



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 408

CHICAGO 4, U. S. A., NOVEMBER 1, 1943

Subscription \$1.50 a Year—15 Cents a Copy

CHARLES M. COURBOIN GOES TO ST. PATRICK'S

ASSUMES POST IN NEW YORK

Internationally Famous Organist Is Named to Succeed Pietro A. Yon at Great Cathedral for Duration of Mr. Yon's Illness.

Announcement was made Oct. 3 by Monsignor Flannelly, administrator of St. Patrick's Roman Catholic Cathedral, New York City, of the appointment of Charles M. Courboin, Mus.D., as organist and choirmaster of the cathedral. Dr. Courboin is named to succeed Pietro A. Yon for the duration of the latter's illness, according to the announcement. Mr. Yon, who was stricken in the spring, is still unable to resume any of his work, but latest reports indicate a gradual improvement in his condition.

Dr. Courboin, whose reputation is international through his work in his native Belgium and then in the United States, and by virtue of his radio recitals and his recital appearances throughout the country over a period of many years, assumed his new duties Oct. 3.

The great cathedral on Fifth Avenue has a large four-manual Kilgen organ and a paid choir of twenty-five men. There is also a choir of fifty seminarians who sing in the sanctuary. Edouard Rivetti, who was assistant to Mr. Yon, remains in this position, playing the three-manual sanctuary organ. The Sunday services at which there is music include the low mass at 10 a. m., at which the organ plays solo, as in the European cathedrals; solemn pontifical high mass at 11 and solemn vespers at 4, at which both organists play. In addition there are as many as seventy extra services a month.

Dr. Courboin will continue his work at Peabody Conservatory of Music, where he is head of the organ department, teaching there Monday and Tuesday.

Charles Marie Courboin was born in 1886 in Antwerp and studied at the Brussels Conservatory. In 1902 he played at the Antwerp Cathedral. In 1904 he came to America, having been brought here to be organist of a church at Oswego, N. Y. Then he was called to the large First Baptist Church of Syracuse. For two years he was municipal organist of Springfield, Mass. For a number of years he was on the staff of John Wanamaker, both as concert organist and in charge of the organ shop which carried out the work on the great Philadelphia organ.

In 1926 Dr. Courboin was knighted by King Albert of Belgium with the Order of the Crown and King Leopold conferred on him the Order of Leopold I, the highest of Belgian honors.

R. NATHANIEL DETT, NEGRO COMPOSER, TAKEN BY DEATH

Dr. R. Nathaniel Dett of Rochester, N. Y., prominent Negro composer, teacher and conductor, died in a hospital at Battle Creek, Mich., Oct. 2 of a heart attack. He had gone to Battle Creek to direct musical activities at a USO clubhouse and had organized a Negro WAC chorus at Fort Custer. Dr. Dett also was working on the third and fourth movements of a symphony which the Columbia Broadcasting System had commissioned him to write.

For years identified with a Negro chorus which broadcast from Hampton Institute in Virginia, Dr. Dett once took the group on a world tour. It was the first mixed chorus to sing American music at Salzburg Cathedral in Austria. A collector and arranger of Negro folk-tune, Dr. Dett also composed piano and choral compositions. His "The Order of Moses," an oratorio, was first performed by the Cincinnati Symphony Orchestra with Eugene Goossens conducting. He

M. P. MÖLLER, ORGAN BUILDER AND PUBLIC-SPIRITED CITIZEN



also wrote "The Magnolia Suite" and "In the Bottoms Suite" for the piano.

Robert Nathaniel Dett was born in Drummondville, Ont., Oct. 11, 1882. He attended Oberlin College and returned there in 1925 to study composition. He received his doctorate in music there the next year.

Dr. Dett leaves a widow and two daughters.

A memorial service for Dr. Dett was held Sunday evening, Oct. 17, at the First Congregational Church of Battle Creek and drew a congregation of 900, which jammed the church. The pastor, Dr. Carleton Brooks Miller, preached. More than 100 voices made up the choir under the direction of Paul H. Eickmeyer. All the anthems were compositions of Dr. Dett. The prelude and postlude were from the "Eight Bible Vignettes."

YON STUDIOS ARE REOPENED; CONSTANTINO YON IN CHARGE

Because of the continued illness of Pietro Yon, caused by the paralytic stroke which compelled him to retire from active work last spring, his brother Constantino has assumed directorship of the studio in Carnegie Hall, which has been reopened. C. E. Le Massena, who has been associated with Pietro Yon for many years as personal representative, has been appointed co-director. The studios will be reorganized for the study of organ, piano, voice, Gregorian chant, liturgy, choral singing, repertoire, composition, violin and ensemble.

MORMON TABERNACLE ON AIR MANY YEARS

NOW IN FIFTEENTH SEASON

Famous Choir and Organ Are Heard Throughout the Land—Schreiner and Asper Preside at Console of Large Instrument.

The Mormon Tabernacle choir and organ program from Salt Lake City began its fifteenth year of continuous nationwide network broadcasting July 11 of this year. When they began, NBC had been organized only three years and CBS two years. It so happens that the program stepped inside the charmed circle of broadcasting wave lengths at a time when the radio industry was just becoming public service conscious.

In the summer of 1929, when Earl J. Glade, pioneer broadcaster and executive vice-president of radio station KSL, conceived the idea of a nationwide choir and organ broadcast and went to New York for the purpose of promoting the project with NBC, he realized that scrupulous attention was being paid program material and production by leaders in the field. In 1928 Walter Damrosch had pioneered the work in school music with a series of symphony concerts broadcast nationally, and coincidental with Mr. Glade's visit to New York came the appointment of a commission by the Secretary of the Interior to study the educational possibilities of radio. The field was ready for programs intrinsically cultural and with an uplifting influence.

"The air belongs to the people," declared David Sarnoff before the House of Representatives. "Its main highways should be maintained for the main travel."

After its inception the program continued to be presented on various weekdays, including Monday, Tuesday and Friday, from July, 1929, to September, 1932. When station KSL, 50,000-watt outlet in Salt Lake City, transferred its affiliation to the Columbia Broadcasting System in September, 1932, the broadcast became a weekly CBS Sunday feature. It is today the oldest continuously presented, community-produced, nationwide sustaining program in the history of American radio. It has always been released by nearly 100 stations in the United States, with a listening audience conservatively estimated at 10,000,000 in this country alone. In addition it is heard on the Canadian network and was short-waved to Europe before the war. Records of the broadcast are made in New York and sent to Great Britain and Australia, where they are released. The program is also short-waved to South America.

The Tabernacle organ has a long and colorful history. It was built in its original form by Joseph Ridges, who had constructed organs in Sydney, Australia. Specimens of wood were gathered from all parts of Utah and it was found that the most suitable wood came from Pine Valley, 300 miles south of Salt Lake City and not far from Zion National Park. The heavy logs were hauled to Salt Lake City by ox teams and at times there were as many as twenty large wagons, each with three yokes of oxen, making the trip. The glue for the organ was made of hundreds of cattle hides, as well as buffalo skins, by boiling them in large pots over fires. The metal pipes were shipped by boat from New York, around Cape Horn, unloaded at San Diego and from there brought across the desert by mule team. It must be remembered that at this time there was no railroad from the east and all transportation was by means of oxen. One hundred men were employed constantly for nearly two years in building the instrument.

The original organ was blown by four men and the action was tracker. Twenty-five thousand feet of lumber were used

JOHN BERGEN SKILLMAN, VERSATILE ORGANIST, DEAD

John Bergen Skillman, A.A.G.O., 38 years old, organist and choirmaster of the Reformed Church at Whitehouse Station, N. J., for the last twenty years, died Oct. 7.

Mr. Skillman was graduated from the Somerville High School and Drake's Business College, Newark, N. J., and prepared for the associateship examination of the Guild with Norman Landis, A.A.G.O., Flemington, N. J. He also studied at Rutgers and New York Universities, the Eastman School of Music, the Juilliard School of Music and Westminster Choir College.

Several of Mr. Skillman's organ and piano compositions and articles on various musical subjects have been published by Presser, Ditson and *The Etude*. His "Plaint" (Ditson) was reviewed in *THE DIAPASON* in July, 1940.

In addition to teaching organ and piano, Mr. Skillman was assessor, secretary of both the board of health and the local building and loan association, trustee of the cemetery association, a former postmaster, assistant cashier of the First National Bank, member and treasurer of the defense council and a ground observer of the Army Air Force.

Mr. Skillman was unmarried and no immediate relatives survive. He bequeathed several sums to charities, friends and relatives, and his large collection of text-books, piano and organ literature to Rutgers University.

in it. Several of the original stops are still in use. Especially notable are the 32-ft. open diapason in front of the case, possibly the only round wood stop in the world. The original melodia, clarabella and gedeckt give tones of great beauty, enhanced by the marvelous acoustics of the building. The complete specification of the instrument, as rebuilt, enlarged and modernized by the Austin Company, appeared in THE DIAPASON in 1937, and since that time there have been only a few minor changes.

The present organists who are heard on this program are Alexander Schreiner and Frank W. Asper. Mr. Schreiner was born in Nürnberg, Germany, where he began to play the piano when only 4 years of age, and at 8 he played the organ for the local church. He went to Utah with his parents in 1912. In this country he studied piano and organ with John J. McClellan. In Paris he studied theory with Henri Libert, organ with Charles Marie Widor and improvisation with Louis Vierne at Notre Dame Cathedral. He received two certificates with highest honors at the Conservatoire de Fontainebleau. For nine years Mr. Schreiner served as organist and lecturer in music on the faculty of the University of California at Los Angeles. His book "Organ Voluntaries," published by J. Fischer & Bro., is widely used. Mr. Schreiner is a fellow of the American Guild of Organists, was formerly dean of the chapter at Los Angeles and is at present dean of the Utah Chapter. As a recitalist Mr. Schreiner has won a national reputation.

Frank W. Asper comes of pioneer parentage. His maternal grandfather pulled a handcart and walked all the way from the Missouri River to assist as a woodworker in the finishing of the Mormon Tabernacle. His father brought one of the first melodeons ever hauled across the plains by ox team. Dr. Asper began playing in public at the age of 6, and studied piano with Alberto Jonas in Berlin and with Carlo Buonamici and Alfred DeVoto in Boston, where he also studied organ with Homer Humphrey. He was graduated with honors from the New England Conservatory and taught at that institution for two years. He is a fellow of the American Guild of Organists, organized the Utah Chapter and was its first dean. He holds the honorary degree of doctor of music from Bates College.

Many of Mr. Asper's compositions have been published, among them a "Devotional Organ Album," issued by Carl Fischer. Dr. Asper has been heard in recital in many of the principal cities of the United States and at one of the A.G.O. national conventions, and last year gave a series of recitals in Mexico City.

The present director of the choir is J. Spencer Cornwall, who was appointed Aug. 26, 1935. He was trained at the University of Utah and Northwestern University, was supervisor of music in the Granite School District, one of the suburbs of Salt Lake City, for sixteen years, and was supervisor of music in Salt Lake City for eleven years. He has organized the choir as follows: Sixty-six first sopranos, forty-two second sopranos, fifty-two first altos, sixty second altos, twenty-nine first tenors, thirty second tenors, thirty baritones and thirty-four basses, a total of 343 voices. His assistant is Richard P. Condie, who received his training in Boston and Paris and sang in opera in many of the European countries.

Wade N. Stephens, assistant organist, received his training at Northwestern University, where he won his master's degree in music in 1932. He was appointed to the post of assistant in 1933.

**RALPH L. BALDWIN, HARTFORD
ORGANIST-CONDUCTOR, DEAD**

Ralph Lyman Baldwin, composer, organist and choirmaster, who for thirty-five years, until he retired in 1939, was supervisor of music in the Hartford public schools, died Sept. 30 at his summer home in Canaan, N. H., at the age of 71. The doctor of music degree was conferred on Mr. Baldwin at Ithaca College two months ago. For thirty years he directed the Hartford Choral Club, which he organized in 1907, and for several years he directed the Mendelssohn Glee Club in New York.

Mr. Baldwin was born in Easthampton, Mass. After serving as organist and choirmaster at Easthampton and Northampton, Mass., he went to Hartford in

J. ALFRED SCHEHL



J. ALFRED SCHEHL, A.A.G.O., choir-master and organist of St. Lawrence Church, Cincinnati, completed forty-five years of continuous service Oct. 1. Before going to St. Lawrence thirty-one years ago he was at Holy Trinity and the Church of St. John the Baptist.

Mr. Schehl was for ten years a violinist in the Cincinnati Symphony Orchestra, where he played under Frank Van der Stucken, Frederick Stock, Richard Strauss, Felix Weingartner and Ernst Kunwald. From 1906 to 1912 he was accompanist and assistant conductor of the May Festival Chorus. His studies were at the Cincinnati College of Music and abroad, where he specialized in Gregorian chant and church music. His compositions for the Catholic service, especially his masses, are nationally known and widely used.

As professor of organ at the Archdiocesan Teachers' College Mr. Schehl has trained many of the younger organists. He was dean of the Southern Ohio Chapter, A.G.O., in 1936 and 1937 and served as general chairman of the sixteenth general convention, held in Cincinnati in 1937.

The Schehl family is well represented in the armed forces, Corporal John, Private first-class Robert and Privates Gerard and Lawrence being stationed in Iran and in the south Pacific.

1904. He was the author of several musical textbooks and arranged many compositions for adult and school use. For many years he was head of the New England School of Music Pedagogy, a summer school at Northampton.

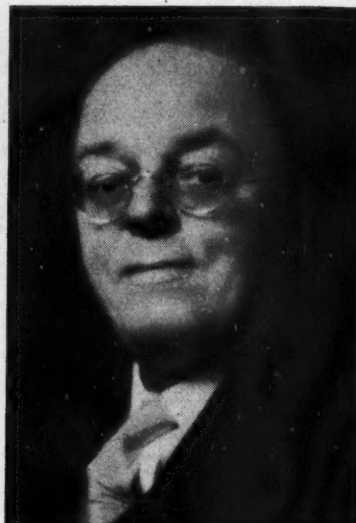
Mr. Baldwin leaves a widow, Mrs. Christine R. Baldwin; four daughters and two sons.

**WALTER BAKER'S OFFERINGS
FOR SEASON IN PHILADELPHIA**

Walter Baker is planning a big season of special music at the First Baptist Church of Philadelphia. It began with an organ recital Oct. 10. On Oct. 17 and 24 parts 1 and 2 of Mendelssohn's "Elijah" were sung. For Nov. 7 Mozart's "Requiem" is on the schedule and Nov. 21 Beethoven's "The Mount of Olives." For the remainder of the season the list of offerings is as follows:

- Dec. 5—"The Messiah," part 1, Handel.
- Dec. 19—Annual candlelight Christmas pageant, "The Adoration of the Kings and Shepherds," integrated with carols and anthems sung by the augmented choir.
- Dec. 26—"Christmas Oratorio," Saint-Saens.
- Jan. 9—"Requiem," Fauré.
- Jan. 23—"Magnificat," Bach.
- Feb. 6—"Requiem," Verdi.
- Feb. 20—Mass in A major (with orchestra and harp), Franck.
- March 5—"Stabat Mater," Rossini.
- March 19—"Forsaken of Man," Sowerby.
- April 2—Palm Sunday, "The Crucifixion," Stainer.
- April 7—Good Friday, 3 p. m., "The Seven Last Words," Dubois.
- April 9—Easter Sunday, "The Messiah," parts 2 and 3, Handel.
- On Nov. 12 Mr. Baker will appear in Chicago, playing at Rockefeller Chapel, University of Chicago.

G. DARLINGTON RICHARDS



**G. DARLINGTON RICHARDS
30 YEARS AT NEW YORK CHURCH**

G. Darlington Richards' thirtieth anniversary as organist and choirmaster of St. James' Episcopal Church in New York City was observed by his parish in October. In recognition of the anniversary special music was presented at the services Oct. 3. T. Tertius Noble wrote two compositions especially for the occasion—a Chorale Prelude No. 2 on the Hymn-tune "St. James," which Mr. Richards played as the service prelude, and the other a Chorale Prelude No. 1 on the same hymn-tune, played as the postlude. The processional hymn, service music and offertory anthem—"Here, O My Lord, I See Thee Face to Face"—all were works of Mr. Richards. At the victory service in the afternoon the prelude was an "Impromptu" by Will C. Macfarlane and the postlude by Edmundson, who made use of a theme by Schumann. These numbers also were written for the anniversary.

In congratulating Mr. Richards the rector expressed himself in these words on the bulletin for the day: "One of the joys of being the rector of St. James' is the happy association with an organist and choirmaster who besides being a fine musician and an expert in voice production is also a man of idealism, devotion,

IN THIS MONTH'S ISSUE

Charles M. Courboin is appointed organist of St. Patrick's Cathedral in New York City as successor to Pietro A. Yon, who is ill.

Mormon Tabernacle organ and choir at Salt Lake City have entered upon their fifteenth year of nationwide broadcasting.

Latest issues of Christmas choir music, reviewed by Dr. Harold W. Thompson, include many beautiful numbers.

New hymnal of the Protestant Episcopal Church is reviewed.

Organ music in the Panama Canal Zone is cultivated by Lee R. Moyer.

Many chapters of the American Guild of Organists open the fall season and plan events for the year.

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 4, Ill.

"act and enthusiasm."
The vestry marked the occasion with a handsome gift to Mr. Richards and he received letters of congratulation from organists in every part of the country.

WANTS

**IN THE
ORGAN WORLD**

The classified section of The Diapason, containing offers of organs for sale, etc., etc., may be found

**ON PAGE 23
OF THIS ISSUE**

**EARLY NEW ENGLAND
PSALMODY**

A key to the music of the Pilgrims and Puritans, 1620 to 1820; price \$2.50

179 pages. Stephen Drey Press, Brattleboro, Vt., by H. C. Macdougall, Mus. Doc. (Brown University)

Contains the whole of the Bay Psalm Book music and psalm tunes by Billings, Oliver Holden in the original form, unedited.

**JOSEPH W. CLOKEY
OXFORD, OHIO**

SOMETHING NEW! SOON TO BE ISSUED

A series of hymn-anthems which can be done by choir alone, congregation alone, congregation and choir, or congregation and a piece of a choir—whichever you may have!

M. P. Möller Carries on Tradition as Organ Builder and Citizen

M. P. Möller, Jr., president of M. P. Möller, Inc., Hagerstown, Md., was born there May 8, 1902. His father, Mathias P. Möller, who founded the world's largest organ factory, came from Denmark in 1872. The elder Möller, starting his business career with an organ maker in Warren, Pa., soon saw the opportunities open to a young man with ideas and developed a revolutionary type wind-chest for organs. Armed with this advancement in organ craftsmanship he started building organs himself, locating in Hagerstown in 1881. There, through the years, more than 7,100 instruments have been constructed to grace churches, homes and auditoriums around the world.

As a lad, M. P. Möller, Jr., was thoroughly steeped in the intricacies of organ craftsmanship. While receiving a public and private school education in Hagerstown, at Staunton Military Academy and at Susquehanna University, he showed a consuming interest in all things musical. This led to postgraduate work at Peabody Institute and private study with noted musicians. Summer holidays were usually spent in the Möller plant, so that when his full time was devoted to it, he became treasurer of the company, then its vice-president and, on the death of his father in 1937, was advanced to the presidency.

In 1923 Mr. Möller married Miss Hilda E. Mackenzie of Hagerstown, and Mr. and Mrs. Möller have two sons, Mathias Peter, III, 16 years old, and Kevin Mackenzie, 14. The Möller home is an evidence of the aesthetic interests of its head, who revels in a 10,000-volume library and an impressive collection of recordings.

Mr. Möller typifies the progressive business executive who is also an artist, thoroughly at home in either field. He is president and director of the Hagerstown Trust Company, a director of the Potomac Edison Company and of the

Remington-Putnam Book Company and a trustee of the Hagerstown Y.M.C.A. and the Washington County Museum of Fine Arts. Mr. Möller holds high church offices, being a trustee of Susquehanna University and of the Lutheran Theological Seminary at Gettysburg. He has served ably as a member of the board of foreign missions and the board of publications of the United Lutheran Church, the board of Biblical Seminary, New York, and vice-chariman of the Laymen's Missionary Movement. His other interests include membership in the American Guild of Organists and the Pennsylvania Association of Organists, the Masons, Knights Templar and the Rotary Club, the Lotus and Advertising Clubs of New York, the Fountainhead Country Club of Hagerstown and the Baltimore Country Club.

Need Musicians in Armed Services.

Musicians are needed in the armed forces, it is disclosed, and those with proper qualifications are asked to enlist. The announced need in the navy is for specialists (welfare) and Waves are eligible as well as men. These specialists serve as assistants in the office of the chaplain. As such they assist in conducting the musical program for divine services, act as chaplain's yeoman and in general assist in the welfare work performed by chaplains. They are not expected to serve as religious leaders. Required qualifications include: (a) A college graduate is preferred, but non-graduates will be considered if musical and clerical qualifications above average. (b) Be able to play the piano and organ for religious meetings and secular gatherings—accompanist, etc. (c) Be able to act as choir director and be able to direct group singing. (d) Be able to typewrite (yeoman, third-class, speed). (e) Ability as a stenographer desirable but not mandatory.

"Elijah" at St. Bartholomew's, N. Y.

Mendelssohn's "Elijah" was sung at St. Bartholomew's Episcopal Church in New York City at evensong Oct. 10, 17, 24 and 31 by the choir, under the direction of Dr. David McK. Williams.



The Effect of Enclosure Upon Organ Pipes

The totally enclosed organ is now happily a thing of the past. This idea, musical enough on the surface, suffered the fate of the dodo because it did not take into account certain physical properties of sound.

Sound energy is both absorbed and dulled when it has to beat against the swell-box walls and filter itself through shades. The higher frequencies, having less stamina, are absorbed before lower frequency waves and in consequence the quality suffers first. No matter how bright the tone in the boxes, with the shades closed the effect is dulled out of proportion to the decrease in quantity.

A stop speaking on an open chest may speak lightly and clearly and so preserve all the quality-making upper partials. The building catches them up and amplifies them without loss.

This is in no sense an argument for the total abolition of swell-boxes. However, it is a plea for leaving as many stops out of boxes as the conditions of use will stand—and for the enclosure of only those stops whose tone can well stand that treatment. In playing upon unenclosed divisions the proper treatment of the key touch will give an appreciable and sufficient rise and fall in tone.

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**ERNEST WHITE TO GIVE
FOUR RECITALS IN N. Y.
ON MONDAYS IN NOVEMBER**

Programs for the Series to Be Played
at Church of St. Mary the Virgin
on the Large Four-Manual
Aeolian-Skinner Organ.

Four programs of organ music will be presented by Ernest White at the Church of St. Mary the Virgin, on West Forty-sixth Street, New York City, this month. They will take place Monday evenings at 8:30, Nov. 8, 15, 22 and 29.

Mr. White, whose performances always draw many music-lovers and the metropolitan organ fraternity, will play the following works on the large four-manual Aeolian-Skinner organ:

Nov. 8—Suite in F, Corelli; Adagio and Gavotte, Martini; "Aria da Chiesa," Composer Unknown; "Psalm XIX," Marcello; "Cortege et Litanie," Dupré; "Symphonie de Noël" ("Vers la Crèche" and "L'Adoration Mystique"), de Maleingreau; "Mors et Resurrectio," Langlais; Communion ("Messe Basse"), Vierne; Chorale in B minor, Franck; "Carillon-Sortie," Mulet.

Nov. 15—Chorale Preludes, "Vater unser im Himmelreich" and "Wie schön leuchtet der Morgenstern," Pachelbel; Prelude, Fugue and Chaconne, Pachelbel; Prelude on a Theme by Tallis, Darke; Prelude and Fugue in B minor and Scherzo in B minor, Willan; "Rhosymedre," Vaughan Williams; Toccata on "Pange Lingua," Baintow; Six Chorale Preludes (Schübler), Bach; Fantasia and Fugue in G minor, Bach.

Nov. 22—Chorale Preludes, "Komm, Heiliger Geist," "Schmücke Dich, O Liebe Seele," "Von Gott will ich nicht lassen," "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in A major and Prelude and Fugue in B minor, Bach; Toccata on "O Filii et Filiae," Farnam; "Meditation a Ste. Clotilde," James; "Carillon," DeLamarter; "Echo," Yon; Dorian Prelude on "Dies Irae," Simonds.

Nov. 29—Suite in the First Tone, Clerambault; "Symphonie Gothique," Widor; "Noel sur Les Flutes," d'Aquin; "Weihnachten 1914," Reger; "La Nativité," Langlais; "La Nativité du Seigneur," Messiaen.

**MRS. POWELL FIFTY YEARS
AT CHURCH IN MILWAUKEE**

Half a century of devoted service by Mrs. Rees Powell to the First Methodist Church of Milwaukee, Wis., was completed Oct. 10 and the congregation celebrated the anniversary with a reception in the afternoon. Lorenz Bahr, director of the choir, composed "A Tribute," which was sung by Otto Di Dio, baritone, at the morning service. In calling attention to the jubilee of Mrs. Powell the church bulletin for the day said:

"For fifty years Mrs. Powell has rendered a distinguished ministry of music as organist of First Church. They have been years of crowded activity, as Mrs. Powell has devoted herself not only to her music but to many other phases of the church's program, and has participated widely, through the Y.W.C.A. and other agencies, in the life of the community at large."

Mabel Greenwood was only 17 when she became organist of the First Methodist Church, then situated where the large Schroeder Hotel now stands. When she was 19 she was married to Rees Powell, who began his courtship by waiting at the church for her while she practiced and after services. "He has been waiting ever since," she laughed. At that time she practiced at least four hours a day. Mr. Powell, who recently retired from the Northwestern Life Insurance Company, has been treasurer of the church for thirty-eight years.

"I hope to be organist for at least ten more years," said Mrs. Powell. Her great desire is to have a new organ. But the old organ must do for the duration, so as she fingers the keys she dreams of the day of peace when she will be seated before the console of a new and larger instrument.

Mrs. Powell is a past dean of the Wisconsin Chapter of the A.G.O. and has been interested in all the activities of the Guild.

SENDING ORGAN MUSIC ACROSS U. S. FROM CAMBRIDGE, MASS.



THIS PICTURE REPRODUCES the scene in the Germanic Museum of Harvard University when E. Power Biggs gives his Sunday morning recitals on the Aeolian-Skinner organ. Mr. Biggs, seated at the

instrument, Hal Newell, the announcer, at the microphone, and Kilburn Culley, the engineer, are all set to send the performances all the way across the continent over the Columbia network.

**GERMANIC MUSEUM PROGRAMS
IN NOVEMBER AND DECEMBER**

Programs to be broadcast over the Columbia network from the United States school for army chaplains in the Germanic Museum of Harvard University, Cambridge, Mass., by E. Power Biggs, organist; the Fiedler Sinfonietta, conducted by Arthur Fiedler; the Stradivarius Quartet and assisting artists, on Sunday mornings from 9:15 to 9:45 EWT in November and December are as follows:

Nov. 7—Sonata No. 4, Mendelssohn, and Trio-Sonata No. 4, Bach.

Nov. 14—Stradivarius Quartet and Harpsichord Mozart Quartet in music for the harpsichord.

Nov. 21—Sonata No. 5, Mendelssohn; Trio-Sonata No. 5, Bach.

Nov. 28—Brasses with organ: Canzona, Gabrieli; "Now Thank We All Our God," Bach; "Heroic Poem," Dupré.

Dec. 5—Sinfonietta: Organ Concerto in F, Rheinberger; Concerto No. 3, in G, Handel.

Dec. 12—Sonata No. 6, Mendelssohn; Trio-Sonata No. 6, Bach.

Dec. 19—Organ Christmas music of Bach, Pachelbel, d'Aquin and other composers.

Dec. 26—Sinfonietta: Organ, Pastoral Symphony from the Christmas Oratorio, Bach; Concerto No. 4, in F, Handel, and modern compositions.

These programs are presented by the Columbia Broadcasting System in cooperation with Mrs. Elizabeth Sprague Coolidge, through the music department of Harvard University.

Mr. Biggs was soloist with the Boston Symphony Orchestra under Koussevitzky Oct. 29 and 30 in a performance of Walter Piston's Prelude and Allegro for

organ and orchestra. This was broadcast over the Blue network.

Early in November Mr. Biggs will leave Cambridge for a short tour on which he will give recitals in Columbus, Ohio, Nov. 10; Dallas, Tex., Nov. 13; Houston, Tex., Nov. 15, and the University of North Carolina Nov. 17. In January he will make a transcontinental tour, going as far as Seattle, where he is engaged for a recital Jan. 18.

**NEW MAEKELBERGHE WORK
GIVEN PREMIERE BY COURBOIN**

August Maekelberghe's new composition, "De Profundis Clamavi," received its first performance in a public recital when Dr. Charles M. Courboin played it Oct. 6 at the Toledo Museum of Art. The recital was under the auspices of the museum and the Toledo Chapter of the American Guild of Organists. Dr. Courboin gave the first radio performance of Mr. Maekelberghe's composition a year ago. It will be published in January by the H. W. Gray Company.

Ada R. Paisley Appointed.

Ada R. Paisley has been appointed organist and director of music at the Universalist Church of the Messiah, Philadelphia, to succeed Harry J. Ditzler, who became head of the music department of the School for the Blind at Alamogordo, N. Mex., as reported in the September issue of THE DIAPASON. Mrs. Paisley has been organist and choirmaster of Grace Lutheran Church and is still organist and choirmaster of the First Seventh-Day Adventist Church. She is a member of the executive committee of the Pennsylvania Chapter of the American Guild of Organists and chairman of its publicity committee.

A Timeless Story in a
Timely
Setting



**"GOOD
WILL
TOWARD MEN"**

by S. FRANKLIN MACK
with Alice Hudson Lewis,
Co-Author, and Lawrence Curry,
Musical Editor

THE musical pageant "Good Will Toward Men" fits the times. Many who are at a loss to know how to proceed this Christmas will find that here is something that treats the situation realistically in a world at war.

In its largest scope, it provides for religious drama, pageantry, choric speaking and chorus choir with soloists. The setting is very simple. As the scene opens, a single white candle is burning on the altar and the organ is heard playing some of the themes of the cantata. The Narrator speaks of Christmas, and gradually is unfolded its full meaning to the Four American Soldiers who seek for peace. Carefully controlled lighting adds to the effectiveness of the production. The music and words have been written especially for the cantata and can be used independently of the pageant in connection with young people's programs and services of worship, etc. The dramatic material also can be used entirely aside from the pageant.

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Panama Canal Zone Hears Organ Music Through Lee Moyer

LEE R. MOYER



Down in the Panama Canal Zone, at the "crossroads of the world," there is no lack of organ music. One to whom this is largely due is an American organist, trained on the northwest Pacific coast, who for three years has been doing an unusual and interesting work. This man is Lee R. Moyer, formerly of Seattle, Wash. In answer to an inquiry from THE DIAPASON Mr. Moyer has sent a picture of himself taken in the Cristobal Union Church, where he is on the staff. The Union churches of the Canal Zone are probably the only churches to be incorporated under an act of Congress. They are members of the Federal Council of Churches of Christ in America, as well as the world-wide organization. They are provided for the benefit of all Protestant denominations, as it would not be practical to allot space for each individual church in the zone. Nor would there be enough people of one denomination to support individual churches, because much of the population is shifting. These churches are located in each town in the Canal Zone, Cristobal being located, however, in the Republic of Panama, and serving people living in the bounds of the republic. It has been said that Balboa and Cristobal Union Churches are the largest Protestant churches in the Americas outside the United States.

"Due to our location," writes Mr. Moyer, "we are frequently favored with unusual events which would not ordinarily be encountered in the United States in a small community. For example, at the United Nations' service held at the request of the President in his proclamation we had present nationalities ranging through Jews, Greek Catholics, Chinese, Spanish, Hindus and others, including also the diplomatic corps of the various countries represented in Panama. All were assembled in one service, the Jew and Gentile, as well as Greek Catholic and Hindu, sharing the platform as participants in the service. The Rev. Cecil L. Morgan, who has been pastor of the church for eleven years, has built up a wide acquaintance among these people and was able, therefore, to call together so many different creeds at one service. I doubt that such success would have been possible except for his personality, as to these people he represents the Union Church.

"Last year the first wedding of any San Blas Indians known to occur under Protestantism took place in this church. The ceremony was performed by the Rev. Mr. Morgan in English and translated into San Blas dialect. These people are thought to be descendants of the ancient Atlantean civilization and in recent years have been absorbed into our present-day civilization. Only a few years ago they were definitely unfriendly to outside influences, but since several of their own people have been educated in the United States and returned to impart essential training to enable them to live in harmony with outside conditions, they have made great progress."

Mr. Moyer's work aside from his music is in the capacity of storekeeper for Colon Hospital. That this is a "real"

job is evidenced by his recent sojourn in the institution as a patient from "too much strain, work and worry"—having been without a promised assistant for six months. Prior to this he served for two years as a pharmacist in the same institution.

During his pharmacy course—which spread through six years—Mr. Moyer was able to study organ in the University of Washington's conservatory under Walter Eichinger. The first three years of his pharmacy course was financed by organ playing—as organist for station KXL and for the Multnomah Hotel in Portland, Ore.

His versatility through experience both in church and radio work has stood Mr. Moyer in good stead in his present field. Good pipe organs are almost non-existent in Cristobal and more remote places and where they were not at his disposal he has played Hammonds. Besides playing at many community events he has been for the last two years organist of the Masonic Temple.

A year ago, while in Costa Rica on vacation, Mr. Moyer sought a place to practice the organ. Before he returned he was invited to give a recital in a church near San Jose. This was a new experience, as he spoke little Spanish and was in a completely strange foreign country. But he received a very favorable review in the San Jose papers.

ENDER TO TEACH AT VIRGINIA THEOLOGICAL SEMINARY

Edmund Sereno Ender, who for more than twenty years has been organist and master of the choristers at Old St. Paul's Church in Baltimore, has been invited to teach at the Virginia Theological Seminary in Alexandria. He will have charge of the choirs and will teach vocal music as related to the ritual of the Episcopal Church. Mr. Ender will continue his work at St. Paul's, where he has a choir of boys and men.



"There is a life that
remains ever young,
Singing at evening the
song it has sung."

—GEORGE MATHESON

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The Adoration of the Shepherds (Catalonian) (S.S.A.) (14677).....	In Royal David's City (Unison) (11308).....
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Again the Time of Christmas (S.A.T.B. a cappella) (15162).....	In the Manger Sleeping (S.S.A.) (15165).....
.....Marryott .15Ketterer .10
And the Trees do Moan (American) (S.S.A. with Sop. Solo) (15163).....	Lead Us, O Wondrous Christmas Light (S.A.B.) (15057).....
.....Arr. Gaul-Bailey .15Bach-Runkel .15
Around the Manger (S.S.A.) (14296).....	The Merry Bells Are Ringing (S.A.) (14215).....
.....Beach .10Praetorius-Manney .10
The Birthday of the Lord (Unison) (11166).....	Mexican Shelter Carol (Children's Voices and S.A.T.B.) (14998).....
.....Dressler .10Arr. Gaul .15
Come Hither, Ye Faithful (S.S.A. with Sop. Solo) (14926).....	Nativity Carol of Mexican Shepherds (Children's Voices and S.A.T.B.) (14999).....
.....McCollin .15Arr. Gaul .15
Four Christmas Carols (S.A.T.B.) (15039).....	O Holy Night! (S.A.B.) (15164).....
.....Arr. Whitehead .10Adam-Page .15
All You in This House! (Swedish) Sweet Baby, Sleep (Danish) The Hillside Carol (Burgundian) Come, Follow Me (Swedish)	Saw You Never in the Twilight (S.A.T.B. with Alto Solo) (15133).....
Read .15
	The Shepherds and the Inn (Mexican) (S.S.A. with Solo Group) (15090).....
Arr. Gaul-Bailey .15
	There were Shepherds (S.A.) (10901).....
Foster .12

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**Beautiful New Music
Included in Latest
Christmas Issues**

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

In spite of the fact that new music for Christmas sufficient in quantity and quality to make for a good season was reviewed in the last issue, I have many other numbers now to commend.

Pietro Yon, for whose complete and speedy recovery we are praying, is represented by "They Call Him Jesus" (J. Fischer), a pretty accompanied number for SATB and high solo, strongly suggestive of those charming imitations of Italian folksongs with bagpipe drones which he has made famous in organ pieces. There are both English and Italian texts. This will do nicely for almost any choir, the hosannahs being particularly effective.

Philip G. Kreckel's notable books of short pieces for the organ have made him thousands of friends among Protestants as well as Catholics. For SA or TB he now has a clever and charming piece called "Adeste Fideles" (J. Fischer) in which the alto sings that famous Christmas hymn while the soprano is given two other traditional melodies which have the effect of descants. I list this composition here so that mixed choirs will consider it as well as choirs of men and women.

In 1930 Dr. Candlyn published the most beautiful of his Christmas numbers for women's voices, "In Excelsis Gloria" (Schmidt), now issued by the same firm in an even finer form, for SATB unaccompanied. It is slightly suggestive of the style of Vaughan Williams, with much atmosphere and those beautiful cadences which Dr. Whitehead commended in one of the best papers ever read before the Guild. With the easier "Wise Kings Three" (Galaxy) mentioned last month you have here a splendid pair.

A better than good carol of simple sort by Miss Elizabeth Henderson is called "Christmas Dawn Carol" (Galaxy). The three short stanzas will be specially effective if sung unaccompanied by a quartet. The text is from an Italian poem of the seventeenth century.

W. A. Goldsworthy's "A Very Merry Christmas" (J. Fischer) is for junior choir (SA) plus senior choir. In the eleven pages there are some clever bell effects. The text will be most appropriate on Christmas Day.

There are two carols by Robert Elmore and Robert B. Reed (J. Fischer). I prefer "Thou Child Divine," a Moravian number in four simple parts unaccompanied. There is good choral variety in the other, an Old English number, "The Snow Lay on the Ground," with Latin refrain, "Venite Adoremus." This is accompanied, with an easy optional part for children's choir.

Another reminder of Old England, this time in its text, is a short carol with beautiful words and quiet setting, "There Is No Rose" (Schmidt), by Edward Shippen Barnes. This is only three pages in length.

Of the carols for women's voices that reached me this month I happen to like best "The Carol of the Birds" (G. Schirmer) by John Jacob Niles. This unaccompanied number for SSA plus S solo shows how charmingly a great collector and singer of folksongs can write himself. It is time for me to recommend again the most exquisite of the traditional carols collected by Niles, "I Wonder as I Wander" (Schirmer), which is also arranged for women.

Last time I recommended warmly "As It Fell upon a Night" (Galaxy), an English carol for SSA plus S solo, accompanied. Miss Davis now has another edition of it for SA plus solo. The Galaxy Company has just published also a Welsh carol for SSA, unaccompanied, plus SA solo voices, "Jesu Lullaby," very well arranged by Griffith J. Jones. This short piece has some humming effects.

One more number for SSA, accompanied, is Leon Jouret's "Noel! The Christ Is Born" (Schmidt), translated and arranged by N. Lindsay Norden. There are bell effects, including the opening, which suggests the deep bells of Rheims Cathedral. There are two solos for soprano.

For unison voices with senior choir

DAVID R. PEW, ORGANIST OF DENVER CATHEDRAL



DAVID R. PEW, DEAN of the Rocky Mountain Chapter of the A.G.O., has resumed his duties as organist and choirmaster of St. John's Cathedral in Denver. In September, 1942, he was granted a leave of absence to serve in the United States army, but in March, 1943, he was released to do defense work.

For the last four years Mr. Pew has been organist at St. John's and conductor of a men's and boys' choir of outstand-

ing quality. Prior to his going to Denver he was choirmaster of the Church of the Advent in Cincinnati and of St. Andrew's in Stamford, Conn.

Mr. Pew received his bachelor of music degree from the School of Fine Arts of Miami University, Oxford, Ohio. His master of sacred music degree was granted by Union Theological Seminary, New York City, where he studied with Dr. Clarence Dickinson.

there is a reissue of the wonderful set of "Three Old English Carols" by Holst (Schmidt). With the possible exception of Candlyn's these are the most beautiful things I mention in this month's list for Christmas. They can be used in all sorts of ways: a quartet can do them perfectly well, with solos; the solos are exquisite for boy's voice; it would be possible to sing all three in unison with children's voices.

While I am speaking of Schmidt's publications, let me mention their "Junior Choir Leaflets," of which there are five, for unison or SA. Numbers 1 (unison) and 4 (SA) are for Christmas.

Presser is publishing two easy Christmas cantatas by Louise E. Stairs, "The Child of Bethlehem," for SA with Bar *ad lib.*, and "Tidings of Joy," for mixed voices. The first of these runs to sixty-two pages of music and has solos for the three voices as well as duets. The arrangement for this combination (SABar) seems to have been done skillfully by Danforth Simonton. The second runs to fifty-seven pages of music and has solos for SAT Bar B and a duet for SA; one section calls for men's voices.

Dr. Alexander Russell's "Child Redeemer (Puer Redemptor)" is a good vocal solo that comes in two keys (Galaxy). The quaint pseudo-medieval verses by Robert P. Tristram Coffin, the Maine poet, use Latin tags at ends of stanzas. The music is fluent and graceful.

Two other Christmas numbers have been announced, but I have not seen them as I write this article. Both are by Carl F. Mueller: "Tell Me, Shepherd, What Did You See?" for combined junior (unison) and senior (SATB) choirs, with accompaniment, and "Lord Jesus, in the Winter-Time," now arranged for SSA from last year's version for SATB.

I should like to mention a gift just received from a generous Canadian organist, W. deW. Barss of Halifax, of a beautifully illustrated little book entitled "The First Canadian Christmas Carol,"

first published in 1927 by Rous & Mann, Ltd., of Toronto. It tells the story of the carol published in choral editions by Messrs. Willan and Yon more recently, the "Jesous Ahatonhia" of the Jesuit martyr, St. Jean de Brébeuf, who about 1641 wrote this carol for his converts among the Huron Indians. The tune is obviously a folk melody, perhaps the one used in France for the carol "Une Jeune Pucelle"; the French words as here given are hardly as poetical as those in the "English interpretation" with which many of us are familiar, thanks to J. E. Middleton. This ranks in my own affection among the most beautiful carols of North America.

**JOSEPH W. CLOKEY ADDS
FOUR NEW WORKS TO LIST**

During the summer Joseph W. Clokey, dean of the School of Fine Arts, Miami University, Oxford, Ohio, completed four interesting new compositions. They are: Symphony No. 2 (The Canterbury); "The Temple," a cycle for soli, chorus and orchestra; "South American Nocturnes," a suite for women's voices, and "Twelve Hymn Anthems" for congregation and choir. The last-mentioned employs a new technique of congregational singing. The symphony is choral, the text being taken from Chaucer's "Canterbury Pilgrims."

Scholarship Winners at Peabody.

Seventeen students from five states have been announced by Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore, Md., as winners of scholarship awards. These awards are made after competitive examinations before the departmental faculties. They are for a period of three years, and besides free tuition in the major subject, they include such supplementary studies as the director deems necessary. Winners of the awards are required to give public recitals at the close of their scholarships. The Peabody organ scholarship No. 1 went to Thomas B. Dunn of Baltimore.

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FOR CHRISTMAS

- 1397 As Joseph Was A-Walking. Malin. SATB..... .15
- 1368 As Joseph Was A-Walking. Malin. SSA..... .12
- 1404 Candle Lights of Christmas. Repper. SSA..... .15
- 840 Hark, Now, O Shepherds. Moravian-Luvaas. SSAATTBB. .16
- 1150 In Dulci Jubilo. Pearsall-Parratt. SSAATTBB (double chorus).. .20
- 41 In Excelsis Gloria. Breton-Luvaas. SSAATTBB..... .20
- 1370 Jesu, Joy of Man's Desiring. Bach-Wilson. SATB..... .15
- 1350 Let All Together Praise Our God. Herman-Malin. SSAATTBB16
- 1389 Patapan (Burgundian carol) arr. Wilson. SATB..... .15
- 506 Rouse Ye, Shepherds. Gibb. SSA15
- 2006 Saint Stephen. Clokey..... .10
- 534 Star Shone Down, A Stoughton. SSA..... .10

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New Episcopal Hymnal Out

The long-awaited new 1940 Hymnal of the Protestant Episcopal Church is off the presses and hymnologists and church musicians, both Episcopal and of other denominations, will find this latest collection of pronounced interest. The new book was authorized by the General Convention of 1937 and a joint commission was appointed to prepare it. The commission's approach to its task is expressed in the following paragraph in the preface:

The commission began its work upon the principle "Prove all things; hold fast that which is good." Every hymn in the hymnals of 1892 and of 1916 was read with care and criticized from the viewpoints of reality, religious feeling, literary worth and usefulness, and those which met this test were retained.

It is of special interest to readers of THE DIAPASON that the membership of the commission included a number of prominent organists. A glance at the list shows that Edward Shippen Barnes, Donald S. Barrows, Arnold Bode, Harry T. Burleigh, Canon Winfred Douglas, Ray F. Brown, Roland Diggie, Leo Sowerby and David McK. Williams—all prominent church musicians—were members.

In the total of 600 hymns, supplemented by chants, etc., nearly everything required for the services of the church is included, though, as in the case of every new hymnal, some persons will find old favorites missing. There has been a generous retention of familiar tunes, however, and for a number of the hymns two and three tunes are printed. Following the example set by editors of the other great hymn-books that have come out in the last few years, many sacred folk melodies of English, German and French origin, and some from other

countries have been introduced.

A special feature is the inclusion of forty-eight new tunes by American composers from every part of the United States and Canada. These were selected from more than 4,000 manuscripts sent to the commission anonymously. Thus the American tradition marks the new book. A perusal of the list of composers represented shows among others George Henry Day, Mark Dickey, Roland Diggie, Winfred Douglas, Franklin Glynn, W. A. Goldsworthy, Walter Henry Hall, Philip James, Peter C. Lutkin, Claude Means, Kenneth E. Runkel, Leo Sowerby, Albert J. Strohm, Alfred E. Whitehead, Healey Willan, David McK. Williams, T. Tertius Noble, Frank K. Owen and J. Fred Wolfe—indeed a goodly array of American church musicians of the present and last generations.

At the same time space was found for nine tunes by Barnby, twenty-seven by Dykes and eight by Lowell Mason, showing proper regard for these well-known composers. A feature is the publication of seventeen Christmas carols in addition to the regular section of Christmas hymns.

One thing that will strike the eye is the omission of all time signatures. Instead of the hold sign final notes of all phrases are given exactly as they should be sung. Directions as to tempo and style are given for every hymn.

The new hymnal is published by the Church Pension Fund in New York.

E. W. Doty on Lecture Tour.

Dr. E. W. Doty, dean of the College of Fine Arts at the University of Texas, has accepted an invitation to lecture for the arts program of the Association of American Colleges late in October and in November. He will deliver four lectures in Minnesota and one in Iowa on the subject of fine arts in post-war plans.

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Lecture on Junior Choirs by Miss Darnell Buffalo Event; Program for Year

A large group of Buffalo Chapter members and friends attended a meeting Oct. 19 at St. Peter's Evangelical and Reformed Church. Mrs. Herman Schlicker, A.A.G.O., organist at St. Peter's, was chairman of the meeting.

After dinner Miss Grace Leeds Darnell of New York City gave a lecture and demonstration of junior choir work. About forty junior choristers from various churches formed the choir with which Miss Darnell conducted a rehearsal. Her lecture following the rehearsal was an inspiration to all and the forum conducted by Miss Darnell was educational.

The Buffalo Chapter program for the season is as follows:

Nov. 14 the annual service will be held in St. Paul's Cathedral, DeWitt C. Garretson, A.A.G.O., Chm., organist and choirmaster. The combined choirs of Christ Church, Episcopal, Rochester, and St. Paul's Cathedral will sing.

In December there will be a lecture and demonstration of plainchant by Donald Barrows, director of music, and Max Ohley, organist and choirmaster of Christ Church, Rochester.

The meeting in January, 1944, will be a forum on organ construction, conducted by Walter Berry. In February Richard Gore of Cornell University will play a recital. A group of Buffalo Chapter members will give a recital in March.

April brings the annual junior choir festival and May will bring the season to a close with the annual meeting.

The chapter is looking forward to celebrating its twenty-fifth anniversary in October, 1944.

Classes for Guild examinations will be taught this season by Harry W. Stratton, A.A.G.O., for associate, and Helen G. Townsend, F.A.G.O., for fellowship.

The neighborhood recitals will be given by members in various communities and combined junior choirs of each community who sing in the April festival will sing a few of the festival numbers at these recitals. Mrs. Clara Mueller Panikow is chairman of neighborhood recitals.
EDNA L. SPRINGBORN, Secretary.

Central New York Chapter.

The first meeting of the 1943-44 season of the Central New York Chapter was held Oct. 12 in the Munson-Williams-Proctor Institute, Utica, Dean Margaret Briesen presiding. A program was given by Paul J. McMahon, organist of St. Joseph's Church, who played a group of organ solos, including two Bach chorales, the Fugue in G minor, a Chorale by McGrath and the Prelude on "Pange Lingua" by Boely. This was followed by a group of numbers sung by a ladies' sextet under the direction of Dorothea Schnell. This part of the program was under the chairmanship of Miss Margaret Griffith. Dean Briesen gave an interesting account of her recent visit to California, after which luncheon was enjoyed.

Future meetings were discussed and the new season promises to be one of the most active in years.

GEORGE WALD,
Corresponding Secretary.

District of Columbia Chapter.

The first meeting of the season was held by the District of Columbia Chapter Oct. 4 at All Souls' Unitarian Church, Washington. Plans were made for a Guild service Sunday, Oct. 31, at the Church of the Reformation, whose pas-

tor, Dr. Oscar F. Blackwelder, is the chapter's chaplain. The program is to be in charge of Mary Weidley, organist, and director of the church, and Adolph Torovsky, organist and choirmaster of Epiphany Church.

After the business meeting the chapter was fortunate in hearing a recital played by Pfc. R. Wayne Dirksen, organist and choirmaster of the post chapel of Walter Reed General Hospital. His program was as follows: Prelude, Purcell; Minuet and Sarabande, Purcell; Trio-Sonata No. 5, in C major, Bach; Prelude and Fugue in E minor ("The Wedge"), Bach; Chorale Preludes, "O God, Thou Faithful God" and "Rejoice Greatly, O My Soul," Karg-Elert; Prelude, Samazeuilh; Roulade, Bingham, and Toccata, Vierne.

The annual birthday party will take the place of the December meeting.

MACON McARTOR, Registrar.

Chesapeake Chapter Meeting.

The Chesapeake Chapter held its first fall meeting in the First Presbyterian Church, Baltimore, Oct. 5. The newly-elected dean, Mrs. Dorothy Bitterman Atlee, presided and with her were the officers elected at our May meeting: Sub-dean, Miss Frances Koch; secretary, Mrs. Grace A. Fresh; treasurer, Mrs. Delma W. DeMoss, and registrar, Thomas B. Dunn.

It was a pleasant surprise to have with us our former dean, Ralph H. Rexroth, who is stationed at Camp Grant, Ill. A letter of greetings to the chapter from Wilmer Bartholomew, another of our members in the service, was read. Four new members were voted into the chapter.

After plans for future meetings were discussed, the business session adjourned and we were pleased to have Edmund S. Ender, organist and director at Old St. Paul's Episcopal Church, give us a fine address on "The History of Boy Choirs," both abroad and in our own country. As a part of the talk Mr. Ender gave interesting facts about the early history of Handel's "Messiah." Following the address we had an original humorous sketch played by Milton Hodgson, assisted by several of our members. Refreshments were then served and a social period followed.

To afford Guild members an opportunity to do some advanced music study Miss Katharine Lucke is conducting a class in keyboard solfeggio once a week. Eight of our Guild members are taking the course.

GRACE A. FRESH, Secretary.

Youngstown Chapter Outlines Work.

Members of the Youngstown Chapter met Sept. 28 at St. Paul's Lutheran Church for the first meeting of the season. A program of music was presented by Miss Jean Miller, flutist, with Miss Poorman as accompanist, and Miss Mary Moskalik, soprano, accompanied by Miss Wealthy Bush. The program chairman, Dr. Henry V. Stearns, F.A.G.O., announced the following program for the year:

October—Discussion of the use of the organ in worship, led by Albert Dowling.

November—Recital by Dr. Marshall Bidwell at St. John's Episcopal Church.

December—Christmas party in charge of Miss Emma Cook.

January—Demonstration of the Hammond organ by Miss Thelma Murphy and a tour of WFMJ studios.

February—Lecture-recital.

March—Display of crosses and a talk on "Symbolism of the Cross" by Miss Ruth Partridge of Warren, Ohio.

April—Palm Sunday service.

BERNICE KERR PRICE.

The Warden's Column

Welcome to our newest chapter, in Phoenix, Ariz.! The addition of fifty-three new colleagues in the first month of our new season is good, but watch the number grow. Reports from chapters of the purchase of many war bonds is good news indeed. We are planning soon to print the names of all Guild members in the national service of whom we have record. Upon the recommendation of the regional convention of Guild members in Michigan in June the council at its meeting Oct. 4 approved the appointment of a committee to consider the matter of an organist pension fund. Many inquiries concerning Guild examinations are coming in continually.

The national expansion committee, with Ralph A. Harris, general secretary, as chairman, is starting a country-wide movement which we believe will be epoch-making in Guild history. The regional members are: Richard Keys Biggs, Hollywood, Cal.; John Doane, Phoenix, Ariz.; Rowland W. Dunham, Boulder, Colo.; S. E. Gruenstein, Chicago; Edwin Arthur Kraft, Cleveland; Dr. Rollo F. Maitland, Philadelphia; Claude L. Murphree, Gainesville, Fla.; Walter H. Nash, Washington, D. C.; Alexander Schreiner, Salt Lake City, Utah; Powell Weaver, Kansas City, Mo.; Adolph Steuterman, Memphis, Tenn.; Lauren B. Sykes, Portland, Ore.; Everett Titcomb, Boston; Dr. Carl Wiesemann, Dallas, Tex. All deans and regents are ex-officio members. Each member will form a regional committee, and a general survey of the country will be made. Our aim is to reach every organist in the United States, acquaint him with the existence of the Guild and what it stands for, and enlist his aid through membership and activity in the Guild. Every member can assist in this movement and I earnestly request this cooperation. The greater our numbers the greater our influence will be.

As this year marks the 400th anniversary of the birth of William Byrd in 1543, the suggestion is made that the anniversary be generally observed.

The attention of all deans is called to the following information, which is given unusually early, in view of the necessity of planning for travel and hotel accommodations long in advance: Dec. 27 and 28 are the dates set for the conclave of deans, including a theater party Dec. 27, a pilgrimage to some of the prominent churches and organs in New York City on the morning of Dec. 28, followed by a luncheon (when the deans will be our guests), then a meeting of the council, of which the deans are members ex-officio. The climax will be the Christmas dinner party on the evening of Dec. 28. We are hoping that deans throughout the country who can possibly arrange to be in New York during the Christmas holiday week will attend. It will be necessary to make reservations before Dec. 1 for any of these events. All members of the Guild, from coast to coast, especially those in the national service, who can be in New York City Dec. 28 are most cordially invited to attend the Christmas dinner party. Reservations for the dinner must be made before Dec. 20.

S. LEWIS ELMER, Warden.

Delaware Chapter.

The Delaware Chapter held a dinner meeting at a tea-room in Wilmington Oct. 13. Staff Sergeant Barrett Johnson, our only member so far in the service, was the guest of honor, being home on furlough. Twenty-four members attended and an enjoyable evening was spent. Remarks were made by the dean, Sarah Hudson White; the chaplain, Very Rev. Hiram Bennett of the Episcopal Cathedral of St. John and others.

WILMER C. HIGHTFIELD, Secretary.

New Colleagues Elected

The following colleagues were elected by the council Oct. 4:

HEADQUARTERS—Allen C. Allbee, Edwin Andreani, Mrs. Louise Bennett, Mrs. Florence I. DeWitt, John Pleasants, Mary Alice Power and Philip J. Schultz, Jr.

NORTHERN CALIFORNIA—Frederick P. Bentley, Jr., Jack Drechsler and Mrs. Anna Marie Fulton.

NEW HAVEN, CONN.—Dorothy Ballinger, Florence Guethlein, Mrs. John H. Huizinga, Mrs. Caleb Hull and Robert C. Young.

ILLINOIS—Mrs. Carolyn Minnerly and Naomi Woll.

LOUISIANA—Gayle Monette.
BANGOR BRANCH CHAPTER—Marion E. Cobb, Gladys M. DeWolfe, Mrs. Mae Weeks Hinton and Arline Bernice Merrill.
CHESAPEAKE—Catherine M. McEale.

EASTERN MICHIGAN—Mrs. Willow M. Blakely and Helen McConachie.

CENTRAL NEW JERSEY—Joseph Denelsbeck and Elsie Gebhard.

METROPOLITAN NEW JERSEY—Winifred Palmer.

BUFFALO—William G. Sloan.
CENTRAL OHIO—Paul Crosier, Mrs. Joseph A. Foster, Mary Ann Geyer, Zola Haynes, Eugenia M. Knight, Rita Murrin Phelan and Miss Bettie M. Summers.

NORTHERN OHIO—Mary-Dell Parmelee, Viola Peterson and Lorene Shisler.

SOUTHERN OHIO—Malcolm T. Fogg.

TOLEDO—Mrs. C. H. Mosbach and Mrs. Walter Rideout.

PENNSYLVANIA—Pauline Young.

ERIE—Leo I. Miller.

HARRISBURG—Violette E. Cassel.

CENTRAL TEXAS—Jola Bowden, Mrs. Reva Crowther and Henry Edwin Meyer.

WESTERN WASHINGTON—Mrs. Frances W. McCoy and Arthur V. Thomas.

WISCONSIN—Mrs. John A. Brenk, Mrs. E. L. Filter and Mrs. W. Carman Lucas.

Recital by Dr. Peaker in Detroit.

The October meeting of the Eastern Michigan Chapter was held on the evening of Oct. 26 in the First Baptist Church, Detroit. After a dinner served to about thirty members and guests, a business meeting was held, presided over by Dean A. R. Maelkeberghe. We then adjourned to the church, where a splendid recital was given on the three-manual Casavant by Dr. Charles N. Peaker of Toronto. A large crowd was on hand to greet this truly representative artist. Dr. Peaker's program was as follows: Fantasia in G, Bach; "Come, Sweet Death," Bach-Fox; "The Little Cherubs," Couperin; Musette and Minuet, Handel; Chorale in B minor, Franck; Canzona in A minor, Karg-Elert; "A Song of Sunshine," Hollins; Introduction, Passacaglia and Fugue, Willan; "Echo" and "The Primitive Organ," Yon; "Carillon-Sortie," Mulet.

Dean Maelkeberghe announced that our meeting Nov. 16 would take the form of a Guild service in St. Bernard's Catholic Church, where John Callaghan is organist.

MARK WISDOM, Secretary.

Wisconsin Chapter Activities.

The fall season of the Wisconsin Chapter opened with a business meeting at the First Methodist Church, Milwaukee, in September. Dr. O. Wehrlay gave a talk about the Northwestern University choral school which he attended this summer and Fred Smith a talk about the Westminster school at Princeton, N. J.

The first vesper service was held at Immanuel Reformed Church Oct. 10. Edward Aldrich played the service and two visiting organists were heard in organ selections. Arthur Damkoehler played "At Evening" Buck, and "Grand Choeur," Dubois; Lyman Nellis played the Prelude and Fugue in C major, Bach, and the Festival Toccata by Fletcher.

Plans were made for the annual Christmas party and for E. Power Biggs' recital on Jan. 14.

News of the American Guild of Organists—Continued

Cincinnati Organists, Guests at Alter Home, Hear Music; View Moon

The retiring dean, Robert S. Alter, and Mrs. Alter entertained the Southern Ohio Chapter in honor of the newly-elected officers Oct. 7 at their residence in Cincinnati. A diversified program was prepared. Before dinner Mr. Alter entertained the guests with closeup views of the moon through his ten-inch and six-inch telescopes. About seventy were present.

At the dinner Mr. Alter introduced the incoming dean, Carl F. Kuehner. The new sub-dean, A. Sears Pruden, came later in the evening from choir practice. Dean Kuehner gave an outline of the plans for the season, which include recitals by Catharine Crozier of the Eastman School of Music at Christ Church Nov. 15 and by Arthur Jennings of the University of Minnesota at the First Covenant Church April 18.

After dinner a unique organ recital was presented by Mr. Alter, using recordings of prominent organists on famous organs. He had arranged special circuits, so that the records were played not only through his highly-developed record speakers, but also through the huge amplifiers which he uses in connection with his Hammond organ. Among the numbers played were: Concerto No. 2, B flat, Handel (E. Power Biggs, with Arthur Fiedler's Sinfonietta); Finale from "The Passion of St. Matthew," Bach-Widor (Charles M. Courboin, on Wanamaker organ, Philadelphia); "Come, Sweet Death," Bach (Virgil Fox, on Girard College organ, Philadelphia); Scherzo, Symphony 2, Vienne (Virgil Fox); "Belgian Mother's Song," Benoit (Charles M. Courboin on New York City Academy of Arts and Letters organ); Toccata, Gigout (Edouard Commette, on St. Jean Cathedral organ, Lyons, France); Trumpet Tune and Air, Purcell (Dr. Courboin).

The rest of the evening was spent playing Mr. Alter's Hammond and hearing other recordings, as well as some piano and organ duets.

The incoming officers are: Carl F. Kuehner, Mus.M., dean; A. Sears Pruden, M.A., sub-dean; Mrs. Cleon Weaver Dickens, secretary; Mrs. Lucile S. Meyer, A.A.G.O., treasurer; Miss Ethel Haag, registrar; Harold S. Frederic and Clarence Ackerman, auditors. Mr. Alter was appointed publicity chairman.

ETHEL HAAG, Registrar.

Inspect Great San Francisco Organ.

Sept. 28 marked the beginning of the Northern California Chapter's fall activity under the leadership of Kathleen S. Luke, dean. A tour of the organ in the Civic Auditorium, San Francisco, was led by O. Schoenstein, of Schoenstein & Son. Members of the chapter were taken into the chambers by Mr. Schoenstein and given an explanatory talk on the various sections of the instrument—a four-manual Austin which was first installed in Festival Hall at the Panama-Pacific Exposition in 1915. Inaugural recitals at the time of the installation were played by Camille Saint-Saens, Clarence Eddy, Wallace Sabin and others. After the fair the organ was moved to the Civic Auditorium in San Francisco, where recitals were given by Edwin H. Lemare.

Preceding the tour of the organ Raymond White, A.A.G.O., gave a short recital on the instrument and with consummate skill revealed its tonal possibilities. The program comprised the following numbers: Concerto No. 2 (first movement), Bach; Chorale, "From God I ne'er Will Turn," Buxtehude; "Elves," Bonnet; "Rock of Ages," Bingham; Fugue in D major, Bach.

Los Angeles Chapter Opens Season.

The Los Angeles Chapter opened the 1943-44 season with a meeting Oct. 4 at the First Methodist Church, with the dean, Miss Irene Robertson, presiding. Food rationing has put the stop sign on the usual monthly dinners, so we met in the choir loft for an informal evening of music and fellowship.

The program was presented by James H. Shearer, organist of St. Luke's Episcopal Church, Monrovia, whose group included: Concerto in A minor, Bach;

Air with Variations, Haydn; Andante, Mozart, and "Communion," Vierne. Donald Coats, organist of St. Paul's Cathedral and one of our newer members, played the Guy Weitz Symphony, Intermezzo, Whitlock, and Toccata and Chorale, Karg-Elert. John de Keyser, who after many years of association with other stores, has opened his own music store, spoke on the choral and organ music departments and presented a display of music.

Meeting in Pasadena, Cal.

The Pasadena and Valley Districts Chapter held the first meeting of the season Oct. 11 in the First Baptist Church. Dean John Paul Clark introduced Miss Florence Jubb, who was in charge of the evening program. V. Gray Farrow played four European recordings, presenting the organists Hans Bachen, Reginald Goss Custard, Dr. E. Bullock and Edouard Commette. A. Button led the group in community singing. The social meeting was closed with refreshments served by the hostesses, Mrs. Guenther and Mrs. Foster.

ETHEL WOOLLEY, Librarian.

Registration Is Central Ohio Topic.

The Central Ohio Chapter met on the evening of Oct. 12. Thirty-five members gathered for dinner at the Seneca Hotel, Columbus. Our new dean, William S. Bailey, presided at a business meeting. He asked our membership chairman, Miss Byrdie Lindsey, to present a number of recently-elected colleagues, each one in turn receiving a welcoming round of applause.

Mr. Bailey, the speaker of the evening, then gave a very interesting talk on "Principles of Organ Registration." He brought out that one of the chief differences between organists is their individual employment of the tone color available. He raised the question as to just how essential is tone color to musical expression. In his opinion form is more important than color and the expression lies in the music itself, and tone color is only a means of heightening the design of the music. Expression is the result of recognition of the harmonies employed, of cadences, of phrases, of other formal relationships, coupled with real insight and knowledge of the background of the music itself. Conscience and judgment and thoughtful care should dictate the use of various stops, rather than whim and fancy. We should realize that the same principles govern organ registration that govern orchestration. If the melodic lines are obscured, through careless choice or overuse of certain stops, the whole purpose is defeated. Hence, he concluded, real forcefulness of expression lies in exercising restraint.

MRS. ALLEN McMANIGAL, Secretary.

Massachusetts Chapter.

The first fall meeting of the executive committee of the Massachusetts Chapter was held Oct. 5, with Dean William B. Burbank presiding and thirteen members present. After a smorgasbord dinner plans for an interesting season were formulated and announcement was made of the first public event—a recital by E. Power Biggs in Harvard Church, Brookline, Oct. 14.

Leslie A. Charlton was elected treasurer. Social, program, examination and membership committees were chosen. In November a Guild service will be held in St. Paul's Church, Boston, under the direction of Ludwig Theis.

The committee accepts the challenge of wartime difficulties and anticipates a successful year.

MARGARET READE MARTIN, Secretary.

Pennsylvania Chapter.

At the first meeting of the executive committee of the Pennsylvania Chapter, held in the early part of September, Miss Marie Kennedy was appointed chairman of the events committee. Those who attended the first of the season's events, Oct. 11, agreed that the committee made no mistake in its choice of a chairman. This was an informal gathering at the Seventh United Presbyterian Church, Philadelphia, where Miss Kennedy is organist. We listened to a delightful recital by Robert Ege. The program included the Prelude and Fugue in A minor, Bach; "Melodie," Reger; Scherzo, Whitlock; "In dulci Jubilo," Karg-Elert,

and, finally, a clever improvisation on Christmas themes. Walter Chambers gave a talk and demonstration on hymn accompanying. We discussed very informally and freely the merits of the organ used and spent the remainder of the time in reviewing Christmas anthems. These were sung by the members under the direction of Newell Robinson.

At the conclusion of the musical part of the program Miss Kennedy invited us to the social rooms for a "chat and a snack." And what a snack!

ADA R. PAISLEY.

Northern Ohio Chapter.

Despite meat, butter and help shortages the Northern Ohio Chapter opened the season's activities with a dinner at John M. White's restaurant in Cleveland Oct. 4. We had as our guests Mr. and Mrs. Carl F. W. Ludwig. After dinner we walked to the store of the Ludwig Music Publishing Company, where Mr. Ludwig told us about the various ways in which music has been published from its beginnings with music type to the present processes, showing us samples of the old music set up in music type; the methods used in engraving on zinc plates and its transfer to the offset press, and the present development of lithograph offset printing.

Oct. 6 the chapter and the Cleveland Museum of Art presented Leo C. Holden of the Oberlin Conservatory in the first Wednesday recital of the season. The garden court of the museum was well filled for this initial recital. Professor Holden played: Allegro Vivace, Sammartini-Edmundson; "Air Tendre," Lully-Edmundson; Gigue-Rondo, J. C. F. Bach-Edmundson; Toccata in C, Bach; "In Modo Dorico" (from "Sempre Semplice"), Toccata and Chorale and "Invocation," Karg-Elert; Toccata on "O Filii et Filiae," Farnam; Menuet, from "Petite Suite," Debussy-Roques; "The Ninety-fourth Psalm," Reubke.

J. LEWIS SMITH, Treasurer.

Metropolitan New Jersey.

The Metropolitan New Jersey Chapter opened its season Oct. 4 in Peddie Memorial Church, Newark, with a determination to continue "the very high type of programs to which it has been accustomed and to keep the standard up in spite of the difficulties that now prevail."

The meeting was called by Dean Clarence Robinson, M.S.M. He read a letter received by Walter Hewitt, A.A.G.O. (Chm.), from Ralph Hunter, a member who is with the armed forces in the south Pacific. The program of the evening, arranged by Zarina Hicks Harvey, consisted of the playing of organ recordings, which were from the libraries of members. The second half of the program was held in the church auditorium, where Robert Pereda presented his own compositions on the three-manual Odell organ. The numbers were: "Cortege," "My Petition" (sung by Mr. Kellner, tenor soloist of Peddie Church), Nocturne and Berceuse. The last two were prize-winning numbers.

Announcement was made of the Nov. 8 meeting, which will be held in First Church, Orange. It will be an anthem demonstration, using anthems appropriate for Christmas, Lent and Easter, and for junior choirs.

FLORENCE D. WERNER, Registrar.

Sunday Recitals for Louisville.

The first meeting of the Louisville Chapter for the season was held at the French Village with an excellent attendance. The addition of three new members was announced, making our membership forty-two.

The chapter will again sponsor Sunday afternoon recitals, primarily for the men in the service, but open to the public. These recitals will begin the first Sunday in November and this year will be held in Christ Church Cathedral, a downtown church, from 4 to 5 o'clock. Mrs. Frank Ropke will be the performer Nov. 7.

A very interesting account of the four-day festival held in New York City last June was given by our chapter representative, Mrs. William J. Horn. Her informal talk brought to her listeners the high spots of the impressive services, great music and outstanding organists heard.

CATHARINE S. HIGGINS, Secretary.

Composers of San Diego Present Their Own Works on a Chapter Program

The San Diego Chapter presented a Guild composer program at its Oct. 4 meeting in the Mission Hills Congregational Church. The program consisted of numbers composed and played by members of the local organization.

Miss Thusnelda Bircsak rendered a delightful number called "Vesper," followed by a Berceuse which showed beautiful tone coloring, while the melody was noteworthy for its perfect simplicity. This was followed by a Scherzo which showed Miss Bircsak's flawless technique. The first performance of this Scherzo took place last summer at the First Methodist Church of Hollywood.

Edyth L. James presented a charming "Lullaby in Dorian Style" and a spirited number called "Our Flag Tribute." These were quartet numbers sung by the following group: Soprano, Mrs. Bernard S. Fipp; alto, Miriam Johnson; tenor, Waldemar Johnson; bass, LaVerne Linnerson.

Royal A. Brown closed the program with a group of numbers. First came "Music for a Pontifical Procession," written for the restoration ceremonies of the San Diego Mission; the second number was a Pedal Fantasy, "Dinosauria," a descriptive piece, followed by "Meditation on Requiem Motet," "In Paradise" and a Scherzetto, "Feu Follet," which was especially well received.

After the program a business meeting was held with the new dean, Miss Edith Gotfrid, in the chair. It was arranged to present Catharine Crozier in a recital at the First Presbyterian Church Nov. 22.

IRENE MITCHELL.

Elaborate Plans in Grand Rapids.

The Western Michigan Chapter, with headquarters in Grand Rapids, is planning a very active year, according to Stanley Baughman, the dean. On the first Monday of every month local organists will play and talks will be given on various phases of church music. The annual Guild service will be held in the East Congregational Church on the afternoon of Nov. 21. A massed junior choir festival will be held in January and a senior choir festival in February. It is planned to have nationally-known conductors direct these festivals.

In February or May E. Power Biggs will be presented in recital. In March Alexander Schreiner, organist of the Salt Lake City Tabernacle, will play, and in April Michael Strange, poetess, playwright and motion-picture actress, will be heard in an evening of Biblical readings, accompanied at the organ by John Harms, well-known New York organist. In May the fourth annual hymn festival will be held, at which time Reginald L. McAll, executive secretary of the Hymn Society of America, will preside.

If war conditions permit it is hoped to hold a regional convention of mid-western chapters of the Guild in June. Dr. John Finley Williamson of the Westminster Choir College will be the speaker if this convention is held.

Alabama Chapter at Work.

The Alabama Chapter held its first luncheon and meeting of the season Sept. 24 at the Molton Hotel, Birmingham. At the business session Mrs. Minnie McNeill Carr gave a resume of last year's work. Mrs. Lila Belle Brooks, program chairman, presented plans for the new year.

On Sunday afternoon, Oct. 24, at 3:30, the Guild presented Leona Lewis Golden in a recital at the First Baptist Church, Birmingham, assisted by the choir under the direction of Alwyn Howell. Mrs. Golden has studied organ with R. Deane Shure of the Mount Vernon Place Methodist Church, Washington, D. C., for the last three summers.

The November meeting will be a luncheon and business session, with the Rev. Clark Neale Edwards, pastor of the Independent Presbyterian Church, as guest speaker.

LEONA GOLDEN, Publicity Chairman.

News of the American Guild of Organists—Continued

In Honor of Dr. and Mrs. Spach.

In honor of Dr. and Mrs. Barrett L. Spach, whose marriage took place Aug. 27, the executive committee of the Illinois Chapter and former deans attended a luncheon in the Republic Building restaurant, Chicago, Oct. 4. A group of about thirty greeted the retiring dean and his bride, who was Miss Maurine Parzybok, alto soloist at the Fourth Presbyterian Church. Dean Walter Flandorf presented to the guests of honor on behalf of the executive committee a picture of Cesar Franck. Dr. Spach responded in a graceful manner.

The monthly meeting of the executive board was held Oct. 4. The following new members were elected: Emerson C. Cox and Edward F. Klotz, both of Chicago.

The next forum will be held Monday evening, Nov. 22, at the First Methodist Church of Evanston, and will be preceded by a dinner in the church parlors. The subject will be "The Relation of Music to the Service of the Methodist Church."

ORA E. PHILLIPS, Registrar.

Central Pennsylvania Reorganization.

The Central Pennsylvania Chapter had a dinner meeting at McIntyre's tea-room in Altoona Oct. 4. Due to the resignations of the dean and sub-dean and the lack of an administrative officer, the chapter had been inactive during the last few months. The meeting was called by members of the executive committee for the purpose of electing officers and reorganizing the chapter.

G. Logan McElvany of the Pittsburgh Chapter was present as a guest and consented to preside at the meeting. For the remainder of the Guild year the following officers were elected: Dean, Harry P. Hitchen; sub-dean, Walter H. Kelley; treasurer, Miss Mary E. Wertz; registrar, Miss Evelyn M. Thomas. The office of secretary was not filled and Miss Evelyn M. Thomas was elected temporary secretary. Members of the executive committee include the officers and Mrs. L. N. Nugent, David G. Behrens, Mrs. Margaret Walsworth, Mrs. Bula K. Pope and Miss Charlotte Kunzig.

Mr. McElvany spoke of some of the meetings of the Pittsburgh Chapter. His descriptions of these activities aroused interest and enthusiasm. The local members expressed their appreciation to Mr. McElvany for his friendly interest in and his helpful suggestions to the chapter.

The new dean, Harry Hitchen, spoke briefly of plans for future meetings and the necessity for full cooperation of all members if the chapter is to be successful. Mr. Hitchen is organist and director at Christ Evangelical and Reformed Church in Altoona.

The members were happy to welcome as a new member Mrs. Walter Kelley, wife of the sub-dean.

EVELYN M. THOMAS, Registrar.

Program for Central Tennessee.

The Central Tennessee Chapter held its first meeting of the season at the Belmont Methodist Church, Nashville, Oct. 12. Jeff Clark played on the three-manual Aeolian organ: "Redset," Garth Edmundson, and "Lord Jesus Walking on the Water," from "Biblical Poems," Weinberger. The Belmont Sanctuary Choir, directed by Alan Irwin, organist of the church, then rendered the following works by American composers: "Show Me Thy Way, O Lord," Van Denman Thompson; "The Shadow of Thy Wings," Mark Andrews, and "Come Unto Me," Walter C. Gaie. An address on "The Minister and the Music" was delivered by Dr. John L. Ferguson, who said in part: "We are not at the church to entertain or please ourselves, but to forget self and each to give all there is. Many an inspired service has been killed by an unprepared minister who failed in his part. Since the minister, choir and organist have such a great responsibility, how sympathetic they should be one with another! To see a minister fidgeting in his seat or engrossed in his sermon notes while a great anthem is being rendered destroys the full spiritual value of it, as he is being watched. Likewise inattention by the choir may nullify the sermon. How can the minister hold the undivided attention of the congregation while the choir members look bored, yawn, whisper or drop books, etc.?" The task of the

minister is difficult, he must stay within the comprehension of the average person. The choir has an equally difficult task to render good music in the same way, so that the people will say 'I was glad when they said unto me, let us go into the House of the Lord.'"

The new dean, Dr. Alan Irwin, said we should encourage organ study by young people and have our best young organists play at some of our meetings, pay more attention to public recitals, get more publicity for the A.G.O. in the newspapers, promote more junior choirs and have get-together meetings with the ministers.

Chester Tucker, organist of Vanderbilt University, was voted in as a member.

JAMES G. RIMMER, Secretary.

Paul S. Schantz Speaks in Akron.

The Akron Chapter at an open meeting Monday evening, Oct. 11, in Grace Evangelical and Reformed Church, heard an illustrated film lecture on "The Construction of the Organ" by Paul Stander Schantz of A. J. Schantz, Sons & Co., Orrville, Ohio. This was followed by a conducted tour through the Schantz organ in the church. Plans for the coming year were made.

Missouri Chapter.

The first meeting of the new season for the Missouri Chapter Sept. 27 was auspicious. We began with a dinner at the Castilla restaurant in St. Louis, after which we went to the auditorium of the Bishop Tuttle Memorial at Christ Church Cathedral, where we were the guests of Myron D. Casner. We began our new year in the proper spirit by installing a war bond booth in charge of Anna Louise Petri, assisted by Laura Dorothy Spear. A total of \$1,225 in bonds was sold. We were then treated to an excellent musical program sponsored by Corporal Francis Webb of Scott Field, Ill., who presented Private first-class Norman Goldblatt, violinist, and formerly a member of the New York Philharmonic; Sophie Farber, concert pianist, and Marion Kleinschmidt, soprano. Miss Kleinschmidt is the daughter of a former member of our chapter. This group presented an inspiring program.

Our secretary, Miss Mildred Sprinkle, has enrolled as a student in the Westminster Choir College.

We were happy to add the following new members: Herbert Weiskopf, Dorothy Hurd, Eileen Hoffeld, J. Burton Edmonds, Jr., and Hugh L. Harrison.

ARTHUR R. GERECHE.

Miami Chapter.

Prior to her departure for New York for a short vacation Mrs. Edward G. Longman, dean of the Miami Chapter, entertained board members and committee chairman at a luncheon in the Miami Colonial Hotel. Plans were enthusiastically outlined for the year's activities.

The next meeting will be held Nov. 29 at "Ensueno," the Biscayne Bay estate of Mr. and Mrs. Longman, which is used as Miami Chapter headquarters. Bruce Davis, F.A.G.O., formerly head of the organ department of Oberlin College, a recent transfer, will talk on A.G.O. examination requirements and play pieces required in the 1944 examinations, after which refreshments will be served in the patio.

The Miami Chapter extends a hearty welcome to any A.G.O. members who may be in Miami during the season.

MRS. J. FRED CROWDER, Secretary.

North Texas Chapter.

Two newcomers to Wichita Falls musical circles were featured when the North Texas Chapter held its annual Guild service Oct. 10. The program was given at the First Presbyterian Church. Mr. and Mrs. Donald MacDonald, who recently moved to Wichita Falls, are the newcomers. Organ numbers were played by Miss Elizabeth Wright, dean of the chapter, and the program also included numbers by the choir of the First Presbyterian Church. Featured speaker of the afternoon was the pastor, Dr. Karl F. Wettstone, who discussed "The Ministry of Music in the Church."

The program was opened with the organ numbers of Mr. MacDonald, minister of music and education of the church. He played: Second Sonata, Mendelssohn; "O World, I Now Must Leave Thee," Brahms, and Prelude, Cle-

rambault. Mr. and Mrs. MacDonald then played the Fantasy for organ and piano by Clifford Demarest. Miss Wright's numbers were: Toccata, Candlyn; Chorale Prelude, Bach, and "Ronde Francaise," Boellmann.

From this auspicious opening, the chapter will continue activities of the year with one meeting a month. Mr. MacDonald is to direct the study program with members of the chapter giving illustrative material. The year's activities will be concluded Sunday, May 14, with a hymn festival at the First Methodist Church.

Meeting of Texas Chapter.

The Texas Chapter met at All Saints' Episcopal Church, Dallas, Oct. 18. Dinner was served by the woman's auxiliary of the church to thirty members and patrons. Mattie Gerberich, the sub-dean, presided over the business session, at which two new members were received. Reports of the standing committees were heard and brought out varied activities, such as helping feed the Perrin Field Band after their concert at Lake Cliff. Mrs. Frank Frye gave a report from the Dallas Federation of Music Clubs, which has been collecting instruments for patients at Ashburn Convalescent Hospital in McKinney, Tex. An interesting letter from Warden Elmer was read and also a bulletin of ideas from some of the other chapters. A resume of the September and October issues of THE DIAPASON and *American Organist* was given by Miss Dora Potet.

The Texas Chapter held its first meeting Sept. 27 at the home of Mrs. Frank Frye in Dallas. After supper the guests were seated at bridge tables through the house, each room being named for a branch of the armed forces. Couples were paired by matching small pictures pertaining to the different rooms. The social committee, who served the meal, were the K.P's.

The business meeting was presided over by Katherine Hammons, the new dean, who bears the distinction of being the first "past dean" to be elected for a second term. Plans were made for the Biggs recital Nov. 13 at McFarlin Auditorium.

ALICE KNOX FERGUSSON,
Publicity Chairman.

Central Texas Chapter.

The Central Texas Chapter held the first regular meeting of the 1943-44 season Oct. 11 at the University Methodist Church, Austin. The following program preceded the business meeting: Concerto in A minor, Vivaldi-Bach, and Prelude and Fugue in D minor, Bach (played by Henry Wunderlich); "We All Believe in One God," Bach (Doris Kelley); Processional, Franck; "At the Convent," Borodin; "An Evening Hour of Calm and Rest," Bach, and Lullaby, Gustafson (Mrs. F. S. Gustafson); First Movement, Fifth Symphony, Widor (Esma Beth Anderson).

MRS. F. S. GUSTAFSON, Secretary.

Alamo Chapter Is Revived.

The recently reorganized Alamo Chapter at San Antonio, Tex., is getting off to a fine start under the capable leadership of Mrs. Alton Clay Pierce, the dean. The original Alamo Chapter was organized in October, 1924, with Frederick King as dean and continued active for four seasons.

The chapter was revived May 7 with eighteen charter members. Officers for this year are: Mrs. Alton Clay Pierce, dean; Miss Estelle Jones, sub-dean; Mrs. Edward Lovelace, secretary; Mrs. C. A. Hard, treasurer; Miss Donna Mae Perry, librarian; Mrs. Harry Leap and Mrs. Roland Springall, auditors. The executive committee consists of Miss Eunice Schilling, Private Robert K. Reed and Miss Helen Bates.

On Oct. 4 the chapter had its first official meeting in the home of Mrs. James W. Nixon. Dr. E. William Doty, dean of the College of Fine Arts, University of Texas, spoke on "The Organ and Organ Literature." Dr. Doty's musicianship and sense of humor proved both instructive and entertaining to those privileged to hear him. Following his lecture Dr. Doty played a group of pieces on the three-manual organ in Mrs. Nixon's home.

MRS. EDWARD LOVELACE.

Central California Chapter

Two meetings of the Central California Chapter have been held this season—a

business meeting Sept. 27 at the home of the dean, Miss Frances Hogan, in Stockton and a joint meeting with the Music Teachers' Association Oct. 12, at which time Allan Bacon spoke on the "workings" of the organ and demonstrated on the four-manual Estey in the conservatory of the College of the Pacific. The Intermezzo from Clokey's "Symphonic Piece" was played, with Mr. Bacon at the piano and Miss Hogan at the organ.

GEORGE BRANDON.

Meeting of Maine Chapter.

The Maine Chapter held its first meeting of the season Oct. 18 at the First Parish Unitarian Church in Portland, with Dean John E. Fay presiding. The meeting was devoted principally to plans for the season, including recitals by Guild members and the project of making more organs available for student practice.

After the business meeting Mrs. Phyllis M. Cobb, A.A.G.O., played the following program: Sarabande, from Sixth Suite, Bach; Sonata, "God's Time Is Best," Bach; "Stella Matutina," Dallier; "Electa ut Sol," Dallier.

CHARLES J. TILTON, Secretary.

Rochester Chapter Letter.

The Rochester Chapter opened its fall season Oct. 18 with a program in Kilbourn Hall at the Eastman School of Music, featuring a lecture by Miss Grace Leeds Darnell, well-known authority in the field of junior choir training. On the stage were about fifty children, representative of junior choirs in Rochester, and Miss Darnell conducted a one-hour rehearsal with these children for the benefit of an audience which gained much, both in instruction and enjoyment.

Miss Darnell began with varied vocal exercises, progressing through the learning of two hymns. Then the girls marched out and the boys remained to have their voices "tried," as Miss Darnell explained to the audience where she would place certain voices in the choir and why she would do so. After the boys were dismissed Miss Darnell continued her lecture, answering questions asked by organists and directors of choirs in Rochester. By special request she improvised at the piano, bringing to a close a profitable evening.

CATHARINE GLEASON.

Waterloo, Iowa, Chapter.

The Waterloo Chapter opened its fall program Sept. 28 at the First Evangelical Church in Cedar Falls, Iowa. T. Tertius Noble's life and works were considered by Professor George W. Samson. The organ program was as follows: Chorale Preludes, "Drumlog," "Walsal" and "Dundee," Noble (played by Mrs. Loraine Hellenschmidt); Chorale Preludes on "St. Anne" and "Charity," Noble; "The Bells of St. Anne de Beaupré," Russell, and Spring Song, Shelley (played by Paul Seifert); Chorale Prelude on "Lux Benigna," Noble; Chorale Improvisation, "O for a Closer Walk," Verrees, and Allegro con fuoco, Sixth Sonata, Guilimant (Professor George W. Samson).

MRS. ADELAIDE E. ALTLAND, Sub-dean.

Niagara Falls Chapter.

The first fall meeting of the Niagara Falls Chapter was held at the home of the dean, H. Proctor Martin, A.A.G.O., Oct. 11. Plans for an interesting year, though less active than previously, due to war conditions, were discussed. The following committee chairmen were selected to organize and supervise the activities of the year: Membership, Mrs. Eleanore Schweitzer; junior choir festival, Walter McDannel; Guild service, Elsa Vorwerk; publicity, Marjorie Maeder; program, Mrs. Mary K. Neff. The chaplain for the year is the Rev. William S. Hudson.

After adjournment of the business meeting luncheon was served.

ALICE BARBARI, Secretary.

If you move this fall be sure to send in your new address promptly. We cannot send duplicate copies without charge to subscribers who neglect to keep THE DIAPASON posted as to changes of address.

Ruth Barrett Arno

The First Church of Christ, Scientist
BOSTON

LETTERS TO THE EDITOR

Mr. Richards Explains His Views.

Atlantic City, N. J., Oct. 6, 1943.—My dear Mr. Gruenstein: There must have been something worth while about my comments on the relative functions of organists and organ architects to have caused you to honor me with a two-column editorial. But, frankly, does not your criticism come a trifle late? What I said in the *American Organist* article was frankly a reiteration of what I had previously said at the A.G.O. Memphis convention of 1929 and which I believe you published at that time. My fellow architect, Dr. William H. Barnes, thought so well of what I then said that he included it in his book "The Contemporary American Organ," and now after fourteen years comes the first note of disagreement.

I doubt, however, if we are really very far apart if the complete text of what I said both at Memphis and the present article be read together. The point I was making was that outside of the organ builders themselves there are very few men who are competent to make a completely detailed specification for an organ. I pointed out that there was a vast difference between a stop-list and a specification. Anyone can make up a stop-list, and nearly always this will reflect his own personal prejudices and style of playing. This is no reflection upon an organist as an artist. The more of an artist he is, the more likely is he to have his individual style, and since some organs lend themselves more readily to his style of expression than others, he will naturally lean to a stop-list that most readily lends itself to expressing his individual musical ideas. The point I make is that this is unfair both to the church that buys the organ and to the profession generally.

Organists come and go, but the organ stays. When a church invests a large sum of money in an organ it has reason to expect a useful life of at least twenty years for this instrument. During that period it may have several organists, each having his own individual musical style. Now if the organ has been tailored to meet the artistic views of the first organist who assisted in designing the organ, then it is more than likely to be unsuited to adequately expressing the artistry of his successors.

As I pointed out in the September article, some organists do not like diapasons. For example, Mr. White said he did not, and it was only the firm hand of a master architect like Donald Harrison that kept the diapasons in the St. Mary's organ, and which was the matter under discussion. Other organists dislike mixtures, and still others high-pressure reeds. On the other hand, other men of equal artistic attainments insist on these very fundamentals. This is where the organ architect should come in. He is an impartial arbitrator and, as I pointed out, he should design the organ first according to the use to be made of it, whether it is to be a chorus or accompanimental instrument. Then he must consider the size of the auditorium, its architectural and acoustical limitations, the position of the organ and the funds available; after which he may consider such extraneous uses as recitals and other incidentals. For this purpose the architect must be an engineer, an authority upon acoustics, should have a thorough knowledge of the details of organ construction and pipe voicing, and above all a broad knowledge of the organ literature that the particular organ will be required to play.

I did not mean to imply that organ builders do not possess this knowledge. Most of the builders that I know of have in their organization somewhere a man competent to solve these questions. There is, however, this difficulty, so far as the builder is concerned: He is in almost every instance in competition with other builders. During the past decade organ building has been neither a flourishing nor a lucrative business, and every builder has felt it obligatory to get all the business he can in order that he might keep his organization together. Most builders feel a direct responsibility for the men who work with them. Consequently, in many cases, they are compelled to accept organists' stop lists which differ greatly from their own artistic ideals.

Of course the builder does not welcome the blundering insistments of an incompetent who poses as an organ architect, and it is, of course, an admitted weakness in my thesis that it is difficult for the public to discriminate between the competent architects and the mere pretenders, particularly when the latter can write and talk so convincingly of organ matters about which they neither have technical knowledge nor successful experience.

The *American Organist* article has had some very curious repercussions, the most interesting of which was a perfect flood of letters from organists seeking advice concerning either the rebuilding or design of new organs after the war. One of

these letters contains a paragraph that perfectly illustrates the point I am making here. It reads: "Mr. X [a very prominent organ builder] must have been drunk when he designed this great organ." The great organ stop-list contains two flutes, a celeste, a type of clarinet, a French horn and a tuba. There was not even a suggestion of a diapason or any other organ tone stop on this manual. Now it happens that to my personal knowledge Mr. X is not much of a drinker, and while he built this particular atrocity, there is no doubt that if the truth were known it was an organist's stop-list that was responsible. Certainly no builder of this man's reputation would have done such a thing on his own responsibility.

The incident is too long to detail here, but when I questioned Mr. Henry Willis' statement he was able to prove by events that he was dead right.

I think that the paragraph which you criticize as being in poor taste sounds a little better if all of it is quoted: "As architects we are also practical. We have to be to get most of the best for the money. We have to keep a curbed bit on the gadget-loving organist, and we do have to see to it that diapasons do go into organs even if the organist does dislike them."

If I may amplify, it is a common observation that the average organist, unfamiliar with the costs of mechanism, does ask for a great many mechanical complications that eat into the available funds without adding anything to the musical resources of the instrument. It is only the pipes that speak, and the more pipes per dollar of investment, the better the organ. Most organists do not understand this. They want all kinds of convenient accessories at the console, such as unnecessary couplers, extra adjustable combination actions and special actions for doing seldom-used things, without realizing how much these things cost.

As it is, the pipes in the average American organ of today represent only 22 per cent of the cost of the instrument. The rest is all mechanism. It is one of our hopes for the future that actions can be simplified and subjected to production methods that will result in a reversal of this unsatisfactory condition. The pipes that make the music ought to represent at least 60 per cent of the total cost. If I bear upon this question of money, it is because it is nearly always here that the organist and the conscientious organ designer part company. Anyone can design an organ if the funds are unlimited, but that is never the case, and in the vast majority of instances the painfully acquired money of the church is barely sufficient for the purpose. Therefore we must get the most of what is sound organ design that is possible under the conditions, and the funds available. And that means putting aside personalities and personal artistic predilections for the common good.

Of course we architects may be all wrong and, as you imply, I may be as an organ architect a good lawyer. Nevertheless, the wise-crack that Willis made about the specifications in the 1923 editions of *THE DIAPASON* would not be opportune today. There has been a vast improvement in the fundamental designs that one notes in the *DIAPASONS* of 1941 and 1942 and those of the 1920's. What caused this improvement is a matter of opinion. We brought the lessons that the German and French baroque organs had to tell back with us in 1932 and they seemed to have made some impression. But altogether there is no doubt that as a result of everybody's contributions to the art and the generosity of the editors of the two leading organ publications, organ design is today on a sounder basis than it ever has been, and when the war is over and the builders can get back to the thing they really love to do with a clean slate before them, one can look for organs that are designed and not mere collections of stop-lists.

Yours very truly,
EMERSON RICHARDS.

Mr. Skinner Is Grateful.

Dear Mr. Gruenstein: Will you give me space in *THE DIAPASON* to thank you publicly for your editorial in the October *DIAPASON* relative to claims that neither organist nor organ builder is competent to design an organ. The claim was, in effect, that any practical contact with the organ acted to disqualify one as a designer.

"Designing an organ" always seems rather absurd to me in any event. I set down a scheme, but what does this mean more than a menu in a restaurant? It is the man who, by intimate contact with scaling, making, voicing and coordinating them all, "designs" the organ; in every respect as much so as the artist who paints a picture. Supposing I "designed" a picture. I call for one tube of red paint, two tubes of green paint, two tubes of blue paint and that ensures a landscape

just as much as a lot of names set down on a piece of paper ensure an organ, and no more.

May I also compliment Mr. Jamison on his letter regarding organs suitable to the music of J. S. Bach. But the thing that seems to me absurd to the ultimate degree is that it should be necessary to urge that beauty of tone is desirable in the organ. Can anyone name for me any other instrument in which beauty of tone is not the first requisite? A certain contingent demands that color, variety and the normal pitch be eliminated from the organ. To give them credit for sincerity is to conclude that the above characteristics are over their heads—that they are deaf to tonal beauty. Crowds go to hear recitals on the so-called romantic organ. A majority of empty seats is to be noted at recitals given on the other types; the so-called "clarified" type. Therefore, this letter is most suitable for the music of J. S. Bach!

The reputation of the Stradivarius violin is not based upon its having been created 200 years ago, but upon the fact that it has not been improved upon since that time. The art of violin making, therefore, automatically crystallizes and becomes traditional at that point. The organs of Silbermann and of the day of Johann S. Bach were primitive in form, tonally and mechanically, and were in no particular comparable to the organs of the present day. Attempts to discredit the magnificent developments made in our own time and to compare present-day organs with those of Silbermann spell prejudice and a lack of musical insight. No art is crystallized into permanent form until it reaches a state of perfection beyond which we cannot pass.

We have a perfect mechanical equipment. We can do what we please tonally. What will be said of what we have done 200 years hence, in view of present-day developments, interests me more than what the mournful mourners say about organs of 200 years ago.

ERNEST M. SKINNER.

The Master Swell Device.

Philadelphia, Pa., Oct. 11, 1943.—Dear Mr. Gruenstein: On page 12 of the October issue of *THE DIAPASON* Mr. James Reynolds, in a letter to the editor, writes the following questions, which I believe I am able, and capable of correctly answering for you:

1. "What is the earliest application of a 'master switch' to any organ?"
The "master switch" to which Mr. Reynolds refers doubtless means what I have always called "master expression." This "master expression" device, so far as I have been able to find, was first applied by myself—through electro-pneumatic means—when I designed it for the Wanamaker New York store organ in 1919. This device allowed the coupling of the various expression shoes to a given master expression shoe just as are manual couplers, coupling the swell to the great and choir and the choir to the great, etc., etc. I installed this system of expression couplers first on the organ in New York in 1919 and later on the grand court organ in the Wanamaker

store in Philadelphia. On the latter organ there are ten expression shoes which may be coupled just as are the manual-to-manual couplers. If Mr. Reynolds will refer to the August, 1925, issue of *THE DIAPASON* he will find an article which was written by me explaining this master expression device.

2. "What was the earliest introduction of a 'chorus' of dulciana or dolce, of all pitches, from 16-ft. through to 2-ft.?"

If Mr. Reynolds will refer to the January, 1943, issue of *THE DIAPASON*, he will see a complete section of twenty ranks of dulcianas, installed by me in 1927, in the string organ division of the grand court organ, Wanamaker's Philadelphia store. While not starting at 16-ft. pitch, these stops include mutation stops of 4, 2½, 2-ft., a twenty-second and a twenty-sixth.

Very truly yours,
GEORGE W. TILL.

Master Swell Twenty Years Ago.

Ventnor, N. J., Oct. 2, 1943.—Dear Mr. Gruenstein: In answer to the question of James Reynolds of Atlanta, Ga.: While I am not at all sure that the examples I shall mention are first applications, or even near first, I will say that the great 235-stop organ in the senior high school, Atlantic City, installed just twenty years ago, contains both mediums Mr. Reynolds refers to. The master swell pedal, operated by a reversible toe piston, switches the swell louvres of the choir, floating, swell, great, solo and antiphonal organs to the swell pedal, situated in the center of seven pedals, the seventh pedal being the crescendo. On the enclosed section of the choir organ the dulciana unit is of 16 ft., 8 ft., 4 ft., 2 ft. and 1 ft., and is on the pedal organ at 16 ft. and 8 ft.

While my pen is still moving, please allow me to register my keen satisfaction at, and high appreciation of, the J. B. Jamison article in your current issue. It is comforting to know that there is among us a vigorous champion of modern tone color, bent on preserving a full measure of romanticism in the music of the organ. Sincerely yours,

ARTHUR SCOTT BROOK.
[Organist and Choirmaster All Saints', Chelsea, Atlantic City.]

Kind Words from Salamanca.

Salamanca, N. Y., Oct. 5, 1943.—My dear Mr. Gruenstein: *THE DIAPASON* grows finer with each issue published, and you are truly performing a service to the organ profession which is of the finest grade of excellence that any organization can give its subscribers.

PHILIP F. SMITH.

Recitals by Marriott at U. of C.

The University of Chicago announces recitals in Rockefeller Memorial Chapel for the autumn quarter on Sunday afternoons through Dec. 5. Carillon recitals take place at 4 and organ recitals at 4:30, with Frederick Marriott, organist and carillonneur of the chapel, the performer.

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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, NOVEMBER 1, 1943

Postal authorities have renewed their urgent request that copies of magazines mailed to cities in which zone or district numbers have been introduced should bear the zone numbers on address labels. All readers of THE DIAPASON who have not yet sent to this office their zone or district numbers are asked to do so without delay. Otherwise, the postoffice says, delay in the delivery of your copy of THE DIAPASON may be expected.

A Question for Emily Post

In our May issue we presented a question propounded by a prominent business executive who was curious to know whether the organ prelude was a part of the service, or what? The question elicited a number of interesting responses from organists. Some of them told how they had handled—and in some instances solved—the problem in their churches. We were reminded that many ministers make it plain on the church bulletins that the service begins with the first note of the prelude. Of course, there were those who argued that, while the organ voluntary was a means of preparing worshippers for what was to follow, it was not actually a part of the service. This really did not affect the issue, for it is obvious that you can't prepare a worshiper for what is to come if he does not pay attention to the prelude or let it disturb the flow of his conversation.

One need not visit many churches to note the difference in attitude. In one the people gather quietly, perhaps say a prayer and then listen to the organ. From the moment they enter the edifice they seem to feel that they are in God's house and should "keep silence before Him." In other places they act as if they were at a reception, and the ushers—gentlemen often decorated for their Sunday task with carnations and other flowers—welcome them as to a social affair. Voices are not even subdued and the notes of the organ merely mingle with the babel. Sometimes an elderly lady with impaired hearing speaks in diaphanous tones as she makes her way to a front pew and insists that those to whom she speaks answer loud enough for her to hear. No doubt the prelude is a nuisance to her. In an Anglican cathedral in Canada not long ago a visitor was impressed with the atmosphere of worship that prevailed until two women and a young girl took a pew behind him and disturbed his devotions during the prelude with animated conversation. Reproachful glances at the trio had no effect on them.

Since this is really a matter of manners more than of worship we might paraphrase a homely admonition that used to appear in some railroad cars, to the effect that "if you spit on the floor at home, do it here; we want you to feel at home," by saying: "If you interrupt a speaker or a musical performer in your home, do it in church; we want you to feel at home."

The discussion in our columns during

the summer may have had some salutary effect, but it seems as if this question might properly be submitted to Emily Post. It would be interesting to hear what this arbiter in matters of etiquette has to say and her answer might even have a good influence where other means fail. We appeal to Emily Post.

Mr. Richards Elucidates Views

On another page of this issue is published a letter from Emerson L. Richards in answer to the comments of THE DIAPASON on his printed expressions concerning the relative competency—or incompetency—of organists, organ builders and organ architects to design organs. Mr. Richards' letter impresses us not only as an elucidation, but as a correction, of what he said in *The American Organist*. We have looked up the paper he presented at the A.G.O. convention in Memphis in 1929, as published in the July, 1929, issue of THE DIAPASON, and the quotations in Dr. Barnes' book, but do not find any such reflections on builders and organists as those to which our editorial last month took exception. The Memphis paper was a brief for the organ designer, but as it is rather modest in expression it should be regarded as permissible advertising for Mr. Richards' avocation.

In his letter Mr. Richards cites extreme cases when he speaks of a builder who followed a stop scheme such as that mentioned and an organist who wished to discard all diapasons. To offset these instances one might discover cases in which an organ architect made blunders or caused the construction of an instrument that is a failure. Given a competent builder and an intelligent organist and we need not have much fear of the results. As for organists coming and going, the organ architect is gone after the organ is completed so far as the specific church is concerned and has less to lose than the organist who may forfeit his job because the organ is bad.

May we direct Mr. Richards' attention to the fact that we did not pass judgment on organ architects—or consultants, a more proper word—as a class. We are not allergic to them and can visualize cases in which they render valuable service if they give advice not otherwise obtainable. We did voice resentment of his aspersions on the men whose reputation and success in life is based on their knowledge of the details of organ building, as well as on the men who by virtue of their lifelong study of organ playing and the possibilities of expression through the resources of the organ possess a knowledge not possessed by those not so trained.

Mr. Richards raises an interesting point quite outside the discussion of the indispensability of organ architects when he speaks of the relative cost of pipes and mechanism. This might well form the subject for a fruitful discussion in our columns. Mr. Richards asserts that the pipes in the average organ today represent 22 per cent of the cost of the entire instrument and that they should represent at least 60 per cent. His views are illustrated by his reference to "gadget-loving organists." While we await expressions on this question may we say merely that we all know what modern mechanical means and "gadgets" have done for organ music. They have enabled the performer to use available pipes to better advantage and have made the brilliant performances of today possible. Does anyone prefer to play where these modern conveniences are absent? This of course does not excuse the sacrifice of tonal resources for mechanical devices and extremes must be avoided. There is much to be said on this subject as we prepare for post-war organ building.

Albert Cotsworth Is 92

It is a real pleasure for THE DIAPASON to congratulate Albert Cotsworth, Mus. D., on his ninety-second birthday anniversary. And it will be a pleasure to Mr.

Cotsworth's host of friends in the organ fraternity, as well as many who know him only through his writings and what has been written about him, to know that he is still in fairly good health, that he is interested in all the activities of his former colleagues and that he reads THE DIAPASON from month to month to keep posted on all that his old friends are doing.

During the years that he was active Mr. Cotsworth was the friend and counselor of a legion of church musicians in Chicago and wherever he traveled. His column in *Music News*, entitled "The Elderly Person," always was interesting and gave one a new slant on life. Mr. Cotsworth, for years an active organist, has been also a business man, an art connoisseur and one of the most zealous pedestrians, making walking trips in various parts of the country. Being thus a lover of music, art and nature, he is an all-around man. His ninetieth birthday was celebrated by the Illinois Chapter of the A.G.O. with a luncheon at which a large group showed its regard for him. Even today his hand has not lost its cunning, as proved by letters his friends receive from him.

A graceful tribute to Mr. Cotsworth was paid at the First Congregational Church of Chicago Sunday morning, Oct. 10, when Dr. William Lester, the organist, played organ selections composed by himself and other friends of Mr. Cotsworth for a celebration in Mr. Cotsworth's honor some fifteen years ago when he was organist of the South Congregational Church.

Glimpses of Old-Time Psalmody.

[W. R. Anderson in *The Musical Times*, London.]

It is rather surprising to find, in Dr. Hamilton Macdougall's scholarly, amiable study of "Early New England Psalmody," a highly interesting book to all lovers of church music (issued at present only in America: Daye Press, Brattleboro), the note that Lowell Mason's "Missionary Hymn" is "the only tune by an American that is found in the better English hymnals"—at any rate, up to 1933. In some of the B.B.C. choir's pleasant Sunday recitals of hymns we might perhaps have a selection of the best American tunes? We have had exchanges of hymnbooks, long before Sankey's of mixed memories: the famous "Bay Psalm Book," printed on the first press set up in America, had a wide circulation in both England and Scotland from soon after 1650, when it first appeared, for a full century. As the tuning-fork was not known in the seventeenth century, the book carefully instructed the giver-out of the tune to pitch wisely, "without squeaking above or grumbling below." Many other charming glimpses of old-time psalmody across the water does Dr. Macdougall's clarifying volume afford, as the culmination of many years' affectionate research by one in his eighty-first year (who was, incidentally, the second American to take the A.C.O., and a founder of the counterpart American Guild of Organists).

C. HAROLD EINECKE TO PLAY WEEKLY RECITALS AT CHURCH

C. Harold Einecke, who began his fourteenth season as minister of music at the First (Park) Congregational Church in Grand Rapids, Mich., this fall, will revive his weekly Wednesday afternoon recitals this season. Fourteen years ago, when the Aeolian-Skinner organ was installed, Dr. Einecke played every Wednesday and drew audiences of 400 to 500. During the last few years he has played one recital a month, on the first Sunday. In response to requests he will play a lecture-recital for thirty minutes beginning at 5:30 every Wednesday. Dr. Einecke will explain the organ as well as the music and will introduce several new American works this season. One popular request number also will be included in each program. These recitals are free and open to the public. Other recital engagements for Dr. Einecke include one at the LaGrave Christian Reformed Church, on the new Aeolian-Skinner organ, and one on the new Möller at the Lutheran Seminary, Gettysburg, Pa.

Dr. Einecke, who has recently been

Looking Back into the Past

TWENTY-FIVE YEARS AGO—SEE THE DIAPASON of Nov. 1, 1918—

The new organ at the Brick Presbyterian Church, Fifth Avenue and Thirty-seventh Street, New York City, was to be dedicated early in November with Clarence Dickinson at the console. It was a four-manual of 120 sets of pipes, all of it under expression. The builder was the Ernest M. Skinner Company.

Charles H. Doersam resigned his position at the Second Presbyterian Church of Scranton, Pa., to go to the Presbyterian Church of Rye, N. Y., and was succeeded in Scranton by Charles T. Ives.

Harold Gleason was appointed organist-director at the Fifth Avenue Presbyterian Church in New York City. Mr. Gleason went to New York from Boston, where he had been working with Lynnwood Farnam, but previously had made a fine record as an organist in California.

A four-manual organ of eighty-four sets of pipes was being installed in the First Congregational Church of Detroit by Casavant Brothers.

TEN YEARS AGO—SEE THE ISSUE OF THE DIAPASON of Nov. 1, 1933—

Dr. J. Lewis Browne, a nationally-prominent organist, died in Chicago Oct. 23. At the time of his death he was director of music in the Chicago public schools and organist and choirmaster of St. Patrick's Catholic Church. He was born in London in 1866.

At the Worcester, Mass, music festival in October the large new Kimball organ was dedicated. Palmer Christian was engaged to give the opening recital Nov. 6.

Specifications of outstanding organs that were presented included the instrument in Royal Albert Hall, London, built by Harrison & Harrison; the four-manual just completed in Trinity Methodist Church, Albany, N. Y., by M. P. Möller and a large Kilgen ordered for Father Coughlin's Shrine of the Little Flower in Royal Oak, Mich.

Frederick C. Feringer, prominent Seattle organist, died Oct. 16 at the age of 40 years.

Marcel Dupré was welcomed to the United States by the American Guild of Organists at a dinner in New York Sept. 28 at which 130 organists sat down. M. Dupré, who came to America for a recital tour, gave a performance at St. Thomas' Church after the dinner.

A revised second edition of Dr. William H. Barnes' book, "The Contemporary American Organ," was about to come from the press. The first edition, issued three years previously, had been sold out.

appointed master craftsman in music for the Arts Guild of the General Council of Congregational-Christian Churches, is now at work setting up his department to assist churches of that denomination in problems of music, including the selection of organs. He attended the recent regional meeting of the national council at Columbus, Ohio, to present the Arts Guild's program to national leaders. The national convention of the entire denomination will be held in Grand Rapids next June.

Dr. Einecke's chancel choir will give a concert for the men at Fort Custer, Mich., Nov. 7 and will sing at the Percy Jones Hospital in Battle Creek for the wounded men of the service.

The fifth annual Bach festival has been announced by the Grand Rapids Bach Festival Foundation for Jan. 22, 23 and 24. The Mass in B minor will again be the featured work.

Take Chicago Church Positions.

Several pupils of Frank Van Dusen have taken church positions in Chicago this fall. Miss Sarah Hammerschmitt, a newcomer from Cleveland, Ohio, has been appointed organist of the Granville Methodist Church and instructor at the Illinois College of Music. Edward Crum, Washington, D. C., has been appointed organist and director of the Northbrook Presbyterian Church. Ruth Olson, who has been assistant organist at St. Matthew's Lutheran Church, has become the regular organist of this church. Mrs. Linnia Hendrickson has been appointed organist of the Garfield Boulevard Methodist Church. Axel Norder has been appointed organist of St. Andrew's Catholic Church.

THE FREE LANCE

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

IN MEMORIAM, RALPH LYMAN
BALDWIN, 1872-1943.
REQUIESCAT IN PACE.

J. B. is worried on account of my apparent absorption in hymn-tunes. Uncle Mo tells me that J. B. asked him if he thought that sort of thing, in a musician, a sure sign of senility, with its melancholy end in imbecility. Uncle Mo is a knowing chap and made no reply. You can't match Mo that way. Mo might have quoted Byron and replied:

No! For a good old gentleman's vice
One must take up with avarice.

It has seemed to me somewhat strange that the British and Americans, up to the present time, have not had much interest in the German chorale. Martin Luther was a prominent and powerful figure in the Protestant Reformation, and we now sing two or three of his melodies. Organists, particularly in the U.S.A., use a large number of chorale preludes, employing many of those by J. S. Bach, although the melodies chosen may not be familiar to their audiences; no doubt the often marvelous workmanship displayed makes up for the lack of melodic acquaintance.

J. T. Lightwood (see "Hymn-Tunes and their Story," pages 19-20) takes this general matter in hand and writes:

The German chorale was introduced into England by Coverdale, who became acquainted with it during a sojourn on the continent. In 1539 he issued his "Goostly Psalmes and Spiritual Songs." * * * His object in issuing the book was to give the youth of England some occasion to change their "foul and corrupt ballads" into sweet songs and spiritual songs in God's honor. * * * This attempt of Coverdale's to reproduce in England the chorale singing he heard in Germany was promptly nipped in the bud by Henry VIII and the book was soon included in the list of prohibited works.

One most interesting attempt to furnish the British public with a selection of German chorales in an attractive format was made by Catherine Winkworth (1829-1878) in her two volumes, 1855 and 1858, of the "Lyra Germanica"; these were translations of German hymns. In 1863 Miss Winkworth issued "A Chorale Book for England," edited by Professor William Sterndale Bennett and Otto Goldschmidt, at one time the head of the Royal Academy of Music. Miss Winkworth's book is in small octavo form, six and one-half by eight and one-half, about 225 pages, and contains 200 chorales, each with her translation of the original German words. I have had a copy for only about fifteen years and a first look at the music accompanying each tune gave me a start, for the four parts were in equal note-lengths of halves and wholes. I had been acquainted for many years with the Breitkopf "J. S. Bach 371 Vierstimmige Choral Gesänge" and had taken it for granted that Bach had written all the chorales in the collection; this is declared erroneous by William Sterndale Bennett, who credits only three in the Winkworth volume as written by Bach, and this is

substantiated by the "English Hymnal," edition of 1933, which indexes twenty-two chorales as *harmonized* by J. S. Bach and three only as *composed* by him. Miss Winkworth's edition gives us ninety-two chorales as the original tunes with which the words she translates were first associated.

It seems to me that the real Bach lover, not the mere name-worshiper, might well spend hours in the comparison of the Breitkopf collection and Miss Winkworth's "A Chorale Book for England." It is copiously indexed and evidently was intended—as indeed the title-page clearly states—as a complete hymn-book for public and private worship, in accordance with the services and festivals of the Church of England.

This paragraph may sound like an advertisement of the school for church singers and organists which is held in August in the beautiful and really imposing Immanuel Church, Hartford, Conn. The editor may "kill" this or send a bill to the clever man who runs the school. I have no job, it is true, but I have an insatiable curiosity about anything new in music. When I began to think of being a "church organist"—as we used to phrase it—the whole preparation consisted in learning a few hymn-tunes, the "Eight Little Preludes and Fugues" of Bach, the easier Mendelssohn organ sonatas and the more attractive pieces of Merkel, salted down with as many of the Batiste Offertoires for the organ as your teacher would allow. Oh, the Andante in G or "Pilgrim's Song of Hope"! Were we expected to know anything about the voice? No, sir; not a thing. Times are different now! Look up the "ads" in the last summer numbers of June, July and August of THE DIAPASON and govern yourself accordingly. Take a summer school course next year; you'll learn something.

**NIES-BERGER ORGANIST FOR
NEW YORK PHILHARMONIC**

Edouard Nies-Berger has been appointed by Dr. Artur Rodzinski official organist of the New York Philharmonic Orchestra, according to word from New York.

Mr. Nies-Berger was born in Strasbourg, France. He received his early musical training from his father, Charles Nies-Berger, Alsatian organist and conductor. At the age of 12, Edouard became assistant organist at the Temple Reforme, the Huguenot church. After attending courses at the Municipal Conservatory of Music in Strasbourg he pursued his musical studies in Milan, Salzburg and Vienna.

After a debut at Kimball Hall in Chicago in 1928 Mr. Nies-Berger settled in America and became an American citizen. He has held positions in Chicago, Los Angeles and Richmond, Va., and has given organ recitals from coast to coast. In 1941 the American Guild of Organists presented him as a recitalist at the national convention in Washington, D. C., and in 1942 at St. Bartholomew's Church, New York. He has appeared at Carnegie Hall as soloist with the National Orchestral Association and other orchestras.

Mr. Nies-Berger has conducted orchestras in Europe before discriminating audiences with success.



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Programs of Organ Recitals of the Month

Corporal Alfred B. Montgomery, Jr., Roswell, N. Mex.—Corporal Montgomery, the Philadelphia organist who now is base organist at the Roswell Army Air Field, gave a recital at the First Presbyterian Church Oct. 10. His program consisted of these compositions: Prelude and Fugue in E minor and Chorale, "O Sacred Head," Bach; Allegro and Air, "Water Music," Handel; Spring Song, Hollins; Caprice, Matthews; Scherzoso, Rogers.

Henry Sanderson, A.A.G.O., Little Rock, Ark.—Mr. Sanderson, organist of Trinity Cathedral, gave a recital at Arkansas College in Batesville Sept. 27 and his program consisted of the following compositions: Trumpet Tune, Purcell; Adagio e Spiccato, Vivaldi-Bach; Concerto No. 4 (Allegro Moderato), Handel; "The Kettle Bells" ("Fireside Fancies"), Clokey; "Romance sans Paroles," Bonnet; Andante ("Grande Piece Symphonique"), Franck; Toccata and Fugue in D minor, Bach; Minuet, Boccherini; Arabesque, Vierne; "Carillon," Vierne

Clinton Reed, New York City—Mr. Reed of the Chapel of the Intercession was heard in a recital at Christ Cathedral, Hartford, Conn., Oct. 18 under the auspices of the Hartford Chapter, A.G.O. His program was made up as follows: Introduction and Allegro, Concerto in B flat, Handel; Introduction, Passacaglia and Fugue, Willan; "I Call to Thee, Lord Jesus," Bach; "The Fountain," DeLamarter; Symphonic Movement, Weitz; "A Summer Idyl," Noble; Two Sketches, Schumann; Toccata on "Leonie," Bingham; Scherzo, Hollins; "God among Us," Messiaen.

John S. Gridley, Cumberland, Md.—Mr. Gridley will give a recital at the First Presbyterian Church on the evening of Nov. 16 and will have the assistance of Mrs. Blanche Stanton Gunter, soprano, and Arthur Thomas, tenor. The organ numbers will include: Sonata No. 12, in D flat, Rheinberger; "Ave Maria," Schubert-Nevin; Caprice in B flat, Gullmant; Fantasia and Fugue in G minor, Bach; "Angels' Serenade," Braga; "Orientale," Cui; "Evensong," Johnston; Finale in B flat, Franck.

Henry Woodward, Northfield, Minn.—Inaugurating a series of fifteen-minute programs on Thursdays at 1:15 p. m., Mr. Woodward, organist at Carleton College, played these selections in October:

Oct. 14—Prelude, Clerambault; Song Tune ("Peasant Cantata"), Bach-Grace; "Song of the Chrysanthemum," Bonnet; Postlude, Vierne.

Oct. 21—Andante Cantabile, Fourth Symphony, Widor; Suite from "Water Music," Handel-McKinley.

Oct. 28—Solemn Prelude, Noble; "The Cuckoo" and "Evening" (Summer Sketches), Lemare; Presto (Concerto in G major), Vivaldi-Bach.

The following numbers are announced for November:

Nov. 4—Chorale in A minor, Franck.

Nov. 11—Sinfonia to Cantata 156, Bach; Chorale Prelude, "Blessed Are Ye, Faithful Souls Departed," Brahms; "Pièce Heroïque," Franck.

Nov. 18—Cantilène (Sonata, Op. 148), Rheinberger; Prelude, Jacobi; Chorale Prelude on "Dort," Mason.

Mr. Woodward's recital Sunday, Nov. 21, at 4:30 will include the following: Concerto in F ("The Cuckoo and the Nightingale"), Handel; "Beside Still Waters" and "Unto the Hills" ("Pastoral Psalms"), Bingham; Andante, Sonata in G, Elgar; Hymn-tune Prelude on "Evening," Vaughan Williams; Rhapsody No. 1, on Breton Tunes, Saint-Saens; Fantasia in A, Franck; "Wir glauben All an Einen Gott," Bach.

Corporal John E. Gillespie, Los Angeles, Cal.—The following program was played by Corporal Gillespie at the First Presbyterian Church in Yuma, Ariz., Oct. 3: "Noel," d'Aquin; Arioso, Bach; Overture to the Cantata "For unto Us a Child is Born," Bach; "He Was Despised," Handel; "Hallelujah," Handel; Chorale No. 1, Franck; "My Jesus, I Love Thee" and "Sweet Hour of Prayer," arranged by Van Denman Thompson; "Dreams" and "Pilgrims' Chorus," Wagner; Toccata, Fifth Symphony, Widor.

Austin C. Lovelace, Charlotte, N. C.—Mr. Lovelace of the Queens College music faculty gave a recital in High Point, N. C., at the First Baptist Church Oct. 10 at the evening service. The organ is a new three-manual Aeolian-Skinner. Mr.

Lovelace played: "Psalm 18," Marcello; Rondo from Concerto for Flute, Rinck; "O Sacred Head," "All Glory Be to God," "A Mighty Fortress" and Cathedral Prelude and Fugue, Bach; Chorale in A minor, Franck; Variation and Toccata on "America," Coke-Jephcott; "Chant de Mal," Jongen; "The Squirrel," Weaver; "Dreams," McAmis; "Tu es Petra," Mulet.

David Craighead, Jr., Philadelphia, Pa.—Mr. Craighead presented the following programs in recitals Saturday at the Wanamaker store in October:

Oct. 2—"Marche Pontificale," Lemmens; "Badinerie," Bach; "Romanza," Scariatti; "October Interlude," Clarence Mader; "Toccata Basse" (for pedals alone), Robert L. Bedell; Caprice on Themes from Gluck's "Alceste," Saint-Saens; Andante from "Grande Piece Symphonique," Franck; Magic Fire Music, from "Die Walküre," Wagner; Melody, Tschalkowsky; Waltz, "Tales from the Vienna Woods," Strauss.

Oct. 9—March from "The Queen of Sheba," Gounod; "None but the Lonely Heart," Tschalkowsky; Serenade, Plerne; "A. D. 1620," MacDowell; "Drifting Clouds," d'Antalffy; "East Wind," Rowley; Overture to "Semiramide," Rossini; "Il Bacio," Arditti; "Vision," Rheinberger; "Procession of the Sirdar," Ippolitoff-Ivanoff.

Oct. 16—Suite, "Water Music," Handel; "Prelude Solonelle," Noble; Allegro Vivace from First Symphony, Vierne; Cathedral Prelude, Clokey; Carnival Overture, Dvorak; Allegro from "Porc," Handel; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," Wagner; Tarentelle, Rossini.

George Wald, Utica, N. Y.—At his recital Sunday afternoon, Oct. 10, at the First Presbyterian Church Mr. Wald played: Prelude, Fugue and Chaconne, Buxtehude; "Basse et Dessus de Trompette," Clerambault; "Come, Saviour of the Heathen," Bach; Fantasia and Fugue in A minor, Bach; Concerto in B flat, Handel; "My Inmost Heart Doth Yearn," Brahms; Melodia, Reger; "Elegiac Poem," Karg-Elert; "Meditation a Ste. Clothilde," James; Toccata on "Ave Maris Stella," Dupré.

The next recital in this series will be played Sunday afternoon, Nov. 7.

Adolph Steuteran, F.A.G.O., Memphis, Tenn.—The following compositions were played by Mr. Steuteran at services during September: Arioso, Bach; Meditation on "O God, Unseen Yet Ever Near," Sowerby; "Dreams," Stoughton; "Adoratio et Vox Angelica," Dubois; Nocturne, Grieg; "Peasant's Song," Grieg; "Marche Pontificale," de la Tombelle; "Ave Maria," Schubert-Steuteran; "Pièce Heroïque," Franck; Nocturne ("Bells through the Trees"), Edmundson; Toccata on "Vom Himmel hoch," Edmundson; Aria from Suite in D, Bach; Toccata and Fugue in D minor, Bach.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Mr. Mackinnon's carillon and organ recitals at Grace Cathedral on Sunday afternoons have been marked by programs such as the following:

Sept. 19—Prelude, Variation and Fugue, Franck; Nocturne, Grieg; Largo, Handel.

Sept. 12—Scherzetto, "Epithalame," Berceuse, "Lied" and "Carillon," Vierne.

Sept. 5—Prelude and Fugue in B minor, Bach; Adagio, from Toccata, Adagio and Fugue in C, Bach.

Sergeant Glen C. Stewart, Camp Phillips, Kan.—Sergeant Stewart was heard in a recital at St. John's Lutheran Church, Salina, Kan., Sunday evening, Sept. 19. A congregation which filled the church heard these numbers: Largo in G, Handel; "Ich ruf' zu Dir," "Alle Menschen müssen sterben" and Toccata and Fugue in D minor, Bach; Andantino, Franck; Improvisation and "Drink to Me Only with Thine Eyes," R. H. Miles; "Suite Gothique," Boellmann.

Edward H. Johe, Washington, Pa.—Mr. Johe opened his recital season at the Second Presbyterian Church with a performance of the following compositions Sunday afternoon, Sept. 26: Overture to "The Marriage of Figaro," Mozart; Suite in F, Corelli; Caprice in B flat, Gullmant; Toccata and Fugue in D minor, Bach; Londonderry Air, arranged by Sanders; Sketch in C major, Schumann; Prelude to "The Blessed Damozel," Debussy; Nocturne, "Bells through the Trees," Ed-

mundson; "Marche Pontificale," de la Tombelle.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—Mr. Greener gave a recital Sunday evening, Sept. 19, at the University Christian Church and included in his program the first public performance of two of his own compositions—"Danse Humoresque" and "The Singing Professor." His list of offerings for the evening was as follows: Passacaglia and Fugue in D minor, Diggie; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Toccata in F, Bach; "Cantilène du Soir," Kinder; Chorale in A minor, Franck; "Danse Humoresque" and "The Singing Professor," Greener; "Grand Choeur" in D, Guilman.

Myron J. Roberts, Lincoln, Neb.—In a faculty recital of the University of Nebraska School of Fine Arts, played in First-Plymouth Congregational Church Oct. 17, Mr. Roberts presented a program consisting of these selections: Trumpet Tune and Air, Purcell; "Scene from the Elysian Fields" ("Orpheus"), Gluck; Fugue in E flat ("St. Anne"), Bach; Toccata, de Mereaux; "Legend," Karg-Elert; Sketch in D flat, Schumann; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; "Variations de Concert," Bonnet.

Corporal Klaus Speer, Minneapolis, Minn.—Corporal Speer was heard in a recital at Northrop Auditorium, University of Minnesota, Oct. 11, when his program consisted of: Prelude and Fugue in E minor, Bruhns; Chorale, "Ach Herr, mich armen Sünder," Buxtehude; Prelude and Fugue in E minor, Bach; Trio-Sonata No. 4 in E minor, Bach; Partita (Variations) on "Sel gegrüset, Jesu gütig," Bach; Prelude on "Jam Sol recedit Igneus," Simonds; "Litanie Solenne," Edmundson; Prelude on a Theme of Praetorius, Edmundson.

George L. Scott, Bloomington, Ill.—Mr. Scott played the initial faculty recital of the academic year at Illinois Wesleyan University Oct. 24, presenting the following program: Allegro from Sixth Symphony, Widor; "Starlight," Karg-Elert; Passacaglia and Fugue, Bach; "Prelude Byzantine," DeLamarter; "Der Tag, der ist so freudenreich," "Herr Gott, nun schleuss den Himmel auf" and "In Dir ist Freude," Bach; Intermezzo, Callaerts; "La Glorification," de Maleingreau.

Homer Whitford, Belmont, Mass.—Mr. Whitford, who is director of music at McLean Hospital, Waverley, Mass., played this program in the chapel of the hospital Sept. 30: Suite in F major, Corelli; "Idylle" and Scherzo, "Up the Trail," Whitford; "The Little Shepherd," Debussy; March from Third Symphony, Widor; Humoresque, "The Primitive Organ," Yon; Finale, Grand Symphonic Piece, Franck.

The Rev. W. James Marner, Boise, Idaho—Mr. Marner, canon of St. Michael's Episcopal Cathedral, gave his first recital at the cathedral before a large congregation of Boise music-lovers Sunday afternoon, Sept. 26. His program consisted of the following selections: Cathedral Prelude, Clokey; "Toccata per l'Elevazione," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; Gigue (Rondo), J. C. F. Bach; "The Fifers," d'Andrieu; Toccata and Fugue in D minor, Bach; Pastoral from "Le Prologue de Jesus," Traditional; "Angelus" (from "Scenes Pittoresques"), Massenet; American Fantasy, Diggie. A reception and tea in honor of Canon Marner was held at the deanery following the recital.

Thornton L. Wilcox, Bellevue, Pa.—In an hour of music at the Bellevue Presbyterian Church Sunday afternoon, Oct. 17, the quartet and choir took part and Mr. Wilcox, organist and choirmaster, played these compositions: Third Sonata, in C minor, Gullmant; Fountain Reverie, Fletcher; "Pleyel's Hymn," with variations, Burnap; "Bells through the Trees," Edmundson; "Come, Sweet Death," Bach; Arioso in A major, Bach; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

Carl Wiesemann, Mus.D., Dallas, Tex.—In a recital Oct. 22 at the Texas State College for Women Dr. Wiesemann played: Sonata in the Style of Handel, Wolstenholme; "Evensong," Martin; Pastoral Symphony No. 2, Widor; "Variations de Concert," Bonnet; "Twilight at Fiesole," Bingham; Fantasia, Franck;

"Clair de Lune," Karg-Elert; Meditation and Toccata, d'Evry.

This is the thirteenth season of recitals by Dr. Wiesemann. The next one will be on Monday, Nov. 15.

Albin D. McDermott, A.A.G.O., New York City—Mr. McDermott, organist of the Church of the Holy Name, played the dedicatory recital on the three-manual Möller organ in the First Reformed Church, New Brunswick, N. J., Sunday, Oct. 10, with this program: Fantasia and Fugue in G minor (The Great) and Air from Suite in D, Bach; Andante con Moto from Fifth Symphony, Beethoven; "At Evening," Kinder; Nocturne in A flat, Ferrata; Three Movements from Symphony No. 5, in F minor, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's program Sunday afternoon, Oct. 10, at the Joslyn Memorial was as follows: "Fuga Cromatica," from Sonata in A minor, Rheinberger; "Gagliarda," Gallei; "Carillon," Bedell; Overture to the Occasional Oratorio, Handel; Lullaby, Elgar; "Who Is Sylvia?," Schubert; Prelude to "The Blessed Damozel," Debussy; "Comes Autumn Time," Sowerby.

Robert L. Bedell, Brooklyn, N. Y.—In a preludial recital at the fall opening of the Brooklyn Institute of Arts and Sciences Oct. 13 Dr. Bedell played: Second Symphony (complete), Widor; Chorale Preludes, "All Glory Be to God on High," "What God Does Is Well Done" and "O Thou Love of My Love," Chaix; Scherzo, Commette; "Messe Basse" (complete), Vierne; Great Fugue in C minor, Mozart-Dupré; Grand Chorus (new), Bedell.

Orrin Clayton Suthern II, Greensboro, N. C.—Mr. Suthern has opened his recital season for the academic year at Bennett College. Oct. 13 he gave the following program: Allegro from Symphony in E major, Maquaire; Minuet, Haydn; Prelude and Fugue in A minor, Bach; "Romance," from "Sonata Tripartite," Nevin; "His Song" (In memoriam), Dett; "None but the Lonely Heart," Tschalkowsky; "Carillon-Sortie," Mulet.

Oct. 10 a memorial vesper service for Robert Nathaniel Dett was held at Bennett College and works of the late composer made up the program. Mr. Suthern was at the organ.

Irving D. Bartley, F.A.G.O., Elon College, N. C.—In a vesper recital at Whitely Memorial Auditorium Oct. 3 Mr. Bartley played: Toccata in F major, Bach; "Dawn" and "Night," Jenkins; Fanfare, Lemmens; "Grande Piece Symphonique," Franck; "The Bells of St. Anne de Beaupré," Russell; Humoresque (Toccata for Flute), Yon; Adagio Cantabile from Fourth Symphony, Widor; "Marche Solennelle," Mally.

Minor C. Baldwin, Bristol, R. I.—The following program was given by Dr. Baldwin in October in the Congregational Church: Toccata, Bach; Reverie, Baldwin; "Gloria," from Mass, Mozart; Meditation, Leschetizky; "By the Sea," Schubert; "Good Night, Sweet Jesus," Barry.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch's program for the "twilight hour of music" at St. Paul's Church Nov. 7 at 4:30 will include: Sinfonia to "The Hungry Shall Eat," Bach; "Adoration," Mauro-Cottone; "Thanksgiving," Saxton; "The Awakening," Couperin; "Star of Hope," R. K. Biggs; Night Song, Elmore; "Toccata Pomposa," Diggie; Londonderry Air, arranged by Orem; "Song of Thanksgiving," Hokanson; "Wind in the Chimney," Clokey; "Thanks Be to Thee," Handel; "Grandmother Knitting," Clokey; Fantasia on the Chorale "Now Thank We All Our God," Bonset.

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

Sept. 26—Fantasia on the Chorale "Rebuke Me Not in Thy Anger," Op. 49, Reger.

Oct. 3—Study for a Single Soft Stop, A. M. Goodhart; "Impromptu Elegiac," J. Kendrick Pyne.

Oct. 10—Prelude and Fugue in E minor ("Wedge"), Bach.

Oct. 17—"Variations Poétiques," A. Eaglefield Hull.

Oct. 24—Prelude on the Plainsong "Vexilla Regis," Bairstow; Berceuse, Otto Olsson.

Oct. 31—Toccata on the Plainsong "Of the Father's Love," A. Eaglefield Hull; Intermezzo in D flat, Bernard Johnson.

Programs of Organ Recitals

Kathryn Knapp, Pasadena, Cal.—Two organ broadcasts are played each week by Kathryn Knapp, organist at the Pasadena Presbyterian Church, over station KPCC. Following were her October programs:

Oct. 3—Gullmant program: Communion in G; Chorale and Fugue from Fifth Sonata.

Oct. 10—Vierne program: "Legende" and Arabesque, from "Twenty-four Pieces in Free Style"; Finale from First Symphony.

Oct. 13—Franck program: Second and third movements from "Grande Piece Symphonique."

Oct. 17—Bach program: Chorale, "That Men a Godly Life Might Live"; Prelude and Fugue in E minor ("Cathedral"); Fugue in G minor (Little).

Oct. 20—"Chanson du Soir," Matthews; "At Eventide," Lichey; "Lied des Chrysanthes," Bonnet.

Oct. 24—English program: Andante, Wesley; Berceuse in G and Theme with Variations, Faulkes.

Oct. 27—Chorale, "A Saving Grace," Kirnberger; Fantasia in C major, Franck.

Oct. 31—Program on "Lord's Prayer": Chorale, "Our Father, Which Art in Heaven," Bach; Chorale and Variations on "Vater unser," Mendelssohn.

Charles W. McManis, San Francisco, Cal.—Corporal McManis gave the Sunday afternoon recital at Grace Cathedral, Sept. 26, playing: Prelude in G major, Bach; Andante, Fourth Sonata, Bach; "Prelude Elegiaque," Jongen; Chorale in A minor, Franck.

Raymond C. Robinson, Mus. D., Boston, Mass.—Mr. Robinson, who has resumed his noon recitals at King's Chapel, presented the following program Oct. 18: Fantasia and Fugue in G minor, Bach; Sarabande in D, Bach; Scherzetto, Vierne; Psalm-Prelude, Howells; "Chanson," E. S. Barnes; "Fantaisie Dialogue," Boellmann.

John M. Lewis, Spartanburg, S. C.—The Charlotte, N. C., Music Club presented Mr. Lewis at the First Methodist Church Oct. 11 in a recital at which he played: "Psalm 18," Marcello; Adagio, Purcell; Prelude, Fugue and Chaconne, Buxtehude; Four Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; "Clair de Lune," Vierne; Adagio, Sonata 1, Hindemith; Toccata, Jongen.

Charles H. Demorest, A.A.G.O., Chicago—In a recital at the Mayfair Presbyterian Church, on a Hammond organ, Sept. 29 Mr. Demorest played: Trumpet Tune, Purcell; Air from "Water Music," Handel; Arioso in the Style of Handel, Demorest; Gavotte in B flat, Handel; London-derry Air, arranged by Coleman; "Grandfather's Wooden Leg" and "Grandmother Knitting," from "Fireside Fancies," Cloukey; "Carnival Passes By," Goodwin; "The French Clock," Bornschein; "The Musical Snuff-Box," Liadoff; "In Remem-

brance," Reverie, "The Caravan," "A Memory" and Toccata in E minor, Charles Demorest.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his recital at Shove Memorial Chapel, Colorado College, Sept. 21 Dr. Boothroyd selected the following program: Sarabande, Bach; Prelude and Fugue in G major, Bach; Three Finnish Pieces (Barcarolle, Sibelius; Finnish Lullaby, Palmgren, and "Praeludium," Järnefelt); Overture, "Don Giovanni," Mozart.

Dr. Boothroyd's program Oct. 5 was as follows: Three Movements from Fifth Sonata, Gullmant; Pastorale, Widor; "Ronde des Princesses," Stravinsky; Concert Overture in C minor, Fricker.

Walter Blodgett, Cleveland, Ohio—The McMyler recitals by Mr. Blodgett, curator of musical arts at the Cleveland Museum of Art, on the four Sundays of November at 5:15 p. m. will be marked by the following program: Variations on an Old English Melody, "Heartsease," Geoffrey Shaw; Trio-Sonata No. 2, in C minor, Bach; "A Pair of Minuets," Muffat; "Rest Thou in Peace and Be Still" (Melody from "The Spiritual Songs" of Bach), Russell Broughton; Toccata on "Pange Lingua," Baintow.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning recitals in September: "Blessed Are Ye, Faithful Souls," Brahms; "Kol Nidrel," Bruch; Canon, Merkel; "Basso Ostinato on B-A-C-H," Karg-Elert; Fantasy on "Sun of My Soul," Sattler; Adagio et dolce, from Sonata No. 3, Bach; "The Spirit of God Moved upon the Face of the Waters," Grimm; "O Come, Thou Spirit of Truth," Karg-Elert; "Marche Pontificale," Karg-Elert.

PACK HAGERSTOWN CHURCH FOR RECITAL BY COURBOIN

To mark the rededication of the auditorium of St. John's Lutheran Church, Hagerstown, Md., a recital was given by Dr. Charles M. Courboin on the Möller organ Oct. 13. The program, which consisted of romantic music, attracted a congregation which packed the church and 100 people had to be turned away. The church has just been redecorated and new furnishings have been added. Dr. Courboin's program consisted of the following, supplemented by the Widor Toccata as an encore number: Overture to the Occasional Oratorio, Handel; Largo, Third Symphony, Saint-Saens; Sketch No. 3, Schumann; Prelude and Fugue in A minor, Bach; Adoration on Plainchant "Ave Maria," McGrath; Serenade, Grasse; Pastorale, Franck; "Piece Heroique," Franck; "Belgian Mother's Song," Courboin; Passacaglia and Fugue in C minor, Bach.

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A three-manual organ built for St. John's Evangelical and Reformed Church, Massillon, Ohio, by A. J. Schantz, Sons & Co. of Orrville, Ohio, was dedicated at services Sunday morning and evening, Sept. 26. The inaugural recital was played by Edwin Arthur Kraft, F.A.G.O., of Trinity Cathedral, Cleveland, in the evening, when Mr. Kraft gave a program consisting of the following compositions: Aria, Purcell; "Jesu, Joy of Man's Desiring," Bach; Prelude in B minor, Bach; "Bist Du bei mir" and "Komm, süßer Tod," Bach-Kraft; Scherzo from Serenade, No. 7 (Haffner), Mozart-Kraft; Minuet, Haydn-Kraft; Sonata No. 5, Mendelssohn; "Ave Maria," Schubert-Nevins; Chorale Paraphrases, "Ein feste Burg" and "Nun danket Alle Gott," Whitford; Meditation, Sturges; Spring Song, Macfarlane; Toccata in G minor, H. Alexander Matthews.

The organ is installed in two chambers especially prepared for it on each side of the choir, the tone coming into the auditorium through grilles in the ceiling. The great and the choir are in the chamber over the pastor's room. The swell organ is over the choir room. The entire organ is under expression. The console is of the English drawknob type. It has sixty-four knobs and couplers, twenty-four adjustable pistons and three expression pedals. The organ contains 1,139 pipes. Wind is furnished by a three-horsepower Zephyr blower.

Esther Manus is minister of music at St. John's Church and Lolo List Cover is the organist.

Following is the stop scheme of the new instrument:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Dulciana, 4 ft., 73 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

CHOIR ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 85 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Dulciana, 4 ft., 73 notes.
- Dulciana Twelfth, 2 1/2 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- String Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Muted Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 pipes.
- Dolce Flute, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

**PAUL ALLEN BEYMER TAKES
NEW CLEVELAND POSITIONS**

Paul Allen Beymer closed the season's doors on Camp Wa-Li-Ro for its tenth and most successful year to return to Cleveland to continue as dean of the Northern Ohio Chapter of the A.G.O. and to assume two new positions. Christ Episcopal Church, Shaker Heights, a new church which has rapidly grown to over 500 families, and which has had a boy choir since moving to the Heights, has engaged Mr. Beymer as organist and choirmaster. While the building is small, the possibilities are great and plans have been drawn for a new building, with choir and gallery organs, to be built after the war. The rector, the Rev. Maxfield Dowell, has joined the council of Wa-Li-Ro and will work with Mr. Beymer in his summer work at the camp. The University School for Boys, a large and successful private school, has engaged Mr. Beymer for choral work. The school has an adequate organ which is used for daily chapel services and has an enrollment of over 400 boys. Mr. Beymer will live in the school dormitory, Pickands Hall. He will continue to spend two days a week at St. James' Church, Painesville, directing the choir, with Florence Boddy acting as organist.

Camp Wa-Li-Ro will be open next summer with its usual feature, the choir-masters' conference. Mr. Beymer will continue as director and the Rev. Dayton Wright as chaplain. Laurence Jenkins, co-director of the camp, is a lieutenant in the army in the vicinity of Cincinnati.

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- Hymn of Freedom (S.S. or S.A.).....Eric Thiman
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(For children)

- Ham, A. M. *The Vision at Chartres*......80
- McKinney, H. D. *A Mystery for Christmas*.....1.00
- Thomson, G. C. *Christmas Morning*......80

Anthems

- Dett, R. N. *Rise Up Shepherd and Follow*......15
- Edmundson, G. *Radiant Morn*......15
- Edmundson, G. *Shepherd's Vigil*......12
- Elmore-Reed *Snow Lay on the Ground*......18
(with junior choir)
- Goldsworthy, W. *A Very Merry Christmas*......18
(with junior choir)
- McCollin, F. *All My Heart This Night Rejoices*......16
- Nevins, W. I. *Adestes Fideles & Descant*......12
- Rich, G. *Beneath a Southern Sky*......15
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HELEN MACEY



SUNDAY, SEPT. 12, MARKED the culmination of ten years of service for Miss Helen Macey as organist and director at Trinity Episcopal Church, Los Angeles, Cal. Her tenth anniversary was observed with a dinner at the church Sept. 9, when Miss Macey was the guest of honor and the rector, the Rev. W. Don Brown, on behalf of the parishioners, presented her with a gift of \$100.

The dinner was followed by a recital in the church by Miss Macey, assisted by Trinity's contralto soloist, Mary Hobson Crow. The program of organ numbers included: American Fantasy, Diggle; Chorale, "Subdue Us by Thy Goodness," and Toccata in C, Bach; Concert Overture in C, Hollins; "To the Evening Star," from "Tannhäuser," Wagner; "Swing Low, Sweet Chariot," arranged by Diton; "The Squirrel," Weaver; "Chant for Dead Heroes," Gaul.

Miss Macey began her career as an organist when a freshman in high school in Boise, Idaho, in 1924. Because of an unexpected vacancy in the position at St. Michael's Cathedral, of which she was a member, she played all services there beginning the first Sunday in September and until an organist was engaged in the person of Frederick Boothroyd. Then she continued as his assistant and as organist for the Sunday-school services and studied with Dr. Boothroyd, now at Grace Church, Colorado Springs, Colo.

Miss Macey went to Los Angeles in the fall of 1928 to enter the University of Southern California, where she studied organ with Mrs. Mabel Culver Adsit and the late Dean Walter F. Skeele. She obtained a bachelor of music degree, with organ major, in 1932, graduating *cum laude*. On the second Sunday of September, 1933, she began her work at Trinity Episcopal Church.

Miss Macey is president of Eta Chapter of Pi Kappa Lambda, national graduate honorary music fraternity; treasurer of the Los Angeles alumnae chapter of Mu Phi Epsilon, national honor music sorority, and secretary-registrar of the Los Angeles Chapter of the American Guild of Organists.

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Downtown noon recitals in Chicago on three days of the week have been undertaken with Miss Marie Briel at the large organ in the First Methodist Temple. The programs occupy half an hour, from 12:15 to 12:45. Thus far the attendance has been very encouraging and it is expected to continue the recitals through the winter.

Miss Briel's recitals recall the years in which Arthur Dunham was heard in regular weekday performances in the Methodist Temple, at the time the skyscraper, in which are combined a large auditorium and an office building, was new. The Skinner organ in the Temple has been put in first-class condition in the past summer by the L. D. Morris Organ Company. The location of the church, opposite the city hall and county building, near the large hotels and in the theatrical district, makes it excellent for these programs.

The recitals are described as organ meditations. The following were among Miss Briel's offerings in September:

Sept. 7—"The Bells of St. Anne de Beaupré," Russell; Toccata, de Mereaux-Dickinson; "Jesu, Joy of Man's Desiring," Bach; Fountain Reverie, Fletcher; "The Squirrel," Weaver; "Benedictus," Weitz.

Sept. 8—"In Thee Is Joy," Bach; "The Chapel of San Miguel," Seder; "Romance," Bonnet; "Dance of the Reed Flutes," Tschalkowsky; Andante Cantabile from the String Quartet, Tschalkowsky; Festival Toccata, Fletcher.

Sept. 9—"Heroic Piece," Franck; "Legende," Clokey; Gavotte, Martini; "Ave Maria," Schubert; Toccata, Widor.

Sept. 14—Gothic Suite, Boellmann; "Song of the Basket Weaver," Russell; "Dreams," Wagner; "O Thou Sublime, Sweet Evening Star," Wagner; "Pilgrims' Chorus," Wagner.

Sept. 15—"Hosannah," Dubois; "The Goldfinch," Cosyn; "Pilgrim's Song of Hope," Battiste; Largo ("New World" Symphony), Dvorak; "Now Thank We All Our God," Karg-Elert.

Sept. 16—Concert Overture in B minor, Rogers; Andante Cantabile ("Symphonie Pathétique"), Tschalkowsky; "Bells through the Trees," Edmundson; Air for the G String, Bach; Joyous March, Sowerby.

Among the October programs were these:

Oct. 5—Largo in E from "Concerto Grosso" No. 12, Handel; "Träumerei," Schumann; "Fireside Fancies," Clokey.

Oct. 6—Funeral March and Seraphic Chant, Guilmant; Meditation ("Thals"), Massenet; "The Little Shepherd," Debussy; Prelude to "The Deluge," Saint-Saens; Prelude to "The Prodigal Son," Debussy; Toccata, Reiff.

Oct. 7—Pastorale (from Pastoral Sonata), Rheinberger; Meditation on "Ah, Dearest Jesus," Dickinson; Seraphic Chant, Lemare; Largo, Handel; Minuet, Boccherini; "Up the Saguenay," Russell.

Bach Program for Chicago Women.

A Bach chorale program will be given by the Chicago Club of Women Organists at the American Conservatory organ salon in the Kimball Building Monday evening, Nov. 1, at 8 o'clock. Organists playing are June M. Cooke, Esther Howes and Frances Biery Overton. Tina Mae Haines will give a talk on Bach and the chorales.

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Dr. David McK. Williams will be the speaker at a meeting of the Hymn Society Monday, Nov. 8, at 8 o'clock in the church house of the First Presbyterian Church, 12 West Twelfth Street, New York. He will take the subject "A Talk on Hymnody, Based on the New Episcopal Hymnal."

Two others who shared in the preparation of the hymnal have spoken about it at a recent meeting of the Federal Council's commission on worship. Dr. Howard Chandler Robbins mentioned that 200 hymns of the last edition of the Episcopal Hymnal, that of 1916, had been rejected and 400 retained. Ray F. Brown followed with an interesting statement on the musical policies governing the commission. The range of the tunes is such that they can be sung "without strain by men and women," presumably in unison. Mr. Brown gave these figures showing changes in the tunes found in the new edition:

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Bourgeois	3	12
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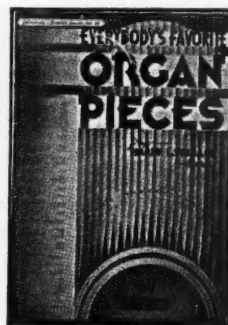
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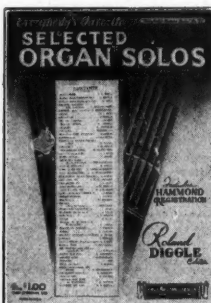
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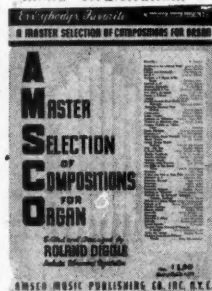
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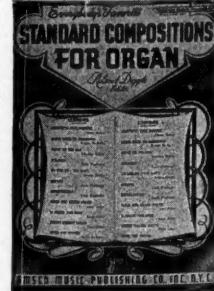
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Canadian College of Organists

Examination Pieces for 1944.

The following are the pieces chosen for the midsummer 1944 examinations of the Canadian College of Organists:

FELLOWSHIP.

A Fantasy, Harold Darke (Oxford University Press).

Trio-Sonata No. 6 (first movement), Bach.

Pastorale, Hugh Bancroft (Oxford).

ASSOCIATESHIP.

Prelude on "St. Columba," Milford (Oxford).

Chorale Prelude on "Sleepers, Wake," Bach (Novello, volume 16, page 1).

Owing to the difficulty of obtaining suitable textbooks for the essay in the associateship examination, candidates will be required to write an essay on one of three general topics to be announced on the examination paper.

FREDERICK C. SILVESTER,
Registrar for Examinations.

Toronto Center.

The annual meeting of the Toronto Center was held at the Yorkminster Baptist Church Oct. 7. The following officers and committee members were elected for the year: Chairman, Maitland Farmer, F. R. C. O.; vice-chairman, D'Alton McLaughlin; secretary-treasurer, T. M. Sargent; committee, G. D. Atkinson, A. E. Clarke, T. J. Crawford, Dr. T. A. Davies, Miss M. Gidley, Mrs. F. M. Joyce, Cyril Moss, Dr. Charles Peaker, S. Roseveare, F. C. Silvester, H. G. Williams and W. R. Young; ex-officio member, W. Wells Hewitt, past chairman.

The income and expense statement for the year was presented and showed the center to be in a good financial position. Reference was made to the successful convention of the College held last summer in Toronto.

Our chairman, Mr. Farmer, referred to the great loss which the center sustained in the sudden death last July of J. W. Donson, organist and choirmaster of Christ Church, Deer Park. As a mark of respect to his memory the members stood for one minute in silence.

The meeting was brought to a close after a discussion of programs for the season, and, judging from the suggestions made, if these are carried out, we should have an interesting year.

T. M. SARGANT, Secretary.

Illness of Miss Marianne Genet.

Miss Marianne Genet, Pittsburgh organist and composer, was taken ill Sept. 21 and was taken to the Columbia Hospital, Wilkesburg, where she underwent a major operation. Latest reports are

MARY PORTER GWIN



MRS. MARY PORTER GWIN has been appointed organist of the First Congregational Church of Evanston, to preside over the three-manual Aeolian-Skinner organ.

Mrs. Gwin, a newcomer to Chicago, received her master's degree in organ at the University of Michigan after study with Dr. Palmer Christian. She was organist and director of the junior choir at the First Congregational Church of Ann Arbor and later was at the First Methodist Church of that city.

Since coming to Chicago a year ago Mrs. Gwin has been director of music at Wheaton Methodist Church in Evanston and has been heard in recitals at Elmhurst College, the First Congregational Church of Oak Park and the First Methodist in Evanston. She also played for the Illinois A.G.O. Chapter in the Kimball Hall series last winter.

Mrs. Gwin's husband, Lieutenant John Gwin, is an instructor at the Glenview Naval Aviation Station.

that her condition is satisfactory and she was able to leave the hospital Oct. 24 for a nursing home.

Match This One, If You Can.

A member of our chapter sends in the rare bit of information to the effect that the offertory last Easter at a certain Jersey Methodist Church was Irving Berlin's "Easter Parade," and was so listed on the church calendar. And the organist is still playing there.—From *Crescendo*, published by Pennsylvania Chapter, A.G.O.

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'Cantorio' is the Name of New Contribution to Music of Church

Taking its idea from radio practice, a New York music publishing-house has contributed something new to the field of sacred music and has named it "The Cantorio." Ericfly stated the "Cantorio" is described as a "narration, cantata, oratorio." It requires the cooperation of a minister or other narrator, the organ, choir and soloists, who form a unit in what is described by its originator, Maxwell Wirges Publications, as an entirely new method of presenting Biblical messages. This combination of speech and music is a regular part of radio technique. Richard Maxwell and William Wirges have adapted it to church music.

Mr. Maxwell has sung and spoken on more than 8,000 broadcasts over the major New York stations and networks. These broadcasts include those of Dr. Fosdick, Dr. Poling, Dr. Cadman and others. He was the "John" of the famous Seth Parker broadcasts and is known for his "Songs of Cheer and Comfort" and "Friend in Deed" programs over the Columbia network during the last seven years.

William Wirges is a pianist, organist, arranger and conductor, having served in all categories, chiefly with NBC, for over fifteen years.

Mr. Maxwell and Mr. Wirges divided the Bible into four major parts, each to be a completely separate presentation, yet forming a unit. After three years of composing, experimentation and of consultation with such well-known artists as George Shackley, formerly musical director of WOR, New York, and Robert Shaw, choral director of the Collegiate Choir and Fred Waring Choir, "The Word of God" was evolved and brought out in published form. There are four separate and complete units designated as "The Generation of the Word," "The Incarnation of the Word," "The Personification of the Word" and "The Glorification of the Word." They depict the Old Testament, the Nativity, the life

and ministry of Christ and the Crucifixion and Resurrection respectively.

The first of "The Word of God" cantorios received its world premiere on Oct. 24, when Dr. Cyril Barker, directing the choir of the First Baptist Church of Detroit, presented "The Generation of the Word" at a union musical service in which eight of the larger Detroit churches participated. In Cleveland "The Word of God" will be given its initial performance under the direction of George F. Strickling at the beautiful Church of the Saviour. The Rev. Verner S. Mumbulo will be the narrator. Negotiations are under way for a nation-wide broadcast of the first two cantorios during the Christmas season.

Winston A. Johnson Has Recovered.

Sergeant Winston A. Johnson, the Chicago organist, is now at the University of Illinois, having been moved there from Scott Field. Soon after going to the university he was taken ill with pneumonia and for four weeks was in the hospital at Chanute Field, but he reports that he has fully recovered. While he was ill orders arrived for Sergeant Johnson to be sent to study areas and languages (Chinese) in the Army Specialized Training Program at Stanford University, but someone else had to be sent there in his place. Meanwhile he is giving tests to ASTP applicants and has the opportunity occasionally to play for services and in recital.

Vincent E. Slater Now a Sergeant.

Corporal Vincent E. Slater was promoted to sergeant on Sept. 24, it is announced from Miami, Fla., where he is base organist at the Thirty-sixth Street Airport. Before entering the air corps Sergeant Slater was organist and choir-master of the First Presbyterian Church, Bound Brook, N. J. He has studied organ under Herman Siewert, Louis Robert, Carl Weinrich and Alexander McCurdy and attended the Peabody Conservatory of Music, Baltimore, and the Westminster Choir College, Princeton, N. J. Sergeant Slater's duties at the base include giving recitals, playing for USO shows and training choral groups.

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Marching by Choir to Processional Hymn Violates Tradition

[The following is a portion of a paper read by the organist and director at Westminster Presbyterian Church, Minneapolis, and a member of the faculty of Carleton College at a joint meeting of the Minnesota Chapter, A.G.O., and the Choirmasters' Association of the twin cities in October. It provoked a spirited discussion.]

By RUPERT SIRCOM

I am seriously concerned with the practice of the "marched" processional. Among the things to be said about the choir processional hymn are these:

(1) There exists a worldwide practice of walking slowly—very slowly—but not marching. There is no ecclesiastical basis, reason or tradition for the marched processional hymn. There is, however, an established ecclesiastical authority for the other type. For those who like to "keep in step" may we say that they are out of step with the majority and with those who preserve and cherish good form, good taste and the church's authority and ancient practice.

(2) The beauty of the "unmarched" processional is far greater than that of the other type because it is less aggressive, smoother and of more gentle progress. Surely we enter the sanctuary with humility, with a song upon our lips. Surely, also, we should not enter with the aggressive and pompous tread of martial hosts. Witness the two types and judge for yourself.

(3) Greater dignity and reverence are to be found here, and these qualities are consistent with worship and self-effacement.

(4) The march has always been identified with secular life and its expression, and not with the spirit of the liturgy. A marching priest or chorister is in direct conflict with the spirit and content of all Christian liturgy. Conflict is never a creator of beauty, and beauty is the servant of liturgy, and always has been. A reverent procession of the clergy is always an "unmarched" procession. Why

then should a choir march into church, proclaiming its entrance as "performers," when we know the choir is a leader in worship and not in musical performance for its own sake? Some choirs march as a means of being "orderly." They succeed in this, but in so doing they achieve the effect that is the equivalent of holding up a sign to the effect that they have done so. The other type of processional is just as orderly, much less conspicuous and more dignified.

(5) Another point: A hymn is usually made cheaper in character when it is forced to subscribe to the tempo of a comfortable march rhythm. Dykes' "Holy, Holy, Holy" is a good example; both words and music suffer when sung fast enough to become a march. There is much more character here when the tempo is a majestic one. Also, for those people who seek church music in church, a march is not church music at all and surely is not considered good taste in worship. It is secular in content even if it does appear in many a hymnal. Examples: "O Beautiful, for Spacious Skies" ("Materna"), "O Mother Dear, Jerusalem" ("Materna") and "Onward, Christian Soldiers." I cannot think of a hymn of this type which is really a hymn at all. They may be good music, fair music, or bad music, but they are all secular. Except for the funeral march in the German Requiem of Brahms (which is really not a characteristic march and provides three beats per measure instead of four) I cannot find an example of a true church composer having used march rhythm in any church music. In secular music, yes; but should we use secular music in church? Of course, some churches do not care one way or the other. Can you recall any march rhythm in the church compositions of Palestrina, Vittoria, Lotti, Orlando Gibbons, Bach, the Russian composers, etc.? Maunder, Stainer, Smart and others like them have written many a march for the church. We are told and we agree that they have written secular music in most of their music anyway.

(6) Why limit our choice of processional and recessional hymns to those to which we can keep in step? Any hymn, in any mood or tempo, may serve as a

processional. This enriches our services and provides appropriate hymns for all seasons and days. Why not use the following when they would heighten the spirit of the service: "Abide with Me," "O Sacred Head Once Wounded," "Sun of My Soul," "Praise to the Lord, the King of Creation" or "A Mighty Fortress"? Our services are in many moods. Why use one mood and one rhythm in the processional and recessional hymns? I have used a choir at funeral services. What then? Must we march at a funeral? I have used a chant in the rhythm of speech as a processional. What then? I, again, have used a Gregorian chant setting as a processional. It is a reverent act of worship and a choir cannot march to a chant.

An argument in favor of marching, and the only one I've heard, is that singers cannot avoid keeping in step. The answer is to walk slowly.

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FOLIO NUMBER 1

DECEMBER 1943

COMPOSITIONS FOR THE ORGAN

BY

JOHANN PACHELBEL

Edited by Norman Hennefield

- | | |
|--|--|
| 1) Lord Christ, God's only Son (Advent) | 4) Fugue in D |
| 2) Blessed be Thou Lord Jesus Christ (Christmas) | 5) When in the hour of utmost need (Funeral and General) |
| 3) Magnificat—My Soul doth Magnify The Lord (Annunciation) | 6) Toccata in E Minor |

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NATALIE GUTEKUNST



NATALIE GUTEKUNST, assistant organist and director of youth choirs at the Central Presbyterian Church, on Park Avenue in New York City, the program of whose debut recital Sept. 24 at the Chester Hill Church, Mount Vernon, was published last month, made a very favorable impression, it is reported.

Miss Gutekunst's father is on the faculty of Hunter College, New York City. Both her mother and her father are singers and she is the niece of Carl Gutekunst, formerly head of the vocal music department at Teachers' College, Columbia University, and on the Juilliard School voice faculty. Her training was received at the David Mannes School of Music and the Juilliard Institute of Musical Art in New York.

Last summer Miss Gutekunst was summer organist at the Chester Hill Church and the Hitchcock Memorial Church, Scarsdale, N. Y. The last two weeks in August she played for the daily vesper services at the Church of the Ascension, New York, while Vernon de Tar was on vacation. In September she directed the choir and played the organ for the Sunday services at Central Presbyterian while Hugh Giles, the organist, was on vacation. Miss Gutekunst has been invited to entertain at New York's famous Stage Door Canteen and expects to fill several recital engagements in the metropolitan area this winter.

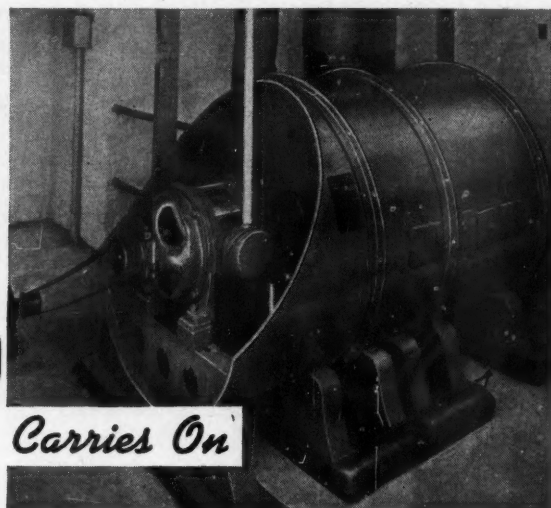
RECITAL AT WEST POINT
BY CLARENCE DICKINSON

The season opened for the Clarence Dickinsons with an address Sept. 23 by Dr. Helen Dickinson in Westminster Presbyterian Church, Youngstown, Ohio, on "The Purpose and Power of Church Music," with illustrations sung by the choirs of the church, Laura Belle Hornberger, organist and director. Sept. 26 Dr. Clarence Dickinson gave a recital at the United States Military Academy, West Point, N. Y., at which he played: "Soldiers, Martyrs and Sain's Adore the Lamb of God," de Maleingreau; "In the Church," Novak; Cathedral Prelude and Fugue, Bach; "Storm King" Symphony (Allegro maestoso, Canon, Scherzo, Intermezzo, Finale), Dickinson; "The Gold Finch," Cosyn; "An Old Lullaby," Dutch Traditional; "Norwegian War Rhapsody," Sinding.

ORATORIO IN SALAMANCA, N. Y.;
DIFFICULTIES ARE OVERCOME

The Salamanca, N. Y., Community Chorus, under the conductorship of Walter James, sang excerpts from Handel's "Judas Maccabaeus" at a vesper service in the First Congregational Church Sunday, Sept. 26, and thus opened the fall and winter music season in this city of 9,700 population. Because of the scarcity of professional soloists, due to their induction into the armed forces, and also because of transportation difficulties, the chorus invited the Rev. Edgar T. Pancoast to read the unsung parts of the oratorio, and thus attempt to tell a complete Scriptural story of "Judas Maccabaeus." Mr. Pancoast is rector of St. Mary's Episcopal Church. Eight choruses were selected for rendition. Edward B. Vvesland was at the organ and Rachael

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Greene James, wife of the conductor, at the piano. Thirty singers took part and 300 people filled the church.

Detroit Women to Meet Nov. 2.

The Woman Organists' Club of Detroit postponed its monthly meeting from October to Nov. 2, to cooperate with the Eastern Michigan Chapter of the American Guild of Organists in presenting Dr. Charles Peaker in a recital in Detroit. The Nov. 2 meeting will be held at Christ Evangelical and Reformed Church, Minnie Caldwell Mitchell being hostess. Mrs. Mitchell will play Russell's "The Bells of St. Anne Beaupré," Carol Fjelstad, president, will play Bach's Fantasia and Fugue in G minor and Adelaide Lee Heron will present Handel's "Water Music." The organists will be assisted by vocal soloists.

Mrs. Neva E. Prentice, mother of Mrs. Vivian Martin, the Chicago organist, died Sept. 25 in Chicago. She was the widow of David K. Prentice. In addition to Mrs. Martin she is survived by a daughter and two sons.

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