**

Corporal William C. Teague of Perrin Field, Tex., was presented in recital Sunday afternoon, May 31, at McFarlin Memorial Auditorium, Dallas, Tex., as a part of the commencement activities of Southern Methodist University. This marked Corporal Teague's first appearance in Dallas since his recital under the same auspices two years ago. Then, as a pupil of Dora Poteet, he was accepted for scholarship at Curtis Institute and spent the following year in Philadelphia, studying with Dr. Alexander McCurdy. His enlistment last August in the army air forces interrupted his studies at Curtis. It is refreshing to know that an ambitious young man can serve his country and still find time to continue his practice to the extent of playing a first-class program from memory.

The opening number, the Prelude and Fugue in A minor by Bach, was played with virility, which naturally evinced a fine sense of rhythm. There was delicate shading in two Bach chorale preludes. One of the outstanding characteristics of Corporal Teague's musical qualities is his sense of color, as shown in his registrations. This was noticeable especially in the lighter numbers. One of the high spots of the program was "The Soul of

OLIVER S. BELTZ



the Lake," by Karg-Elert. Of special interest was the Adagio from the Sonata in B minor by Herbert Nannay. Private Nannay, whose home is in Los Angeles and who is now in training at Camp Berkeley, Tex., and Corporal Teague were classmates at Curtis Institute. The Adagio, still in manuscript, is a delightful number of the romantic type. The program closed with a dramatic reading of the Widor Toccata from the Fifth Symphony.

A large audience heard the recital and called for several encores.

**THOMAS G. MCCARTHY DOES
UNIQUE SERVICE IN CAMP**

Thomas G. McCarthy gave a recital Sunday, June 6, at All Saints' Church, Jersey City, N. J., where he has been musical director since 1941. He played the following selections for his home congregation in Jersey City while on furlough: "Suite Gothique," Boellmann; "Ave Maria," Arkadelt-Liszt; Andante, Franck; "Song of the Basket Weaver," Russell; "Jubilate Deo," Silver; Toccata, Mailly.

Mr. McCarthy is on leave of absence, serving with the armed forces at Camp Wheeler, Ga., where he is carrying on his work as organist and choirmaster for the Catholic church at that post. On Easter Sunday Mr. McCarthy presented a program of liturgical music at a solemn high field mass which was attended by 30,000 officers and enlisted men, as well as civilians. These ceremonies were so impressive that officers from Warner Robins Air Base who were present requested that he prepare a similar program for their field on Mother's Day, and arrangements were made with the priests at Wheeler to do this. Both masses were unusual, both were the first of their kind in the history of army religious activities and both were broadcast over the NBC networks in the South as well as by WWRL in the North.

Private McCarthy gives a recital every Sunday afternoon and has introduced congregational singing at the masses Sunday mornings.

Before his return to camp Private and Mrs. McCarthy became the parents of a young son, Thomas III.

Miss Mauro-Cottone Wins Award.

The Brooklyn Institute of Arts and Sciences announces that Aurora Mauro-Cottone, New York pianist, has been declared the winner of its American Artists Award for 1943. The award was based on the decision of a committee of three music critics who selected Miss Mauro-Cottone as the outstanding artist of eleven singers and instrumentalists participating in the institute's American artists' series for 1942-1943. She receives a grant of \$500 as well as an appearance in the institute's major concert series for next season. Miss Mauro-Cottone is the daughter of the late Melchiorre Mauro-Cottone, well-known organist and composer.

Services for George Briel, father of Miss Marie Briel, organist of the First Methodist Temple, Chicago, were held in Wilmette June 2. Burial was in Peru, Ill. Mr. Briel died after a long illness.



*"...what art can teach,
What voice can reach
The sacred Organ's praise?"*

—ORATORIO, HANDEL

IN rendering the works of great composers, no human voice, nor other single instrument, can approach the majesty of a fine pipe organ. In the hands of a master, its magnificent music seems to pour forth from a living soul.

But the rich expression and beauty of tone so thrilling to the listening ear depend on carefully applied, scientific principles. At Möller, trained technicians have studied those principles through years of laboratory research, with the result that Möller is a recognized leader in the music world today.

Right now, the Möller plant is fully engaged in war work. However, our personnel have been retained and, when Peace comes, these skilled craftsmen will be available at once for building organs again. Those Möller instruments to come will be finer than ever before.



M.P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BUY U. S. WAR BONDS

John Turnell Austin and His Contribution to the Modern Organ

The month of May brought the seventy-fourth birthday of John Turnell Austin. This will recall to a whole generation of readers of THE DIAPASON a man who by his genius achieved many things that have made the modern organ what it is. And many a young organist who may not be very familiar with the name of Austin is receiving the benefit of the fruits of the inventive mind of a man who originated some things now accepted as everyday conveniences by recent arrivals at the console. Mr. Austin, now in retirement at his home in Hartford, Conn., was one of the organizers and for a number of years president of the Austin Organ Company of Hartford and still maintains a lively interest in that company's successor, Austin Organs, Inc. Altogether aside from his talent as an organ builder, Mr. Austin is known for his kindly spirit, and even his closest competitors express the warmest regard for him.

John T. Austin was born in Podding-ton, England, May 16, 1869, into a family that for generations had been residents of that town. His greatgrandfather and his grandfather, John Austin, followed farming, but an interest in mechanics had long been an outstanding characteristic of the family. Jonathan Austin, John's father, devoted his time largely to agricultural pursuits, but was keenly interested in organs and their construction, his study and investigation resulting in the building of six organs for neighboring churches. He died in 1913 at the age of 86 years. Whether inherited tendency or natural predilection or environment had most to do with shaping the career of his son it is perhaps impossible to determine.

John was 15 years of age when he put away his textbooks, having up to that time been a pupil in the private schools conducted by the Episcopal Church of St. Michael's and All Angels in London. His efforts were then devoted to farm work until he reached the age of 20, but watching his father build organs awakened in him a desire to engage in the same line of work, and when a youth of 14 he began the task of building his first organ. All the work was done by hand, including dressing the rough lumber. He eagerly read everything he could find on the subject of pipe organs. Moreover, love of music was a family characteristic and it was this, as well as mechanical skill, that led to shaping his career.

In 1889 Mr. Austin arrived in Detroit. He became an employe of the Farrand & Votey Organ Company of that city and here his early experience stood him in good stead. After two months he was advanced to the position of foreman and here, as in his home land, he utilized every available means for increasing his knowledge, studying the scientific and physical principles underlying the construction of the organ, which led to inventions which in the course of years have brought to him nearly forty patents, covering nearly every phase of organ construction.

In the summer of 1893 Mr. Austin

JOHN T. AUSTIN, LONG PROMINENT AS ORGAN BUILDER



severed his connection with the Detroit house to become associated with the Clough & Warren Company, which built organs under Mr. Austin's patent. In the fall of 1898 he moved to Hartford and organized the Austin Organ Company, which was incorporated the following year. He was made general manager and continued as such until his election to the presidency in 1907. The plant at Hartford began operations with three employes, but the organs it produced soon brought an increase in business that led to its rapid and substantial development until a large plant was built of brick and equipped with every modern device for efficiency and the comfort and safety of employes.

The first Austin organ built for New England was installed in the Fourth Congregational Church of Hartford in 1898. It had as a feature the "universal chest" into which people could walk and observe the operation of its mechanism. This universal chest supplies air to all the pipes in ample quantity. The Franklin Institute of Philadelphia in 1917 awarded the Edward Longstreth medal of merit to Mr. Austin for the invention of the universal air chest.

The company built the organs for the

Panama Exposition at San Francisco and for the San Diego fair. They completely rebuilt and enlarged the organ in the Salt Lake City Tabernacle. They also built the large organs for the City Hall in Portland, Maine, the Auditorium at Atlanta, Medinah Temple, Chicago; All Saints' Cathedral, Albany, and a large number of other churches and public buildings throughout the country. The company also installed the organ used at the Sesqui-centennial Exposition in Philadelphia as the gift of Cyrus H. K. Curtis.

In 1895 Mr. Austin married Miss Jane M. Rogers, daughter of Mr. and Mrs. George E. Rogers of Milan, Ohio. He is an honorary member of the Hartford Rotary Club, belongs to the Hartford Club and the Farmington Country Club and is known in the musical circles of both Hartford and New York.

Such in brief is the story of one whose record shows the possibility for successful and notable attainment through individual effort. Day by day he acquired knowledge and step by step he made progress until his skill placed him in a position of leadership. His valuable contribution to the organ is recognized throughout the country and his name is

honored wherever there are organs or organists.

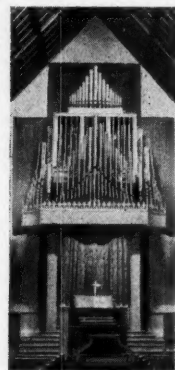
Graduate at American Conservatory.

The fifty-seventh annual commencement concert of the American Conservatory of Music, Chicago, was held on the evening of June 15 at Orchestra Hall. The organ department was represented by four graduates: Miss Marian Gates, Chicago, master of music; Mrs. Florence Claussen, Chicago, master of music; Miss Florence Haglund, Oak Park, bachelor of music; Ralph Waterman, Evansville, Ind., bachelor of music. Victor Mattfeld, a pupil of Edward Eigenschen, was chosen to play the "Fantasia Triomphale" by Dubois with the orchestra. Miss Kathlyn Tutules, a pupil of Frank Van Dusen, received honorable mention for organ playing.

Singing Teachers Offer Prize.

The Chicago Singing Teachers' Guild announces its seventh annual competition for the W. W. Kimball Company prize of \$100, this season to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer himself. In addition to this award the guild guarantees publication of the winning manuscript. Readers desiring complete information concerning rules of the competition may address E. Clifford Toren, 3225 Foster Avenue, Chicago.

ET NON IMPEDIAS MUSICAM



HOLTKAMP ORGANS
CLEVELAND, OHIO

Rollo F.

MAITLAND

Mus. D., F.A.G.O.

Pupils again achieve distinction

Available for recitals

2129 Chestnut Street
Philadelphia, Pa.

TWO-MANUAL PIPE ORGAN AVAILABLE

SIX RANKS, 359 PIPES

EIGHTEEN STOPKNOBS

EIGHT COUPLERS

SIX COMBINATION (adjustable) PISTONS

CRESCENDO PEDAL

GREAT TO PEDAL REVERSIBLE STUD.

CONSOLE ATTACHED TO ORNAMENTAL CASE

\$2,000.00—INSTALLED WITHIN 250-MILE RADIUS OF OBERLIN, OHIO

Write for particulars to **FRANK BLASHFIELD, 100 W. College St., Oberlin, Ohio**

**CHICAGO WOMEN'S CLUB
CELEBRATES BIRTHDAY**

ORGANIZATION 15 YEARS OLD

**Sixty Sit Down at the Anniversary
Dinner—Lily Moline Hallam, the
Founder, Is Guest of Honor—
Gala Celebration Held.**

By ALICE R. DEAL

The fifteenth anniversary dinner of the Chicago Club of Women Organists was held on Monday evening, June 7, at the Central Y.W.C.A. It was indeed a gala occasion. There were sixty present; there was a huge birthday cake with fifteen candles on it; Miss Sophie Richter had made lovely place-cards and favors in the form of little lamps; Lily Moline Hallam, founder of the club, was guest of honor, having come from Los Angeles especially for the occasion, and the club's honorary member, Mrs. Frances Biery Overton, and her husband were present.

The president, Mary Ruth Craven, introduced Mrs. Hallam, who congratulated the club on its growth. Greetings from the Illinois Chapter, American Guild of Organists, were given by Walter Flandorf, the new dean. A few words were spoken by both Mr. and Mrs. Overton. Elva Heylman told of her work at the USO on Michigan Avenue and thanked the club for its gift to the boys, to be used in buying records.

Annual reports were made by Gertrude Rauhauser, recording secretary, and Florence Boydston, treasurer. The following officers were elected for two years: Vice-president, Hazel Quinney; recording secretary, June Cooke; corresponding secretary, Marion Dahlen. Three board members chosen are: Eugenia Anderson, Martha Armstrong and Mabel Laird.

The meeting was then turned over to Miss Grace Symons, the toastmistress. Miss Symons introduced the past presidents, in their chronological order, beginning with Mrs. Hallam, "Architect." Those who followed were Alice Deal, "Dulciana"; Ora Bogen, "Melodia"; Edith Karnes, "Diapason"; Helen Westbrook, "Trumpet," and Vivian Martin, "Chimes." A message was read from Susan Shedd Hemingway, the sixth president. Miss Craven was the "Fifteenth."

The evening came to a close with a very interesting performance of Haydn's "Toy Symphony" under the direction of Bertram Webber.

Tera Sells and her committee were congratulated upon the success of the evening.

**EASTER SUNRISE SERVICES
TRADITION AT EVANSVILLE**

For thirty-one years, longer than any other Protestant church in Evansville, Ind., St. Lucas' Evangelical and Reformed Church has been holding Easter sunrise services. In former years the choir for these services was made up of men and boys. This year the girl members of the newly-organized junior carolers and intermediate choristers were added, making a total of seventy voices in the combined groups. Included in the program were Dickinson's "In Joseph's Lovely Garden"; the German medieval chorale "Ye Watchers and Ye Holy Ones," sung as a canon; the Worgan setting of "Christ, the Lord, Is Risen Today," sung antiphonally; Gounod's "Praise Ye the Father," with slightly revised text; the Nicene Creed, intoned by Emil Haering, soloist. Miss Dorothy Wassum, director of choral music at Bosse High School, is director of the three choirs of St. Lucas' Church. She holds music degrees from the University of Nebraska and Northwestern and did special work under F. M. Christiansen at St. Olaf. Mrs. Margaret Davis Haeussler, wife of the Rev. Armin Haeussler, pastor of the church, is organist of the church and president of the Evansville Guild of Organists and Choir Directors

ALICE EMMONS McBRIDE



THIRTY-TWO YEARS of devoted and efficient service to a prominent church were completed June 11 by Mrs. Alice Emmons McBride, who has been organist of the Church of the Holy Spirit in Lake Forest, Ill., during that long period. Mrs. McBride's life has been too busy to give her time for recital work, but the Lake Forest parish realizes what she has done to enhance its services by her capable work at the console and her fine feeling for the beauty of the Episcopal service.

Alice Emmons was born in New Milford, Conn. She carried on her study of the organ with Dr. Peter C. Lutkin, late dean and founder of the Northwestern University School of Music. She studied theory with the late Adolf Weidig and ensemble with George Dasch.

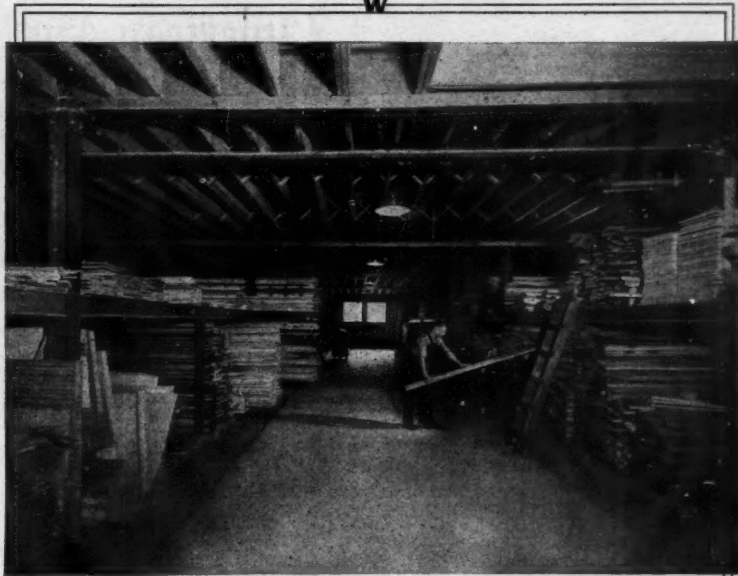
In 1908 she was married in Chicago to William Arthur McBride. Mr. McBride died several years ago. Mrs. McBride has a daughter, Alice, the wife of Lieutenant Robert H. Ellis, who is in the Armored Infantry Regiment of the Ninth Armored Division.

Before going to the Lake Forest church Mrs. McBride was organist of the Ravenswood Baptist Church. In addition to her church work she has a large class in piano.

and former president of the Evansville Musicians' Club. St. Lucas' Church has a rebuilt four-manual Hillgreen-Lane organ. The pastor has long been active in the field of hymnology, having given lectures in recent years before schools and musical organizations on the newer hymnals. He was a member of the editorial committee for the Hymnal of the Evangelical and Reformed Church, securing for it many new texts and tunes.

Kenneth W. Frisbie Commissioned.

The name of Kenneth W. Frisbie, organist of the Chevy Chase Presbyterian Church, has been added to the roster of District of Columbia organists in the armed services. Mr. Frisbie has been commissioned a lieutenant in the signal corps of the United States army. Lieutenant Frisbie studied piano with Amelia Olmsted, organ with Dr. James Dickinson and choral training and conducting with Dr. E. N. C. Barnes. He received his A.B. degree from George Washington University and recently the M.Ed. degree from Maryland University. Before going to the Chevy Chase church Lieutenant Frisbie was organist of Gunton Temple Presbyterian Church, Trinity Episcopal Church, St. David's and St. Patrick's Chapel, Church of Our Saviour and Church of the Advent. More recently he had been engaged in teaching music, conducting the orchestra and the opera club and presenting Gilbert and Sullivan operas at the Bethesda-Chevy Chase High School, transferring last year to the history department. His wife is the talented Dorothy Hobley, formerly a well-known concert pianist.



finest woods-for Wicks

The woods used in Wicks Organs must meet the highest possible standards. They must be grown under various climatic conditions, properly graded, seasoned with extreme care, and stored under correct atmospheric conditions.

Vast quantities of this highest grade lumber, gathered from the far parts of the world, are kiln dried, and stored in this spacious building under ideal temperature and atmospheric control.



The Wicks Company is now doing aircraft and other war work.

1100 Fifth Street * * * Highland, Illinois

**NEW BOOKS BY DICKINSON
WILL BE PUBLISHED SOON**

Dr. Clarence Dickinson's long-promised "Book of Interludes for Organ," for the church service, and "The Choir Loft and the Pulpit," which contains fifty-two unified services, given in complete detail, with theme, sermon text, Psalter, Scripture readings, organ numbers, hymns and anthems, and with additional tested anthem lists for senior and junior choir, and organ numbers suitable for use in the church service, will be published late this summer. The music has been compiled by Clarence and Helen Dickinson, and every number mentioned has been tried out in the Brick Church services in New York. Some less complicated numbers, also tested there, are suggested as possible alternates for numbers which are written in several parts or which make large demands on choirs. The introductory chapters on "The Pulpit" in relation to the music in the church service are written by the Rev. Paul Austin Wolfe, D.D., minister of the Brick Church.

Barrett Spach
Fourth Presbyterian Church
Chicago

RICHARD PURVIS
ORGANIST-COMPOSER-CONDUCTOR
Army Music School, Ft. Myer, Va.

MAYLAND
CHIMES & HARPS
SINCE 1866
BROOKLYN NEW YORK

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

BOY CHOIR CONFERENCE — JULY 19-23
CAMP WA-LI-RO
Bishop Tucker (Ohio), Ray Brown, J. Wm. Jones,
Address Paul Allen Beymer
Put-in-Bay, Ohio

American Guild of Organists

(Name and seal registered in U. S. Patent Office)



Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1900

Amended Charter
Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

Member of National Music Council, Inc.

General Office: Room 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York City

Council

- HEINZ ARNOLD, F.A.G.O.
- SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
- LILIAN CARPENTER, F.A.G.O.
- FRANKLIN COATES, A.A.G.O.
- NORMAN COKE-JEPHOTT, F.A.G.O.
- GRACE LEEDS DARNELL, F.A.G.O.
- J. TREVOR GARNEY, F.A.G.O.
- BECKET GIBBS, MUS. D.
- HAROLD HERREMANS, A.A.G.O.
- JOHN HOLLER, A.A.G.O.
- JAMES PHILIP JOHNSTON, F.A.G.O.
- CHANNING LEFEBVRE, MUS. D., F.A.G.O.
- ANNE V. MC KITTRICK, F.A.G.O.
- GEORGE MEAD, A.A.G.O.
- CARL F. MUELLER, A.A.G.O.
- T. TERTIUS NOBLE, MUS. D.
- GROVER J. OBBEL, F.A.G.O.
- HUGH PORTER, F.A.G.O.
- CLINTON H. REED, A.A.G.O.
- REGINALD MILLS SILBY, MUS. D.
- FRANK E. WARD, A.A.G.O.
- R. HUNTINGTON WOODMAN, MUS. D., F.A.G.O.
- PETRO A. YON

- Warden
WARNER M. HAWKINS, MUS. D., F.A.G.O.
- Sub-Warden
VERNON DE TAR, F.A.G.O.
- General Secretary
RALPH A. HARRIS, M.S.M., F.A.G.O.
- General Treasurer
HAROLD W. FRIEDEL, F.T.C.L., F.A.G.O.
- General Registrar
S. LEWIS ELMER, A.A.G.O.
- General Librarian
JAMES W. BLEECKER, A.A.G.O.
- Chairman of Examination Committee
HUGH PORTER, F.A.G.O.
- General Auditor
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
- G. DARLINGTON RICHARDS, F.A.G.O.
- Chaplain
THE REV. RALPH W. SOCKMAN, D.D.

DEANS OF CHAPTERS

- ALABAMA—Mrs. Minnie McNeill Carr.
- ARKANSAS—Christine Rasta.
- CALIFORNIA—
Central California—Ardene Phifer.
Los Angeles—Irene Robertson, A.A.G.O.
Northern California—Frederick Freeman, F.A.G.O.
Pasadena—John Paul Clark, A.A.G.O.
Sacramento—Howard Scott.
San Diego—Mrs. Olive W. Requa.
San Jose—Laura Lee.
- COLORADO—
Rocky Mountain—David Pew.
- CONNECTICUT—
Hartford—Glenn H. Smith.
New Haven—Hugh Llewellyn Smith.
- DELAWARE—Miss Sarah Hudson White, A.A.G.O.
- DISTRICT OF COLUMBIA—Mrs. Jean Slater Appel, A.A.G.O.
- FLORIDA—Mrs. Agnes Green Bishop.
Gulf Coast Branch—Mrs. Harold Lefestey.
Jacksonville Branch—Mrs. William Arthur Catlla.
Miami—Earl Billings.
Orlando Branch—Mrs. Bruce Dougherty.
St. Petersburg Branch—Helen G. McClellan.
Tallahassee Branch—Margaret W. Dow, F.A.G.O.
Tampa Branch—Mrs. George Hayman.
- GEORGIA—C. W. Dieckmann, F.A.G.O.
Macon—Mrs. James C. Rousseau.
- ILLINOIS—Barrett L. Spach.
Tri-City—Wilbur F. Swanson.
- INDIANA—Cheston L. Heath.
DuFaso Branch—Alberta Bromm.
- IOWA—
Cedar Rapids Branch—Mrs. Don Carlos Cook.
Waterloo—Mrs. Eileen L. Parrott.
Western Iowa—Faith Woodford.
Dubuque Branch—Albert A. Jagnow.
- KANSAS—Mrs. Cora Conn Redic, A.A.G.O.
- KENTUCKY—
Louisville—W. MacDowell Horn.
Louisiana—Frank Collins, Jr.
- MAINE—John E. Fay, A.A.G.O.
Bangor Branch—Mrs. Milford P. Melhann.
- MARYLAND—
Chesapeake—Ralph H. Rexroth.
- MASSACHUSETTS—William B. Burbank.
- MICHIGAN—
Eastern Michigan—August Maekeberghe, F.A.G.O.
Western Michigan—C. Harold Elnock.
- MINNESOTA—George H. Fairclough, F.A.G.O.
- MISSOURI—Anna Louise Petri.
Central Missouri—Norman Goodbrod.
Kansas City—Mrs. A. R. Malby, A.A.G.O.
- NEBRASKA—George A. Johnson, A.A.G.O.
Lincoln—Myron J. Roberts.
- NEW JERSEY—Roberta Bitgood, F.A.G.O.
Atlantic City—Herman L. Madden.
Camden—Helen Wyeth Pierce.
Central New Jersey—Mrs. Norman W. Hartman, A.A.G.O.
- Metropolitan New Jersey—W. Norman Grayson.
Monmouth—Thelma Mount, A.A.G.O.
Princeton—David Hugh Jones, F.A.G.O.
- NEW YORK—
Binghamton—Melvin A. Kelley.
Buffalo—Wallace A. Van Lier, M.M.S.
Central New York—J. Laurence Slater.
Eastern New York—Duncan T. Gillette, A.A.G.O.
Ithaca—Richard T. Gore, F.A.G.O.
Lackport Branch—Ervin Bayless.
Long Island—G. Everett Miller.
Niagara Falls—Mrs. F. J. Schweitzer.
Rochester—Robert J. Berntsen.
Syracuse—Leon Verrees.
- NORTH CAROLINA—Russell Broughton, F.A.G.O.
- OHIO—
Akron—Elmer Ende.
Central Ohio—The Rev. Harry G. Ford.
Northern Ohio—Paul Allen Beyer.
Southern Ohio—Robert S. Alter.
Toledo—J. Harold Harder.
Youngstown Branch—Frank E. Fuller.
- OKLAHOMA—Marie M. Hine, A.A.G.O.
Oklahoma City—Mrs. D. W. Faw.
- OREGON—Mrs. A. E. Welch.
- PENNSYLVANIA—Robert H. Elmore.
Central Pennsylvania—Alfred Ashburn.
Erie—Mrs. George B. Duffy.
Harrisburg—Mrs. Vivian E. Steele.
Lahigh Valley—Mark L. Davis.
Northeastern Pennsylvania—Howard E. Anthony, A.A.G.O.
- Western Pennsylvania—Madelaine Emich.
Wilkes-Barre—E. Adele Alden.
- YORK—Norman A. Lindsay, Jr.
- RHODE ISLAND—Lawrence Aggel, A.A.G.O.
- SOUTH CAROLINA—James M. Bergen.
- TENNESSEE—Thomas H. Webber, Jr., A.A.G.O.
Central Tennessee—Mrs. Clarence Sutherland.
East Tennessee—Mrs. D. P. Miller.
- TEXAS—Dora Potecet, A.A.G.O.
Central Texas—Dr. Edward G. Lewis.
Fort Worth—Mrs. William Henderson.
North Texas—Mrs. O. C. Harper.
Tarrant—Mrs. Ivan Dycus.
- UTAH—Alfred M. Durham.
- VERMONT—NEW HAMPSHIRE—Mrs. Leonard Hutchin-son, A.A.G.O.
- VIRGINIA—Mrs. F. Earl Wood.
Petersburg Branch—Belle Snyder.
- WASHINGTON—
Western Washington—Talmage Fletcher Elwell.
- WISCONSIN—Mrs. Doris A. Jones.
Racine—Sister M. Marian, O.P., A.A.G.O.

Recital by Zeuch and Annual Meeting Close Massachusetts Season

The 202d organ recital of the Massachusetts Chapter was the final musical event of the 1942-1943 season. It was given by William E. Zeuch in the First Church, Boston, Sunday afternoon, May 23, before a large audience. The year was brought to a brilliant close by the masterly playing of Mr. Zeuch, who gave the following program: Chaconne, Couperin; "Sheep May Safely Graze," Prelude and Fugue in G major and Allegro from Fifth Trio-Sonata, Bach; Second Concerto, Handel; Fantasia and Fugue in F major, Bernard; "The Little Red Lark," Clokey; Cantilene, McKinley; "Aria da Chiesa," composer unknown; Finale from Third Symphony, Vierni. The Rev. Charles Edwards Park, D.D., minister of the church, gave interesting commentaries on the program.

The annual meeting of the chapter was held in the parish-house of the First Baptist Church, Boston, May 24, Dean William B. Burbank presiding. Reports of the officers were read and approved. The following officers were elected: Dean, William B. Burbank; sub-dean, Harris S. Shaw; secretary, Margaret Reade Martin; treasurer, Paul F. Stanton; members of the executive committee for three years, Ruth B. Arno, Ernest Hardy, Elmer Westlund; for one year, Leonard S. Whalen.

The dean expressed his personal thanks and those of the chapter to the retiring members of the executive committee and to Gardner Evans, who resigned as secretary after several years of faithful and efficient service.

After the business meeting the chapter was entertained by the Orpheus Ensemble of the Brookline High School, an organization of young people devoted to the performance of chamber music, under the direction of Dean Burbank. The dean then presented Ernest M. Skinner as speaker of the evening and he addressed the chapter, mingling witty reminiscence and practical information. At the conclusion of his remarks Dean Burbank informed Mr. Skinner that the chapter had elected him to honorary membership in view of his distinguished contribution to the art of organ building as well as his long and unflinching interest in the organist's profession and in the Massachusetts Chapter, and presented him with an engraved certificate of honorary membership. Mr. Skinner responded with well-chosen words of acceptance. Refreshments were then served to the members and their guests and a social hour was enjoyed.

WILLIAM B. BURBANK, Dean.

Annual Meeting in Buffalo.

The annual meeting of the Buffalo Chapter was held at Tuyn's May 24, with reports of committees and election of officers for the year, and the following were chosen: Dean, DeWitt C. Garretson, A.A.G.O., Chm.; sub-dean, Stephen Palmer; secretary, Miss Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Mrs. Nellie Hurlburt; librarian, Miss Esther Elling; chaplain, the Rev. Charles D. Broughton, D.D.; auditors, Mrs. Katherine Endres and Mrs. Eleanor Brocklehurst. Newly-elected members of the board are Mrs. Edith L. Becker, Mrs. Erma Meyers Schlicker and Harry W. Stratton, A.A.G.O.

The membership committee reported 149 members at the close of the year, a

very fine record, representing untiring efforts on the part of the committee. Following the reading of reports by committee chairmen, the dean, Wallace M. Van Lier, thanked his co-workers for their cooperation and those who had assisted in program-making throughout the year for the splendid programs each month. He then introduced the new chaplain, our guest of the evening, who gave an inspiring talk.

MAUD OLLIS, Chairman of Publicity.

The annual junior choir festival of the Buffalo Chapter was held in the Central Presbyterian Church May 10. The program consisted of the following numbers: "God the Omnipotent," Russian Hymn; "Rise, Crowned with Light," Eville; "Children of the Heavenly King," Pleyel's Hymn; "Ave Maria," Gounod; "In Heaven Above," Christian-son; "Spring Bursts Today," Thompson; "Come, Christians, Join to Sing," Madrid Tune. Stephen Palmer directed the choir and Helen G. Townsend, A.A.G.O., was the accompanist. Becky Lou McKnight played the Prologue in G minor, Dubois, and Chorale, Jongen, for the prelude. The Rev. James W. Laurie, D.D., of the Central Presbyterian Church gave a message to the choirs.

Participating choirs were from the following churches: Ascension Lutheran, Christ Evangelical and Reformed, Christ Lutheran, Grace Episcopal, St. John's Lutheran, St. Luke's Evangelical and Reformed, University Church of Christ, Westminster Presbyterian and Central Presbyterian.

GERTRUDE J. WEYAND, Secretary.

Elmer Visits Rhode Island Chapter.

The annual meeting and picnic of the Rhode Island Chapter was held Saturday evening, June 12, at the home of Miss Annie Rienstra, Pawtucket. The following officers were elected: Dean, Miss Blanche N. Davis; sub-dean, Hollis E. Grant; secretary, Mrs. Helen Irons; treasurer, Frederick C. Hoffman; librarian, Ansel E. Cheek; registrar, Miss Margaret M. Weiland; auditors, Roy P. Bailey and Harold Mangler. Added to the executive committee were Lawrence Apgar, Frank Streeter and Miss Charlotte R. Bellows.

The speaker of the evening was the newly-elected warden of the Guild, S. Lewis Elmer of New York City.

Organ and piano selections were played by several members, games were played and a picnic lunch was served.

MARY E. LUND, Registrar.

Election in Jacksonville, Fla.

At the meeting of the Jacksonville, Fla., Chapter May 19 the following officers were elected: Regent, Mrs. William A. Gatlin; vice-regent, Mrs. L. Grady Norton; secretary, Mrs. Donald P. Black; treasurer, Mrs. Aurelia Jones Baker.

AURELIA JONES BAKER, Secretary-Treasurer.

Ithaca Chapter Closes Season.

The Ithaca Chapter held its final meeting of the season May 17 at the home of Mr. and Mrs. Richard T. Gore. The event was a picnic supper on the porch overlooking Cayuga Lake. A business meeting was conducted by the dean. The following officers were elected to succeed themselves: Dean, Richard T. Gore; sub-dean, Dr. Conrad Rawski; treasurer, Mrs. Charles H. Clarke. Miss Esther Stocks was elected acting secretary to replace the present secretary, who is entering the service. The remainder of the evening was devoted to recreation.

RICHARD M. DICKERMAN, Secretary.

Three Recitalists Draw Large Audiences to Hear Jacksonville, Fla., Series

A very interesting program of spring recitals has been a new feature of musical life in Jacksonville, Fla., sponsored by the branch and has proved that the public has found in the music of the organ that inspiration and satisfaction which great music gives to those who will receive it.

The first of the three recitals was given by Claude L. Murphree, F.A.G.O., in April in the auditorium of the Riverside Baptist Church and Mr. Murphree played the program published in the May issue of THE DIAPASON. The second recital introduced to Florida E. Power Biggs, who played before a large and appreciative audience early in May in the Riverside Presbyterian Church. Mr. Biggs won new friends for the organ and for himself, playing with exquisite taste and combining on his program delightful and delicate effects with the pure and noble grandeur and power of the full organ. Mr. Biggs' program was as follows: Concerto No. 2, in B flat, Handel; "Noel Grand Jeu et Duo," and "The Cuckoo," d'Aquin; "Trumpet Voluntary, Purcell; Air with Variations, Haydn; "Sheep May Safely Graze," Bach; Fantasia and Fugue in G minor, Bach; Toccata, "Ye Sons and Daughters," Farnam; "Behold, a Rose Breaks into Bloom," Brahms; "Litanies," Alain; "The Reed-Grown Waters," Karg-Elert; Finale from First Symphony, Vierni.

The third recital was played June 1 by a newcomer to Jacksonville, and was one of the best attended and most enjoyable events of the season. This was the performance by Franklin Glynn on the Skinner organ at the Church of the Good Shepherd. Mr. Glynn rendered the following program: Theme with Variations and Fugue, Hollins; Prelude on the Welsh Hymn Melody "Rhosymedre," Vaughan Williams; Pastoral, Whitlock; Chorale Preludes, "If Thou but Suffer God to Guide Thee," "Our Father, Who Art in Heaven" and "Lord Jesus Christ, Turn Thou to Us," Bach; Pascaraglia in C minor, Bach; Cantilene, Third Symphony, Vierni; Scherzo in E, Gigout; Improvisation on a Welsh Melody, Glynn; Toccata, Fifth Symphony, Widor.

J. Harold Harder Toledo Dean.

The Toledo Chapter held its annual dinner and election of officers May 25 at the Collingwood Presbyterian Church. At the business meeting which followed the dinner the following officers were elected for the year: J. Harold Harder, dean; Ethel Kimball Arndt, sub-dean; Preston Brown, secretary; Miss Georgina Potts, registrar; Miss Margaret Rinderknecht, treasurer; Chester Brinkman and Mrs. R. E. Serviss, auditors; directors for a three-year term, H. W. Muller, Miss Mary Willing and Miss Gracia Vermass.

During the last year the chapter has added twenty names to its membership and has had a busy season, which included two recitals in the Museum of Art, played by E. Power Biggs and Catharine Crozier, a recital of Bach's works by John Gordon Seely of Trinity Episcopal Church and the sponsoring of other programs of organ and choral music. At the dinner which opened the season's activities the chapter was honored in having Warden Hawkins of New York as its guest and speaker.

J. HAROLD HARDER, Dean.

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

"Attitudes of Worship" Is
Marshall E. Bretz's Theme
for Cincinnati Vespers

MARSHALL E. BRETZ



A vesper service which included seldom-heard choral and organ selections was held at the Seventh Presbyterian Church in Cincinnati May 23 under the direction of Marshall E. Bretz, organist and choirmaster of the church. The occasion was the annual meeting of the Southern Ohio Chapter.

Guild members in their robes marched in the choir procession and were seated in the front part of the church. About fifty organists were present and they were led by their dean, Robert S. Alter. The service attracted a large audience, which included both friends and relatives of the organists, as well as members of the church and others interested in music.

Mr. Bretz gave his brother professionals a program which demonstrated how varied material might be interestingly organized by means of a programmatic theme. The theme was "The Various Attitudes of Worship," "Worship through Penitence" was illustrated by Gustav Holst's "Psalm 86." "Worship through Meditation" was shown in three phases—(1) meditation on "Our Redeemer's Trial and Passion" was dramatically illustrated by the organ number "The Tumult in the Praetorium," by Paul de Maleingreau; (2) meditation on "His Resurrection" by the anthem "In Joseph's Lovely Garden" of Clarence Dickinson; meditation on "Christ's Intercession for Us" by the antiphon "Bless the Lord, O My Soul," Ippolitoff-Ivanoff. The organ offertory, "Carillon," by Leo Sowerby, was another program highlight, illustrating "Worship through Our Offering." The choral climax under the heading "Worship of God in Nature" was the cantata "The Canticle of the Sun," by Mrs. H. H. A. Beach. This dramatic work, based on the salutation of St. Francis of Assisi, received its premiere performance in Cincinnati and elicited much enthusiastic comment.

After the service the organists were entertained at a tea in the parish-house through the hospitality of the women's organizations of Seventh Church.

The annual spring banquet was held May 29 at the Hotel Gibson, Cincinnati. Dinner was followed by a brief business meeting at which the election of officers took place. Those who were elected were: Dean, Carl Kuehner; sub-dean, A. Sears Pruden; secretary, Mrs. Cleon Dickens; treasurer, Lucile S. Meyer; registrar, Ethel Haag; auditors, Harold Frederic and Clarence Ackerman; members of executive committee, Goldie Taylor, Jesse Walker and Walter De Vaux for three years, Lucile Brettschneider, Eva Peale and Lawrence S. Frank for two years and Mrs. Walter Huenefeld, Irene Ganzel and Roland Davis for one year.

The guest speaker was J. Herman Thurman, who chose "Fermata," freely translated "Hold Everything," as his topic. He showed how some of the most difficult situations in the life of a booking agent for public entertainment can be overcome by wit and quick thinking.

The Guild was deeply impressed by its financial report and the number of new members who had been accepted during the year, proving that the last nine months were very successful.

ETHEL J. HAAG, Registrar.

Annual Meeting in Youngstown.

The annual meeting and election of officers of the Youngstown Chapter took place June 1 at St. John's Episcopal Church. The following were elected: Frank E. Fuller, dean; Mrs. A. F. Buchanan, sub-dean; D'Nelle Riley, secretary; Ray Husselman, treasurer; Miss Emma Pauline Cook, Miss Lillian Hailstone and Albert Dowling, executive board.

The delightful program arranged by Miss Cook included original compositions by two of our members. Mr. Dowling, continuity director at WKBN, presented a clever skit, "Vagabonding," and a piano composition, "Melodie." Miss Gertrude McCartney played her piano number, Minuet, and a song, "Fellowship Hymn," with Miss Cook reading the lines. A

humorous reading, "Good Day, Mrs. O'Brien," written by Miss McCartney, was presented by Miss Cook.

Dr. Henry V. Stearns, F.A.G.O., related humorous anecdotes of his experiences when a boy organ pumper for Frank LaForge, his first teacher. A male quartet consisting of Josiah Guttridge, Roy Simon, Robert Harris and Ernest W. Eckstrom, directed and accompanied by Mrs. Frank B. Horn, presented a group of songs. Group singing of patriotic numbers, led by Mrs. Horn and accompanied by Miss Hailstone, opened and closed the program. By request Miss Cook later played two piano solos, "Revolutionary Etude," Chopin, and "Etude Eroica," Leschetizky.

Refreshments brought to a close this final meeting of the season. Hostesses were Miss Hailstone, chairman; Mrs. Ernest Eckstrom, Mrs. Fuller, Miss McCartney, Miss Riley and Miss Lu Rowan. BERNICE PRICE.

Election and Recital in Indianapolis.

The Indiana Chapter held its annual meeting June 1 at the Broadway Methodist Church, Indianapolis. The principal business of the evening was the election of officers—dean, Cheston L. Heath, M. A.; sub-dean, Paul R. Mathews; secretary, Elsie MacGregor, F.A.G.O.; treasurer, Frederick Weber; registrar, Mrs. C. A. Brockway; librarian, Mrs. John English; auditors, Laura Brockman and Mary Gangwer. Miss Helen Shepard was made chairman of the public meetings committee. Mrs. C. J. Kuss, Miss Charlotte Moore and Miss Lucia Ketcham were added to the executive committee.

The chapter presented Mr. Heath with a traveling bag as a token of appreciation for his eleven years as dean.

Ellen English, our hostess, who is organist of the Broadway Church, gave the annual recital in her brilliant manner. Indiana is proud of this artist and a feast of beautiful organ music is always in store whenever she appears. Following was the program: Second Symphony, Vieme; Variations, Handel; Chorale, "When Thou Art Near," Bach; "The Fifers," d'Andrieu; "The Goldfinch," Cosyn; "Noel," d'Aquin; Toccatina, Sowerby; Canon in B minor, Schumann; "The Cuckoo," Arensky; "Twilight at Fiesole," Bingham, and "Thou Art the Rock," Mulet.

ELSIE MACGREGOR, Secretary.

Northern California Chapter.

Surmounting the difficulties of war days, Frederick Freeman, F.A.G.O. dean of the Northern California Chapter, successfully planned the annual dinner, which was held May 23 at the First Unitarian Church in Oakland. The following officers were elected: Kathleen S. Luke, dean; Leo W. Hovorka, sub-dean; Mrs. E. C. Sparver, secretary; Walter B. Kennedy, treasurer. The board members chosen were Miss Florence White, F.A.G.O., John Swinford and Raymond White, A.A.G.O. Other members still to serve are Miss Mathilda Keller, Ludwig Altmann and Hugh A. Mackinnon. Mrs. Edith Welling Madison will

act as publicity chairman and Val Ritschy as registrar.

After the election Walter B. Kennedy exhibited his skill as toastmaster. Then followed several interesting talks. Florence White was given free rein to criticize the Guild and its activities; Miss Phoebe Cole spoke on ways and means to obtain new members; Miss Marjorie Doyle discussed the Guild from the viewpoint of a subscription member. Harold Mueller, F.A.G.O., read an interesting paper on the subject of the Guild examinations and Miss Kathleen S. Luke sketched briefly the plans for future activity.

Later Guild members listened with keen interest to Mr. Freeman's playing of his own composition, "Pastoral Mood," on the three-manual Austin organ. Harold Mueller then played his "In Memoriam," a composition written at the time of the death of Wallace A. Sabin. Mr. Mueller also played two of the test pieces for this year's Guild examinations: "Alla Breve" in D major, Bach, and Daniel Gregory Mason's Chorale Prelude on the tune "Wesley."

KATHLEEN S. LUKE, Registrar.

Works of Californians on Program.

The closing meeting of the Los Angeles Chapter was held June 7 at the First Congregational Church, where, after a distinctly excellent dinner was served, the annual manuscript program was given. The program opened with two organ numbers, "Dawn," by H. Toni Roelofsma, and Andante, by Frederick Barnes, both played by Miss Ernestine Holmes. A song, "Longing," by Louise Stone, had a good melodic line and showed a gift for song writing. Edward Shippen Barnes was represented by a choral aria, "Paul Preacheth at Athens," sung by singers from Immanuel Presbyterian Church under the direction of Frans Hoffman. Here again we had a fine, broad melody that did not get tiresome even if the work was on the long side. The popular dean of the chapter, Irene Robertson, gave us a splendid song, "What Would We Do," which made us hope she would do more composing in the future. A Sonata for cello and piano by Roland Diggle received an excellent performance by Hendrik Noordhoff and Ernestine Holmes.

Richard Keys Biggs played his interesting Prelude on B-A-C-H and Ruth Gates sang a delightful song, "I Saw a Stranger Yestere'en," by Brownell Martin. A Sonatina for violin and piano by F. Rayner Brown showed clever workmanship and was well played by Dixie Blackstone and Clarence Mader. A "Prelude, Tune and Eight Masquerades," for piano, by Clarence Mader received a first-rate performance by Raymond Lewenthal. This is a large-scale work and showed real musicianship. With a little pruning it deserves to find a publisher.

The program closed with two movements from Ernest Douglas' "Tuolumne Suite," admirably played by John Burke. The program, which was arranged by Mr. Mader, was one of the best we have ever had.

Gleasons Are Rochester Hosts.

The last meeting of the Rochester Chapter for this season was held May 29 at the home of Mr. and Mrs. Harold Gleason. The meeting was devoted entirely to business, including the election of officers and the appointment of various committees to carry on the work of the Guild. Plans are being made for a very interesting season of programs and a drive for new members. The chapter is united in the feeling that our work is more important than ever during the war, in spite of obvious difficulties facing any organization at the present time.

We are to continue joint meetings with the Choirmasters' Guild, which were so successful with its first season of activity, and we resolve to do our utmost to promote the good fellowship and the worthwhile objectives for which the American Guild of Organists strives.

CATHARINE GLEASON.

Kansas City Chapter.

The Kansas City Chapter held a dinner meeting June 1 at All Souls' Unitarian Church. The Rev. R. L. Mondale, minister of the church, spoke on "Music from the Viewpoint of the Minister." A

string trio composed of Mr. and Mrs. Earl Violet, violinists, and Miss Frances Hahn, cellist, and Mrs. A. R. Maltby, organist, played three organ sonatas by Mozart and Pergolesi's Trio-Sonata with organ accompaniment.

The following officers were elected for the coming year: Dean, Clarence D. Sears; sub-dean, Dr. Charles Griffith; secretary, Mrs. Franklin Johnson; treasurer, Miss Helen Hummel; registrar, Miss Hester Cornish; librarian, Mrs. James Cravens; auditors, Miss Pearl Voepel and Mrs. Gerhard Wiens; board members, Mrs. Edna Scotten Billings, Mrs. A. R. Maltby and Mrs. Paul Esping. HELEN HUMMEL, Registrar.

Miami Chapter Elects Mrs. Longman.

The Miami Chapter held a meeting of exceptional interest May 31 at "Ensueno," the residence of Mrs. Edward G. Longman on Biscayne Bay, in Coconut Grove. The meeting was preceded by a buffet dinner served in the spacious and pleasant patio of the home.

After dinner the meeting came to order with an attendance larger than that at any previous meeting of the season. The principal business was the election of officers and the nominating committee submitted the following names: Mrs. Edward G. Longman, dean; Mrs. C. F. Grafflin, sub-dean; Mrs. D. Ward White, treasurer; Mrs. Katherine M. Crowder, secretary. Mrs. Gertrude Talbot Baker conducted the installation of the newly-elected officers.

The new dean, Mrs. Longman, was formerly a member of the executive committee of the Long Island Chapter. In a speech accepting her new post, Mrs. Longman generously offered her home for future meetings of the chapter.

Miss Bertha Foster announced a recital by E. William Brackett, now in the armed forces and at this time located at Miami Beach, to be given on a date to be announced.

The evening was concluded with organ music by Mrs. Longman, who was a pupil of the late Hugh McAmis, on the fine three-manual organ which last summer was brought from her Great Neck, Long Island, home and installed in the living-room of "Ensueno." She gave a musically rendition of the following program: "Romance sans Paroles," Bonnet; Allegretto from "Skizzen für den Pedalflügel," Op. 58, Schumann; "Dreams," McAmis; "Whistling Boy" and Reverie, Florence H. Longman; "Piece Heroique," Franck. CARROLL ELY, Secretary.

Waterloo Organists on the Air.

Forty members, subscribers and friends of the Waterloo Chapter attended the third annual banquet May 25. The tables were decorated with tulips, lilacs and red candles, the place cards being decorated with tiny golden organ pipes. Responses to toasts were made by Mrs. Mary Barker, Independence; Mrs. Harold Patterson, Waterloo; Professor E. T. Liemohn, Waverly; the Rev. Gerhard Bunge, Independence; the Rev. E. L. Drake, Waterloo; Joseph L. Dumond, general manager of radio station KXEL, and Ray O. Swartz, Waterloo.

Mr. Dumond presented the possibility of putting the chapter on the air over KXEL. The announcement was warmly received. The broadcast will be made possible through the cooperation of Mr. and Mrs. Charles E. Forsberg, subscribers of the chapter, the radio station and members of the Guild, using the four-manual Louis E. Alstad memorial organ at the First Evangelical Church in Waterloo. Deane Long interviewed four members and the interviews were transcribed, to be later broadcast. A short program was given by Mrs. Doris Roland, pianist, and the Rev. James W. Marlin, vocalist.

The nominating committee recommended that the present officers be re-elected by acclamation, which was accepted and approved. The following will serve: Dean, Mrs. Ellen Law Parrott; sub-dean, Mrs. Adelaide E. Altland; secretary, Mrs. Byrdella Feely; treasurer, Miss Lucille Schmidt; librarian, Mrs. George Timm.

Radio programs have been given in June by Mrs. E. L. Parrott, Miss Lucille Schmidt, Mrs. George Feely, Earl Stewart, Mrs. Johanna Ludwig and Paul O. Seifert.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

News of the American Guild of Organists—Continued

Honor Roll of the A. G. O.

[This listing of men in the service has been made up from the names sent to Headquarters in response to the request issued to all deans by Ralph A. Harris, general secretary of the A. G. O.]

HEADQUARTERS, NEW YORK CITY—Thomas Alexander, Heinz Arnold, Henry J. Booker, Jr., James Born, Charles Brizant, Franklin Coates, Rene Paul Dosogne, Walter S. Eschert, Frederick William Graf, John M. Grant, Jack Byron Grove, Robert Hawkins, Clarence E. Heckler, George Huddleston, Harold Kendrick, Jr., August Lee, Claude Means, Robert Mills, John L. Morton, Grover J. Oberle, Allan M. Olson, Gordon Paulsen, Robert C. Ramsay, Willard Sektberg, William Strickland, George E. Swain, Andrew Tietjen, Herbert Walton, Morris Watkins, George C. Webb, Francis Weirich, Boles E. Whitcomb, Hans Wigeland, Marjorie L. Schnell (WAVES).

ALABAMA—Ruby Hollingsworth.
ARKANSAS—John D. Morrison.

CALIFORNIA—
Los Angeles—Eugene N. Adams, Arnold Aylton, F. Rayner Brown, Marvin Blake, Roderick Caspar, Reginald Donald Curry, Glenn Shields Daun, Frederick Errett, Harold Hand, W. Brownell Martin, Horace Toni Roelofsma, Eugene T. Savage, Dr. Henry Charles Ward.
Northern California—Val C. Ritschy.
Pasadena—Herbert B. Nanney, Charles James, Albert Perry.
Sacramento—Frederick G. Brugge.

CONNECTICUT—
Hartford—Jack W. Broucek, Ralph Scott Grover, George H. Schofield, Felix Starkey, Jr., A. Stanley Usher.

DELAWARE—Robert Barrett Johnson.
DISTRICT OF COLUMBIA—E. William Brackett, Paul Callaway, Dale Connor, R. Wayne Dirksen, Donald M. Gillett, William Heasley, Frank Hinkel, Maurice Hughes, Lyman McCrary, Thomas M. Parsons, David R. Ryan, Leland Sprinkle, Gene Sylvester.

FLORIDA—
Jacksonville Branch—C. Edward Bryant.
GEORGIA—Julian Barfield, Tom Brumby, Julian F. Edwards, Gordon Farnell, Weaver Marr, Jr., Dr. James Pait, Edward Bryson, Frank Willingham.

ILLINOIS—Martin J. Argall, Kenneth Lee Cutler, Eldon H. Hesse, Wilbur Held, Henry H. Hungerford, Winston A. Johnson, Robert Kee, Casimir C. Laskowski, Ernst H. C. Melbye.

INDIANA—Norman William Jackwitz, Dale W. Young.
De Pauls Branch—Marion Seeler.

IOWA—
Waterloo—Robert H. Dunkelberg.

KENTUCKY—
Louisville—Horace Cutler.

MAINE—Dr. Malcolm W. Cass, George L. Whitney.

MARYLAND—
Chesapeake—Glayne D. Doolittle, Elizabeth Ender, Virgil Fox, C. Louis Grim, Earl Groves, Robert Huey, R. Donald McDorman, Charles Quandt, Ralph H. Rexroth, Richard V. Ross, William Watkins, George R. Woodhead, Robert Ziegler.
MASSACHUSETTS—Arvid Anderson, George B. Arnold, Laurence F. Buell, John F. Cartwright, Burton A. Cleaves, Wesley A. Day, Lloyd E. Gaudet, Donald C. Gilley, Wallace R. Gray, George Hunsche, Harvey J. Loveless, Theodore T. Miller, William K. Rutledge, Harold Schwab, Franklin P. Taplin, Charles D. Walker, Clifford W. Webber, Leonard H. Zimmerman.

MICHIGAN—
Eastern Michigan—Andrew Baker, Cyril H. Chinn, Edgar Danby, Ernest Kossow, Arthur Carkeek, Elwood H. Hill, Harry Lorno Rice, Montie James Wiers.
Western Michigan—James Mearns, Robert Meyer, Charles E. Vogan.

MISSOURI—George Harris, Carl S. Parker, Mario Salvador, William Schmidt, Jr.

Kansas City Chapter—Joseph A. Burns, Lambert M. Dahlsten, Charles McManis, Charles W. Michaux, Robert Tomshany.

NEBRASKA—Ralph Lundell.

NEW JERSEY—
Atlantic City—Franklin H. Titus.
Metropolitan New Jersey—Peter J. Edwardson, Jr., Herbert R. Hannon, Alfred M. Hansen, Ralph Hunter, Carl Relyea, Robert L. Van Doren, Willard L. Wesner.

Monmouth—Clifford Kinckel, Charles Patrick, Arthur Reines, Andrew Sutter, Elbert Wilbert.

NEW YORK—
Buffalo—Edgar R. Beigelber, Squire Haskin, Reed Jerome, Vinson Long, Stephen Pasternak, Curtis R. York.
Eastern New York—Gerald S. Bliss, Raymond Gietz, Trevor M. Rea.
Ithaca—Charles H. Clarke.
Rochester—Charles Raymond Berry, Robert Y. Evans, Donald Pearson, Charles Showard, Goss Twichell.

OHIO—
Akron—Robert Osmun.
Northern Ohio—Kingsley Ganson, David C. Bower, Lawrence Jenkins, James P. Lemon, Edward Mason, Jr., Arthur Polster, Michael Stefain, Fred Williams, Donald Willing.

Southern Ohio—Hilda Doerr, Bennett S. Edwards, Wayne Fisher, Raymond Elmer Gano, Theodore A. Gatchell, Henri Golembiewski, Dr. Winston E. Kock, Paul Mooter, Herbert L. Newman.

Toledo—Clark Angel, Maurice Carter, Robert Ferrell, Robert Fox, John Wheeler.

Youngstown—Clarence S. Barger, Ray C. Husselman.

OKLAHOMA—Carl Amt, Edwin P. Morgan, W. Paul Stroud.

Oklahoma City—Jack M. Bowers, Dubert Dennis, Burton Cleaves.

PENNSYLVANIA—George Ashton, David C. Babcock, Henry K. Beard, James Bostwick, J. Bennett Bradt, H. W. Grier, Sterling C. Marshall, Richard Purvis, Klaus Speer, John O. Walker, Harold A. Richey.

Central Pennsylvania—Alfred Ashburn, David G. Behrens, J. Richard Boleer.

Erie—Richard Densmore, Eric Stephens.

Harrisburg—Arnold Bowman, John Core, Lester Etter, Ralph Leily, Miss Dorothy Peters, Henry B. Whipple.

Western Pennsylvania—Alfred Johnson, Russell Wichmann, Sherwood Smith, Charles Shotts, Clyde English, Robert Rogers, Charles A. Woods, Jr.

Wilkes-Barre—Charles Henderson, H. C. Johnson, Rexford Reid, Denton Treffry.

RHODE ISLAND—Thomas Brierley, Jr., Wilfred A. Briggs, Peter Chase, Clarence Helsing, Gordon H. Lee.

SOUTH CAROLINA—Paul V. Allwardt.

TENNESSEE—Albert M. Johnson, James E. Morrison.
Central Tennessee—John Robert, Robert Smith, Durward Tarpley, Richard Thomason.

TEXAS—John Hammond, John Huston, David Nat Johnson, R. B. Jones, Ed Lee Payne, Robert K. Reed, Lester Silberman.

Fort Worth—Donald W. Bellah, Robert R. Clarke.
North Texas—Norris Bingham, Slade Brown, Myrl Russel.

VERMONT-NEW HAMPSHIRE—F. Carroll McKinstry.
UTAH—Farrrell Wadsworth.

WASHINGTON—
Western Washington—Harry A. Burdick, Arthur Chubb, George Chubb, D. Robert Smith, Martin Swartz, Oddvar H. Winther.

WISCONSIN—Calvin Brickell, Ray Graf, Fred Winston Luck.

Western Pennsylvania Season Ends.

The 1942-43 season for the Western Pennsylvania Chapter closed with a dinner-recital-election of officers meeting June 7 at the Ruskin dining-room and Heinz Chapel of the University of Pittsburgh. Officers elected at this meeting were: Dean, Madelaine Emich, F.A.G.O.; sub-dean, Albert Reeves Norton, A.A.G.O.; treasurer, Claire Bachmann; secretary, Clara Schwartz; registrar, Ruth Seifert. Three members were elected to the executive committee—Ruth Berkey, Mrs. J. C. MacGregor and Thomas W. Moffat.

A splendid recital was played in Heinz Chapel on the Aeolian-Skinner organ by Robert McCoy and Mary Louise Kirkpatrick, both younger members of the Guild and fine artists.

Events of the season in Pittsburgh were begun with the October program of pre-Bach works at the Smithfield Church, featuring Ruth and Max Seifert with organ, quartet and two violins. The November program was in the form of a service at the Sewickley Presbyterian Church, where our dean, Miss Emich, her choir, and the choir of the Bellefield Presbyterian Church, under the direction of Earl Collins, presented a David McK. Williams festival service. In December Guild members gathered with Dr. Harvey B. Gaul at the Pittsburgh Musical Institute for the annual Christmas frolic. Hit of the evening was the teaching of square dancing by Silas Braley. February was marked by a stirring recital by Marjorie Casanova at the East Liberty Presbyterian Church, with its four-manual Skinner.

The chapter was the guest of the Pittsburgh Bach Choir at their annual performance of the "St. Matthew Passion" by Bach in April at Calvary Episcopal Church.

Contest for Young Organists.

The annual contest for young organists (under 25) sponsored by the Metropolitan New Jersey Chapter was held May 15 for the fourth consecutive year in the North Reformed Church, Newark. The contestants played on the four-manual Casavant organ there. The required numbers in section 1 (beginners) were the Little Prelude and Fugue in C major by Bach and the hymn-tune "Elders," and in section 2 (more advanced) the Prelude from the Third Sonata by Guillemant and the hymn-tune "Ton-Y-Botel." The winner in section 1 was Winnie Palmer of Maplewood, a pupil of Walter N. Hewitt, A.A.G.O. (Chm), of Maplewood, and in section 2 Hubert Bell of Hillside, a pupil of Roberta Bitgood, F.A.G.O. (Chm), of Bloomfield. Both winning contestants are 17 years of age and are students in high school. The judges for this contest were Harold W. Friedell and Ralph A. Harris of New York. Roberta Bitgood was chairman of the contest committee.

Election Held in Lincoln, Neb.

The Lincoln, Neb., Chapter met May 24 at the home of Mrs. Samuel J. Bell. Miss Ruth Dreamer was elected dean and other officers for the year are Miss Grace Finch, sub-dean; Miss Dorothea Faulkner, secretary; Miss Ann Christensen, treasurer. Miss Dreamer replaced Myron J. Roberts, assistant professor of music at the University of Nebraska.

The newly-elected dean entertained with a short program of piano selections by Mozart, Chopin, Debussy and Carpenter.

DOROTHY FAULKNER.

Delaware Chapter.

The annual meeting of the Delaware Chapter was held at a dinner in the Peninsula Methodist Church social hall May 20. Remarks were made by the Very Rev. Hiram R. Bennett, chaplain of the chapter, and the Rev. John W. Townsend,

Bingham's Hymn-Tune Wins

Eighty-three tunes were submitted in response to the recent invitation of the Guild to provide an original setting for the hymn "Thou Father of Us All," by Thomas Curtis Clark, as announced in the March issue of THE DIAPASON. This hymn received a prize in the contest of the Hymn Society of America last year and the Guild was asked to elicit a new setting for it.

The two judges selected by the joint committee were Dr. R. Huntington Woodman and Dr. T. Frederick H. Candlyn. Word has just come that the judges have chosen a tune in F major by Seth Bingham, F.A.G.O., as the best manuscript among the entries. It will be published soon.

The committee would convey its warm thanks to all those who submitted manuscripts. It believes that several other tunes in this meter, 6 6 4 6 6 6 4, will prove of interest to hymn-book editors.

S. LEWIS ELMER,
REGINALD L. MCALL,
Joint Committee.

pastor of the church. The following officers were elected: Dean, Sarah Hudson White, A. A. G. O.; sub-dean, Firmin Swinnen; secretary, Wilmer C. Highfield; treasurer, Caroline E. Heinel.

A recital was given in the church auditorium on the Wicks organ recently installed. Organ and piano duos were played by Wilmer C. Highfield, organist of the church, and his son Francis. Solos were sung by Mrs. Rita M. Krapf, accompanied by Miss Caroline E. Heinel, and organ solos were given by Firmin Swinnen. The recital was open to the public and well attended.

WILMER C. HIGHFIELD, Secretary.

Annual Meeting in Niagara Falls.

The annual meeting and election of officers of the Niagara Falls Chapter was held at the home of Alice Barbari May 25. Miss Elsa Kimball was chairman of the committee on arrangements. Mrs. Eleanore Schweitzer, the dean, presided at the meeting. Miss Margaret Durow, nominating committee chairman, submitted the list of nominees. The following officers were elected: Dean, H. Proctor Martin, A.A.G.O.; sub-dean, Mrs. Maude Turver; secretary, Alice Barbari; treasurer, Mrs. Florence T. Smith; board of directors, Mrs. Eleanore Schweitzer, Walter McDannel and Mrs. Roy Fowler.

ALICE BARBARI, Secretary.

Racine, Wis., Chapter Election.

The Racine Chapter held its May meeting on the 31st at St. Albertus School of Music. Election of officers was conducted. Sister M. Marian, O.P., was re-elected regent, Sister M. Charlene, O.P., secretary, and Sister M. John Bosco, O.P., treasurer. Prior to the meeting four boy choirs of Racine gave a program of liturgical music, assisted by Richard Castle, a student at St. Albertus School of Music, who played a set of organ selections.

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

Binghamton Annual Meeting.

The Binghamton Chapter held its annual meeting at the Burlington tea-room, Binghamton, N. Y., June 11. Professor Francis O'Connor spoke on the "History of Music." Mrs. E. L. Nichols gave a report of the music festival in New York City June 2 to 4. A certificate as honorary chaplain was presented to the Rev. T. Milton Bond in recognition and appreciation of his work for the chapter.

The following officers were elected: Dean, Albert Goldsworthy; sub-dean, Mrs. Jeffreys Richardson; secretary, Miss Emily Williams; treasurer, Mrs. T. Milton Bond; registrar, Mrs. E. L. Nichols.

EMILY H. WILLIAMS.

Robert Andrews Scranton Dean.

The annual meeting of the Northeastern Pennsylvania Chapter was held June 16 at the home of Helen Bright Bryant. Election of officers took place, with the following named for the coming year: Dean, Robert Andrews; sub-dean, Frieda Nordt; treasurer, Myrtle Zulauf; secretary, Helen Bright Bryant. The execu-

tive committee, besides officers, will consist of Mrs. Grace St. John, Llewellyn Jones and Ruth White. Members of the program committee appointed were: Ruth White, chairman; Lois Warner and Helen Bryant.

Following the business session Myrtle and Ruth Zulauf played the Arensky Valse for two pianos and Ruth Zulauf played a group of solos. A program of recordings also was heard.

HELEN BRIGHT BRYANT, Secretary.

San Diego Chapter as Guests.

The San Diego Chapter met June 7 at the home of Miss Olive Horner, where a barbecued turkey dinner was served in the patio. Mrs. Olive Requa, the dean, presided at the business meeting. She reviewed the year's work and thanked those who had assisted so efficiently. Then she presented Miss Irene Mitchell, Mrs. McKay and Howell Lewis with Guild pins for their outstanding work during the year.

Mrs. Sheldon Brown, a recent bride, was presented with a gift.

A program was played on the two-manual Wicks organ and piano by Miss Frances Laubmayer, pianist and organist; Miss Betty Palmer, pianist; Miss Olive Horner, organist, and Royal A. Brown, pianist and organist.

OLIVE HORNER.

Central Texas Election.

The Central Texas Chapter held its annual meeting at Peace Park, Austin, May 17. A picnic supper preceded the business meeting.

Officers elected for the coming year are: Dean, Beulah Beaver; secretary, Mrs. F. S. Gustafson; treasurer, Doris Kelley.

The Central Texas Chapter regrets deeply that R. Cochrane Penick is leaving Austin to take up government work in Fort Worth.

MRS. F. S. GUSTAFSON, Secretary.

Texarkana Chapter.

The Texarkana Chapter held its May meeting at St. James' Episcopal Church with the organist of that church and dean of the chapter presiding. Officers for the year were elected. Mrs. Lloyd White is dean and Mrs. William Hibbits sub-dean.

Mrs. White gave an interesting review of two hymn-tunes—"A Mighty Fortress Is Our God" and "What a Friend We Have in Jesus." Irene S. Dycus gave the musical part of the program by playing the Cantabile and Allegro movements from Widor's Sixth Symphony.

IRENE S. DYCUS, Dean.

Central New York Chapter.

The annual meeting and election of officers of the Central New York Chapter was held May 10 in the Westminster Church House, Utica, with Margarethe Briesen, sub-dean, presiding. The following officers were re-elected: J. Laurence Slater, dean; Margarethe Briesen, sub-dean; Paul Buhl, treasurer; George Davis, secretary; Doris Thorne, registrar, and George Wald, corresponding secretary. Plans for next season were discussed and all indications point to a very active year. All meetings for next season will take place at the Munson-Williams-Proctor Institute, which has a fine three-manual Austin organ and a grand piano.

Events of the past year have included a recital by Claire Coci, a series of recitals by former Utica organists, a carol and junior choir festival, numerous recitals by chapter members and a piano and organ program. The chapter numbers about forty-five members and is in good financial condition.

GEORGE WALD,

Corresponding Secretary.

Dean Gillespie in Recital.

Duncan Trotter Gillespie, A. A. G. O., dean of the Eastern New York Chapter, gave a recital of organ music at his church, St. George's, Schenectady, N. Y., May 27. The program consisted of the works of Handel. Mr. Gillespie played the Tenth Concerto for organ and orchestra; Pastoral Symphony, Largo, and the Suite from "Water Music." Assisting artists were Mrs. Malcolm Charlton, soprano; Dorothy E. Ritz, violin; David Gilberti, treble, and W. Carey Booth, tenor.

H. R. STEVENS, Secretary.

News articles that do not indicate the date and place of the event recorded cannot be published.

What Pius X. Sought in His 'Motu Proprio' for Reform of Music

[Translated and condensed from the French of Pierre Aubry by George Vause.]

Until the last months of the year 1901 it was possible for anyone in France to sing the praises of the Lord in the musical language that best suited him. Those who favored Gregorian chant could attend the services of the Benedictine Abbey of Solesmes, as well as the other abbies of that order throughout the country. Those who delighted in the sumptuousness of the vocal counterpoint of Palestrina could attend Saint-Gervais in Paris. Then there were churches where the basically worldly could hear music of the secular school to which Latin words had been added. This state of affairs had not always existed; nor could it last forever.

From the month of October, 1901, the Benedictines, affected by the laws forbidding monastic organizations, were no longer to be heard in France and, with the exception of the Schola Cantorum and a few other artistic groups to which one could still listen, one was hard put to it if he longed to hear the original music of the Christian church.

In May of 1902 the entire French press burst into a furore over the sudden suppression—without any reason being given—of the famous singers of Saint-Gervais of Paris. In sum, the monks of Solesmes were driven out of the country and one could not hear them any more—or their brothers in other monasteries—in their famous Gregorian chants; and with this suppression of the singers of Saint-Gervais even the music of Palestrina and Victoria could no longer be enjoyed.

There remained only the debased form of church music that had to be endured in the more worldly churches. Gregorian chant was no longer generally heard or was so mutilated as to be almost unrecognizable, while the works of Palestrina and Victoria were sung only when the local musical director had nothing of his own composition to offer.

After the death of Pope Leo XIII. there came the question of a choice of the next pope and the world knows how little the matter of church music entered into the deliberations. However, Cardinal Sarto was elected to become Pope Pius X., and never, since the great Pope Gregory himself, has any pontiff given more attention to the beauty of the music of the church.

Curiously enough, just before his elevation to the papacy, Cardinal Sarto, as patriarch of Venice, had issued a pastoral letter saying that all church music should conform either to the Gregorian style or to the style of Palestrina, but that modern composers should not be barred from doing creative work for the church provided it followed either of those two styles. These ideas remained those of the pope after he mounted the throne of St. Peter and found their formal utterance in the "Motu Proprio" of Nov. 22, 1903.

This proclamation states that the music of the church must be an integral part of the solemn liturgy and have as its general aim the glory of God and the sanctification and edification of the faithful. It should strive to add to the beauty and splendor of the ceremonies of the church and it should add to, rather than detract from, the meanings of the texts to which it is set.

The basis of this new order was, of course, the Gregorian chant in its original form and used in its original office, which was to be sung by the people. The polyphonic music of the sixteenth century also was to be used as related to the Gregorian, "the supreme model of all sacred music." Any music conforming to these two types could also be used, whether ancient or modern. Of course, this meant that every composer claimed that his art did conform. Naturally all vocal music was to be in Latin, with anything in the "vulgar" tongue pitilessly rejected.

The article which concerns the singers was grave in its consequences. It carried two exclusions: First, following the words of St. Paul—*mulier tacet in ecclesia*—women were not to be allowed in the choirs, and if soprano or contralto were needed they must be provided by boys. Second, only persons of assured probity and piety could appear in the

choirs, which naturally ruled out many splendid voices and even those of other faiths than the Roman.

The organ was the only instrument ordinarily allowed in the church, though other dignified instruments might be used occasionally under special authorization from the bishop. Instruments of percussion, and also the piano, were forbidden.

In France this "Motu Proprio" drew forth a storm of criticism, while some musicians sought to interpret it as confined only to the pope's own country—Italy. The great organists of Paris, including Dubois and Guilmant, expressed their gratitude to the pope, perhaps knowing that they were powerless against him, no matter what their private opinions. Vincent d'Indy of the Schola had already professed himself as in favor of a purification of church music and was little disturbed by the pope's edict.

Meanwhile a celebration was planned in Rome in recognition of the thirteenth centenary of the reign of Pope Gregory and M. Charles Bordes was sent by the Paris *Figaro* to "cover" it. He had a private audience with the pope, who confided to him his troubles in enforcing his edict but said that eventually, by means of gentle but insistent measures, he hoped to bring church music to the state of his ideals. Then he showed M. Bordes some programs from churches in Canada—Easter programs on which had been played orchestral numbers and which included mass music with vocal solos. The pope asked M. Bordes if the same deplorable conditions existed in Paris and M. Bordes was compelled to answer: "Alas, Holy Father, alas!" The pope then encouraged him in his efforts to follow the aims of the edict and dismissed him with his blessing.

Saint-Saëns seems to have been the principal—or at least the most vocal—of the musicians of Paris who protested against the pope's new ruling, but his arguments were countered by friends of the new order with the observation that, judging from what he said, Saint-Saëns knew little of primitive church music. As to the members of the church itself, they seem to have been entirely passive and patiently resigned themselves to hearing no longer the sentimental numbers which had been offered up to them at marriage ceremonies or even at high mass itself. The clergy also recognized the pope as having commended the new regime—not recommended it, as at Ratisbon in other days.

The delicate phase of the situation came from the standpoint of the musicians themselves. They all agreed that the pope was right in extolling the beauty of Gregorian chant and of sixteenth century polyphonic music, but they disagreed—and that most violently—with him as to the wisdom of debarring "popular" music from the choir.

The "Motu Proprio," like many laws, was considered careful to the point almost of vagueness as to what constituted worthy church music and the musicians were asking how they could recognize truly religious music and where the line should be drawn between music that was acceptable under the new rulings and what was to be banned. However, laying aside the question of religious music being gayer in, for instance, Andalusia than in Germany, the "Motu Proprio" lays down one inescapable dictum—the test of whether music is churchly or not is whether it resembles or does not resemble the Gregorian. The more it does resemble the Gregorian the worthier it is of a place in divine worship.

And why was the Gregorian chosen as the model for all ecclesiastical music? Aubry contends that it was simply for the reason that in the middle ages the church was the protectress of all civilization and that she not only guarded the musical and literary resources of past centuries, but strove to develop what was already created; and this she did by means of the Gregorian chant—then the only means of musical expression, whether sacred or secular. From this fountain-head Pope Pius X. believed all musical inspiration should be received. And as the musicians of the middle ages built upon the Gregorian, so those of our day were expected to build upon it as the basis of their compositions—if they intended their compositions for the church.

In his "Motu Proprio" Pope Pius X. contends that theatrical music is governed by a conventionalism that has no place in the church—a conventionalism called forth by the exigencies of the dramatic situations and which often calls up

earthly pictures in the minds of the listeners. He bars the Bach and Beethoven masses and Rossini's "Stabat Mater" as exclusively for the concert hall and not the choir gallery. The use of orchestras, says the pope, is inseparable from the opera. As d'Indy says, "instruments do not pray." The organ, with its force and repose and lack of passion, is admissible, and proof of its sacred character may be found in the fact that whenever it is introduced into a secular setting it is to inject a religious note.

The technique of the Gregorian is unworldly through its free rhythm—a combination of binary and ternary forms. Strict rhythm suggests mundane living, the breath, the heart-beat, worldly activities such as (above all) dancing. The use of chromatics is also banned, since they are passionate and effeminate and lack the grave male quality of the plain diatonic scale.

"Be then of good faith," says Aubry, "and God, through the genius which He has bestowed on certain persons, will do the rest. Also we must hope, through the help of all, for an artistic renaissance which will not fail to enhance the dignity of the ceremonies of God's house. Perhaps some day the Benedictines will leave their land of exile to look once again upon the great abbey and the flowering borders of Solesmes; perhaps some day the singers of Saint-Gervais will once more take their places in the choir gallery of a church where art is held in esteem. Then we can hear again the pure and true Gregorian chant, the music of Palestrina * * * but with no monopoly of art, so that which is the glory of a few shall become the glory of all and in every choir there shall be an echo of Solesmes or of Saint-Gervais, without causing the faithful to be less numerous throughout the parishes or less mindful of the divine petition."

[Note by the translator: Some time ago a wealthy French citizen bought the Abbey of Solesmes from the French government with the proviso that he might allow whomever he chose to occupy it. The result of this transaction may be easily guessed and the Benedictines are once again in possession of their beloved monastery. Also—under the Pétain régime the religious have been allowed to re-enter France and once again take up their work of teaching and charity.]

REV. W. JAMES MARNER GOES TO BOISE, IDAHO, CATHEDRAL

The Rev. W. James Marner gave his last recital at Seabury-Western Theological Seminary in Evanston, Ill., June 10 preceding the commencement service at which he received the degree of bachelor of divinity. On July 1 Mr. Marner will take up his work as canon of the Cathedral of St. Michael in Boise, Ida. While there he will have charge of the junior choirs and the music of the church school. He plans a program of organ recitals in Boise and further study.

The program of his final seminary recital included these compositions: Canon Toccata on "Ye Watchers and Ye Holy Ones," Richard T. Gore; "Meditation a Sainte Clotilde," James; "The Bells of St. Anne de Beaupré," Russell; Toccata and Fugue in D minor, Bach; "Angelus" (from "Scenes Pittoresques"), Massenet; Toccata from Fifth Symphony, Widor.

JOHN HARMS



JOHN HARMS APPOINTED TO CHURCH IN BROOKLYN

John Harms has been appointed organist and director at Emmanuel Baptist Church, Brooklyn, and will assume his new post Aug. 1.

The John Harms Chorus of New York gave performances of the Bach "St. Matthew Passion" for the American Red Cross at the Fifth Avenue Presbyterian Church April 19 and May 15. Mr. Harms conducted and Harry Gilbert was at the organ for both performances. The boy choristers of St. Thomas' Church, under the direction of Dr. T. Tertius Noble, sang the *ripieno* in the opening double chorus. Some of the soloists were William Hain, Hardesty Johnson, Frederick Lechner, Iona Harms, Mina Hager, Alice Anderson and Winifred Heidt.

Michael Strange, reader, assisted the chorus in a benefit concert for the Friends of Greece June 10 at the Church of the Divine Paternity. Miss Strange was heard in readings from the "Psalms," "Isaiah," "St. Paul to the Corinthians" and Seven Parables from the New Testament. Mr. Harms, who is organist for Miss Strange, provided the organ accompaniments to the readings. Miss Strange is under the management of Bernard La Berge. The John Harms Chorus presented part of Handel's "Judas Maccabaeus," the Brahms "Alto Rhapsody" and the "Canticle of the Sun" by Mrs. H. H. A. Beach. George William Volkel, F.A.G.O., organist of All Angels' Church, New York City, was at the organ for the choral numbers. Margaret Harshaw of the Metropolitan Opera Association was heard in the Bach solo cantata for contralto, "Strike, Thou Hour."

Victor Neal in the Army.

Victor Neal, who resigned his position at Ingram Memorial Congregational Church, Washington, D. C., to resume teaching in his home city of Galveston, Tex., as reported in the December DIAPASON, is now in the armed forces, assigned to headquarters of the Southern Defense Command at Fort Sam Houston, Tex.

NORTHWESTERN UNIVERSITY CHURCH AND CHORAL MUSIC INSTITUTE

August 1-6, inclusive

Lutkin Hall, Evanston, Illinois

STAFF

Dr. Clarence Dickinson, Dr. Helen Dickinson, Professor Walter Allen Stults, Dr. William H. Barnes, Dr. Eneyart E. Harper, Porter Heaps, Theodore Lams and Robert Reuter.

OFFERINGS AND EVENTS

Hymn Festival
Choir Rehearsals
Lectures on Music and Worship
Choir Repertory

Organ Repertory
Institute Banquet
Organ Tour
Publishers' Exhibits

Registration must be in by July 15. Address, Oliver S. Beltz, Chairman, Department of Church and Choral Music, Evanston, Illinois.

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

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

CHICAGO, JULY 1, 1943

Have You Forgotten Something?

Paper restrictions and various government rulings made necessary by conditions created by the war oblige us to cut from our mailing lists all who have not made prompt payment of their subscriptions. It is the aim of THE DIAPASON to avoid disappointing any of its readers, but we must comply with orders that result from the present world situation. Your cooperation is essential more than ever before. If you have received notice of the expiration of your subscription, or if you have been notified that the American Guild of Organists no longer will have the magazine sent to you at its expense, please take care of the matter without delay. We cannot guarantee to send back numbers to those whose receipt of the paper has been interrupted temporarily.

An Organ Builder Honored

Though his enterprise and genius have kept the king of instruments on his throne, the organ builder seldom tastes the delights of glory. It is doubtful whether one-third of the people who listen to the music in any church could tell you who built the organ that produces the pleasant and inspiring sounds. Organists revel in the resources of tone and the mechanical conveniences provided for them, and if any recognition or praise is handed out—which is none too often—it goes usually to the performer.

This being the case it is encouraging to note a beautifully illustrated article in the weekly magazine section of *The Christian Science Monitor* June 5 by Helen Hulett Searl on a man who during a long career has been an ornament to the organ building profession and who designed and built a number of the largest instruments erected in the last forty years. Ernest M. Skinner has received many honors in his lifetime, and his devotion to his lifework and the results of his inventive genius have been recognized perhaps more generally than those of any other man in the same field living today. Within the last month the Massachusetts Chapter of the A.G.O. singled him out for recognition and early in the year he was guest of honor of the Guild in New York City.

No matter whether one always agrees with Mr. Skinner—which is rather difficult, for he is a man of very definite opinions and has the ability to express them vigorously—it is no exaggeration to say that he is respected for his achievements by the organ fraternity with a unanimity that must be a deep satisfaction to him. While there is anything but unanimity as to organ design and construction, and healthy discussions arise continually, with Mr. Skinner frequently a central figure in the controversy, it no doubt is a source of happiness to him that even his enemies are his friends and that long after differences of opinion that

now stir us shall have been forgotten some of the great organs he built will be still edifying congregations and players throughout the land.

Fellowship in Spite of War

The fellowship that organists are privileged to enjoy in times of peace at their national and local conventions is one of the casualties of war. Nevertheless there have been opportunities this year to receive the benefits of association in a limited way. The festival under the auspices of the American Guild of Organists in New York, though planned with a view to attendance by those in the metropolitan district, offered such an interesting program that it attracted a number from outside cities. The majority came from Pennsylvania, New England and other places that required only short railroad trips, but there were visitors from the membership as far away as Florida and Illinois. The services and recitals were of a calibre to make everyone who incurred expense or inconvenience to be present feel very well repaid. The social features of other years had to be foregone, but there was so much of value in the four days that it provided musical food seldom surpassed at one of the peacetime conventions.

In some of the states there have been get-togethers in spite of war conditions. A notable gathering was that in Grand Rapids, Mich., where one chapter in that state was the guest of the other. Again the short meeting was filled with attractions of genuine value and one was impressed with the manner in which organists can cooperate to overcome obstacles which the war has created. With not a hotel room available, food rationed and automobile use closely restricted, the people of Grand Rapids opened their homes to the visitors and no one who attended the meeting could have guessed from the manner in which all details were handled that there were shortages and limitations. And another remarkable fact was the size of the attendance, with a registration of eighty-one, besides many visitors and people who attended one or two events in the two days.

It is evident that organists know how to help themselves and help others.

On Transcribers of Bach

[From "Notes and News" in *The Musical Times*, London.]

Another indictment might well be on the score of the misapplied skill of transcribers [for the orchestra]. Bach is the chief sufferer. Not one of the maltreaters of the D minor Toccata and Fugue, from the ingenious and over-zealous Russian with a familiar and honored English alias, down to the latest American vandal, seems to have realized that the work contains many passages that depend for their effect on resources peculiar to the organ and controlled by a soloist. For example, the fiery one-dimensional flourishes which a soloist can play with freedom and high speed, and which sound thrilling on a powerful full swell, have to be played much too slowly and in strictish time by an orchestra, with dull effect; the magnificent holding notes on the full pedal go for little when held by the basses of the orchestra; and the pedal solos and other rapid goings-on with the feet—which are often nothing in themselves but of great import when given the organ's weight of tone—are merely lumbering on the orchestra. (The pedal solos in the Toccata in F are made even ludicrous by the efforts of the tuba to foot it fealty.)

An even worse instance of an orchestrator's tastelessness is the transcription by a mid-European of Bach's organ Pasticaglia; even in the opening section the instrumentation is changed every few bars. Now, any form of ostinato makes its effect chiefly through the conflict between a persistent theme and its varied treatment, the result being a quasi-monotony which, so far from being dull, is often dramatic in its suggestion of something fateful and relentless. Kaleidoscopic changes of instrumental color are dead against the spirit of a monumental example of the form conceived in terms of the Bach organ.

Art of Registration; a Theory Is Evolved Governing Problem

By E. HAROLD CEER

[Organist and Professor of Music at Vassar College.]

The development of any artistic process is impelled by the imagination and guided by the intuition of the artist. The result is appraised according to standards of taste. So the evaluation of any artistic effort varies with the taste of the appraiser.

Taste, in its turn, is determined largely by familiarity. The interest of the early Netherland musicians in complicated polyphony; the pure vocal style of the sixteenth century; the architectural development in the music of Bach, in striking contrast to the transparent style of his French contemporaries and the melodious conventionalities of Italian opera; nineteenth century German romanticism; French impressionism; various modern methods—all these manifestations (and many others) exemplify the close relation between familiarity and taste.

Nowhere is this more evident than in the art of registration. Here the corrective influence of theory has been altogether lacking and players have been guided solely by their own intuition, employing a tonal vocabulary gained from their own experience, or occasionally seeking variety by most amazing means. The extent to which even the best organists have been guided by what was familiar in their generation is illustrated by the registration suggested by such modern editors as Guilment, Bossi and Straube in their collections of sixteenth, seventeenth and eighteenth century music. (It must be observed, however, that Straube made complete amends in his "Alte Meister, Neue Folge.")

In this country, until comparatively recently, the opportunity to hear the best organ music was very limited. The prevailing taste, therefore, was for music which could be absorbed with the least effort—pretty tunes played on pretty stops. Indeed, the taste of the organists themselves was often determined by similar conditions. Organ builders were invited to devote their ingenuity to the invention of more varied and more astonishing colors. Organs were provided with clever imitations of orchestral instruments, but all sense of ensemble was lost.

The most conspicuous influences in the opposite direction were the writings of G. A. Audsley and the playing of Lynnwood Farnam. The former, in spite of some scientific misinformation, contributed much to the theory of ensemble, while the latter, with impeccable execution and unerring instinct for tone combination, demonstrated the effect of ensemble. Soon we awoke to the fact that the organs of Bach contained a large proportion of mixtures and other upper work, and the so-called baroque organ came into vogue. We have now become accustomed to high pitches, and our ears not only tolerate, but demand, combinations which would have been thought screechy a generation ago. The domination of 8-ft. tone, which was characteristic of 1910, has been superseded by the supremacy of 2-ft. tone!

In view of these changing fashions and the relativity of taste, how can we know what is good? Where can we find dependable criteria for our own work and our appraisal of the work of others?

In my own teaching I have always tried to give a logical explanation of every suggestion and criticism. I have sought to encourage independent, constructive thinking. In my pedagogical scheme there is no place for purely imitative and aimlessly experimental methods. In this effort to teach principles rather than superficial processes I have gradually evolved a theory of registration.

The obvious starting-point for such a theory is the physical nature of the tones which we combine. Accurate analyses are not yet available, but the general characteristics of our tonal material are unmistakable. On this basis the theory develops logically to include practically every registration problem which the organist may encounter. It is a fascinating

Looking Back into the Past

TWENTY-FIVE YEARS AGO (see THE DIAPASON of July, 1918)—

It was announced that the National Association of Organists would hold its annual convention in Portland, Maine, Aug. 6 to 9.

Reed Midmer, head of Reuben Midmer & Son, organ builders at Merrick, N. Y., died May 27.

Gordon Balch Nevin was appointed organist of the First Presbyterian Church of Greensburg, Pa., and presided over a new organ of fifty-five sets of pipes built by the Ernest M. Skinner Company.

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

The twelfth general convention of the A.G.O. was held in Cleveland June 26 to 29. Among the recitalists were Hugh McAmis, Arthur B. Jennings, Jr., Edward Eigenschenk, Arthur W. Poister, William E. Zeuch, Ernest F. White, Laurel Everette Anderson, Doyné Christine Neal, Herman F. Siewert and Parvin Titus.

Seven organs in various cities sounded forth in memory of Cyrus H. K. Curtis, the publisher, while funeral services for him were held June 9 in Philadelphia. All of these organs were gifts of Mr. Curtis and all were built by the Austin Organ Company.

Trinity College, Hartford, Conn., conferred on G. Donald Harrison the honorary degree of master of arts.

The revised console design prepared by a committee of the A.G.O. headed by William H. Barnes was published.

study, and amazingly complete in its application.

It is evident that an exposition of such a theory cannot even be begun in a single short article. Its scope may be suggested by the fact that it provides scientific answers to such questions as the following:

Why do flutes impair the cohesion of an ensemble?

Why do swell shades, even when wide open, affect the "bloom" of a diapason chorus?

Why does the opening of the swell shades cause the tone to become more brilliant as it becomes louder, while the operation of the swell pedal on a Hammond has the opposite effect?

Why does a 4-ft. flute make a celeste sound more out of tune?

What causes an exotic timbre?

What is the relation of registration to style, speed, texture, etc., and why?

How are various moods suggested by registration, and why are such methods effective?

Interested readers will be tantalized by the proposal of questions which require a volume for their answer. If I have whetted their curiosity so that they will be moved to think along similar lines, my purpose will be accomplished. It is a very rewarding study. Beyond the mere satisfaction of discovering reasons for what the ear recognizes, it serves as a corrective for intuitive registration, it develops a more sensitive ear, and in many cases it suggests effective combinations which the imagination alone would never be able to conceive.

Musical Vespers at Camp Wolters.

Corporal Robert W. Glover, who is chaplain's assistant in the Eleventh Regiment at Camp Wolters, Tex., and who plays regularly for the Protestant services there, conducted a musical vesper service June 13. The choir at this service was made up of men in training in the regiment and a number of the members have had experience in college choirs and glee clubs. Corporal Glover has had the enthusiastic cooperation of the commanding officers in his work with the choir.

Doctor's Degree for Frank B. Jordan.

Dean Frank B. Jordan of the College of Fine Arts, Drake University, Des Moines, Iowa, received the honorary degree of doctor of music at the commencement of Illinois Wesleyan University, Bloomington, May 31. Dr. Jordan is a Wesleyan alumnus and served on the faculty of the school of music for a number of years, being dean for two and a half years. He relinquished the latter post to accept the Drake deanship in February, 1942.

THE FREE LANCE

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

In the June *Free Lance* I rather timidly ventured the query: Why is there no biography of B. J. Lang (1837-1909)? This morning I had a letter from that highly-respected, well-known organist and composer, Dr. Gordon Balch Nevin, from which I quote two paragraphs to share with my readers: (a) "I note with much interest in your June *Free Lance* the query as to why there is no biography of B. J. Lang; well, why can't there be? A biography of Lang would be something that I would order on publication; yes, without even privilege of return, or (*sotto voce*) usual professional discount. I remember my grand old organ teacher, J. Warren Andrews, speaking of Lang many times with profound respect and with very evident appreciation of the pioneering that he did; in fact, I remember that J. Warren Andrews felt that history would accord Lang a position just about as high as that of Theodore Thomas. * * * (b) As to Lindsay and the tune 'Martyr,' re-harmonizing of three-chord tunes in my experience will kill the male singing; but an almost unlimited amount of passing-tone treatment can be used without hurting anybody's feelings! And one can have a lot of fun improvising descants."

Encouraged by Dr. Nevin's suggestive paragraphs I am going to reminisce a bit more in the Lang direction. I had piano lessons from "B. J." for at least two seasons and I was the piano accompanist, under him, for one season of the male voice Apollo Club. I remember the little speech he made to me at the beginning of lessons: "I will give you your lesson during the hour from 9 to 10 on Mondays; I do not guarantee to be in the studio all that time, nor to sit beside you continually during the hour; I may be in the next room with a caller or writing a note or even on the sidewalk posting a letter in the box, but I do guarantee to hear you play your lesson and give and explain the lesson for the next week."

Could anything be more honest or business-like than that? Lang had one peculiarity, almost a mannerism, in teaching that might well be copied by a majority of all sorts of teachers: he would silently hear me play, making no comment whatever, but following at once with "play it again." In your "salad days" did you not often feel that you would have played very brilliantly, indeed, if you could have had a second chance?

The Lang studio had two intercommunicating rooms, one of good size, the other a bit smaller and more like a business office; the larger room had a Chickering grand piano and a small two-manual pipe organ. "B. J." divided his working days into hour periods and was always on duty; I never knew a businessman more satisfactory to deal with; when he was "in residence," so to speak, a card hung under the bell-pull which read: "Ring once. Mr. Lang will answer as soon as he is at liberty." A comfort-

able sofa in the corridor could be used by callers from every part of the U.S.A., and on every kind of musical business, who came to 149a Tremont Street, Boston.

At King's Chapel, where Lang was organist, one could hear masterly improvisations on the hymn-tunes just before the sermon; these were ten or twelve minutes in length and carried a sympathetic listener from the emotion of the hymn-tune to that of the sermon. I heard E. J. Hopkins do that same thing in the service of the old Temple Church, London, in 1885-1886.

Speaking of songs for soldiers, I have a quaint little book of ninety-six pages, upright, three and one-fourth by five inches, American Tract Society, 1861. It must have belonged to my mother, for it was always kept in one of the little drawers at the top of the old-fashioned bureau; it is in perfect condition. The seventy-two hymns include all the old pre-Moody-and-Sankey ones, but I'm glad to find the "Star-Spangled Banner," "Hail Columbia," "Red, White and Blue," "Homeward Bound" and "America." There are only two secular sets of verses, and I imagine "The Soldier's Tear" might provoke a smile if read before Pearl Harbor. There are a few tunes; "Lenox" appears as "fugue tune"; "Prestom" has alternate phrases of six-four and four-four time; the only music suggesting the modern idiom is "Rilda," quite new to me, an attractive pentatonic melody.

I quote from the *London Daily Telegraph*: "With the acceptance by Princess Elizabeth of the presidency of the Royal College of Music in the place of the late Duke of Kent, that institution returns to the tradition which it maintained unbroken from its foundation in 1883 until the death of King George V. This was that its presidency was held by the heir to the throne. Princess Elizabeth has pronounced musical tastes and is a serious student of the piano."

Jubilee of Harrisburg Church.

Special music marked the celebration of the eighty-fifth anniversary of the Pine Street Presbyterian Church, Harrisburg, Pa., from May 19 to 23, all of it under the direction of Frank A. McCarrell, the organist and director of music. At a vesper service May 23 Haydn's "Creation" was sung by the choir, augmented for this occasion. From a membership of fifty in 1858 the Pine Street Church has grown to a present membership of 1,830. Mr. McCarrell has been in charge of the music of the church for just a third of a century.

Harrison Wild Club Closes Season.

The Harrison Wild Organ Club of Chicago closed its season with a well-attended luncheon at the Central Y.W.C.A. June 8. Election of officers and reports for the year were the principal business. Mrs. Ora J. Bogen, president; James F. Miller, vice-president, and Mrs. Florine Schlampp, secretary, were unanimously re-elected for another year. There was a discussion of plans for a suitable memorial to Mr. Wild and a committee with Bertram Webber as chairman was appointed to consider possibilities that were presented.

A Timely Collection of Anthems

SACRED TRIOS for WOMEN'S VOICES

Here is an album of special usefulness at this time. Notable for its superior contents of practical arrangements, it provides outstanding service material and, at the same time, utilizes the wealth of treble voices now available for choir work. The nineteen numbers included cover general and seasonal requirements, and there is but a minimum of solo assignments. Among the composers represented are: Stainer, Mendelssohn, Gounod, Smart, Gevaert, Effinger, and A. R. Gaul. **Price, 75 cents**

THE JOHN CHURCH CO.

Theodore Presser Co., Distributors, 1712 Chestnut St., Philadelphia (1), Pa.



J. S. Bach
Sacred Choral Works

Edited by

IFOR JONES

with the Original Texts and
New English Translations by
J. M. STEIN AND IFOR JONES

VOCAL SCORES

(The accompaniments, arranged by the Editor from the original instrumentation, may be played on a keyboard instrument and may also be used as a conductor's guide.)

Praise our God in all His splendor (Cantata No. 11).....	.75
<i>Lobet Gott in seinen Reichen</i>	
There uprose a great strife (Cantata No. 19).....	.75
<i>Es erhob sich ein Streit</i>	
I suffered with great heaviness (Cantata No. 21).....	.90
<i>Ich hatte viel Bekümmernis</i>	
Jesus, Thou my wearied spirit (Cantata No. 78).....	.75
<i>Jesu, der du meine Seele</i>	
If thou wilt suffer God to guide thee (Cantata No. 93).....	.75
<i>Wer nur den lieben Gott lässt walten</i>	
Lord, are Thine eyes not searching for the righteous (Cantata No. 102).....	.75
<i>Herr, deine Augen sehen nach dem Glauben</i>	
We must through great tribulation (Cantata No. 146).....	.75
<i>Wir müssen durch viel Trübsal</i>	
Beautify thyself, my spirit (Cantata No. 180).....	.75
<i>Schmücke dich, o liebe Seele</i>	
In God I place my faith and trust (Cantata No. 188).....	.80
<i>Ich habe meine Zuversicht</i>	
Now thank we all our God (Cantata No. 192).....	.75
<i>Nun danket Alle Gott</i>	
Christmas Oratorio, Part IV75
Kyrie in D minor30

3 East 43rd Street **G. SCHIRMER** New York

GRAY-NOVELLO

STANDARD SERIES OF ORGAN COMPOSITIONS

Harmonies du Soir	KARG-ELERT	.50
Voluntary on the 100th Psalm Tune	PURCELL	.50
Clair de Lune	KARG-ELERT	.50
Spring Song	HOLLINS	.50
Intermezzo	HOLLINS	.60
Eleven Chorale Preludes	BRAHMS	2.00
La Nuit	KARG-ELERT	.50
Four Sketches	SCHUMANN	1.25
Chorale Prelude "Kyrie, Gott"	BACH	.50
Now Thank We All Our God	KARG-ELERT	.50
Easter Morning	MALLING	.50
"I Know that My Redeemer" and "Hallelujah Chorus".....	HANDEL	.50
Toccata and Fugue in D minor	BACH	.60
Three Short Pieces	WESLEY	.50
Communion on a Noel	HURE	.50
Adagio in E	BRIDGE	.50
Chorale Prelude "O God be Merciful" ..	BACH	.50
Old Easter Melody	WEST	.60
Good Friday Music	WAGNER	.75

Copies sent on ten-day approval

THE H. W. GRAY CO., 159 East 48th St., NEW YORK

Agents for NOVELLO & CO., LONDON

GRAY-NOVELLO

New Anthems Suited for the Time of War; Other Music for Choir

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

Dr. T. Tertius Noble's retirement from the position which he has adorned at St. Thomas' in New York gives me the opportunity to prepare an article devoted entirely to his works. For this I should like to have the assistance of his thousands of admirers. Will you please write on a postcard the titles of a few of his compositions which you like best? Please sign your name plainly and tell your city or town, not your church. If there is a sufficient response, I shall wish to print the results of this ballot, with the names of those voting. Address me at Goldwin Smith Hall, Ithaca, N. Y. I wish to have the article done for the September issue; it was in September, 1919, that I published in THE DIAPASON what I believe was the first comprehensive survey of his church music.

Anthems In Time of War

We continue to get a considerable number of these works. The recent one most likely to be widely used is "A Chorale for Our Country" (J. Fischer) by Professor Howard D. McKinney of Rutgers University. This is an accompanied anthem, nine pages in length, based on an old Swiss Psalm-tune which resembles "Santa Lucia." The first stanza should be sung unaccompanied; the second is for soprano solo or sopranos in unison, the chorus entering near the close; the third stanza uses broadly chorus with organ. It is simple, good, strong music.

The death of Stephen Benet, author of "John Brown's Body," removes a truly patriotic poet. Professor Douglas Moore of Columbia, who made an opera of Benet's "Devil and Daniel Webster," has set as a choral composition of sixteen pages the poet's "Prayer for the United Nations" (Gray). You need an alto or baritone soloist, or both. Parts are available for orchestra.

A much simpler anthem is Carl F. Mueller's "God Bless Our Native Land" (G. Schirmer), which comes for SATB accompanied, SATB a cappella, SAB, SA or unison—an edition for nearly every need. The words are those of a familiar hymn usually sung to the tune "America," but Mr. Mueller (of the State College, Montclair, N. J.) has furnished an original melody with easy, smooth part-writing.

That grand old man of our guild, Dr. R. Huntington Woodman, has an anthem with contralto or medium solo called "God Bless Our Sons Today" (Galaxy). This will do for any choir from quartet up. After sixty-one years of service in the First Presbyterian Church of Brooklyn this famous pupil of César Franck retired two years ago. His thousands of friends, including famous pupils, will be happy at this proof that Dr. Woodman's gifts for composition are still fresh.

For the funeral of one dead in war or for memorial services there is a new number by Dr. William Arms Fisher, "Rest, Pilgrim, Rest" (G. Schirmer), a hymn-anthem sure to be useful.

"The morning will come," said Winston Churchill, and that word of faith has inspired an admirable "Hymn for Airmen" (Oxford, 1942), printed on a single sheet. The eloquent text is by Margaret Thackray; the even more eloquent music is "Song I" by Orlando Gibbons, who died in 1625. The refrain will make this particularly valued in colleges and universities:

*"Per ardua ad astra" be their song:
Stars of the morning, sons of dawn, be strong!*

Another fine English hymn for time of war, a song of spiritual unity, is "Gather Us In" (Oxford, 1942), the text by the blind Scottish poet Matheson, the music by Cyril V. Taylor, who is the composer of another beautiful new hymn-tune, "Lead Us, O Father," a recent addition to Novello's "Parish Choir Book Series."

Last year I failed to receive for review two vigorous martial anthems by Theodore F. Fitch of Greenwich, Conn., on unacknowledged Biblical texts, "Wake Up the Mighty Men" and "Not Peace, but a Sword" (Boston Music Company). The first is ten pages in length; the other thirteen. Recently Dr. Noble used the shorter one, and I am sure that many other choirmasters will find both an-

them worth examining. By the way, Dr. Noble's own "Rise Up, O Men of God" (Schmidt) would make a good war anthem; it has a new edition for men's voices.

For use this summer there is Earl R. Larson's "The Fairest of Earth" (Schmitt, Minneapolis), a melodious unaccompanied anthem of love for our fatherland, with emphasis upon the beauties of nature. A brisk patriotic march that can be sung in two parts or in unison is Clay Smith's "All for America" (Summy).

Two patriotic numbers more appropriate for choir concerts than for church are Leo Sowerby's "Song for America" (Gray), a sonorous work of twenty-six pages for chorus and (if desired) orchestra, and Eunice Lea Kettering's unaccompanied number of six pages, "Valley Forge" (Gray), dedicated to the Ashland College Chapel Choir.

Other Anthems and Hymns, Mixed Voices

Slowly we have become aware of our American heritage of white spirituals and other early music. R. F. Goldman and Roger Smith have brought out a collection entitled "Landmarks of Early American Music, 1760-1800" (G. Schirmer), for orchestra or band (or smaller instrumental groups) or for mixed voices, with or without accompaniment. Part 1-a consists of Psalm-tunes, hymns and chorales; part 1-b, which has just reached me, contains works of a similar nature, numbers 11-18 in the series, published as a set. This includes some really remarkable tunes by Daniel Read, Timothy Swan, Jacob Kimball, Samuel Holyoke, James Hewitt (of "Federal Street" note) and Daniel Belknap. The music smacks of the eighteenth century, of the Handelians, and also of folk-tunes that are much older.

Prize Anthem by Lefebvre

This year the prize anthem of the American Guild of Organists is Dr. Channing Lefebvre's "Hymn to the Godhead" (Gray), and it is a very good one. The text is from a Latin hymn of the twelfth century, specially suitable for Trinitytide, though the work is properly described as a "short festival anthem." There are seven pages of manly, sonorous music, the vocal parts not difficult and the organ part one of independent interest and eloquence. Why not use it this season? Do we give our prize anthems a fair trial?

For the "Morningside College Choir Series" (J. Fischer), edited by Professor Paul MacCollin, there are some new numbers, including Professor Lundquist's splendid unaccompanied "Evening Song," as fine a motet as he has composed, this time with an unusual seventeenth century text; as usual, the work has real contrapuntal interest as well as beautifully flowing melody. Wayne Barlow's "Madrigal for a Bright Morning," SAATB, is not strictly sacred, but might well be used in a summer service at which hearts realize that "heaven is here." The music for this short unaccompanied anthem is fresh and effective, with some divisions.

Miss Frances McCollin's "All My Heart This Night Rejoices," an unaccompanied Christmas anthem of eight pages, is one of the most charming ever signed by the famous blind composer. A light, rhythmical performance will make this seem what it is—one of the most joyful festival works to appear in a long time.

Dr. Norman Coke-Jephcott's Whitsuntide anthem, "When the Day of Pentecost Was Fully Come" (Galaxy), is good music and it offers a chance for your choir to study supple dramatic recitation, the equivalent of spoken eloquence. There are bits for tenor and bass soloists; a quartet—a good one—could perform the work.

John Jacob Niles, aviator in the last war, collector of songs of the A.E.F., extraordinary singer of the most beautiful American folksongs of the Southern mountains, at least once tried frankly to compose a Christmas carol in the manner of his Kentucky folk. His "Carol of the Birds" (G. Schirmer), arranged by L. H. Horton for mixed chorus with incidental soprano solo, is a perfectly lovely Christmas number. I am glad that it appears early so that you can all consider it for this holiday season.

By the way, have you heard Niles' three sets of folksongs, recorded by Victor? They include about the finest carols ever collected on this continent. I can remember the time when it was con-

ALFRED M. GREENFIELD



At a SPECIAL MEETING of the board of directors of the Oratorio Society of New York, held May 26 because of the death of Albert Stoessel, conductor since 1921, the board announced the appointment of Alfred M. Greenfield as conductor for the 1943-1944 season. Mr. Greenfield is chairman of the department of music of the University College, New York University, and director of the New York University Glee Club and the Hall of Fame Singers, and has been assistant conductor of the Oratorio Society. He is an organist of fine attainments.

idently asserted that there weren't any traditional Christmas carols current in America.

Among other new anthems I should like to mention Dr. Roland Diggle's two for unison: "This Is the Hour of Banquet" and "Strong Son of God" (Pond & Co.). Also Walker Robson's short number, "Heaven Is There" (Novello), with devotional text by Father Andrew, S.D.C.; and Franz Bornschein's "Immortal Love" (C. Fischer), an unaccompanied hymn-anthem in the "Capital University Chapel Choir Series" of Professor Ellis Emanuel Snyder.

These May Have Been Overlooked

I overlook useful numbers more often than I wish. For instance, I think that last Christmas I failed to mention Walter Golde's "Prayer of the Slavic Chil-

dren" (G. Schirmer), a pretty number that can be sung by a quartet; at the Lenten season I should have recommended Donald J. Larson's "Christ Was Crucified" (J. Fischer), an unaccompanied anthem that suggests Russian use of basses. At Easter I neglected unwittingly Pietro Yon's "Our Paschal Joy" (J. Fischer), a tuneful number in several arrangements, including SABar.; also G. Calvin Ringgenberg's "Christ Is Arisen" (Paul A. Schmitt Music Company, Minneapolis), a varied and impressive anthem of fifteen pages for accompanied chorus, SABar soloists and narrator; also "St. Theodolph's Hymn" (C. Fischer) for SSA, with B flat trumpet trio *ad lib.*, to the tune sung with the text beginning "All Glory, Laud and Honor." And for general use have I mentioned Carl F. Mueller's "The Beatitudes" (Flammer) for SABar, preferably junior choir?

For Women's Voices

I wish to commend again Dr. Sowerby's "God Who Made the Earth" (J. Fischer) for SSA, in the "Morningside Series." Also Dr. Will C. Macfarlane's "Ho, Every One" (G. Schirmer), arranged by Kenneth Downing for SSA with S solo, accompanied, a melodious anthem of eleven pages.

New Service Music

N. Lindsay Norden's "Benedictus Es, Domine" in F minor (J. Fischer) is the best thing he has composed in years; an accompanied work with some divisions, it has the breadth and sonority of those Russian anthems which he was one of the first in this country to edit. I particularly urge cathedral organists to examine this.

I suppose that the most popular of all settings of the "Te Deum" in the last fifty years is Stanford's in B flat. Probably for use in choirs whose men are at war, Ernest Read has arranged it for SSA (Novello).

G. F. Broadhead has a setting of the "Benedicite, Omnia Opera" (Novello), shortened form, which hangs together musically and is really singable. George W. Kemmer's setting of the communion service in E minor (Gray) is easy and vocal; I like best the "Gloria in Excelsis."

Corporal Richard Purvis, who now is at Fort Myer, Va., has a stately unison setting of the "Jubilate Deo" in E flat, published by Sprague-Coleman, Inc., New York. The organ part is distinctly interesting and the work illustrates what can be accomplished with simple means.

Sacred Solos, Etc.

By all odds the best of these is "So

THE LITURGICAL ORGANIST

Preludes—Interludes—Postludes

Compiled and Arranged by

CARLO ROSSINI

Volumes One, Two and Three ea. \$1.50

Volume Four 2.00

J. FISCHER & BRO.

119 West 40th Street — NEW YORK, N. Y.

JOSEPH W. CLOKEY

Oxford, Ohio

TREASURES IN HEAVEN... (C. C. Birchard and Co.)

DAUGHTER OF ZION..... (Presser)

LET HEARTS AWAKEN..... (H. W. Gray)

Three anthems for general use. Not difficult. Neomodal in style. Suitable for introit or offertory.

Appears Thy Natal Day," an aria for low voice from Bach's cantata "For Us a Child Is Born," with an English text by Sydney Biden (Galaxy). You may rent an accompaniment for string orchestra. Unless you use the orchestra, only one copy is needed; a separate page for the soloist is included.

Canadian organists may like "England, Dear Motherland" (Novello), a simple song by Florence Carey.

Pauline Learned has a set of "Gregorian Prayers" (Pamaca Music Company, Chicago) of which I have received the first three, volume 1. The texts are credited to the "Hymns of the Breviary and Missal," edited by the Rev. Matthew Britt, O. S. B., translated from poems attributed to Gregory the Great. The music is distinctly Victorian, rather than Gregorian, though melodious and no doubt sincerely felt to be interpretative of the ancient texts.

One Choir's Work of Season

Five volunteer choirs, all under the direction of the minister of music, who is Donald D. Ketting, M.S.M., constitute the musical forces of the Westminster Presbyterian Church of Lincoln, Neb. The report of Mr. Ketting for the seventh season of his activities contains the list of anthems and responses sung at the services this season. The following designations are used: Ca—Carol choir; B—Boys' choir; A—Antiphonal choir; Ch—Chapel choir; W—Westminster choir; SC—Summer choir. Following is the list:

- Abt—"The Light of Bethlehem" (Ch).
- Andrews—"Hail to the Lord's Anointed" (W).
- Andrews—"Lauda Anima" (Ch, W).
- Bach—"Alleluia, O Praised Be God" (W).
- Bach—"Glory Now to Thee" (W).
- Bach—"Jesu, Joy of Man's Desiring" (SC).
- Bach—"My Heart Ever Faithful" (Ca).
- Bach—"O Jesu, Son of God, I Raise" (A).
- Bach—"We Give Thee but Thine Own" (W).
- Cain—"Lord, Guide Our Steps" (W).
- Candlyn—"Christ, Whose Glory Fills the Skies" (W).
- Christiansen—"A New Song" (W).
- Christiansen—"Today There Is Ringing" (W).
- Clokey—"Adoramus Te" (Ch).
- Clokey—"For He Is Risen" (Ch).
- Clokey—"Sanctus" (Ch).
- Dickinson—"Beneath the Shadow of the Great Protection" (W).
- Dickinson—"List to the Lark" (Ch).
- Douglas—"He Who Would Valiant Be" (B).
- Douglas—"This Endris Night" (Ca).
- Erickson—"All Things Come of Thee" (W).
- Evans—"Of Thy Love Some Gracious Token" (W).
- Farrant—"Lord, for Thy Tender Mercies' Sake" (W).
- Faure—"The Palms" (W).
- Garden—"All Thy Works Praise Thee" (W).
- Gaul—"All Praise to God, the Eternal" (SC, A).
- Gibbons—"In This Peaceful House of Prayer" (SC).
- Grant-Schaeffer—"The Beatitudes" (A).
- Gwyllt—"Pass Me Not, O Mighty Spirit" (W).
- Handel—"Four-fold Amen" (W).
- Handel—"Halleluia! Amen" (W).
- Handel—"O Father, Hear Us" (Ca).
- Handel—"Verdant Meadows" (Ch).
- Haydn—"St. Anthony's Chorale" (B).
- Humperdinck—"Praise Thy Holy Name" (A).
- Ireland—"Greater Love Hath No Man" (W).
- James—"I Have Considered the Days of Old" (W).
- Jennings—"Springs in the Desert" (W).
- Johnson—"Song of the Shepherd Boy" (Ch, W).
- Ketting—"At the Name of Jesus" (all choirs).
- Ketting—"Come, Let Us Worship" (W).
- Ketting—"Glory Be to the Father" (W).
- Ketting—"God Be in My Head" (SC, A and W).
- Luvaas—"Sing Loud Halleluia" (Ch).
- Marchant—"Judge Eternal" (W).
- Marryott—"All in the Morning" (B and Ca and W, W).
- Mason—"Jesus, Wher'er Thy People Meet" (Ch).
- Matthews—"I Heard the Bells" (A and W).
- McClain—"Resurrection" (B).
- Mendelssohn—"The Lord Is a Mighty God" (W).
- Mendelssohn—"Two-fold Amen" (A and W).
- Mueller—"Christ of the Upward Way" (SC, Ch, W).
- Mozart—"Alleluia" (A).

- Nagle—"Cradle Song" (Ca and A and W).
- Noble—"Grieve Not the Holy Spirit of God" (W).
- Owen—"Peace to Thee" (Ch).
- Palmer—"Praise Ye" (Ch).
- Peery—"Lead Me, Lord" (Ca).
- Pergolesi—"Glory to God" (W).
- Praetorius—"Today Is Born Emmanuel" (A and W).
- Pritchard—"At Thy Feet" (W).
- Purcell—"O Sing unto the Lord" (W).
- Richards—"Day by Day" (Ca).
- Roberts—"Seek Ye the Lord" (Ch, W).
- Rossini—"Inflammatus" (W).
- Saint-Saens—"Praise Ye the Lord of Hosts" (all choirs).
- Schneider—"Rejoice, the Lord Is King" (A and W).
- Scholin—"God Is a Spirit" (SC, A).
- Scull—"Rise Up, O Men of God" (B).
- Sibellus—"Onward, Ye Peoples" (B and C and A and W).
- Stainer—"Fling Wide the Gates" (W).
- Stainer—"God So Loved the World" (W).
- Stainer—"May the Grace of Christ, Our Saviour" (W).
- Sykes—"Thine Forever, God of Love" (Ca).
- Tallis—"All Thanks and Praise" (B, Ch).
- Thiman—"Hymn of Freedom" (W).
- Thiman—"Praise, O Praise the Lord of Harvest" (W).
- Vulpius—"Abide with Us" (SC).
- Vulpius—"Praise to Our God" (W).
- Wagner—"Two-fold Amen" (W).
- Willan—"Mass of St. Hugh" (A).
- Williams—"Glad That I Live Am I" (Ca).
- Wood—"Expectans Expectavi" (W).
- Yon—"Gesu Bambino" (A).
- York—"For the Beauty of the Earth" (B).
- York—"Song of Joy" (B).
- TRADITIONAL:
- American—"Behold That Star!" (Ch).
- Dutch—"With Voices United" (W, Ch, B).
- English—"Jesus, Thy Boundless Love to Me" (Ca).
- English—"Lord, Thou Dost Love the Cheerful Giver" (SC, W).
- French—"Infant So Gentle" (Ch).
- German—"Deck Thyself, My Soul, with Gladness" (W).
- German—"Worship the Lord in the Beauty of Holiness" (SC).
- German—"Part in Peace" (SC).
- Hebrew—"May the Words of My Mouth" (Ch).
- Plainsong—"O Come, Emmanuel" (B and Ch).
- Polish—"Shepherds Returning" (B and A).
- Sicilian—"Lord, Dismiss Us with Thy Blessing" (Ca).
- Swedish—"All Glory Be to God on High" (Ch, W, A).
- Welsh—"Guide Me, O Thou Great Jehovah" (A).
- Welsh—"Winter Creeps" (Ca).

THREE RECITALISTS PLAY IN NEW LONDON, CONN., CHURCH

Beatrice Hatton Fisk arranged a series of three recitals at her church, the First Church of Christ (Congregational), New London, Conn., in May. The first program was played by Frank A. McConnell, F.A.G.O., assistant organist of St. Thomas' Church in New York City, May 9. Arthur W. Quimby, head of the music department at the Connecticut College for Women, was the performer May 16. Miss Fisk played May 23. All of the recitals drew a good attendance.

Mr. McConnell's program consisted of these compositions: Concerto No. 2, in B flat, Handel; Berceuse and Scherzetto, Vienne; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; Toccata on "Deo Gratias," Biggs; Chorale Prelude on "Drumclog," Noble; Toccata, "Thou Art the Rock," Mulet.

Mr. Quimby played: Prelude and Fugue in E minor, Bruhns; Chorale Preludes, "The Glorious Day Hath Dawned," Walther; "From Heaven Above," Pachelbel; "Deck Thyself, My Soul," Bach; Prelude and Fugue in C minor, Bach; Preludio, Corelli; Chorale Improvisation on "Sleepers, Wake," Karg-Elert; "Ave Maris Stella," Clair Leonard; Chorale in E major, Franck.

Miss Fisk's program was as follows: Trumpet Tune and Air, Purcell; Chorale Prelude on the Tune "Watchman," Noble; "Chant de May," Jongen; "Adoration," Bingham; "Carillon de Westminster," Vienne.

Claudine Ferguson, a well-known Washington organist, is now able to go out occasionally, although still wearing a plaster cast. Miss Ferguson spent five months in Providence Hospital after a fall on a stairway at her office, in which she suffered four fractures of the right leg. She is an active member of the A.G.O.

D. STERLING WHEELWRIGHT



A THREE-YEAR STUDY of "Music as an Educative Force" has just been completed by D. Sterling Wheelwright as his doctoral research at the University of Maryland. Scheduled to receive his Ph.D. in education at the close of summer school, Mr. Wheelwright has made profitable use of his spare time and energy in further preparation for a career as an educator.

For six years he has filled the post of director and organist at the Washington, D. C., Chapel of the Latter-Day Saints. In that period he has played over 700 recitals and conducted the Washington Chapel Choir in nearly 200 public appearances. This administrative post has also included personnel and community work. Previous to going to Washington Mr. Wheelwright was four times guest instructor at the University of Idaho summer sessions and served as assistant director of the Salt Lake Tabernacle Choir. While earning his master of music degree at Northwestern University and the A.A.G.O. certificate he was identified with educational and editorial work in Chicago.

The purpose of the thesis was to discover the role of music as a factor in religious group development. As a case study Mr. Wheelwright chose the Mormon pioneer movement, although his sociological findings throw light on potential roles of church music today. The educative force of early Mormon hymnody was derived from a desire to sing about every-day religious experiences, almost as a form of folk music. Group sentiments were taught through hymns and community solidarity grew around shared emotional experiences that inevitably were expressed in hymns. Ideals of choir and organ performance emanated from the Salt Lake Tabernacle, and weekly song practices in Sunday morning worship were instituted to develop congregational singing in every church center.

IFOR JONES ON FACULTY OF PEABODY CONSERVATORY

Peabody Conservatory of Music, Baltimore, Md., has appointed Ifor Jones, the distinguished conductor of the Bach Festival at Bethlehem, Pa., to its faculty. Mr. Jones will be in charge of the choral and orchestral conducting classes. He will also conduct the Peabody Chorus, which Director Reginald Stewart of Peabody plans to develop as a more important factor not only in the activities of the conservatory but in the musical development of Baltimore.

Mr. Jones was born in South Wales and is a graduate and honorary associate of the Royal Academy of Music in London. Fifteen years ago he became a member of the faculty of the Women's College of Rutgers University. He founded the Bach Cantata Club at New Brunswick, N. J., and the Handel Choir in Westfield, N. J. Four years ago he was selected to be conductor of the Bach Choir at Bethlehem. He is organist of the Moravian Church in that city and last summer taught and conducted at the Berkshire Festival. He has been guest conductor of many orchestral concerts in both Wales and England and before making America his home he was coach and assistant conductor of the Covent Garden Opera House in London.

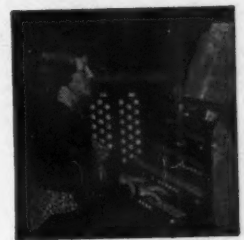
Arthur Jennings

Recitals

UNIVERSITY OF MINNESOTA

Plymouth Church
Minneapolis, Minnesota

Ruth Barrett Arno



The First Church of Christ, Scientist
BOSTON

ARTHUR HOWES

Christ Church
Houston, Tex.

WE SPECIALIZE

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

CANNARSA ORGAN COMPANY
Hollidaysburg, Pa.
New York Harrisburg Pittsburgh

PAUL N. HAGGARD & CO.

Tuning, Repairing,
Used Organs, Rebuilding
P.O. Box 685
OKLAHOMA CITY, OKLA.

ROBERT BAKER, M.S.M.

First Presbyterian Church
Brooklyn, N. Y.

HENRY F. ANDERSON

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

RUSSELL BROUGHTON

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

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

Programs of Organ Recitals of the Month

George Oplinger, Syracuse, N. Y.—Mr. Oplinger gave a recital at the First Baptist Church June 2 with the assistance of Gladys Eldrett Bush, pianist, and the Syracuse A Cappella Choir, conducted by John T. Clough. Mr. Oplinger's part of the program was divided into groups devoted to the old masters, to Syracuse composers and to modern writers. The three local composers represented on the program were present. The program was as follows: Toccata and Fugue in D minor, Bach; Gavotta, Martini; Allegro Maestoso from "Water Music," Handel; piano and organ, Adagio from Concerto in A minor, Grieg; Prelude and Toccata, William Berwald; Intermezzo, Leon Verrees; "Pro Ecclesia," Joseph J. McGrath; "Humoresque Americana," Murphree; "Carillon de Westminster," Vierne.

Horace Douglas, Rome, N. Y.—In a recital at the First Methodist Church on the evening of June 9 Mr. Douglas presented the following program: Fantasie and Fugue in G minor, Bach; "Chant de May," Jongen; Trumpet Voluntary, Purcell; Allegretto con Moto, from Second Suite, Boellmann; Improvisation on "Beatitude," Verrees; "En Bateau," Debussy; "Fire Magic," from "Die Walküre," Wagner-Rogers; Cantabile and Allegro from Second Symphony, Vierne.

Robert Baker, Brooklyn, N. Y.—Mr. Baker gave two recitals in May at his church, the First Presbyterian of Brooklyn, and was heard at the Church in the Highlands at White Plains in a program May 9. At the First Presbyterian Church May 5 he played: Sonata in the Style of Handel, Wolstenholme; Aria, Tartini; "The Fifers," d'Andrieu; "Capriccio on the Departure of a Beloved Brother," Bach; Finale from First Sonata, Mendelssohn; "Harmonies du Soir," Karg-Elert; Scherzo from First Symphony, Vierne; "Piece Heroique," Franck.

May 19 Mr. Baker presented the following program: Allegro from Concerto in F major, Handel; Sarabande, Corelli; "From Heaven High the Angels Came," Pachelbel; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Roulade, Bingham; Reverie, Dickinson; "Westminster Carillon," Vierne.

At his White Plains recital Mr. Baker had the assistance of Franz Kneisel and William Giebe, violinists, and Ruth Ives, soprano, in this program: "Psalm XIX," Marcello; Adagio, Vivaldi-Bach; Rondo for the Flute Stop, Rinck; "Capriccio on the Departure of a Beloved Brother," Bach; Three Short Intermezzi, Schroeder; "The Nativity," Langlais; Toccata on an Easter Theme, Farnam; Chorale Preludes, "Rejoice Now, Christians" and "The Blessed Christ Is Risen Today," Bach, and "My Jesus Is My Lasting Joy," Buxtehude; Fugue, Canzona and Epilogue, Karg-Elert.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch will give his last recital of the season at St. Paul's Church Sunday afternoon, July 4, at 4:30, when he will play: Variations on "Materna," Diggle; "Vision," Rheinberger; "Pomp and Circumstance," Elgar; "Distant Chimes," A. W. Snow; "Lamentation," Gullmant; Fanfare and Gothic March, Weitz; Largo ("New World" Symphony), Dvorak; "Grandfather's Wooden Leg," Clokey; "A Summer Idyll," Noble; "An Old Damascus Chant," Shure; "American Rhapsody," Yon.

Thane McDonald, Wake Forest, N. C.—In connection with the commencement of Wake Forest College Professor McDonald, director of music, gave a recital May 24 at which he played: March from "Dramma per Musica," Bach; Sinfonia from the Cantata "I Stand beside the Grave," Bach; Fantasia in G minor, Bach; "Pleyel's Hymn," Burnap; Prelude, Clerambault; "Were You There," Miller; "To the Evening Star," Wagner; "Marche Religieuse," Gullmant.

Charles H. Finney, F.A.G.O., Wichita, Kan.—Mr. Finney, dean of music at Friends University, gave four radio programs over station KFH in May, playing organ music based on hymn and chorale tunes. These recitals marked the daily devotional period of the Wichita Council of Churches. Here are Mr. Finney's selections: Chorale Preludes, "A Rose Breaks into Bloom," "My Heart Is Filled with Longing," "Deck Thyself, My Soul," "O World, I Must Leave Thee" and "O How Blessed Are Ye, Faithful Souls,"

Brahms; Festival Prelude on "Ein feste Burg," Faulkes; Fantasy on "Duke Street," Kinder; "O Sacred Head Now Wounded," Bach; Paraphrase on "I Need Thee Every Hour," H. A. Miller; Chorale Prelude on "Rockingham," T. T. Noble; Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby.

Frederick Chapman, M.S.M., Hartford, Conn.—Mr. Chapman, organist and choir-master of Christ Church Cathedral, Hartford, gave a recital after evensong June 6 at the Washington Cathedral in the national capital. His program was as follows: "A Gothic Cathedral," Pratella-Weaver; Aria, Bull; Larghetto-Allegro from Concerto in F ("The Cuckoo and the Nightingale"), Handel; "O Man, Bemoan Thy Grievous Sin," Bach; Allegretto, Felton; "The Nave," from "Byzantine Sketches," Mulet; Toccata on "O Filii et Filiae," Farnam; Prelude to "The Blessed Damozel," Debussy-Christian; Tuba Tune, Norman Cocker.

Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.—In a recital Sunday evening, June 13, at the University Christian Church Mr. Greener presented the following program: Toccata and Fugue in D minor, Bach; Adagio (Fourth Symphony), Widor; Festival Prelude on "Ein feste Burg," Faulkes; Spring Song, Greener; "Meditation in a Cathedral," Greener; "Exultemus," Kinder; "Humoresque Americana," Claude Murphree; "Arpa Notturna," Yon; "Toccata Jubilant," Diggle.

William S. Hooks, Camp McCoy, Wis.—Private Hooks gave a recital June 8 in connection with the opening of a group of special religious meetings at the chapel of Camp McCoy and his program consisted of these compositions: Sonata No. 2, Mendelssohn; "Song of the Basket Weaver" ("St. Lawrence Sketches"), Russell; Pastoral, Lindsay; "Souvenir," Drdla; "I Know That My Redeemer Liveth," Handel; "Ave Maria," Arkadelt (arranged by J. Alfred Schehl); Chorale in A minor, Franck.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph gave a recital at his church, the Pioneer Congregational, Sunday afternoon, June 6, presenting the following program: Chorale in A minor, Franck; Chorale Prelude on the Tune "Need," Bingham; Cathedral Prelude, Clokey; Toccata ("Deo Gratias"), Richard Keys Biggs; Sketches of the City, Gordon Balch Nevin; "Humoresque Fantastique," Edmundson; Arietta, Timmings; "Priere a Notre Dame" and Toccata from "Suite Gothique," Boellmann.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Mr. Mackinnon's Sunday afternoon programs at Grace Cathedral recently have included the following:

May 23—Prelude from Sonata in F minor, Rheinberger; Melody in C, Wolstenholme; Andante Cantabile from First Symphony, Beethoven.

June 6—Gregorian Prelude, Bossi; Andantino quasi Allegretto, Adagio and Toccata from Fifth Symphony, Widor.

Clarence E. Heckler, Langley Field, Va.—Private first-class Heckler, on leave from his post at St. George's Episcopal Church, Astoria, N. Y., is giving recitals at the base chapel of Langley Field and the following are among his most recent programs:

May 27—Fantasia on "Materna," Calver; "Chant for Dead Heroes," Gaul; Chorale Preludes, "I Call to Thee" and "Hark! A Voice Saith, All Are Mortal," Bach; Andante Cantabile from Fifth Symphony, Tschaiakowsky; "Pomp and Circumstance" (Military March), Elgar.

May 20—"The Sun's Evensong" ("Seven Pastels from the Lake of Constance"), Karg-Elert; "Ariel," Bonnet; "May Night," Palmgren; Spring Song, Macfarlane; "A Summer Idyll," Noble; "May-time" (Gavotte), Hollins; "Oh, the Lifting Springtime!" Stebbins; "In Springtime," Kinder; "Will-o'-the-Wisp," Nevin; Caprice, "The Brook," Dethier.

M. Searle Wright, F.A.G.O., New York City—Mr. Wright, organist and choir-master of the Church of the Resurrection, Richmond Hill, L. I., was heard in a recital at the First Presbyterian Church of Brooklyn May 12 and played this program: "Diferencias, Sobre el Canto del Cabellero," Cabezon; Chorale Preludes, "Liebster Jesu, wir sind hier," "Allein Gott in der Höh sei Ehr" and "Kyrie, Gott Heiliger Geist," Bach; "Chant de May," Jongen; "Primavera," Bingham;

"Legend," Karg-Elert; Fantasy for the Flute Stops, Sowerby; Arioso, Sowerby; Rondo from Sonata in G, Robert Russell Bennett.

Isa McIlwraith, M.S.M., A.A.G.O., Chattanooga, Tenn.—Miss McIlwraith gave a program of works of Bach, Buxtehude and Handel at the Ochs Memorial Temple May 21 and her offerings consisted of: Prelude and Fugue in E minor, Chorale Prelude, "With All My Heart I Earn," Chorale Prelude, "From Heaven High" and Largo e Dolce (transcribed for organ by Isa McIlwraith), Bach; Prelude and Fugue in G minor, Buxtehude; Air from "Water Music," Handel; Chorale Prelude, "Whither Shall I Flee?," air, "Be Thou But Near," from the "Anna Magdalena Clavier Book," and Fantasia in G major, Bach.

Max Miranda, Lincoln, Ill.—In a recital for the conference of the Rotary International of the 148th district Mr. Miranda gave a program of organ music May 6 at the First Methodist Church. His selections were: Concert Variations, Bonnet; "The Enchanted Isle," Stewart; "The Garden of Iram" (Persian Suite), Stoughton; "The Nightingale and the Rose," Saint-Saens; "Dreams," McAmis; "A Moroccan Flute," Strickland; Springtime Sketch, Kinder; "The Evening Star," Wagner; "La Concertina," Yon; "The Old Music-box," Goossens; Fountain Revue and Festival Toccata, Fletcher.

D. Sterling Wheelwright, A.A.G.O., M. Mus., Washington, D. C.—Mr. Wheelwright's "victory musicales" at the Washington Chapel of the Church of Latter-Day Saints have been marked by programs of which the following, played late in May, are examples:

May 24—Largo, Handel; Cathedral Prelude and Fugue, Bach; Concert Piece, Parker; Prelude to "Lohengrin," Wagner; "Shepherds' Pipes," Anonymous; Hymn Reverie, "How Great the Wisdom"; "The Lost Chord," Sullivan.

May 29—"Evening Rest," Flor Peeters; Suite in Olden Style, Corelli; Berceuse, Godard; "The Music Box," Lidoff; "Elegy to an American Soldier," Thompson; "Will-o'-the-Wisp," Nevin; "In Memoriam, A.D. 1865," Alan Floyd.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For his Sunday afternoon recital at the Joslyn Memorial May 23 Mr. Bush selected the following program: "Now Thank We All Our God," Karg-Elert; Prelude, Fugue and Variation, Franck; "Sheep May Safely Graze," Bach; March from "Dramma per Musica," Bach; Folk-tune, Whitlock; "Au Convent," Borodin; Finale from Sonata No. 1, Gullmant.

Robert Leech Bedell, New York City—Dr. Bedell gave a series of recitals on Tuesdays at noon in June at the Church of the Holy Trinity, Brooklyn Heights. Among his programs were the following:

June 1—Prelude Toccata, Piere; Chorale Prelude, "O Thou Love of My Love," Chaix; Fugue in G minor (lesser), Bach; Duetto ("The Rose Bearer"), Richard Strauss; "Menuet Antique," de Severac; "Berceuse et Priere," Bedell; Overture, "The Magic Flute," Mozart.

June 29—Fantasia in C minor, Hesse; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Grand Chorus in March Form, Bedell; Serenade, Widor; "Le Coucou," d'Aquin; Berceuse, Faulkes; Festal Song in D, West.

Lieutenant Robert E. Seaver, Ponca City, Okla.—In a "victory day concert" sponsored by the Ponca City Music Club at the First Christian Church May 7 Lieutenant Seaver, now stationed at the Tonkawa army internment camp, played these organ numbers; Concert Overture in A, Maitland; "Beyond the Aurora," Banks; "Come, Sweet Death," Bach; "Grand Choeur," Hollins.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's recital at Colorado College Sunday afternoon, May 23, was marked by the performance of the following selections: Second "Sonata da Camera," Peace; Largo from the Symphony "From the New World," Dvorak; Introduction and Fugue on the Chorale "Ad Nos, ad salutarem undam," Liszt.

William M. Richard, Davidson, N. C.—Mr. Richard was presented by the Davidson College department of music in a recital May 1 in the college auditorium at which he played: "Suite Gothique," Boell-

mann; Chorale, "As Jesus Stood beside the Cross," Scheidt; Chorale Preludes, "Christ Lay in Death's Dark Tomb" and "I Cry to Thee," Bach; Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; "Chant de May," Jongen; Toccata, "Thou Art the Rock," Mulet.

Meredith Newton, Granville, Ohio—Mr. Newton gave his graduating recital at Denison University May 12, playing the following program: Toccata and Fugue in D minor, Bach; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Scherzo from Fourth Symphony, Widor; "Landscape in Mist," Karg-Elert; Sonata No. 1, in D minor, Gullmant.

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:

June 6—Fugue in A minor, E. T. Chipp; Offertoire, Chauvet; "On the Evening of the Ascension of Our Lord," Father Paul Benoit.

June 13—Fantasia in A major, C. S. Heap.

June 20—Fugue in E flat major, Albrechtsberger; "Marche Solennelle," Mailly.

June 27—Fantasia in C minor, Hermann Berens.

Rev. Gerhard Bunge, Independence, Iowa—Mr. Bunge gave a recital at the Hildreth Memorial Evangelical Church of Le Mars, Iowa, Sunday evening, June 6, and played the same program at Salem Lutheran Church, Correctionville, Iowa, on the afternoon of the same day. His numbers included the following: Prelude and Adagio from Sonata in C minor, Gullmant; Prelude and Fugue in C major, Bach; "Jesu, Joy of Man's Desiring," Bach; "Deck Thyself, My Soul," Karg-Elert; "Out of the Depths," Karg-Elert; "Evening Prayer," Humperdinck; "Beautiful Saviour," Bunge; Heber's Missionary Hymn, Bunge; Andante Cantabile from Fourth Symphony, Widor; Sortie Toccata, Dubois; Prelude, Chorale in E major, Franck; Finale from Six Pieces, Franck.

Evanthia Constantine, Pittsburgh, Pa.—Miss Constantine gave a recital at the Pittsburgh Musical Institute June 18, playing this program: Concerto in G minor, Handel; Menuet, Bach-Kraft; "Ronde Francaise," Boellmann-Cholsnel; Passacaglia, Bach; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; "Donkey Dance," Elmore; Caprice, "The Brook," Dethier; "Thou Art the Rock," Mulet.

Laurence Petran, Los Angeles, Cal.—Dr. Petran gave a request program at the University of California at Los Angeles May 28, playing: Trumpet Voluntary, Purcell; Toccata in A major, Purcell; Concerto No. 6, in B flat major, Handel; "Ein feste Burg" and "Wachet auf! ruft uns die Stimme," Bach; Prelude and Fugue in E minor (the "Lesser"), Bach.

Doris Kelley, Austin, Tex.—In a recital May 23 at All Saints' Episcopal Chapel Miss Kelley presented this program: Prelude on "Laet Ons met Herten Reijne," John Bull; Chorale Prelude, "Christ Lay in Death's Embrace," Bach; Prelude on a Theme of Praetorius, "Puer Nobis," Garth Edmundson; Sixth Symphony, Widor; Five "Interludes," Tourneire; Prelude on the Welsh Hymn-tune "Blaenhafren," R. Cochrane Penick.

Emma Virginia Decherd, Austin, Tex.—In a recital Sunday afternoon, May 16, at the First English Lutheran Church Miss Decherd played a program consisting of the following compositions: Aria and Allegro, Tenth Concerto, Handel; Chorale Preludes, "O God, Be Merciful," Bach; "In Death's Strong Grasp the Saviour Lay," Bach, and "O World, I E'en Must Leave Thee," Brahms; Prelude in C minor, Mendelssohn.

Leslie P. Spelman, Redlands, Cal.—In a request program at the University of Redlands Sunday afternoon, May 2, Mr. Spelman included these compositions: "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach; Aria from Tenth Concerto, Handel; Duo, "Basse et Dessus de Trompette," Clerambault; Largo, Handel; "Nobody Knows the Trouble I've Seen," arranged by Gillette; "Jagged Peaks in the Moonlight" and "Canyon Walls," Clokey; "The Fountain," DeLamarter; Toccata, "Thou Art the Rock," Mulet.

LETTERS TO THE EDITOR

And the Earth Did Keep Silence!

Elgin, Ill., May 31, 1943.—Editor of THE DIAPASON: Reading with interest Mr. Manchester's solution of the church prelude problem reminds me of a similar experience in a large church on the Pacific coast. After six years in the Orient I was called back to the position I had formerly occupied, only to find that a "blood and thunder" preacher had insisted on having the prelude played and done with before the advertised time for the service. Although a new pastor was now in his place, the opening of the service was marked by noisy greetings, laughter and general confusion, preventing quiet meditation and preparation for worship. In an effort to eliminate this I tried the experiment of having the chorus choir and the solo quartet follow me directly into the choir gallery at the appointed time. All took their places and remained standing while the quartet sang: "The Lord is in His holy temple, let all the earth keep silence before him." Then all seated themselves and I proceeded with the prelude.

During all the time I remained at that church there was never a "peep" from the congregation, but all sat in respectful silence until the first hymn was announced. I might add that occasionally the pastor asked me to play an organ solo in the midst of the opening exercises in the place where the choir or a vocal soloist usually holds forth.

I had experiences like that in two churches; such sympathetic interest in the music of the church is unusual. Even at the opera or in the theater the overture or the "curtain raiser" does not begin before the time advertised for the opening of the show.

ROBERT L. SCHOFIELD.

Hymn Recitals Before Service.

St. Petersburg, Fla., Feb. 15, 1943.—Dear Mr. Gruenstein: In your February issue, under the "Free Lance," Mr. Macdougall furnishes, as usual, some very constructive suggestions. He says: "Organ recitals are emphasized at expense of service playing," and it's so pertinent I'm prompted to commend it and add some of my experience regarding the practical service the organist can render. Personal experience convinces me that hymn recitals for thirty minutes preceding the regular service are not only pleasing to the congregation, but conducive to a proper attitude of worship. My custom is to jot down the selections to be played from memory and modulate from one key to another without a break, so there is a continuous flow of sacred melody, preparatory to the opening service. With thanks to Dr. Macdougall and continued appreciation of your splendid publication, I am,

Sincerely yours,
JAMES BAILEY.

From a Famed Teacher.

La Grangeville, N. Y., March 2, 1943.—Dear Mr. Gruenstein: Just a line to send you sincere praise—not so much for the thirty-three and one-third years, as for the editorial genius who could sustain, for so long, fairness, enthusiasm, generosity and all-around interest of THE DIAPASON. It has been a great unifier of organ sentiment and an immense incentive to activity. Sincerely,

T. CARL WHITMER.

Home Reading for an Evening.

Winfield, Kan., March 2, 1943.—Dear Mr. Gruenstein: * * * In re your editorial of this month's DIAPASON, "A Third of a Century." I offer my congratulations. All but about three years of that time I have been a subscriber to THE DIAPASON and enjoy it more and more as the years go by. * * * Nothing gives me more pleasure than a quiet evening at home, reading back numbers and refreshing my memory on events I especially wish to remember.

May you live to continue your splendid work many more years. Sincerely,
CORA C. REDIC.

A Monthly Interruption!

Elizabeth, N. J., March 1, 1943.—Dear Mr. Gruenstein: Every month when THE DIAPASON comes it seems that all other things must be put aside long enough to read your various messages and the vital information you send out to the musical world. Almost the same as rushing daily for the first new radio programs or the

daily paper! You are doing a great and valuable work, and I thank you, as do thousands of others. * * * Always sincerely yours,
THOMAS WILSON.

Generous Words from Robert Elmore.

Wayne, Pa., June 6, 1943.—Dear Mr. Gruenstein: The June issue of THE DIAPASON is, as always, a fine one. It seems to me that you deserve some sort of medal for keeping the quality of the magazine so unfailingly high month after month, in peace time and in war. Each issue is a welcome stimulus to me, and I should hate to be without it. Cordially,
ROBERT ELMORE.

Turns to It Every Month.

Newton, Mass., May 13, 1943.—Gentlemen: You put out a fine magazine. Keep up the good work. I turn to THE DIAPASON each month for news of the organ world. Sincerely yours,
G. CALKINS, JR.

Preserves Dr. Thompson's Column.

Topeka, Kan., Dec. 29, 1942.—Dear Mr. Gruenstein: * * * The magazine grows continually in quantity and in quality; so much so that my scrap-book threatens to become a problem instead of a hobby. I have told you before, I think, that I have Dr. Thompson's column, with almost no breaks, back to 1924. I find it invaluable. And you may be interested to know that I read your leading editorial this month to the choirs as an introduction to our final rehearsal. It acted as a "Sursum Corda" for us all.

Very sincerely yours,
ROBERT WILSON HAYS,
Grace Cathedral.

Reads from Cover to Cover.

North Wildwood, N. J.—Dear sir: I get much pleasure from your fine magazine and look forward to the first of the month for it to arrive. The news of what other organists are doing, the music reviews and recital lists, the organ specifications and everything in your paper is of interest. It is read from cover to cover. Thanking you,

ALLEN SHIVERS.

Ably Solved in Scranton.

Scranton, Pa., June 17, 1943.—Dear Mr. Gruenstein: Your letters of controversy on the place of the prelude in the service have interested me immensely. The problem came up in Immanuel Baptist Church when I first became director. The minister, the Rev. William D. Gollightly, decided to have the choirs and minister enter at the same time during an organ interlude, then the call to worship is given by the minister, after which the prelude is played. In this way everyone concerned with the service performance is in his place and the congregation is quiet and ready to listen and enjoy the music. Even though "prelude" does mean "something which goes before," as one of your writers mentioned, it still begins the service in this way, which we have found so satisfactory.

HELEN BRIGHT BRYANT,
Organist-Director, Immanuel Baptist Church.

They Come Early in Indiana.

First Methodist Church, Anderson, Ind., June 10, 1943.—Dear Mr. Gruenstein: I have just had a few minutes to read the June issue of THE DIAPASON and, lo and behold, I find another tempest in the teakettle about the prelude. Of all things to argue about! It is no wonder that we folks are not so religious as some of our other brothers on this earth.

What makes the difference whether the prelude is "in or out"? If an organist will make his music interesting enough he won't have to worry about where it is in relation to the service. My experience here at First Church has taught me what to do about it. My people here like my music so much that last January I was asked to begin at 10 a. m. Sunday instead of 10:20. Our worship service begins at 10:30 and I always begin my prelude at 10:20, going directly to the processional hymn at 10:30. Now after the above request I am having several of my students start at 10 a. m. and play a twenty-minute hymn prelude. These students alternate. I also use my string trio and once in a while a violinist or pianist, and some of the time I use one of my choirs to sing during that twenty-minute period. As a result our sanctuary begins to fill at 9:45 a. m. and there is no problem at all of conversation when I begin my prelude.

Perhaps this will help some of your readers to solve their problems. I repeat

that if an organist wants his people to follow him he must work and work and work on that prelude to make it interesting enough so that they will want to listen to it rather than talk about someone's hat next seat up.

HAROLD L. TURNER,
Minister of Music.

Mr. Jamison in Reply to Dr. Koch.

Los Gatos, Cal., June 10, 1943.—Dear Mr. Gruenstein: I am indebted to Dr. Koch for pointing out that Widor not Schweitzer, said "With Cavaille-Coll the study of Bach began." As the two men were collaborating on "The Organ Works of J. S. Bach" and working it all out on a Cavaille-Coll organ, it seems less important which one said it than that one of them did. If it was Widor, that settles the question. His verdict should be final. Widor stayed loyal to St. Sulpice. Franck, on the St. Clotilde organ (little better than the Madeleine and possessing but one mixture) did pretty well in his way, as did Tournemire; Saint-Saens, even, on the Madeleine had his moments, ditto Dubois and Faure; while Gullmant, Widor and Vierne lived and produced on the mature Cavaille-Coll conception. Today sparrows sit in eagles' nests and hatch a different egg.

It is probably nostalgically natural for Dr. Koch to prefer the baroque to his evident impression of English work. But how any detached judge could trade Father Willis' St. George's Hall organ, or his grandson's Liverpool Cathedral job, or, for that matter, medium-sized St. Alban's, Holborn, for the best in Germany, old or new, passes me. It would be like accepting a nice afternoon sky for a sunset. The English organs have magnificent and varied (in tint and power) diapason work, exquisite and plentiful flutes, gorgeous strings, both bland and orchestral, matchless orchestral reeds and the finest chorus reeds—by a colossal margin—in the whole wide world. The German conception is practically stringless and its chorus reeds are few and mediocre. (If, as Dr. Koch quotes Schweitzer, the Germans in 1860-80 made the "best reeds," he cannot have referred to chorus reeds, or else their voicing has become a lost art in Germany). Not only has the present Henry Willis often been impugned by continental buyers to sell them his chorus reeds, but he is a master of mutation work.

There was an ugly English period when tone was fat, fulsome and ponderous, when mixtures were for ff work only, when mutations were almost unknown. That 8-ft. organ is long extinct. No sensible builder favors it today. But from Schulze and Willis we have inherited the most superb diapason and reed chorus work ever made in any country. By the ear of the musician and the machine of the physicist they stand first. I work to preserve those glorious materials and to combine them efficiently. The pointed implication that English work is opaque and that Willis "preferred to make it so" is absurd, and evidently, as Dr. Koch says, the remark of a "young" organist. Young in changing, unsettled enthusiasms—as we all have been—limited in experience and immature in judgment. There is no gain in quoting such.

Dr. Koch states that "they" did not seek synthetic reed timbre. I presume by "they" he means Silbermann. If so, I agree. Silbermann, except in his cornets, took steps to avoid it by "dissolving" (good word) his off-unison ranks in the foundation tone. His fifth and third sounding ranks were wide scale (fluty) and mild. In my writings over the past ten years I have never criticized Silbermann's principles of design. Quite the contrary. But I have and do criticize baroque and modern work making the fifths and thirds biting and prominent. It is unmusical and inefficient (contrast destroying) designing—and it sounds awful.

The Silbermann great cornet consisted of four ranks of pipes half again as large in diameter as corresponding pipes of the great 8-ft. principal! They were space-eating, expensive and powerful. Its composition was 8-12-15-17—which is first-class for ensemble work. As Silbermann strengthened the low-middle end of his chorus work, so left-hand polyphony would stand out, leaving his treble weaker, and as the big cornet did not extend below middle C, there is no doubt that this reedy diapason mixture (for that is exactly what it was) would level off the power line of his great, and as smart a designer as Silbermann left nothing to chance. The usual reason for using this cornet for single-line passages was *insufficient wind to blow it and the rest of the organ.*

Dr. Koch's introduction of Mozart as a judge in this comparative discussion of old and new organ tone has proved provocative. I have just heard, via short wave, from Pluto, that the shade of Alexander the Great wishes to testify as to the merits of the phalanx.

J. B. JAMISON.

A Word from England.

Norwich, England, May 12, 1943.—Editor of THE DIAPASON: I am almost entirely in agreement with the opinions

expressed by Mr. J. B. Jamison about English, French and German organs and their distinguishing characteristics. With regard to French montres and English diapasons I think the main difference between them may be caused by the latter being often placed on heavier wind.

It is certainly true that the French full organ is dominantly reedy, and the reeds, moreover, seem to me undoubtedly full of brassy blare. English great organ reeds, broader and more refined in tone, backed by a full-bodied diapason chorus, create a climax far more dignified and satisfying. Our best English organs, with their three or four or more unison diapasons of varying power and scale, topped by mixtures and mutations, voiced so that the harmonics are subservient to the ground tone, form a background to the great reeds against which the French *montre plus flutes* cannot compete.

I have no first-hand knowledge of German organs, but from people who know the modern German organ I learn that, generally speaking, they are dull and lifeless in tone. Of French organs I do know a little as I have heard Widor at St. Sulpice, Vierne at Notre Dame and Quef at La Trinite, and can say that without the reeds the tone is quite pleasing and minus the muddiness which I believe the modern German organ has. When the French reeds are used, however, a different tale has to be told.

Where the French builder scores over his English confrere is in small *orgues-de-choeur*. These little instruments have a marvelous build-up and give the impression of a miniature grand organ. Perhaps the resonance of the churches assists. I speak from experience gained by hearing this type of organ in various Rouen churches, Notre Dame at Paris and Chartres Cathedral.

I turn now to Mr. Jamison's remarks upon Hope-Jones and the present booming of the baroque organ. Of course we in England have had similar experience. The unit organ "stunt" I believe has been largely scrapped in the U.S.A., but here it still flourishes to a limited degree. As yet the baroque craze has not affected us greatly, but of one particular organ an able critic tells me that the lieblicks were spitting like Billy-O (excuse the boyish expression), but the tone was very bright. That brings me to the point I want to make. The mistakes which "stunt" runners make is that they will go the whole hog and are not content to use common sense and combine the best ancient ideas with modern discoveries.

I am able to imagine that—given skillful voicing and not ignoring modern improvements—an instrument constructed on the baroque system can be made a beautiful thing, but it seems to me to be foolish to suppose it is a good thing to incorporate in such an organ crudely-nicked lieblicks just because the builder of the baroque period did so. Clever modern voicers can produce bright tone without the objectionable spit. Up to a certain point I am also in favor of extension work in an organ but would confine it to the pedal, a reed unit in the solo box, and perhaps a very few stops of a more or less non-essential type on the choir manual.

Just recently in England some few people have been sneering at string-toned stops, the oboe and clarinet. They seem to imagine man can live on roast beef and bread alone. Why not include something sweet and piquant to whet the appetite? The late Edwin H. Lemare openly confessed himself to be a great admirer of string tone. The inclusion of every variety of tone color makes the organ a unique instrument; no other can vie with it.

With regard to the building up of the typical U.S.A. organ of which Mr. Jamison writes, I am afraid this will be an extremely complicated matter. I believe that in a very large number of churches in America there are padded seats and carpets, and the buildings with these impedimenta are not very resonant. I think a reverberation of three or four seconds is considered ideal. Apart from churches of the type of St. Thomas', New York, what percentage of American churches can supply this? A dead building is a difficult problem for the organ builder and designer, and one has only to read what Mr. Henry Willis (in his booklet on the organ in Sheffield City Hall) has to say about it to realize how true this is.

However, I wish Mr. Jamison and every other organ enthusiast in the States good luck in this matter and would bid them remember that difficulties are only made to be overcome.

Yours faithfully,
ERNEST E. ADCOCK.

Organist Weighing 530 Pounds Dead.

Hartzell Strathdene (Tiny) Parham, 530-pound organist and bandleader, dropped dead in the Kilbourn Hotel lounge in Milwaukee, Wis., at midnight April 15. "Tiny," the featured organist at the hostelry, had taken a rest period from the Hammond instrument and was attempting to return when he slumped to the floor.



OFFICERS OF THE C.C.O.
 President—Charles Peaker, Mus. D., F.R.C.O., Toronto.
 Secretary — Maitland Farmer, F.R.C.O., L.R.A.M., St. Paul's Church, Bloor Street East, Toronto, Ont.
 Treasurer—H. G. Langlois, Mus. B., Grace Church on the Hill, Russell Hill and Lansdale Road, Toronto.
 Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.
 Registrar of Examinations—F. C. Silvester, 137 College Street, Toronto, Ont.

Brantford Center.

The Brantford Center was fortunate in being able to present Miss Muriel Gidley, eminent organist of Toronto, in a recital at the Park Baptist Church June 3. Miss Gidley is an exceptionally able musician and selected a fine program. Her command of the instrument was complete, her interpretations were interesting and her playing was technically flawless. Miss Gidley held the interest of her audience from the outset until the last crashing chords of Bach's Toccata in F. Introduction and Passacaglia in D minor, by Max Reger, opened the program, followed by "Paspy," a concerto movement by Felton. Next came a chorale prelude, "Jesus Suffers Pain and Death," by George Vogler. This number was beautifully interpreted. The first portion of the program concluded with the Concerto No. 4, in F, by Handel. Two numbers by Karg-Elert, "Corrente" and "Siciliano," and the dance tune "Rigaudon" opened the last part of the program. The Intermezzo from Widor's First Symphony, "Chant de May," by Jongen, and "Ronde Francaise" by Boellmann, were delightful numbers.

After the recital Miss Gidley, members of the center and friends were entertained at the home of Mrs. J. F. Schultz. Dr. H. K. Jordan extended congratulations and sincere appreciation to Miss Gidley for her fine performance and she was the recipient of a bouquet of roses presented by Mrs. Schultz.

The annual meeting of the center was held prior to the recital, when reports were presented and the following officers were elected for the year: Past chairman, Harold D. Jerome; chairman, George A. Smale; vice-chairman, George C. White; secretary-treasurer, Miss Eleanor Muir; auditor, A. G. Merriman; committee, Miss Mary Henderson, Mrs. H. D. Marlatt, Miss Mary O'Grady, Dr. H. K. Jordan and Mrs. J. F. Schultz.
 ELEANOR MUIR, Secretary.

St. Catharines Center.

It was fitting that the closing recital of the season for the St. Catharines Center was shared by Eric Dowling, F. C.C.O., who organized this center just two and a half years ago, and Mrs. R. D. Hunter, our latest member. It was the final recital in the series for the Lord Mayor's Fund and was given May 23 in St. George's Anglican Church, where Mr. Dowling is organist and choir-master. It proved to be a most satisfying program of old and new organ literature and was rendered with delightful artistry. The program was as follows: Suite from "Dioclesian," Purcell; Prelude on Psalm 23, Charles Wood; Chorale No. 3, in A minor, Franck; "Moto Perpetuo," Edgar Ford; Toccata in F, Bach, all played by Mr. Dowling, and "Clair de Lune," Karg-Elert, and Sonata in A minor, played by Mrs. Hunter. Members of the center were guests of the First United Church May 30 to commemorate the fifteenth anniversary of Arthur C. Hannahson as organist and

choir director. The occasion was marked not only with flowers and gifts, but with such verbal bouquets as gladden the heart of a church musician. It was a happy gathering and during the evening all present joined in singing a hymn composed by Mr. Hannahson. The evening was concluded with refreshments served by the ladies of the church.
 ANNE W. KADWILL, Secretary.

London Center.

Members of the London Center gathered at the home of Miss Hazel M. Taylor June 9 for the last meeting of the spring season. A fine evening of informality was enjoyed by all. Miss Taylor organized the members into a rhythm band and they united in the playing of a Haydn Andante. All agreed that children could learn much about time values by taking part in rhythm bands—in fact, not many of the club came in on the right measure after several measures' rest.

Meda Gunn, violinist, with Harvey Robb at the piano, played: "Legende," Wieniawski; Air for the G String, Bach, and "Romance sans Paroles," Faure.

Luncheon was served by the hostess, who received the thanks of the entire club for her generous hospitality.

George Garbutt presided over the business session.

CORPORAL A. E. HARRIS, Secretary.

Hamilton Center.

George Veary, A.R.C.M., A.R.C.O., was elected chairman of the Hamilton Center at the annual meeting, held May 17 in the Y.M.C.A. Other officers for the year 1943-44 are: Paul Daniels, L.C. C.M., past chairman; Cyril Hampshire, F. T. C. L., vice-chairman; Charles A. Snively, A.T.C.M., secretary, and Harold Johnson, treasurer. The following are also members of the executive committee: Miss Florence D. Clark, Mus. B., F. C.C.O., Walter Booth, A.C.C.O., and E. J. Walker.

Following the annual dinner Cecil Brown, general secretary of the Y.M.C.A. A., entertained the center as a raconteur and showed three motion-picture films.

CHARLES A. SNIVELY.

Chicago Organist a Bride.

Mr. and Mrs. Edmund Agnew Hall of Fairmont, Neb., announce the marriage of their daughter, Marigold Nediene, to Charles H. Carraway, lieutenant in the United States army. The wedding took place June 8 at the First Baptist Church, Columbus, Ga. Lieutenant and Mrs. Carraway are at home at the Rock Terrace Apartments, Columbus, Ga. Mrs. Carraway is a member of the Illinois Chapter, A.G.O., and of the Chicago Club of Women Organists.

Mrs. Thomas R. Boydston, mother of Florence Boydston, the Chicago organist, died May 26. Funeral services were held in Oak Park, which was her home.

ORGAN REBUILDING

The life of the average organ being about forty years, the work of rebuilding and modernizing older instruments constitutes a good share of the organ builder's business.

Following are some of the makes of organs rebuilt, electrified and restored by our firm:

- | | |
|-----------------|----------|
| Austin | Kilgen |
| Casavant | Lye |
| Canadian Pipe | Matthews |
| Hook & Hastings | Warren |
| Kern | Willis |

We are glad to submit proposals and prices upon request.

FRANKLIN LEGGE ORGAN COMPANY, LTD.

Builders of Fine Organs for Churches, Residences and Auditoriums

918-20 Dufferin St., Toronto, Canada

HARRY H. HUBER

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

Cpl. George C. Webb

Organist — Composer
 Group Headquarters Btry.,
 333rd F.A., Camp Gruber, Okla.

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

First Central Congregational Church
 Head Music Dep't, University of
 Omaha, Nebr.

ALBERT RIEMENSCHNEIDER

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

HORACE M. HOLLISTER

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

LESLIE P. SPELMAN

University of Redlands
 REDLANDS CALIFORNIA

CLARENCE DICKINSON

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

HENRY OVERLEY

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

ST. LUKE'S CHORISTERS

Long Beach, California
 William Ripley Dorr, B. S., Mus. B.,
 Director
 Current and forthcoming motion picture
 releases:
 "Random Harvest", "Holy Matrimony",
 "Journey for Margaret"

Adolf Torovsky, A.A.G.O.

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

Harold Schwab

Boston, Mass.

Nancy Poore — William O.

TUFTS
 Organists — Duo-Pianists
 Washington, D. C.

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

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

Julius
MATTFELD
 Columbia
 Broadcasting System
 New York

ALL SAINTS' CHURCH
 WILLIAM SELF
 WORCESTER, MASS.

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

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

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

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

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

ALFRED WIDEMAN
 Holy Name Cathedral
 CHICAGO

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

Susan Shedd
HEMINGWAY
 A.B. A.A.G.O. Mus.B.
 Indianapolis

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

We look forward, however, with confidence to the resumption of our normal work as organ builders when peace again prevails.

CASAVANT BROTHERS Limited
 ST. HYACINTHE, P.Q., CANADA
 Established in 1880

**Interesting Legends
Surround Old Erben
Organ at Edenton, N.C.**

Atlanta, Ga., May 20, 1943.—Editor of THE DIAPASON: Since my item on the Erben organ in the Huguenot Church at Charleston, which appeared in the August, 1942, issue of your paper, interest in widespread sections has been manifested. It is really surprising how many of those who know organs have warmed to the description of that remarkable old instrument. I have had lately a trip along the coast of the Carolinas that has yielded a goodly number of very old organs. I would like to mention several of them briefly.

At Edenton, N. C., in St. Paul's Church there is an Erben organ and until recently no one knew anything definite of its origin. I discovered the name of the key maker beneath the keys, written in several places on the key frame—I. S. Cunningham, New York City, April, 1842. Thus, we have the connecting link with the ornate silver name plate on the organ, bearing this engraving: "Manufactured by Henry Erben, New York."

There were confusing legends about this organ, due to the fact that a previous one stood in the church, and peculiar incidents attended the purchase of both. Traced out it simmers down to these facts: A long time ago the ladies of St. Paul's were accumulating funds for an organ and one of the first approached was Captain James Blount Skinner, a very wealthy planter. He was favorably impressed and made this proposal: "Go home and pray that I may have a son, and if this ambition is realized I will present the church with an organ." The ladies must have prayed effectively, for a son came to the captain and in 1820 an organ from England was installed in the church.

This organ did duty for twenty-two years. Then a certain young lady of 17 years was to be married in the church. Her father asked her what sort of handsome wedding present she would have. She replied that she would like a fine organ installed in the church for her. So in 1842 the Erben was duly forthcoming.

The son who inspired the first organ lies near the west entrance to the church and the young lady who inspired the second organ lies under a very beautiful monument, made in Italy, northeast of the church. On the monument is a strikingly lovely figure of a young woman, standing under a canopy. The grandchildren of that young lady attend the venerable church regularly and listen Sunday after Sunday to "her" organ, now more than a hundred years old.

The first organ went to Warrenton, N. C., and from there to Halifax, N. C., where it was used until a few years ago, when it was taken down and packed away. Thus the legends of the two very old organs are cleared.

St. Paul's Church was organized in 1701 and is the oldest corporation in the state of North Carolina. Two wooden churches were built, and the present solid and interesting brick edifice was begun in 1736. In its churchyard three colonial governors repose, and communion vessels in solid silver presented by a squire knight, resting in one of those tombs, is

in regular use on the altar.

At Hertford, a few miles away, there is in regular use a Jardine organ of 1852 in the Church of the Holy Trinity, lovely of tone, quaint in appearance.

On the rear balcony of Christ Church, Elizabeth City, N. C., there is an Erben of 1845, moved from an earlier church building. Its five panels of slim display pipes have the original gold leaf on them, with the graceful scroll pipe shades above three groups in gilt. This organ was also a gift, and while a Felgemaker tubular-pneumatic organ stands in the chancel, the little Erben has done regular duty in recent years when the larger organ was undergoing repairs, and it is now proposed to bring the Erben into use again under a unique plan.

At Bath, N. C., there is a very ancient organ in a historic church, and at New Bern there is, in Christ Church, amidst lovely surroundings, a fine old two-manual that seems to be by Simmons of Boston. But on these two the writer intends to get definite data before saying more.

At Hertford, in the African Methodist Zion Church, there is an organ by George M. Earle of New York, built about 1855. This has nine sets of pipes, a fifty-six-key manual and a twenty-key pedal. It has many interesting features.

At Edenton there is in the Gale Street Baptist Church an organ built by Germans (likely in America). This has fourteen ranks of pipes—a very large organ for a one-manual. The manual compass is fifty-four keys and that of the pedal is eighteen keys. It is a "brustwerk"—wholly a great, with no means of expression save by change of registers. Its stops include: Principal, 8 ft.; gedeckt, 8 ft.; rohrflöte, 4 ft.; mixture, 3 rks., and so on. If one is looking for volume it is in this organ. Its walnut key-desk is lined with burl and fancy grained veneers, and its massive case proclaims sheer solidity. It is of about 1850 vintage.

Among other interesting organs in Edenton is one by E. & G. G. Hook—a small two-manual and pedal, built about 1872, enclosed in a solid walnut case with elaborate pilasters and carving. The sounding front pipes are part of the great diapason and are of pure tin, burnished—unusual for so small an organ. It is said to have been a special work for a well-to-do church in another part of the country that later passed it on at a trifling price, as a helpful gesture to the Church of St. John the Evangelist. While all its stops are of fine tone, two impress me most—a spitzflöte, 4 ft., in the swell, and a pedal gedeckt, 16 ft., of the remarkable scale of four and three-fourth inches by nine and one-half inches, cut up to the full width of the pipe. The veneers and cross-mouths of the pipes are of black walnut, and the speech on three-inch pressure is plainly prompt. Here, seventy years ago, was progress if there was anything at all!

It is doubtful if the same short stretch of mileage anywhere can yield anything like this in sheer interest and inherent goodness. All honor to those "old boys" who could really build organs.

J. N. REYNOLDS.

Corporal Frank C. Smith of Brooklyn has been appointed assistant to the chaplain at The Chapel on the Hill, which serves the religious needs of soldiers in the medical replacement training center at Camp Pickett, Va.

P U R P O S E !

Today, the primary purpose of the House of Pilcher is to help win this war . . . Tomorrow . . . when Victory is won . . . our purpose will be to resume the building of Pilcher Organs, incorporating in them any further improvements suggested by continued research, experimentation and tests . . . Henry Pilcher's Sons, Incorporated, Louisville, Kentucky.

PILCHER Organs

Member of Associated Organ Builders of America

AUSTIN ORGANS, INC.
Organ Architects and Builders

HARTFORD, CONN.

Member of Associated Organ Builders of America

REPRESENTED BY

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

FRANK VAN DUSEN

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

KRAFT For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

ADOLPH STEUTERMAN

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

Arthur C. Becker, Mus. D., A. A. G. O.
Lessons in Organ and Service Playing
De Paul University School of Music
64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC

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

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

**Westminster
Choir College**

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

JOHN FINLEY WILLIAMSON PRINCETON,
PRESIDENT N. J.

ALEXANDER McCURDY, Head of Organ Department

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

THE HYMN SOCIETY OF AMERICA, INC.

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

Official announcement of the tune selected by the judges for the prize hymn "Thou Father of Us All," by Thomas Curtis Clark, appears in the A.G.O. department. We are certainly glad that such a sterling American church musician as Seth Bingham has contributed the winning tune. Mr. Bingham had acted with Dr. Dickinson and the writer in recommending the tunes selected for the other hymns which won prizes in our hymn contests. His good judgment was invaluable to us at that time.

We have received some notes about one of America's ablest hymn writers, the Rev. Allen Eastman Cross, D.D., who died at Manchester, N. H., April 23. He contributed many hymns, poems, essays and sermons to the newspapers and religious magazines. At least a dozen of his hymns are in the recent American hymnals. He studied at Phillips Andover and Amherst, being graduated later from Andover Theological Seminary. His pastorates were in Springfield, the Old South Church in Boston (as associate to Dr. George A. Gordon) and at Milford, Mass.

Dr. Alexander MacMillan of Toronto, one of our honorary members, received the honorary degree of doctor of music from the University of Toronto June 3. His connection with church music in Canada began exactly fifty years ago, when he became a member of the Presbyterian hymnal committee.

REGINALD L. McALL.

MRS. IRA A. MORTON, DENVER ORGANIST, DIES SUDDENLY

Mrs. Treva Dewey Morton, organist-director at Trinity Church, Denver, Colo., and an outstanding church musician, died suddenly of a heart attack at the Presbyterian Hospital in that city May 5 at the age of 58 years.

Before going to Denver in 1925 Mrs. Morton had been organist in two Ohio churches, at the First Presbyterian Church, Salem, Ore., at the First Methodist, Tacoma, Wash., and at the First Baptist Church, Rockford, Ill. In Denver she was organist-director first at the University Park Methodist Church; for five years she was at the Park Hill Methodist Church and for the last seven years at Trinity Methodist Church, where she presided over a Roosevelt organ and had a choir of sixty voices. For eighteen years she was also the organist at Iliff School of Theology.

Mrs. Morton's work on the organ began at 16 in an Ohio church of which her father was pastor. Her first organ teachers were Dr. Charles E. Clemens of Cleveland and Charles A. Filler of New York. Later she studied for two

MRS. IRA A. MORTON



years with Clarence Reynolds of Denver. In her young womanhood Mrs. Morton studied two years at Mount Union College, Alliance, Ohio. Later she entered Northwestern University, from which she was graduated with the degree of bachelor of science in 1922. While at Northwestern she studied musical theory with Dr. Peter C. Lutkin. This study in the schools was supplemented year after year by attendance at summer institutes for organists and directors such as those at Northwestern University, at Estes Park, Colo., under leadership of Dr. and Mrs. Clarence Dickinson, and at the Episcopal School of Church Music at Evergreen, Colo. She was a member of the Rocky Mountain Chapter, A.G.O. In 1908 Treva Dewey was married to the Rev. Ira A. Morton, a Methodist minister who is now a professor in the Iliff School of Theology. She is survived by her husband and two sons.

PIETRO A. YON MAKES GOOD STRIDES TOWARD RECOVERY

Word from New York June 23 is to the effect that Pietro A. Yon, who suffered a stroke in April, is making steady progress toward recovery and his friends have reason to hope that in time he will regain his strength. Mr. Yon is again able to walk, can use his hand and can speak a few words. The organist of St. Patrick's Cathedral, whose fame is international through his recitals over a long period of years and through his compositions, is resting in a New York suburb and spends a large part of his time in the open air.

Dr. and Mrs. Lester in Bach Program.

A Bach program consisting of soprano and organ compositions was given by Dr. and Mrs. William Lester at a vesper musicale in the First Congregational Church of Chicago June 13. Dr. Lester is organist of the church. The organ numbers were: Prelude in G major; Aria in F; Prelude and Fugue in B flat; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Erbarm Dich mein"; Largo in C; Toccata and Fugue in D minor; Fantasia in C and Fantasia in G. Mrs. Lester sang: "My Heart Ever Faithful" (Pentecost Cantata), "Sighing and Weeping," "Stone, Beyond All Jewels Shining," "Although My Heart in Tears" ("Passion according to St. Matthew"), "Komm, süßer Tod" and "Alleluia," Cantata 51.

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

WEBBER MEMPHIS

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

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

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

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

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

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

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

Frederick E. BIELER
 M. Mus.
 MINISTER OF MUSIC
 FIRST PRESBYTERIAN CHURCH
 Fort Wayne, Indiana

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

CLYDE ENGLISH
 M. S. M.
 The Sixth United Presbyterian Church,
 Pittsburgh, Pa.

WILLIAM H. BARNES
 MUS. D.
 ORGAN ARCHITECT
 ORGANIST AND DIRECTOR
 FIRST BAPTIST CHURCH, EVANSTON
 AUTHOR OF
 "THE CONTEMPORARY AMERICAN ORGAN" (THREE EDITIONS)
 1112 SOUTH WABASH AVENUE
 CHICAGO

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

William G. Blanchard
 ORGANIST
 Pomona College
 Claremont, California

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

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

Charles Dodsley Walker

JOHN GROTH
 Broadway Tabernacle Church
 New York City

Walter Flandorf
 CHICAGO

LEON VERREES
 HEAD OF THE ORGAN DEPARTMENT
 SYRACUSE UNIVERSITY

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

WIRE-RUBBER CLOTH

We were fortunate in being able to purchase Insulated Spool Wire and also Rubber Cloth. Write us regarding your requirements.

ORGAN SUPPLY CORP.
 540-550 E. 2nd St., Erie, Penna.
 Member of Associated Organ Builders of America

New Music for the Organ

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

"Beneath the Rose Window"; seven pieces for the organ, by Robert W. Wilkes; published by G. Schirmer, Inc., New York.

In simple fashion, with little effort for pretentious effects, the composer has achieved the unusual in this short suite. His gift is lyrical, and he wisely depends on melodic line for his principal effects. There is little evidence that he sympathizes with or depends on the aberrations of so-called "modernism" for his harmonic utterances. His idioms are not trite or stale; neither are they labored or willfully exotic. The beauty of his music depends little on chronological harmony or usages. It is inherent in the clarity of his thought and the adequacy of his technical equipment. The type of music is ecclesiastical of the better class—aspiring but not devoid of emotional color. The titles of the seven pieces (each and all treated in fitting style) are as listed: "Devotio," "Simplicitas," "Mater Dolorosa," "S p e s," "Miserere Mei," "Processio Sacra" and "Melodia." It is ideal music for service use, not difficult, but of first-class quality. English titles are provided.

Three Pastorales for the organ, by Robin Milford; "Lament," for the organ, by G. T. Francis; published by Oxford University Press, London, England.

The Milford pieces are somewhat on the dry, dour side; well-made music without doubt, but not of the intimate variety. The outlines are simple in truth, the harmony tending toward the acrid. There is considerable rhythmical interest and the tunes used are intriguing ones. Not church music, but good concert material.

The "Lament" hardly lives up to its title. There is nothing tragic to be found in its gentle, pastoral lilt, its mild Mendelssohnian concords, or its general air of "much ado about nothing." It is well-written music of weak individuality and ultra-conservative vitality. It has the redeeming virtue of simplicity and neat handiwork.

Two Minuets by A. G. Muffat, arranged for organ by Harry Wall; Second "Benedictus," by Alec Rowley; published by Novello & Co., London.

The two dance-style tunes by the old German master are lovely, simple examples of the rococo genre. They have been registered for suitable solo stops and are simple in texture and technical demands. The transcriber has kept intact the intrinsic clarity of the composer's idiom. The result is two unusually valuable pieces for concert or teaching use.

The piece by Rowley is a follow-up to the composer's first (and successful) essay in similar style. The recipe is simple. You take a broad, ingratiating melody, set it broadly for organ, working it up to a broad climax, then fading out in poetic fashion. Use lush, rich harmonization, and be a master of texture. Above all, possess that most necessary faculty—creative life.

March Album for Organ; published by G. Schirmer, Inc., New York.

Twelve popular marches are brought together under one cover in this practical volume. All of them are well known and the majority of them are useful for weddings and for postludes. Among others are Mendelssohn's "War March of the Priests," from "Athalie," the March from Handel's "Occasional Oratorio," Chopin's Funeral March, the "Tannhäuser" Grand March and the Introduction to the Third Act and Bridal Chorus from "Lohengrin," the Wedding March from "Midsummer Night's Dream" and the March from Meyerbeer's "Le Prophete."

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

NORMAN COKE-JEPHCOTT

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

Preparation for Guild examinations by correspondence.

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

LOUIS F. MOHR & COMPANY

ORGAN MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained Means Better Music

ROBERT R. SCHULTZ

Formerly of New York City

ORGAN BUILDING AND REPAIRING

Organs moved anywhere and re-installed
Voicing and tuning of double-language pipes our specialty

Any size organ can be taken care of

BANGOR, PA.

729 South Main St. Phone 404

HAGERSTOWN ENGRAVING CO.

Stopkeys, Name Plates, Pistons, etc. Genuine or French Ivory.

Memorial Plates a Specialty.

233 E. FRANKLIN ST.,
HAGERSTOWN, MD.

KATHARINE E. LUCKE, F.A.G.O.

Faculty Peabody Conservatory of Music
Organist and Director First Unitarian Church
Baltimore, Md.

"Come Ye and Let Us Go Up to the Mountain"
Anthem for chorus of mixed voices
with Soprano Descant
Practical Drill in Keyboard Harmony
Books 1 and 2

WINSLOW

CHENEY

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

HOMER WHITFORD

Mus. B., F.A.G.O.

Organist and Choirmaster, First Congregational Church, Cambridge, Mass.

Director of Music,
McLean Hospital, Waverly

Conductor, Lexington Choral Society

HAROLD HEEREMANS

UNIVERSITY COLLEGE
NEW YORK UNIVERSITY

CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

E. WAYNE BERRY

Organist and Choirmaster

Tabernacle Church of Christ
Columbus, Indiana

Russell Hancock MILES M. Mus.

Professor of Music
University of Illinois
School of Music
at Urbana

CHARLOTTE KLEIN, Mus. D., F.A.G.O.

3217 Wisconsin Avenue
Washington, D. C.

First Baptist Church
Alexandria, Va.
Mary Washington College
Fredericksburg, Va.

Ruth Harsha

Ernest Williams School of Music
Central Methodist Church

BROOKLYN, N. Y.

FREDERICK MARRIOTT

Organist-Carillonneur

ROCKEFELLER MEMORIAL CHAPEL
University of Chicago

HAROLD GLEASON

EASTMAN SCHOOL OF MUSIC
of the
UNIVERSITY OF ROCHESTER
New York

DeWitt C. Garretson

A.A.G.O., CHM.

St. Paul's Cathedral
Buffalo, N. Y.
Director of Music, Buffalo Seminary

Ernest Prang Stamm

Recital Organist

SAINT LOUIS

James Philip Johnston, F.A.G.O.

ST. PAUL'S CHURCH

OSWEGO, N. Y.

RECITALS — INSTRUCTION

NEWELL ROBINSON

F.A.G.O., CHM.

Organist Choirmaster
Grace Church

Mount Airy Philadelphia, Pa.

J. Donald Willing

ORGANIST AND CHOIRMASTER

Plymouth Church of Shaker Heights
Cleveland

FRANK A. McCARRELL

Organist and Choirmaster

Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

JOHN HARMS, F.A.G.O.

Emmanuel Baptist Church, Brooklyn N. Y.
Temple Israel, Lawrence, N. Y.

INTER-FAITH CHORAL SOCIETY OF
LONG ISLAND
JOHN HARMS CHORUS OF NEW YORK

PIETRO YON

853 Carnegie

Hall

NEW YORK CITY

C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

Park (First) Congregational
Church
GRAND RAPIDS, MICHIGAN

Harris S. Shaw, A.A.G.O.

Piano — Organ
Musicianship

Address: 175 Dartmouth St., Boston, Mass.

WILBUR

Mus. M., F.A.G.O.

ROWAND

SHORTER COLLEGE ROME, GEORGIA

Anne Versteeg McKittrick,

F. A. G. O.—CHM.

Grace Church, Brooklyn Heights,
Brooklyn, N. Y.

Preparation for Guild Examinations
Studio: 254 Hicks Street, Brooklyn

RICHARD ROSS

Claude L. Murphree

F. A. G. O.

University of Florida

GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION

7957 Marquette Ave.
CHICAGO

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh

AVAILABLE FOR RECITALS

G. DARLINGTON RICHARDS

Organist - Choirmaster

SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK

Ten-Lesson Course in Boy-Choir Training

ZEUCH

BOSTON

GEORGE WM. VOLKEL

Mus. Bac., F.A.G.O.

All Angels' Church

NEW YORK CITY

For Better Pipe Organ Service

in
Metropolitan Area of Chicago
Consult

D. S. WENTZ

3148 Rhodes Ave. Calumet 6341

A complete stock of parts available for all makes of organ.

Festival of Modern Music in Los Angeles Fifth Annual Event

By ROLAND DIGGLE, Mus.D.

The fifth annual festival of modern music was held at the First Congregational Church, Los Angeles, Cal., May 22. Two programs were given, and while the attendance was not what it should have been, much of the music was ahead, both in quality and interest, of that heard at other festivals. At the afternoon session there was a vivid performance of Ernst Toch's Sonata, Op. 47, for piano. The work, written in 1928, is outstanding. It is not atonal and never seems to abandon a tonal center. We also heard the Concerto, Op. 74, by Joseph Achron, who recently passed away. Its movements are called "Stately," "Jolly," "Poetically," "Energetic" and "Capricious," and are orchestral in style. There is some attractive writing in the work. Both compositions were played magnificently by Lillian Steuber and the audience gave her an ovation.

Then came the high light of the festival, a stunning performance of the Sonata, Op. 11, No. 4, for viola and piano, by Paul Hindemith. The sonata consists of a fantasia, followed by a theme with seven variations, divided so as to give the work three movements. The theme is like a folk-song and the writing for both instruments is masterly. It was beautifully played by Sergeant Sanford Schonbach and Elma Gillespie. The viola tone sounded especially lovely in this church.

Next came a novelty in the form of a Toccata and Arioso for wind quintet by Ingolf Dahl—a work that I feel sure will be played a great deal. Both movements are strongly dissonant and rhythmically tense and the tone coloring is fascinating. The work made quite a hit and was well played.

We were to have had Igor Stravinsky conducting his "Dumbarton Oaks" for chamber orchestra, but owing to some trouble about enough rehearsals the work was not given and in its place we had the violin and piano sonata of Charles Ives. I found this tremendously interesting, and while I have heard it before, it struck me anew that in Mr. Ives America has a native composer who walks ahead of many from foreign shores. Here is a work written two decades ago which is as modern in feeling as those written today. Musically it is more interesting than the Stravinsky. The Ives work is vitally important and it is good that it could be heard at this festival.

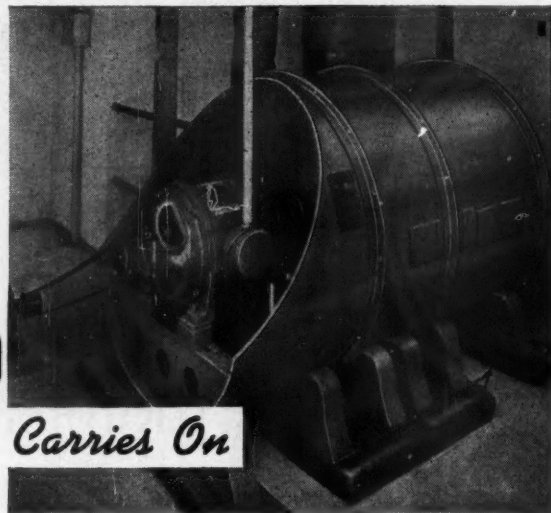
At the afternoon session we had four choral numbers by the Chancel Singers under the direction of Arthur Leslie Jacobs. The "Cantata of Peace" by Darius Milhaud and Normand Lockwood's "The Lord's Prayer according to Dante" were well sung but hardly worth singing. However, the Healey Willan "I Beheld Her" and Maurice Besly's "The Shepherds Had an Angel" made up for a great deal, for here are two charming numbers that were just right. The Besly number, in which the viola had a part, could well have been repeated.

The evening session opened with a noisy song for unison voices, "Freedom's Land," by Roy Harris. What it was all about was left to the imagination, but it at least served as a prelude to the "Suite Burlesque" for violin and cello by Alexander Borissoff. This suite in four short movements made good use of both instruments and the work had merit and should be heard again.

Joseph Achron was again represented by two pieces for viola and piano, "Improvisation" and "Dance." I found these far more interesting than the piano sonata played in the afternoon. These pieces are more modern in style and harmonic structure and were well placed on a program of modern music. Some piano pieces by Carlos Chavez and Villa Lobos well played by Frances Mullen left me very bored; they seemed to me quite meaningless but not unattractive.

The festival closed with a fine performance of R. Vaughan Williams' "Dona Nobis Pacem," by the cathedral choir, with John T. Burke at the organ and Ernestine Holmes at the piano. This fine work was given at the 1940 festival and it was good that it should be repeated at this time, for it is poignant and

THE ORGOBLO



Carries On

Fortunate indeed are the thousands of churches, colleges, and theaters that have the Spencer Orgoblo in these times. Built like a bridge with rust-resistant metal and wide clearances, smooth, quiet air power is assured for the duration.

KEEP ORGOBLOS WELL LUBRICATED

They will run for weeks without attention, but more frequent inspection is advisable now because repair parts and competent repair men are more difficult to obtain.

Many Orgoblos installed 35 years ago are still giving satisfactory service. Our instruction book will help extend the life and service rendered by your Orgoblo. It's free for the asking.

250A

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

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

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

TANNERS OF
LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS

655 Atlantic Ave. Boston, Massachusetts

deeply moving. The choir under the able direction of Mr. Jacobs gave a good account of itself and we heard some beautiful singing despite the fact that so many of the men have been called into the armed forces.

Both programs ran over two hours, and four hours of modern music in one day is hard to take. Either the programs should be shorter or they should be given on separate days.

Too much credit cannot be accorded to Mr. Jacobs and the choir of the church for giving us the opportunity to hear this modern music under such ideal conditions. I know of no other church that backs up this sort of music festival.

Conference at Ocean Grove.

Plans are completed for the conference of sacred music at Ocean Grove, N. J., July 19 to 24. The faculty includes Walter D. Eddowes, dean; Arthur Leslie Jacobs, minister of music at the First Congregational Church of Los Angeles; Ruth Krehbiel Jacobs, author of one of the most successful books on junior choirs; D. Sterling Wheelwright, director of music at the Washington Chapel, Washington, D. C.; Roberta

Bitgood, F.A.G.O., organist and director of music of the Westminster Presbyterian Church of Bloomfield, N. J.; Edgar Milton Welch, director of music at Bethany Presbyterian Church, Philadelphia, and Geoffrey O'Hara, composer and lecturer.

Southwestern Organ Club Meets.

The last meeting of the Southwestern Organ Club was held in May at the home of Henry Kibbe in Winfield, Kan. Mr. Kibbe gave the large Kimball organ to Southwestern College. Mrs. Cora C. Redic was elected president, Miss Grace Sellars vice-president and Miss Hildred Applegate secretary-treasurer. Plans were discussed for next year which will include a lecture on Jewish music and recitals by the members. The club voted to send \$20 to Dr. Albert Schweitzer for the hospital of which he has charge.

A vesper service in which the three choirs of Grace Lutheran Church, Milwaukee, Wis., took part, was held Sunday evening, May 16, under the direction of Arthur A. Griebing. Mr. Griebing played two organ numbers.

PORTER HEAPS

RECITAL ORGANIST
Chicago

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

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

HAROLD TOWER

Organist and Choirmaster
Trinity Methodist Church
GRAND RAPIDS, MICHIGAN

Seth Dingham

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

"Were You There," "Three Hymn-Tune Preludes" ("Take the Name of Jesus With You," "Rock of Ages," "Ring the Bells of Heaven.")

by HORACE ALDEN MILLER
Send orders to
Cornell Music Publishing Co.
2874 Maiden Lane, Altadena, Cal.

Richard Keys Biggs

Blessed Sacrament Church,
Hollywood

Address 6657 Sunset Blvd., Hollywood

Grace Leeds Darnell

St. Mary's-in-the-Garden

521 West 126th Street, New York City
JUNIOR CHOIRS A SPECIALTY

Katharine Fowler, M. Mus.

Columbia Heights Christian Church
Washington, D. C.

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

VINCENT H. PERCY

ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational
Church
CLEVELAND, OHIO

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

Baker's Dictionary
Work of Great Value
for Every Organist

A volume of reference that contains a vast fund of information which should be at the elbow of every organist is the latest edition of "Baker's Biographical Dictionary of Musicians." This is the fourth revised issue of the book to be put out by the publishers, G. Schirmer, Inc., of New York in the last forty-three years and it contains comprehensive sketches not only of the great men of the past, but of living musicians and composers. For example, the organist preparing a recital program can find all the data he needs about Achron or Alexander Russell, about T. Carl Whitmer or Sowerby or Honegger or Gordon Nevin, while there are excellent biographies of the famous composers of the past.

The book is compact and takes less space than any comparable reference work. It contains more than 1,200 pages, all so arranged and in type that makes it possible to offer the greatest amount of data in the most economical manner. Examination of the contents contains evidence of the care taken to assure accuracy, which is most important in any volume of this nature.

Dr. Baker's dictionary was first published in 1900 and with its appendix contained 653 pages. A supplement was prepared by him and published in 1905 to take the place of the appendix in the first edition. It had been the plan to reissue the dictionary, or to provide it with addenda, at intervals of five years. But not until 1919 was a third revised edition issued under the editorship of Alfred Rémy. It contained 1,094 pages.

BLACKOUT RECITAL SEASON
IN HONOLULU COMPLETED

From Hawaii comes word that the last blackout recital of the season in the Central Union Church, Honolulu, took place May 18, when R. Kenneth Holt, who has made these recitals popular, played the following program: Preludio, Third Sonata, Guilman; "In Quiet Joy," Dupré; Chorale in E major, Franck; "Marche Pastorale," Yon; Melody in E, Rachmaninoff; "An Easter Spring Song," Edmundson; "Impromptu," R. Kenneth Holt; "Romance," Rubinstein; "Carillon de Westminster," Vierne.

Every year the ministry of music of Central Union Church presents to the community a series of musical programs. This was the twelfth in the series for the 1942-1943 season. During the eight-month period eight organ recitals and four choral services have been offered. Early in the fall a new series will be begun.

THIRTEENTH YEAR TO OPEN
FOR WALDENWOODS SCHOOL

The thirteenth annual session of the School of Sacred Music at Waldenwoods, Mich., under the direction of Miss Nellie Beatrice Huger, will be held July 19 to 29. Early in June students had registered from eight states and from Canada. Many of those who will attend the session are students who were there in past years. The faculty this year consists of Dr. H. Augustine Smith, head of the College of Music of Boston University; Dr. Jo-

DR. ROWLAND RICKETTS



seph W. Clokey, nationally eminent composer and organist, and dean of fine arts at Miami University; Professor Ellis Emanuel Snyder of Capitol University and Dr. Huger, head of the department of sacred music at the Detroit Institute of Musical Art, director of church music of the Detroit Council of Churches and for fourteen years state chairman of church music of the Michigan Federation of Music Clubs. Classes in conducting, methods of choir direction, voice, hymnology and organ are a part of the school program and a model choir class will be conducted.

Waldenwoods is a forty-acre wooded tract, situated on a beautiful lake at Hartland, Mich. It is part of a 1,500-acre farm, most of which is a wild life sanctuary. Cromaine Hall, the main building, contains the auditorium, dining hall, library, little theater, conference rooms and some sleeping quarters. Eight large fire-places provide heat and cheer. Friendship Hall and Sunshine Hall are dormitories.

DR. ROWLAND RICKETTS GOES
TO NEW CHURCH IN JERSEY

Rowland Ricketts, M.D., relinquished his position at the First Presbyterian Church of Merchantville, N. J., after the Easter services to accept an appointment as organist and choirmaster of Grace Episcopal Church in the same town. He had served the Presbyterian Church for a little over eight years.

At Grace Church there is a eucharist choir of twenty-five girls of high school age which sings at the 8:30 a. m. mass and an adult choir of twenty-five voices which sings at the service at 11. Dr. Ricketts is a member of the Episcopal Church and has studied its music nearly all his life.

Dr. Ricketts has an unusual dual personality in that he is both a medical man and a church musician. In the six days set apart for labor he is at the Hahnemann Medical College and Hospital of Philadelphia, where he is associate professor of anatomy and of gastroenterology.

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

WANTED — CHIMES AND HARP. Must be for electro-pneumatic action pipe organ, complete with action and cable. Wire collect or write Louisville Organ Studios, 811 East Broadway, Louisville, Ky.

WANTED — REED ORGAN. TWO-manual with pedals and bench, including motor complete. Give full information and send photo of same if possible. Will pay cash. Louisville Organ Studios, 811 East Broadway, Louisville, Ky.

WANTED—USED PIPES, ONE SET forty-nine note violin diapason; one set forty-nine note oboe horn, both 8-ft. and voiced seven-inch wind. What have you? R. W. Van Horn, 811 Chestnut Street, Philadelphia, Pa

WANTED — GOOD THIRTY-SEVEN-note harp, with action. Must be fine appearance throughout. Send dimensions, make, price and describe to Allen, 5709 Keystone Place, Seattle 3, Wash.

WANTED — ORGAN MAN TO HELP rebuild and repair electro-pneumatic pipe organs. Must be draft exempt. We are located in large city and have splendid future. Address G-3, THE DIAPASON.

WANTED TO BUY—I AM INTEREST-ed in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [tf.]

WANTED—THREE-MANUAL THEA-ter organ, complete. Give detailed specifications, layout and cable lengths. Address G-2, THE DIAPASON.

WANTED — CONSOLE, TWO MAN-uals, with about twelve stops and couplers; also harp and chimes. Address G-5, THE DIAPASON.

POSITIONS WANTED

POSITION WANTED — ORGANIST-director desires change. Slight preference Episcopal, Congregational or Presbyterian. Specialist in choir training and management; juniors and seniors; also voice teacher. Fine accompanist. Highest references. Address G-4, THE DIAPASON.

WANTED—JOB WITH ORGAN FIRM specializing in rebuilding. Able to do neat work and know how to lay out, etc. Interested in something permanent, with a future. Give full information in first letter — salary, hours, etc. References furnished. Write F-12, THE DIAPASON.

FOR SALE

FOR SALE—USED SPENCER BLOW-er, 1 H.P., \$110.00 f.o.b. Chicago. Write F. C. Wichlac, 5311 West Nelson Street, Chicago, Ill.

FOR SALE—AN A.A.G.O. ROBE PRAC-tically new. Size 40, length 55 inches. Fred. J. Harrje, 82 Brookside Avenue, Mount Vernon, N. Y.

Dennison Organ Pipe Co.
Reading, Mass.

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

1847 1943

Quality Organ Pipes

Scientifically Scaled, Artistically Voiced.
Over 50 Years' Service to the Pipe Organ
Industry. A trial order will convince.

JEROME B. MEYER & SONS, INC., Mfrs.
MILWAUKEE, WISCONSIN

DENISON BROS.

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

DEEP RIVER CONN.

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

FOR SALE—DOUBLE OPEN DIAPA-son, 16 ft., 32 pipes. Bourdon, 16 ft., 32 pipes. Cornopean, trumpet, vox humana, tuba, open diapason, 8 ft., gamba, 8 ft., principal, 4 ft., flute harmonic. Two-manual console, electro-pneumatic, A-1 condition. Everything for pipe organs. All used parts. Spencer 3-h.p. blower, 1,165 r.p.m., nine inches wind pressure, 110-220 volts, A-1. Otto Hausmann, Eldorado, Wis.

FOR SALE — ONE FOUR-MANUAL Kilgen organ, complete. Thirty-seven-note Deagan harp, with action. Vox humana chest, 61 notes. Two used consoles. Used parts for pneumatic and tracker action. Quantity of used display pipes. R. M. Minium & Sons, Box 189, Mifflinburg, Pa.

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

FOR SALE — TWO-MANUAL AND pedal, three-stop, unit organ, sixteen registers, with case and front pipes. Self-player on great. Fine playing condition. Price reasonable. Send for photo and details. Organ Supply Corporation, P.O. Box 999, Erie, Pa. [9]

FOR SALE — NEW REPRODUCING Welte-Mignon with 122 reproductions. Three manuals, fifteen ranks, harp, chimes, echo organ, at less than one-fifth factory price; also twelve ranks used pipes. Packed. A. Webb, Mount Carroll, Ill.

FOR SALE—USED PIPES, CHESTS, generators, blowers, reservoirs, swell fronts and engines, tremolos, lead tubing, cable, etc. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—FFFF WOOD DIAPHONE pipe, with action and reservoir, Kimball make. Built especially for thunder effect in Masonic lodge work. Perfect condition Also half-horse Orgoblo. Write Allen, 5709 Keystone Place, Seattle 3, Wash.

FOR SALE—TWO-MANUAL MASON & Risch reed organ, with pedals and blower. Also all kinds of pipes and parts. John H. Niederhauser, Morton Street, Canton, Mass.

FOR SALE—MODERN EIGHTEEN-stop Müller electric organ, three manuals and pedal, complete with detached console and A.C. blower. Address F-3, THE DIAPASON.

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

FOR SALE—TO BE SOLD FOR STOR-age, Austin electric pipe organ, complete with three-manual console, seventeen fine stops and chimes. Address F-6, THE DIAPASON.

FOR SALE — TWO-MANUAL AND pedal relay for eight ranks; like new. Swell shades and engines. Bourdon with chest. Address F-7, THE DIAPASON.

FOR SALE—USED AEOLIAN ORGAN, fine condition, \$4,000.00, installed. Write F. C. Wichlac, 5311 West Nelson Street, Chicago, Ill.

FOR SALE — FINE UNIT CHESTS for one rank; also three, four and five ranks. Eight-stop duplex chest, Address F-4, THE DIAPASON.

FOR SALE — SOME USED ORGAN pipes and parts. Write F. C. Wichlac, 5311 West Nelson Street, Chicago, Ill.

FOR SALE — HAMMOND ORGAN, model B. Practically new. B. Grace Smith, 228 Duane Street, Syracuse, N. Y.

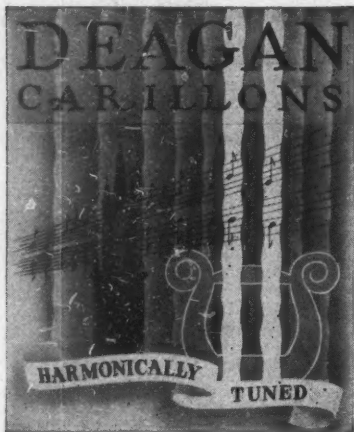
FOR SALE—USED REED ORGANS. Reasonable. Omar Whaley, 2626 North St. Louis Avenue, Chicago.

LET'S COMBINE OUR EFFORTS

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

If deliveries are not as prompt as usual, remember our nation is at war and first things come first. When we are again at peace, we will then turn our attention to the manufacture of our magnets and supplies; until then we will serve you as best we can.

THE W. H. REISNER MFG. COMPANY, Inc.
Hagerstown, Maryland



NOW is the
time to plan your
**WAR
MEMORIAL**

Some day (and God grant that it may not be too long delayed) the boys who marched away will come marching home again.

With their coming, the members of your congregation will feel an overwhelming urge to commemorate for all time the deeds of those who came back, and the sacrifice of those whose blue stars have turned to gold.

And though you search the world, you will come upon no Memorial so expressive, so

beautiful, so altogether fitting as a Golden-Voiced, Harmonically Tuned Deagan Carillon.

Would it not be a fine thing if the close of the war found you ready both with a Memorial Program and the funds with which to carry it into immediate fulfillment?

We have a plan by which this may be accomplished—quickly, surely, patriotically. May we send you details?

J. C. DEAGAN, INC.

Established 1880

1770 BERTEAU AVENUE

CHICAGO, ILL.

ESTEY ORGAN CORPORATION

BRATTLEBORO,
VERMONT

Builders of Organs Since 1846

★

100% WAR WORK
FOR THE DURATION

Builders of Organs from
the Day of Victory Onward

THE Associated Organbuilders of America

LEWIS C. ODELL, Secretary

1404 JESUP AVENUE
NEW YORK, N. Y.

HIS REPUTATION

Is An Organ Builder's Chief Asset

He guards it zealously. The reputations of his fellows is also a concern of a member of THE ASSOCIATED ORGANBUILDERS OF AMERICA.

TO HIT 'EM H-A-R-D-E-R



1943 promises to be the hardest year this country has ever faced. Every effort, and every dollar of national income not absolutely needed for existence, should go into war work and War Bonds.

In the Pay Roll Savings Plan, America finds a double-barreled weapon—for fighting power today, buying power tomorrow.

You've undoubtedly got a Pay Roll Savings Plan in your own plant. But how long is it since you last checked up on its progress? If it now shows only about 10% of the gross payroll going into War Bonds, it needs jacking up!

This is a continuing effort—and it

needs continual attention and continual stimulation to get fullest results.

You can well afford to give this matter your close personal attention! Actual case histories prove that a successful Pay Roll Savings Plan gives labor and management a common interest that results in better understanding. Misunderstandings and wage disputes becomes fewer. Production usually increases, and company spirit soars. And it goes without saying that workers with substantial savings are usually far more satisfied and more dependable.

For sound business economy, now and when the war is won, check up on your Pay Roll Savings Plan, today!

You've done your bit  **Now do your best!**

This space is a contribution to victory today and sound business tomorrow by