

THE DIAPASON

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ORGAN MUSIC IS 58TH VARIETY IN HEINZ PLANT

EMPLOYEES HEAR BIG ORGAN

Four-Manual Built by Kimball Played by Reynolds Galbraith — After War Visitors Again Will Be Entertained by Its Music.

Organ music, the fifty-eighth variety that supplements the well-advertised "57" of the H. J. Heinz Company, is a special feature for the benefit of all employees, despite the changes made necessary by war, at the large plant of the company in Pittsburgh. Reynolds Galbraith has been the company's organist since July, 1941, and it is a significant fact that disturbed world conditions and many outside interests have not diminished interest in the regular recitals on the large four-manual organ that was installed seven years ago for the benefit of the thousands of Heinz employees. While the plant was devoted exclusively to the preparation of food products hundreds of visitors heard the organ daily, but this schedule was interrupted when war production became the chief interest of the company. When peace shall have been restored the organ again will be a part of the program of entertainment by Heinz for all who inspect its operations.

The present organ in the Heinz Auditorium is a four-manual Kimball built in 1936. It replaced an organ that was severely damaged the preceding year in the great Pittsburgh flood. The specification of the new instrument was published in THE DIAPASON in December, 1936. It is a strange coincidence that the organ has exactly fifty-seven sets of pipes, which may be considered as providing one tone quality for each of the advertised Heinz products. The picture in this issue shows Mr. Galbraith at the new console. This console can be raised from the orchestra pit, rolled onto and across the stage to an electric elevator and hoisted to a loft over the dressing-rooms, with the cables still attached. It could be played from there, without benefit of the piston combination action.

The Auditorium in which the organ is placed is the center of employe activities in the Heinz service building. Heinz men and women are served their meals in three dining-rooms in the building and entertainments, employe rallies and other programs are presented in the Auditorium, which seats approximately 3,000. On all of these occasions organ music is usually featured—whether it be for group singing at the noonday entertainments or for religious and secular programs.

"Before the war the Heinz plant was open to visitors," writes Mr. Galbraith in answer to inquiries from THE DIAPASON. "The tours always ended in the Auditorium, where I gave a short recital, followed by a Heinz 'movie.' Since Pearl Harbor, when the war put to an end visitors' trips through our plant, we have only noon-time 'movies' and 'organlogues' for our employes Mondays, Wednesdays and Fridays, and informal organ recitals Tuesdays and Thursdays. On the latter programs I often present a guest artist from among our employes, either a singer or an instrumentalist. I have featured piano-organ duets, and a young factory foreman, John Paul Nolton, who has a fine baritone voice.

"You will understand, of course, that our audiences are a cosmopolitan group and therefore all types of music are presented, including everything from occasional works by Johann Sebastian Bach to the latest popular music. During the Christmas holidays all the programs featured the traditional carols and music associated with the Christmas season, including the playing of carols to be heard over the public address system Christmas week in the three employe dining-rooms, closing with a Christmas program pro-

REYNOLDS GALBRAITH AT ORGAN IN HEINZ PLANT



Photograph by Leo Claysmith.

duced by employes. In addition, the use of the Auditorium and the organ are extended to several high schools in this area for their commencement programs."

Mr. Galbraith has been busy at the console since he was 15 years old, when he began study with Howard Webb of Pittsburgh. As a young man he played in several theaters and also broadcast once or twice a week. Later he played at the Methodist and United Presbyterian Churches in Pittsburgh's Knoxville district. He is a member of the latter church and worked with the minister's wife for several years building up a young people's choir. He has worked with various choral groups, played the organ for religious broadcasts and the Hammond for banquets and other social occasions. Shortly after he was appointed organist for Heinz July 23, 1941, he became organist of Grace Methodist Church in Sharpsburg, Pa., where the organ is the one that stood in the old Heinz Auditorium.

MEMORY OF JOHN H. BREWER HONORED AT HIS OLD CHURCH

A graceful tribute to a man who served the church for fifty years on the organ bench was paid at the Lafayette Avenue Presbyterian Church of Brooklyn on the afternoon of Nov. 28 when the service consisted of compositions of Dr. John Hyatt Brewer. Dr. Brewer died Nov. 30, 1931, and the service therefore was held on the Sunday nearest the anniversary of his death. Marion Clayton Magary, organist and director at the Lafayette Avenue Church and successor to Dr. Brewer, was in charge. The anthems were "O Lamb of God," "O God, the Rock of Ages" and "Crossing the Bar," the last-named for men's voices. As an introit "The Angelus," for women's voices, was sung. There was also an alto solo, "O Lord, Our Lord" and the soprano and tenor duet "Jesus, the Very Thought of Thee." For the offertory Mrs. Magary played the "Indian Summer Sketch." The anthem "O God, the Rock of Ages," was composed by Dr. Brewer for the fiftieth anniversary of the church in 1907.

Three members of Dr. Brewer's old quartet were among those present at this service. The occasion recalled the life and work of a man prominent in his generation, at one time warden of the American Guild of Organists and a church musician and composer of distinction.

HENRY BRETHERICK DIES IN SAN FRANCISCO IN 95TH YEAR

Henry Bretherick, for many years an organist in the front rank in America, died at his home in San Francisco, Cal., Dec. 17 in his ninety-fifth year.

Mr. Bretherick was born in Leeds, England, and came to this country at the age of 16. After studying with Clarence Eddy he devoted some years to teaching music to the blind at Jacksonville, Ill. Before going to San Francisco in 1892 he founded the Conservatory of Music in Quincy, Ill.

Mr. Bretherick was organist at the First Unitarian Church of San Francisco for more than a quarter of a century. He played also at other churches and synagogues and served as president for many years of the California Music Teachers' Association, of which he was a founder.

A son, Clarence O. Bretherick, survives.

Mr. Bretherick had been a reader of THE DIAPASON for thirty-two years.

ELIZABETH B. JACKSON'S WORKS SUNG AT ANNIVERSARY

The twentieth anniversary of Elizabeth B. Jackson as organist of the Takoma Park Presbyterian Church, Washington, was recognized and celebrated Nov. 14 by the pastor, the Rev. R. Paul Schearer; the choir, the session and the congregation with numerous floral and other more durable tokens of esteem and appreciation. Not the least feature was an entire service of music composed by Mrs. Jackson. This included a first rendition of the prelude "Faith" and the prayer choral response. Two anthems, for which newer choir members relinquished their places and habiliments in favor of former choir members, who filled the choir stalls, and the postlude rounded out the special musical features of the service.

NITA AKIN WILL GIVE FIRST RECITAL IN CHICAGO JAN. 24

The Chicago Club of Women Organists is presenting Nita Akin, concert organist from Texas, in a recital at Kimball Hall Monday night, Jan. 24. Although Mrs. Akin has won acclaim in many parts of this country and abroad, it will be her first appearance in Chicago. The club anticipates a crowded house.

HUNTINGTON WOODMAN DIES IN HIS 83D YEAR

SIXTY-ONE YEARS AT CHURCH

End Comes on Christmas Day to Distinguished Organist and Composer of Brooklyn, and One of the Founders of the A.G.O.

R. Huntington Woodman, grand old man of the New York organ fraternity, who, when he retired from his position as organist and director at the First Presbyterian Church of Brooklyn, N. Y., had served that church for sixty-one years, died suddenly on Christmas Day. He would have been 83 years old in January. Mr. Woodman was a composer of much church music and his anthems have been sung by choirs throughout the land. He was one of the founders of the American Guild of Organists and held the fellowship certificate of the Guild. From 1901 to 1903 he was the warden of the A.G.O.

Funeral services attended only by the family were held Dec. 27.

Mr. Woodman's tenure at the First Presbyterian Church of Brooklyn was one of the longest and most distinguished in the history of American church music. To mark his retirement the A.G.O. on May 27, 1941, gave a dinner in his honor and from the tribute paid him at that time the following is quoted:

After a man has reached his eightieth birthday and has been playing in the same church for sixty-one years, it would almost be the duty of his colleagues to make some recognition of the facts. But our asking Hunt Woodman to be our guest of honor tonight is far more than any such routine performance.

We are happy to have him with us because he is a symbol of everything one in our profession should be—a real man of God, a man faithful to his ideals throughout a long and honorable career, one who has written music with the grace of a Sullivan, and one who has been helpful and inspiring to thousands of young people. He has set a mark for most of the rest of us to aim at.

Raymond Huntington Woodman was a native of Brooklyn and spent his entire life there. He was born Jan. 18, 1861. His first musical studies were with his father. From 1881 to 1885 he studied with Dudley Buck and in 1888 was a pupil of Cesar Franck in Paris. On his return from Paris he was head of the organ department of the Metropolitan College of Music in New York until 1898.

Mr. Woodman made his debut at the organ in St. George's Church in Flushing, Queens, Jan. 18, 1874, his thirteenth birthday. Mr. Woodman's father, the late Jonathan C. Woodman, an eminent organist of his day, had injured his hand, and his young son and pupil proved himself an able substitute. When the elder Woodman learned that he had permanently lost the use of his hand, Raymond officially assumed his duties as organist at St. George's, while his father continued as choirmaster.

In 1879-80 young Mr. Woodman served as organist of Christ Church, Norwich, Conn. Then he returned to Brooklyn, his birthplace, and obtained the position in the First Presbyterian Church, where he presided over the organ for the first time at the age of 19 on May 4, 1880. Ten years later he became choirmaster.

Thus Mr. Woodman completed a cycle which constituted a remarkable parallel to his father's musical career. The father had been organist in the three churches where his son succeeded him, and had played in Packer Collegiate Institute, then the Brooklyn Female Academy, where the younger Mr. Woodman became director of music in 1895, a post he held for forty-six years.

In his younger years Mr. Woodman was a brilliant recitalist and he was one of those chosen to play at the Chicago World's Fair of 1893.

Dr. Woodman composed nearly 200

published anthems, cantatas, songs and pieces for the organ and piano.

The degree of doctor of music was conferred on Dr. Woodman by the New York College of Music and by Grove City College.

Mrs. Woodman, the former Ethel Field Richter, whom he married June 14, 1892, was the second soprano in her husband's choir for fifty-two years. Mr. and Mrs. Woodman were the parents of two daughters, both physicians—Mrs. Pierson Curtis and Mrs. Henry B. Wightman—and they have six grandchildren.

Mr. Woodman made sailing his recreation and Mrs. Woodman attributed her husband's youthful vigor to his enthusiasm for sailing.

SPRINGFIELD, ILL., HEARS MAJOR WORKS SUNG BY CHOIR

Harry J. Tomlinson, Jr., has prepared a fine program of evensong services by his choir at the First Presbyterian Church of Springfield, Ill., for the season. His offerings include several major works. Oct. 10 Mendelssohn's "Elijah" was sung, Nov. 21 Haydn's "Creation" and Dec. 12 the Bach "Magnificat."

Four additional offerings in December were the following:

Dec. 17—"The King and the Star," Cain (junior choirs).

Dec. 19—"Childe Jesus," Clokey (intermediate choir); "Christmas Oratorio," Bach.

Dec. 24—Carols by candlelight (midnight service).

Dec. 26—"Rejoice, Beloved Christians," Buxtehude (high school choir) and "The Messiah," Handel.

These special services have attracted large congregations and have been ranked as among the most important musical events of the year in the Illinois capital city.

For 1944 Mr. Tomlinson has announced these offerings:

Feb. 27—"Mass of Pope Marcellus," Palestrina.

April 2—"Crucifixion," Stainer (high school choir).

April 4 and 5—"Passion according to St. Matthew," Bach.

April 9—"Redeemer," Dickinson.

May 7—"Requiem," Mozart.

June 4—"Requiem," Brahms.

Five of the church's six choirs sing at least one cantata during the season. All the choirs are entirely volunteer and include 130 voices.

TWO-DAY GUILD CONCLAVE DRAWS MANY VISITORS TO N. Y.

The two-day convclave of the American Guild of Organists in New York City opened Dec. 27 with a large number of visitors present, including deans of chapters and others who could spend the holidays in the metropolis. A number of states were represented at the council meeting of the first day and there was a large attendance at the theater party that evening and at the annual dinner Dec. 28. A full report of the convclave will be published in the next issue of THE DIAPASON.

STEUERMAN GIVES HANDEL ORATORIO NINETEENTH TIME

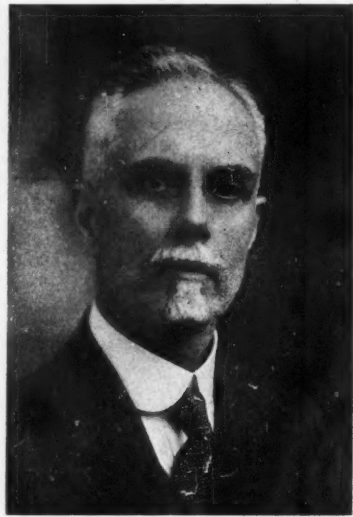
Handel's "Messiah" was presented in full for the nineteenth consecutive year on Dec. 19 by the choir of Calvary Episcopal Church, Memphis, Tenn., Adolph Steuterman, F.A.G.O., organist and choir-master. The choir was assisted by an orchestra of professional musicians, with Harry J. Steuterman at the organ. The church was filled to capacity, with chairs in the aisles. The whole rendition was broadcast by radio station WHBQ. This was the fifty-first oratorio presentation with orchestra by the Calvary Choir.

YON'S OWN MUSIC IS SUNG AT MASS ATTENDED BY 1,300

A solemn mass of requiem for Pietro Yon, honorary organist of the Vatican and musical director and organist of St. Patrick's Cathedral in New York since 1927, was celebrated Nov. 26 in the cathedral, with 1,300 persons present. The Right Rev. Monsignor Joseph F. Flannelly, administrator of the cathedral, officiated.

Mr. Yon's own Mass for Requiem was sung by the cathedral men's choir and many former members. The augmented choir was led by Dr. Charles M. Cour-

R. HUNTINGTON WOODMAN



boin, Mr. Yon's successor as organist and choir-master of St. Patrick's. The Most Rev. J. Francis A. McIntyre, auxiliary bishop of New York, presided in the sanctuary for Archbishop Francis J. Spellman. Also in the sanctuary were Monsignor Philip J. Furlong, principal of the Cardinal Hayes High School; the Very Rev. John B. Reese, O.P., prior of St. Vincent Ferrer Church; the Rev. John B. Kelly, moderator of the Catholic Writers' Guild, and the Rev. Vincent Donovan, O.P.

At the conclusion of the mass the choir sang the lament from the Tenebrae of Good Friday, "O All Ye That Pass by the Way," to music composed by Mr. Yon.

The body was placed in a vault at Gate of Heaven Cemetery, Westchester, for burial in Italy after the war.

Reymes-King in Montreal

The second recital of the 1943-44 series of the Casavant Society of Montreal took place in the Church of St. Andrew and St. Paul, Montreal, Dec. 6. The recitalist was John Reymes-King, organist of the Metropolitan Church, Toronto.

The program opened with a Prelude and Fugue in G minor by the eighteenth century Dane Buxtehude. The ostinato bass at the beginning of the work was boldly presented on a pedal reed, with the exposition that followed clearly stated in a registration plan suited to the music. There was well-contrasted tone coloring in the same composer's Chorale Prelude on "In dulci Jubilo," which emphasized the cheery Christmas quality of the music. A group of Purcell followed.

The first movement of Handel's F major Concerto displayed the player's crisp style of performance and discreet use of delicately-voiced stops. The eighteenth century blind English composer, John Stanley, was represented by two well-chosen and smoothly played selections. In contrast to the preceding, a group of pieces from the "Livre d'Orgue" by the late seventeenth century French composer André Raison gave opportunity for felicitous use of the fine mutation work in the organ, of which the player availed himself without reserve, but with discernment. Of particular interest was the "Trio en Passacaille," in which the four-bar theme occurred which Bach borrowed and extended to eight bars in his famous Passacaglia in C minor.

Mr. Reymes-King's Bach numbers were the familiar "Sleepers, Wake" and the Toccata and Fugue in D minor. It was apparent that the performer had definite views as to the manner of interpretation of these two much-played works and that his views were in rather violent contrast with generally accepted methods. Diversity of opinion prevailed as to the wisdom of the interpretations. One camp expressed mild approval, the other, disapproval less mild. Some of the effects obtained were arresting, if not convincing, while timing of pauses leaned very much towards a disturbing theatricalism. Balance of tone sometimes suffered, and certain eccentricities in recitativo passages dwelt unduly on the programmatic leanings of the music. This erratic tendency was also evident in the opening of

HARRY J. TOMLINSON, JR.



the Cesar Franck Chorale No. 3, in A minor. With the appearance of the chorale proper the dignity of the music was allowed more chance of asserting itself.

Variations on a Dutch Carol by Flor Peeters was played with a keen sense of coloring, which seemed to fit the exaggerated harmonic treatment of the composer. Well-chosen flutes were appropriately used in one of the variations and effective string tone added to the strained and somewhat querulous character of another. The recitalist was happy in his registration of Vaughan Williams' Prelude on "Lovely." The program was brought to a close by two works of Karg-Elert. Here the restlessness of the composer suited that of the player. Listening to Karg-Elert made one realize and deplore the encroachments of theatricalism parading in religious garb, and the very thinly disguised banalities of the music of the later period of this exceptionally talented composer.

GEORGE M. BREWER.

IN THIS MONTH'S ISSUE

History of the year 1943 in the organ world, as taken from the files of THE DIAPASON, constitutes an interesting record.

R. Huntington Woodman, distinguished organist and composer of Brooklyn, was taken by death Dec. 25 in his eighty-third year.

Summary of address of Dr. Wallace Goodrich before the American Guild of Organists is presented.

Pietro A. Yon's own compositions are sung at Requiem mass for famous organist at St. Patrick's Cathedral in New York.

Various topics relating to organ design are discussed by readers of THE DIAPASON in letters to the editor.

Tenth annual Bach festival is held at the First Congregational Church of Los Angeles.

Christmas programs and recitals are among the activities of chapters of the A.G.O.

Survey of new church music published in 1943 is made by Dr. Harold W. Thompson.

Organ music is a regular feature for the benefit of employes of the great H. J. Heinz plant in Pittsburgh.

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.

Wilbur Held, the Chicago organist, who was at Camp Wellston, Mich., has been transferred to Minneapolis, where he is working in the laboratory of physiological hygiene at the University of Minnesota on post-war nutritional problems.

GRAY-NOVELLO

FIVE CHORAL PARAPHRASES

FOR ORGAN

By HOMER WHITFORD

- | | |
|-----------------------------|--------------|
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| 2. Ein Feste Burg | 4. Gardiner |
| 5. Now Thank We All Our God | |

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By ROLAND DIGGLE, Mus.D.

Four excellent programs constituted the tenth anniversary Bach festival held at the First Congregational Church, Los Angeles, Nov. 26, 27 and 28. That so successful a festival could be given under conditions as they are in Los Angeles speaks wonders for the musical director and general manager of the festival, Arthur Leslie Jacobs.

The first program consisted of a chorus from Cantata 206, the Cantata No. 51 for soprano, the Cantata No. 11 for chorus and soloists and the Partita in D minor for violin alone, which was well played by Louis Kaufman. The chorus sang well and the build-up was thrilling in that the tone was kept under control at all times. The high-light was the singing of Fern Sayre in the Cantata No. 51, a really beautiful piece of work.

Saturday afternoon Catharine Crozier was the soloist and did some excellent organ playing. This was true especially in the Toccata, Adagio and Fugue in C and the Passacaglia and Fugue in C minor. Both of these great works received a splendid interpretation—clean-cut, virile and interesting. The remainder of the program consisted of chorale preludes, with some chorales sung by the junior high school choir of Marlborough School, under the direction of Ruth Krehbiel Jacobs. To these old ears seven chorale preludes and five chorales is laying it on a bit thick even if they are by Bach.

On the evening program we had Alice Ehlers with her harpsichord, assisted by flute and violin. The program consisted of the Trio in G major for two flutes and harpsichord, the Sonata No. 6, in G major, for harpsichord and violin, the

Chromatic Fantasie and Fugue and the English Suite in G minor. All were given an almost perfect performance and, while I am not a harpsichord fan, I enjoyed it in combination with other instruments. Again Miss Sayre gave us some heavenly singing in two Bach arias.

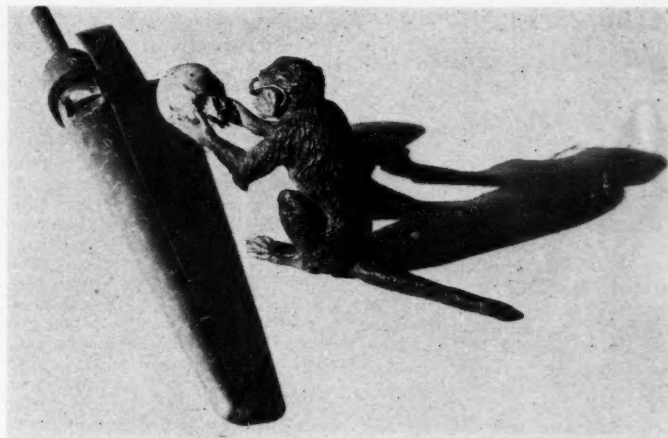
The Mass in B minor was given in a packed church Sunday afternoon and it was a first-rate performance that compared favorably with any in previous years. The choir was well balanced and sang with a freshness that I missed last year. Perhaps the help of the orchestra in the accompaniment was responsible for this. Whatever it was, the effect was excellent and the performance of all those taking part is deserving of the highest praise.

Without doubt this Bach festival is one of the outstanding musical events of the year.

As a prelude to the festival the Bach Festival Foundation of the cathedral choir presented five concerts by players from the "Evenings on the Roof" on the five Sunday afternoons preceding the festival. Much good music was heard, but I have an idea that even the performance of the music of Bach can be overdone.

Program at Spartanburg, S. C.

At a special musical vesper service Dec. 5 in the First Baptist Church of Spartanburg, S. C., Austin C. Lovelace of the Queens College, Charlotte, N. C., music faculty was presented in a program of unusual interest. John M. Lewis, organist-choirmaster of the church and a member of the Converse College music faculty, was in charge of the program. The chief item of interest was a performance of the solo cantata "Ach Herr, lass Deine lieben Engelein," by Franz Tunder, with organ and string quartet accompaniment. Mr. Lovelace also sang a group of songs from the "Biblische Lieder" by Dvorak. The string group performed the Pastoral from the Christmas Concerto by Corelli and the choir sang "Let All Mortal Flesh Keep Silence," Holst; "Bless the Lord," Ivanoff, and "How Lovely Are Thy Dwellings," Brahms. The organ prelude was the Brahms Chorale Prelude on "Lo, How a Rose."



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Organ's Opportunity in Church Is Subject of Wallace Goodrich

[The following is a summary of the address by Dr. Wallace Goodrich of Boston, distinguished organist and musical educator, at a dinner of the Headquarters Chapter of the American Guild of Organists in New York, Oct. 25, 1943.]

I cannot help thinking of the last time I had the honor of addressing you, when I came at the invitation of one who is no longer with us, but to whom I know you were deeply attached—your late warden, Charles H. Doersam. I cannot forbear to express my gratitude for a friendship existing through more than thirty-five years, dating from the time when our relations were already not merely those of pupil and teacher, but of friends engaged in that same quest of the attainment of high ideals in music in which we are all co-workers. With Charles Doersam's work you are well acquainted; in the admiration you feel for his character I ask you to let me share.

The adoption of the name "American Guild of Organists" was a wise choice. While perhaps following the lead of older organizations in England, the word "guild" was a reminder of those splendid days in the earlier centuries when such organizations stood for the best—each in its own field—with respect to ideals, ethical standards and practical craftsmanship. By your system of examinations, by the example of public recitals and services, and by your association with the church, the Guild is carrying out the purposes of its foundation in a manner which I am sure would be gratifying to those of its founders who have passed on to their reward, could they witness it; and who can say that in some manner they cannot?

At the time the Guild was founded the art of organ playing in this country was at the beginning of a great development. A few decades previously standards had necessarily been low; organ building, as we have watched its evolution in this country, was almost in its infancy, as regards the production of large and adequately equipped instruments. The great organ in Boston Music Hall had been one of the wonders of its age; brought over from Germany during the Civil War, in danger of capture by rebel privateers—reminding one of the circus elephant, imported in seven different ships, much against his will—for some years it occupied a position in our musical life not unlike that of the great orchestras of today. It served, with important instruments in other cities, as the medium for performance of the contemporary repertoire. The larger works of Bach were being made known by a few valiant champions who had returned from study in Germany, although the chorales were still destined to remain unknown for many years. There was much Mendelssohn and the concertos of Handel; little of the precursors of Bach, but a variety of compositions of all sorts, from variations on "God Save the King" to some of the worst examples of the French organ music of the day, together with arrangements of orchestral works, regardless of their adaptability to transcription for the organ. Perhaps this was serving as a foundation for better things to come, as Theodore Thomas inveigled his out-of-door concert public into a liking for the best music by giving them Beethoven symphonies in homeopathic doses—a movement at a time—following such numbers as somebody's Linnét Polka, in which the piccolo player assumed the title role from a position in a tree which he had previously attained.

With the subsequent development of organ playing and, indeed, of organ building—for the one is to a certain extent dependent upon the other—you are familiar. Today the repertoire of the organist, as exemplified in recital and concert, is as sound and comprehensive as that of other instrumentalists; and I am sure that for that advance great credit belongs to the Guild.

But aside from the field of public performance on the organ, whether in recital or as a solo instrument in connection

with religious worship, I would like to ask you tonight to consider with me the opportunities and responsibilities of the organist in his relation to divine worship; for it is here that he seems to me to find his highest mission.

It is by no means a disparagement of the power and effectiveness of the organ as a solo instrument that we recognize, as I think we must, that it is irreplaceable in the church and that it is through this association that the organist attains his fullest development. This association of the instrument with liturgical, or at least with religious, music, is borne out by the manner in which the organ has been used by dramatic composers, in opera or symphony, for it has been rightly said, and not without a certain justification, that "dramatic composers are the best judges of religious music."

In recent years the designation "church musician" has been increasingly employed. It has a more definite connotation than "musicologist"; for while in the mind of the performing artist or of the composer there may be a lurking distrust of the musicologist's ability in these fields, it is recognized that the development of the church musician is an evolution of his attainments as a practical performer, rather than the reverse.

The great diversity of religious belief in this country is exemplified by the large number of separate organizations, and even by their own further subdivisions. This is in striking contrast to conditions in foreign countries, where the Anglican, the Roman Catholic, the Orthodox and the Lutheran each in turn constitutes the predominant faith and order of whole countries or of their component parts. With us the unity of thought and at least a comparative uniformity of liturgy, which are so characteristic abroad, are lacking; and it is inevitable that this condition should be evident in the domain of church music. Yet here, as there, whether Christian or Jewish, whether Catholic or Protestant, the single aim is the worship of one Divine Being, however widely the means of approach to such worship may differ.

It is the task of the church musician to be so thoroughly familiar with the history of the church throughout all ages that he will be able to bring to his work in his particular church a full appreciation of its historic background and a realization of what he can do to enhance the solemnity and beauty of its service, without introducing elements foreign to the expression of the faith which his particular parish has made its own.

In such a study will be comprised several subjects. In addition to church history, already mentioned, the evolution of the anthem, from the medieval motets of the great schools of the sixteenth century in England and on the continent to the present day; of the service of holy communion, so directly dependent upon the evolution of the liturgy itself in England and America since 1549; of the history of the Roman Catholic mass—passing from the *a cappella* masterpieces of the Palestrina school through the elaborate works of the great composers from Haydn to Schubert, later rejected because of their elaboration and inappropriateness for present-day use.

Then there is the great subject of hymnology, perhaps the oldest form of church music in common and universal use today. The comparative frequency with which new hymnals are compiled and the old ones discarded nowadays suggests that this subject offers a field for study which is unlimited in its extent. (It must seem to some of you that no sooner do you get to know the numbering of your hymns than along comes a new hymnal, and you have to begin all over again!) Examination of the Hymnal of 1940, recently sent forth by the Episcopal Church, reveals that authors in sixteen countries outside of the United States have been drawn upon for hymns, while the tunes are attributed to not fewer than seventeen countries abroad, besides many ancient plainsong melodies. Who can say that we are not eclectic? And yet, considering the highly important position occupied by the hymn in nearly all our services, the need of a deep knowledge of hymnology on the part of those charged with its use is obvious.

Many of you have already pursued studies such as those I am advocating; but it is fair to say that many organists are obliged, through the exigencies of the

moment, to assume the responsibility of directing the music of their churches without having had the general preparation which is so desirable. Until recently adequate courses in the fields of church music have been wanting in our foremost music schools and college music departments; and it must be confessed that conditions in the theological schools, with a few notable exceptions, have been no better. With the passing of the years there has been great progress toward providing a comprehensive education for music students, in whatever field their career may lie; and we must recognize gratefully the fine work done in several conferences devoted to the study of church music. As a rule these conferences are of comparatively short duration—a few weeks at most; yet they provide an incentive to further study which is of the greatest value.

All that I have said bears chiefly upon the consideration of church music from the standpoint of its history, which can best serve as a foundation for the study of how its teachings can best be brought to bear upon our present-day problems. Now we enter upon the consideration of worship itself, and the relation to it of music. Fortunately there are not lacking admirable works by men who have combined with sound musical attainment deep spiritual qualities, and with a practical sense of the relationship of music to worship. It would seem invidious to single out for particular mention any special works; yet there are two or three which in view of their outstanding authority and comprehensiveness I would recommend to those who are not already familiar with them. Two such works are the "History of Music in the Western Church," by Edward Dickinson, and "Church Music in History and Practice," by Canon Douglas. Many others should be given special commendation; in any such connection the names of Dean Peter C. Lutkin, of Martin Shaw, of Bishop Frere, of the Abbe Duchesne, should not be forgotten.

In recent years much has been accomplished by the several commissions on church music in England and America. The publications of the American com-

mission are not as generally known as they should be, but they are available to all who are eager to profit by them. We are also fortunate that many phonograph records of church music of all schools and periods are available, which serve well to provide practical illustrations of what otherwise might appear to be the more or less academic teaching of the various treatises and historical works. Of the music of the Roman Catholic Church there is an abundance of excellent records; it is much to be hoped that the number of those pertaining to other churches will soon be augmented.

Among the results of a deeper study of the broad subject of church music I feel sure one important object will be attained—an appreciation of the possibilities of the liturgical use of the organ; that is to say, of a more intimate correlation of the organ music in connection with worship with the music of the service. To achieve this end the acquisition of facility in improvisation is almost indispensable. Unfortunately, outside of the Roman Church, little necessity or even opportunity is provided in our services for the exercise of this ability in any extended manner; and where the necessity is lacking, it is natural that the art has not been widely or intensively cultivated in this country. Yet it is a phase of organ playing which well repays every effort made to acquire facility in it.

In the words of the Apostle Paul, as there are diversities of gifts and ministrations, there is the same Lord, and the same Spirit, the God whom we all worship. As men are seeking to heal the wounds caused by so many divisions among our churches and faiths, so can we seek to find those things which in our calling are common to all faiths, and to use them, each one in his own way and as may be most practical, but with his whole heart, for the advancement of the great cause which we are privileged to serve.

Handel's "Messiah" was sung at the First Congregational Church of St. Louis on the evening of Dec. 8 by the chorus of thirty voices under the direction of Howard Kelsey.

We recommend these

New General Anthems

for Mixed Chorus

- Awake, My Soul, from Slumber Edwin Liemohn .18
 Blessed Redeemer, Come Unto Me Richard Kountz .15
 (Based on Stephen C. Foster's "Beautiful Dreamer")
 God is Wisdom, God is Love Powell Weaver .16
 (with Alto Solo)
 Grant to Us, Lord (with Tenor, or
 Soprano Solo) David Stanley Smith .16
 O God Who Art Peace Everlasting George Wald .12
 (A Prayer for Peace)
 The Sacrifice Parry-Weber .15
 Six Amens Charles Raymond Cronham .15
 Thou Art the Way (4 pt. mixed, with
 Organ) Carl F. Mueller .16
 (Also published for 8 pt. mixed A Cappella)
 Walk Thou with Us Claude Means .16
 (with Bass Solo)

for Treble Voices (S.S.A.)

- Guide Me, O Thou Great Jehovah Carl F. Mueller .16
 (Also published for S.A.T.B., and S.A.B.)
 Jesu, the Very Thought of Thee George Wald .15
 My Lord Said to my Lord Marshall Kernochan .15
 The Peace of God Norman Coke-Jephcott .12
 Sheep May Safely Graze J. S. Bach .15
 Thanks be to Thee G. F. Handel .15

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GRACE LEEDS DARNELL



IN THE COMPARATIVELY NEW and increasingly important field of choir work with children there is hardly anyone for whom as great success and as strong enthusiasm could be claimed as Miss Grace Leeds Darnell, the New York organist. It is not only in her practical work with her own choirs, but in her championship of the music of the young that Miss Darnell has achieved fame.

Miss Darnell is a native of Florida and was educated at Centenary Collegiate Institute, Hackettstown, N. J.; at Syracuse University, and at the Guilman Organ School in New York. She received her degree of bachelor of music at Syracuse and did postgraduate work there. She also received a diploma from the Guilman School and took a postgraduate course there, in addition to study at the Virgil Piano School in New York. All this was supplemented with work in advanced counterpoint and free composition with Clement Gale and composition with R. Huntington Woodman, besides study with prominent vocal teachers.

Miss Darnell holds the fellowship certificate of the American Guild of Organists and was the first woman to be elected to the council of the Guild.

After holding positions at the Baptist Church of Flemington, N. J., and at the Congregational Church of Westfield, where she established a choir school, Miss Darnell went to her present position at St. Mary's-in-the-Garden, New York City. She has taught also at the Florida State College for Women, was a recitalist at the A.G.O. convention in Rochester, N. Y.; lectured on junior choirs at the Pittsburgh and Washington conventions; gave a course in junior choir work at the summer choral school of Northwestern University and has lectured on the same subject at the Guilman School, at the Lutheran Conference in Lakeside, Ohio; at the School of Sacred Music of Union Seminary in New York and at the Juilliard School of Music. In the last month or two she has delivered lectures before the Buffalo and Rochester Chapters of the Guild.

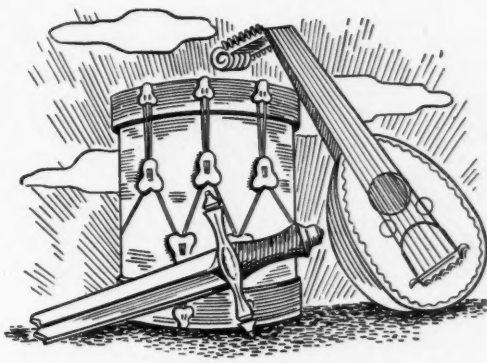
At St. Mary's-in-the-Garden Miss Darnell has trained eight choirs. She is the composer of anthems, solos and descants.

Her work has been recognized in her election as chairman of church music of the New York State Federation of Music Clubs and as secretary of the Hymn Society of America.

Christmas Music for Chicago Women.

A program of "Christmas Music of Various Countries" will be given by the Chicago Club of Women Organists at the American Conservatory organ salon in the Kimball Building on Monday evening, Jan. 3, at 8 o'clock. Organists playing are Eugenia Anderson, Ruth Bacinski, Marietta Burroughs, Martha McDermott Bowlus, Ethel Meyer, Gertrude Rauhauser and Gladys Lund.

George W. Volkel, organist and choir-master of All Angels' Church, New York City, presented a service of Christmas music, including Buxtehude's Advent cantata "Rejoice, Beloved Christians," Sunday afternoon, Dec. 12, at his church. The following Sunday afternoon he directed the choir in the Advent and Christmas portions of Handel's "Messiah."



When the strident
chords of War
Fade before the concord
that is Peace

-ANON.

Yes, out of the frenzy that is war, will come the quiet, even tempo that is peace. On ground where now lie only the rubble and debris of destruction, we'll raise the domes and spires of a new and tranquil world. This is our creed... Believing this, we're devoting all our skill and effort to Production for Victory — production of vital war matériel... For as short a time as we can make it, we've discontinued our building of Möller organs. But in our laboratories, Möller's sixty-seven years of tonal research is still being carried on by Möller craftsmen.

While today we can promise only that our effort for peace will be untiring — ceaseless... for tomorrow we can promise even finer Möller instruments.



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20 EXCHANGE PLACE

NEW YORK 5

Principal Events of the Year 1943 in the Organ World

In the following brief summary of the news reported in the twelve issues of THE DIAPASON in 1943 is presented a record of the most important events of the year in the organ world:

January—

—It fell to the lot of Corporal Heinz Arnold, an American organist of German birth, to preside at the organ in Westminster Abbey, London, for the Thanksgiving Day service.

—The Princeton Theological Seminary choir, under the direction of Dr. David Hugh Jones, a group of thirty students for the ministry, had given 300 performances in churches in many cities.

February—

—Alphonse O. Brungardt, treasurer and general manager of the Estey Organ Corporation, died suddenly on Christmas Eve at his home in Brattleboro, Vt.

—One of the largest organs completed in 1942—a Möller four-manual for the Brick Presbyterian Church of Rochester, N. Y.—was described.

—To mark the completion of extensive changes in the Aeolian-Skinner four-manual organ in the Church of St. Mary the Virgin, New York, Ernest White, choirmaster of the church, gave a series of recitals in February.

—Francis Hemington, Mus.D., A.R.C.O., for fifty years a prominent Chicago organist, died the night of Dec. 31 in Oak Park, Ill., and funeral services for him were held Jan. 4.

—Dr. William Churchill Hammond, for fifty-seven years organist of the Second Congregational Church of Holyoke, Mass., and for many years on the faculty of Mount Holyoke College, was announced as the winner of the William G. Dwight annual award for distinguished service to Holyoke.

—Dr. Marshall Bidwell, organist of Carnegie Music Hall in Pittsburgh, married Mary Johnston Lewis in that city Jan. 10.

—Members and friends of the American Guild of Organists to the number of 175 attended the Tenth Night Christmas party at the Belmont-Plaza Hotel in New York Jan. 4.

—Eben Howe Bailey, reputed to have been the oldest American organist and composer, died Jan. 20 in Danvers, Mass., in his 100th year.

March—

—Dr. Channing Lefebvre was announced as the winner of the A.G.O. anthem contest for the H. W. Gray prize with his anthem entitled "Hymn to the Godhead." A total of 108 anthems were submitted in the contest.

—A two-day festival of organ music was sponsored by Brigham Young University at Provo, Utah, Jan. 31 and Feb. 1. Carl Weinrich and Leslie P. Spelman were the featured organists.

—With the March issue THE DIAPASON completed one-third of a century "in which it has been privileged to share the joys and sorrows of the organist, church musician and organ builder, to champion their cause and to record their history."

—Grand Rapids, Mich., held its Bach festival of 1943 Jan. 23 and 24 under the leadership of C. Harold Einecke of the First (Park) Congregational Church.

April—

—It was announced that Dr. T. Tertius Noble, Mus.D., F.R.C.O., would retire from his post as organist and choirmaster of St. Thomas' Church in New York City in June, bringing to a close a service of thirty years, which followed a career in England, where he was organist of York Minster.

—A tribute to Seth Bingham, the American organist and composer, was paid by the American Guild of Organists when a program of his compositions for organ and chorus was presented at the Church of the Ascension in New York City March 1. Joseph Bonnet and Hugh Porter presided at the organ and Vernon de Tar conducted the choral numbers. The event marked Mr. Bingham's thirtieth anniversary as organist and choirmaster of the Madison Avenue Presbyterian Church.

—Kansas organists held their annual meeting at Southwestern College in Winfield Feb. 18.

—Dr. Arthur C. Becker observed his

silver anniversary as dean of the school of music of De Paul University, Chicago, and as organist of St. Vincent's Catholic Church with a recital April 5.

—Fifty years of service to churches in Rhode Island by Miss Blanche N. Davis of the Congregational Church of Edgewood was the occasion for special honors paid to her by the Rhode Island Chapter, A.G.O., at its February meeting.

—The Bethlehem Bach Choir announced its thirty-sixth annual festival May 14 and 15 in Packer Memorial Chapel at Lehigh University, with Ifor Jones as conductor.

May—

—S. Lewis Elmer, A. A. G. O., was placed in nomination for warden of the American Guild of Organists. He has been active in the work of the Guild and had been general registrar for twenty years.

—The new Casavant organ in the First Methodist Church of Cleveland, Ohio, a four-manual of 4,150 pipes, was dedicated March 24 with a recital by Dr. Charles Peaker of Toronto, president of the Canadian College of Organists.

—To mark the completion of changes and additions to the large organ in All Saints' Church, Worcester, Mass., by the Aeolian-Skinner Company, a series of four recitals was played in March and April by Ernest White, Clarence Waters, William E. Zeuch and William Self. The instrument as reconstructed has a total of 6,354 pipes.

—George A. Burdett, distinguished Boston organist and composer, and one of the founders of the American Guild of Organists, died March 25 at his home in Dennis Port, Mass. He was born in 1856.

—George H. Fairclough, F.A.G.O., for forty-two years organist and choirmaster of the Church of St. John the Evangelist in St. Paul, Minn., announced his intention to retire July 1. Six years previous-

ly he had retired from the faculty of the University of Minnesota.

—The eleventh annual Bach festival at Baldwin-Wallace College, Berea, Ohio, under the direction of Dr. Albert Riemenschneider, was held April 30 and May 1.

—The series of Friday noon recitals in Kimball Hall, Chicago, under the auspices of the Illinois Chapter, A.G.O., which had continued through the winter, came to a close April 30.

June—

—Pietro A. Yon, organist and composer of worldwide fame, was stricken in April in his apartment in New York. His sister, Lina Yon, who heard him fall and rushed to his assistance, suffered a heart attack and died within fifteen minutes.

—The American Guild of Organists at its annual dinner in New York May 10 elected officers for the year, choosing the slate headed by S. Lewis Elmer for warden, and paid tribute to Dr. T. Tertius Noble, who was the guest of honor.

—Joseph Bonnet, the eminent French organist now living in New York, was taken ill in May and was compelled to take an extended rest. He recovered completely under the rest cure.

—The many friends of T. Carl Whitmer celebrated his seventieth birthday with a citywide demonstration in Pittsburgh, the climax of which was a festival concert in Carnegie Music Hall May 14 at which his compositions formed the program.

—James H. Simms' friends and former pupils paid tribute to him on his eightieth birthday. Mr. Simms, born in England, has been organist and choirmaster of All Saints' Church in Omaha, Neb., for forty-eight years.

—The three-manual organ built by M. P. Möller for the Church of the Abiding Presence, chapel of the Lutheran Theological Seminary in Gettysburg, Pa., was opened May 12 with a recital by Carl Weinrich.

—Dr. Henry S. Fry resigned as organist and choirmaster of St. Clement's Church in Philadelphia after a service of thirty-one years.

—Herbert F. Ellingford retired as city

organist of Liverpool after thirty years of service to the city. He had given approximately 1,500 recitals on the large municipal organ, now out of service because of enemy attacks from the air.

—The twenty-fifth anniversary of the Texas Chapter, A.G.O., was observed with a banquet May 18 at the First Methodist Church in Dallas.

July—

—Three impressive services, a program of music of the fifteenth and sixteenth centuries, a lecture on church music and four recitals marked the June music festival held in New York City from June 1 to 4 under the auspices of the American Guild of Organists.

—Dr. J. Christopher Marks' eightieth birthday anniversary fell on July 29 and his many friends recalled his career as an organist and composer. He was at the Church of the Heavenly Rest in New York for thirty years.

—Michigan organists gathered in force at Grand Rapids June 15 and 16 for a regional convention at which the Western Michigan Chapter of the A.G.O. was the host.

—The factory operated by the Ernest M. Skinner & Son Company at Methuen, Mass., was destroyed by fire June 17.

—The Chicago Club of Women Organists celebrated its fifteenth anniversary with a dinner June 7 at the Central Y.W.C.A. Lily Moline Hallam, now of Los Angeles, founder of the organization, was the guest of honor.

—The prize for the best setting for the Hymn Society's prize hymn, "Thou Father of Us All," by Thomas Curtis Clark, was won by a tune composed by Seth Bingham.

—Alfred M. Greenfield, the New York organist and chairman of the department of music at New York University, was appointed conductor of the Oratorio Society of New York, to succeed the late Albert Stoessel.

August—

—Dr. Wilhelm Middelschulte, one of the most distinguished organists of his generation and an outstanding Bach scholar, died May 4 at his boyhood home near Dortmund, Germany, according to word received by Mrs. Middelschulte. Dr. Middelschulte had made his home in Chicago for more than half a century. He was 80 years old.

—The examination committee of the A.G.O. announced the names of those who passed the 1943 examinations.

September—

—Dr. T. Frederick H. Candlyn, for twenty-eight years organist and choirmaster of St. Paul's Episcopal Church, Albany, N. Y., and nationally known through his compositions, was appointed organist and choirmaster of St. Thomas' Church in New York City to succeed Dr. T. Tertius Noble.

—Lillian Arkell Rixford, for more than three-score years a prominent organist, and the teacher of many organists, died in Cincinnati July 25.

—One hundred and twenty-five American composers were included in the total of 275 composers represented on Dr. Marshall S. Bidwell's programs at Carnegie Music Hall in Pittsburgh in the season just brought to a close.

—Sixty-four years of service to one church, all without salary, is the record of Alfred M. Booth, since 1879 at St. Matthew's Episcopal Church in Worcester, Mass.

—Dr. William Berwald retired Aug. 31 as professor of music at Syracuse University after a service of fifty-two years, while on the same day Professor Russell Hancock Miles, his son-in-law, completed his twenty-first year on the faculty of the University of Illinois.

—Abel M. Decaux, distinguished French organist and teacher, who during a stay in the United States was on the faculty of the Eastman School of Music, died in Paris Aug. 11 at the age of 66 years.

October—

—The annual convention of the Canadian College of Organists was held in

* These Finished Their Tasks in 1943 *

Organists and persons prominently identified with church music or organ building who died in the course of the year 1943, or at the close of 1942, too late to record in that year, included the following:

Alphonse O. Brungardt, Brattleboro, Vt.—Dec. 24.

Charles Bigelow Ford, A.G.O., Brooklyn, N. Y.—Dec. 29.

Dr. Francis Hemington, Oak Park, Ill.—Dec. 31.

Mrs. Ettie R. Alderman, Washington, D. C.—Nov. 15.

Mrs. Jesse Crawford, New York City—Jan. 15.

Eben Howe Bailey, Boston, Mass.—Jan. 20.

Mrs. Charlotte Anne Geddes, Chicago—Feb. 20.

Thomas Radley, Westfield, N. J.—Jan. 26.

Dr. James Dingley Brown, Hickory, N. C.—Jan. 15.

Miss Ruth Rees, Salt Lake City, Utah—Feb. 25.

Claude Ellsworth Johnson, New York City—March 3.

Warren L. Fletcher, Reading, Mass.—March 3.

Joseph Edward Clark, Pontiac, Ill.—March 18.

Charles Clifton White, Hagerstown, Md.—March 24.

George A. Burdett, A.G.O., Dennis Port, Mass.—March 25.

Armand J. Gumprecht, Washington, D. C.—March 13.

Edward A. Hanchett, Dallas, Tex.—March 23.

Mrs. Ira A. Morton, Denver, Colo.—May 5.

Dr. Wilhelm Middelschulte, Chicago—July 26.

Dr. John Earle Newton, New Brunswick, N. J.—July 6.

Miss Lizzie M. Griffin, Sacramento, Cal.—June 30.

Mrs. Lillian Arkell Rixford, Cincinnati, Ohio—July 25.

Abel M. Decaux, Paris, France—Aug. 11.

J. W. Donson, Toronto, Ont.

R. Nathaniel Dett, Rochester, N. Y.—Oct. 2.

John Bergen Skillman, A.A.G.O., Whitehouse Station, N. J.—Oct. 7.

Ralph L. Baldwin, Hartford, Conn.—Sept. 30.

Pietro A. Yon, New York City—Nov. 22.

Miss Lucretia M. Flint, Toulon, Ill.—Oct. 27.

Dr. Herbert A. Fricker, Toronto, Ont.—Nov. 11.

Gordon Balch Nevin, New Wilmington, Pa.—Nov. 17.

Lucien E. Becker, F.A.G.O., Monroe, Mich.—Nov. 18.

R. Murray Smith, Niagara Falls, Ont.—Oct. 9.

Karl H. Wagar, Lancaster, Pa.—Oct. 27.

Winthrop S. Sterling, Cincinnati, Ohio—Nov. 15.

George Garbutt, London, Ont.—Nov. 15.

Henry Bretherick, San Francisco, Cal.—Dec. 17.

R. Huntington Woodman, A.G.O., F.A.G.O.—Dec. 25.

Toronto Aug. 30 and 31. Eric T. Rollinson was elected president of the College.

—Seven weeks of summer organ recitals in the City Hall at Portland, Maine, on the large Austin organ, came to a close the last of August.

November—

—Charles M. Courboin was appointed organist and choirmaster of St. Patrick's Catholic Cathedral in New York to succeed Pietro A. Yon, incapacitated by illness.

—R. Nathaniel Dett of Rochester, N. Y., distinguished Negro composer and conductor, died in Battle Creek, Mich., Oct. 2 after a heart attack.

—Ralph L. Baldwin, eminent composer and organist, who had been supervisor of music in the schools of Hartford, Conn., for thirty-five years preceding his retirement in 1939, died Sept. 30 at the age of 71 years.

—The long-awaited new Hymnal of the Episcopal Church was off the presses and was reviewed in THE DIAPASON.

—A three-manual organ built for St. John's Evangelical and Reformed Church in Massillon, Ohio, by A. J. Schantz, Sons & Co. was dedicated with a recital by Edwin Arthur Kraft of Cleveland Sept. 26.

December—

—Pietro A. Yon, for sixteen years organist and choirmaster of St. Patrick's Cathedral in New York City, honorary organist of the Vatican, and a man of international reputation by virtue of his recitals throughout the world and through his compositions, died Nov. 22. He had suffered a stroke in April.

—The large four-manual Casavant organ which stood in Orchestra Hall, Detroit, was moved to Calvary Presbyterian Church in that city and opened there with a recital by Arthur Croley Oct. 24.

—Dr. Herbert A. Fricker, who for twenty-six years was conductor of the Mendelssohn Choir of Toronto and organist of the Metropolitan United Church in that city, died in Toronto Nov. 11. Before coming to this side of the Atlantic he was municipal organist of Leeds, England.

—Gordon Balch Nevin, Mus.D., well-known American organist and composer, died Nov. 15 at New Wilmington, Pa., where he was on the faculty of Westminster College.

—Lucien E. Becker, F. A. G. O., for thirty years an outstanding organist of Portland, Ore., fell dead from the organ bench in his church at Monroe, Mich., where he had made his home for the last three years.

—The Casavant Society of Montreal opened its season Nov. 8 with a recital by Carl Weinrich.

WINTHROP S. STERLING DIES; CINCINNATI, OHIO, VETERAN

Winthrop S. Sterling, Mus.D., a veteran organist of Cincinnati and one of the organizers of the Southern Ohio Chapter, A.G.O., died Nov. 15 in a Cincinnati hospital at the age of 84 years. He had won fame in his later years as a teacher of voice. Only a week before his death Mu Phi Epsilon, musical sorority, paid homage to him as a founder of the organization on the occasion of its fortieth anniversary. For many years Professor Sterling was on the faculty of the College of Music of Cincinnati.

Professor Sterling was born in Clifton, Ohio, and studied organ at the College of Music. His first position as a church organist paid him \$100 a year. He later studied in Leipzig and at the London Academy of Music, where he was taught by William Shakespeare. When he returned he taught at the College of Music, became its dean and later founded his own school, called the Metropolitan College of Music.

In 1926 he became dean of the music department of the University of Miami. A few years ago he returned to Cincinnati and he and his wife had been living at the Bethany Home, Glendale.

Dr. Sterling leaves, in addition to his widow, a son, Ward Sterling, Long Island architect; three daughters—Sister Jeanette, Order of St. Anne, Versailles, Ky.; Mrs. Lynn Burkhart, Miami, Fla., and Mrs. Phil Renington, El Centro, Cal.—and a brother, Robert Sterling, a retired engineer of Seattle, Wash.

Some of the Special Features of 1943 in The Diapason

Special articles and magazine features in the monthly issues of THE DIAPASON in 1943 included the following among others:

GREAT WANAMAKER ORGAN IS DESCRIBED—Famous instrument in Philadelphia store, a six-manual of 469 ranks of pipes and 30,067 pipes, is the subject of an illustrated article which contains the specification of stops, published for the first time, and a history of the organ by Dr. Alexander Russell. [January.]

ECCLESIASTICAL COMPOSITION IN 1942—A survey of the new publications for choir and organ is made by Dr. Harold W. Thompson of THE DIAPASON staff. [January.]

MUSIC THAT IS HEARD AT RECITALS—Tabulation made by H. J. W. MacCormack shows number of performances of long list of compositions as recorded in the recital programs published in 1942 in THE DIAPASON. [February.]

ORGANIST IS HEARD BY A MILLION PEOPLE A WEEK—Charles M. Courboin's radio recitals, on coast-to-coast hookup, have made a remarkable record since they began in 1935, as told in a story about these pioneer organ broadcasts. [March.]

HUGE ORGAN IN ATLANTIC CITY—Data on instrument of 32,913 pipes in Convention Hall, prepared by Arthur Scott Brook, discloses interesting facts concerning this colossal instrument. [March.]

PLEA FOR THE ENGLISH TYPE OF ORGAN DESIGN—J. B. Jamison writes in an interesting and informative manner on relative merits of German, French and English instruments. [April.]

BAROQUE MOVEMENT RESULT OF HISTORICAL STUDY—So declares William King Covell in an article on the new attitude toward music. [May.]

EASTER MUSIC OF 1943—A glance at the offerings in a number of representative churches throughout the country is offered by Dr. Harold W. Thompson. [June.]

AUDSLEY AND THE MODERN ORGAN—Henry R. Austin, Boston publisher and organist, compares the views of the late architect and organ designer, as expressed in his writings, with the views of organ builders today, as elicited by him in a survey. [June.]

JOHN T. AUSTIN'S CONTRIBUTION TO ORGAN BUILDING—One man's part in the development of the modern organ is recalled on his seventy-fourth birthday. [July.]

ANTHEMS FOR THE TIME OF WAR—New compositions suitable for use during the hostilities are listed by Dr. Thompson. [July.]

INTERESTING LEGENDS SURROUND OLD ORGANS—Stories connected with several historic instruments in the South that were built by Henry Erben are related by James N. Reynolds. [July.]

GUILD EXAMINATION REQUIREMENTS—Tests for candidates for certificates of the A.G.O. in 1944 are published, together with "workings" of questions in 1943 tests. [August.]

TRIBUTE TO DR. WILHELM MIDDELSCHULTE—Reminiscences of distinguished Chicago organist and Bach scholar, who died in Germany, are written by his old friend, Dr. Rosseter G. Cole. [September.]

DR. T. TERTIUS NOBLE AS A COMPOSER—His works for choir and organ are reviewed by Dr. Thompson. [September.]

CHOIR MUSIC IN THREE PARTS—An ingenious method of solving the problem caused by loss of men from choirs as a result of the war is offered by Isa McIlwraith, A.A.G.O. [October.]

ORGAN BEST SUITED FOR BACH'S WORKS—J. B. Jamison gives observations on organ design, basing his arguments on the opinions expressed by Widor, Vierne and others. [October.]

BOSTON RECITALS THAT DRAW LARGE AUDIENCES—William E. Zeuch, who wishes people "to like recitals," has been heard at the First Church in Boston for more than a quarter of a century by an average congregation of 800. [October.]

MORMON TABERNACLE AND ORGAN ON THE AIR—Famous Salt Lake City instrument and chorus enter their fifteenth season of nationwide broadcasting, with Alexander Schreiner and Frank W. Asper at the console. [November.]

ORGAN MUSIC IN THE PANAMA CANAL ZONE—Lee R. Moyer, American organist, has been doing pioneer work for three years in Panama. [November.]

THE FREE LANCE—Dr. Hamilton C. Macdougall comments on the present and the past in his delightfully engaging manner in each of the twelve issues of the year.

REVIEWS OF ORGAN MUSIC—Latest publications are the subject of study by Dr. William Lester.

PROGRAMS BY WHEELWRIGHT AT STANFORD UNIVERSITY

The autumn quarter of Stanford University musicales, presented by D. Sterling Wheelwright, Ph.D., acting university organist, came to a close Dec. 26 with a vesper program of carols, in which Mrs. Edna C. Wheelwright, soprano, assisted. An expanded program of musicales has been given on Thursdays and Sundays at 5 o'clock, utilizing a wider range of materials than is customary in church recitals. Nearly 3,000 AST soldier students on the campus have responded to this more popular appeal, and request selections from civilian students, as well, have been featured on weekdays. Soloists from the university family have contributed variety and with the university choir of fifty-five voices were heard also in Christmas portions of Handel's "Messiah" Dec. 12.

The Memorial Church, with its paintings and richly-colored windows, has been the setting for these twilight half-hours. Dr. Wheelwright is playing the organ, directing the choir and teaching several courses during the sabbatical leave of Dr. Warren D. Allen.

CORPORAL DALE W. YOUNG IN RECITALS AT CAMP MAXEY

Corporal Dale W. Young, who until he enlisted in the army two years ago was organist-director at Zion Evangelical Church, Indianapolis, Ind., is now with the 99th division artillery at Camp Maxey, near Paris, Tex. Nov. 28 he

started a series of winter Sunday afternoon recitals in Artillery Chapel No. 4 and his initial program consisted of these compositions: Rigaudon, Campra; "In Thee Is Gladness," Bach; "Come, Sweet Death," Bach; Dorian Toccata in D minor, Bach; Sketch in F minor, Schumann; "Dreams," Wagner; Allegro Vivace, Symphony 1, Vierne; "Liebestod" ("Tristan and Isolde"), Wagner.

After ten months as organist at Camp Grant, Ill., for the medical soldiers Corporal Young was transferred to Camp Van Dorn, Miss., where he served in the same capacity as organist, choir director, chaplain's secretary and organ recitalist every Sunday afternoon from February until August before the artillery moved out on maneuvers in Mississippi and Louisiana, where he played on an Estey field organ.

CORPORAL GEORGE C. WEBB PLAYING AT CAMP GRUBER

Corporal George C. Webb is back at Camp Gruber, Okla., where he is in the 333d Field Artillery Group and plays daily "organ meditations" in the chapel Monday to Saturday from 12:30 to 12:45. Nov. 24 he gave a recital for his fellow soldiers at which his program consisted of these compositions: Prelude in G minor, Bach; Air, Giordani; Theme, Concerto in E flat minor, Tschaiakowsky; "Song of Thanksgiving," Kremsler; Scherzo, George C. Webb; Toccata in D minor, Bach; "Deep River," Negro Spiritual; "Scene de Ballet," Chaminade; Berceuse, Webb; Miniature Suite, Rogers.

Corporal George C. Webb was born in the British West Indies, studied music there and was organist for the primary Sunday-school of the Moravian Church and the Irish Town Moravian Church. After coming to the United States he studied with Samuel Reichmann and Lillian Simpson, at the New York College of Music and at the Temple University School of Music. Before entering the service he was organist and choirmaster of the Third Moravian Church in New York City. After induction into the armed forces he was appointed chaplain's assistant at Camp Gruber, where he assists the chaplain in his various duties and plays the organ for the chapel services. He trains a seventy-two-voice choir which broadcast a program of Christmas music last December, the first in the history of Camp Gruber.

THELMA MOUNT APPOINTED TO ASBURY PARK, N. J., TEMPLE

Miss Thelma Mount, A.A.G.O., has been appointed organist of Temple Beth El in Asbury Park, N. J. Miss Mount is also organist of St. Paul's Methodist Church, Ocean Grove, N. J., a post she has held for the last seven years. In addition to her work as organist Miss Mount is the director of two youth choirs and a glee club at St. Paul's and director of a chorus of nurse cadets at the Fitkin Memorial Hospital.

Miss Mount began the study of organ with G. Howard Scott, organist of the First Methodist Church, Asbury Park. In 1936 she entered the Guilman Organ School in New York City, where she became a pupil of Willard Irving Nevins. She completed her postgraduate work there in 1939 and in the same year won the associate certificate in the American Guild of Organists. Miss Mount has given recitals in New York City and the shore area and is dean of the Monmouth Chapter, A.G.O.

AKRON-CHICAGO PREMIERE OF BETHUEL GROSS ORATORIO

The principal feature of the third annual Christmas festival of the department of music of the University of Akron was the first performance of a "Christmas Oratorio" composed by Bethuel Gross, head of the music department and organist and choir director at St. James' Methodist Church, Chicago. The premiere took place in St. Paul's Episcopal Church, Akron, Ohio, Dec. 13 and a Chicago performance was given Sunday afternoon, Dec. 19, at St. James' Methodist Church in Chicago. Thomas Curtis Clark wrote the words of the oratorio. With Dr. Gross at the organ and prominent soloists taking part, the combined women's chorus, a men's octet, the boy choir of St. Paul's in Akron and the children's choir of St. James' gave the new work a stirring presentation.

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

There is reassurance in the fact that in a year of wrath there is still much new music composed in honor of the Prince of Peace and the Father of Lights. As usual, a large proportion of the new numbers is devoted to the Blessed Child.

Christmas Anthems and Carols

Most of the following numbers are traditional or in the style of an older day:

- Adam-Page—"O Holy Night." For SAB. (Ditson).
- Barnes—"There Is No Rose." Three pages. (Schmidt).
- Billings-Daniel—"Bethlehem." SAATB, unaccompanied. By an early American composer, eighteenth century. (Birchard).
- Billings-Daniel—"The Shepherd's Carol." Preferably unaccompanied. (Birchard).
- Bitgood—"Glory to God." Mixed plus children's choir (S and at times SA). (Gray).
- Candlyn—"The Wise Kings Three." Part may be sung by junior choir in unison. (Galaxy).
- Candlyn—"In Excelsis Gloria." Unaccompanied. Previously published for women's voices; one of his best. (Schmidt).
- Castelnuovo-Tedesco—"Lo, the Messiah." Sixteen pages. (Galaxy).
- Chinese-Noble—"A Chinese Christmas Carol." One edition for unison; one for solo and humming SATB. (Gray).
- Corner—"He Smiles within His Cradle." For SAB. preferably unaccompanied. Seventeenth century. (Presser).
- Eichhorn—"Christmas Tree Lane." Preferably unaccompanied. (Ditson).
- English-Elmore and Reed—"The Snow Lay on the Ground." Easy optional part for children's choir. (J. Fischer).
- English (Yorkshire)-Klemm—"While Shepherds Watched." Preferably unaccompanied. (Galaxy).
- Federer—"The Star on the Christmas Tree." Two parts; belongs also with list for women. (Presser).
- Francis—"De Lil' Lor' Jesus Sleep." Text Negro, not the music. (Presser).
- Gluck-Nevens—"Sleep, My Little Dove." Uses junior choir or S solo. (Gray).
- Goide—"Prayer of the Slavic Children." (Schirmer, late '42).
- Goldsworthy—"A Very Merry Christmas." Text best for Christmas Day. Uses children's choir (SA) plus SATB. Bell effects. Eleven pages. (J. Fischer).
- Gregor-Gaul—"Carol of the Bohemian Brethren." Unaccompanied chorus and S solo; a descant for two or three sopranos. (Galaxy).
- Harwood—"I Sing the Birth." Text by Ben Jonson. (Novello).
- Henderson—"Christmas Dawn Carol." Text from Italian poem of seventeenth century. Preferably unaccompanied. (Galaxy).
- Holst—"Three Old English Carols." May be sung in various ways, including unison. Excellent. (Schmidt).
- Italian-Dickinson—"Is This the Way to Bethlehem?" New edition, for SAB (or SS or SA). (Gray).
- Kreckel—"Adeste Fideles." In two parts. Two traditional carols used as descants. (J. Fischer).
- Lamont—"I Heard the Bells." Can be done by quartet. (Kjos).
- Marryott—"Again the Time of Christmas." Unaccompanied. (Ditson).
- Marryott—"Born on This Tide." Short solos for ST. Better of this pair. Eight pages. Text traditional. (Gray).
- McCullin—"All My Heart This Night." Eight parts, unaccompanied. Morningside College Choir Series. (J. Fischer).
- Medieval-Bingham—"Personent Hodie." Latin and English text. Good. (Gray).
- Moravian-Elmore and Reed—"Thou Child Divine." Unaccompanied. (J. Fischer).
- Mueller—"Tell Me, Shepherd." Dialogue text. Mixed plus unison children's choir or S solo. (G. Schirmer).
- Nevens—Descant on "Adeste Fideles." Late '42. (J. Fischer).
- Niles-Horton—"Carol of the Birds." S solo. Folk-style, but not a traditional melody. (G. Schirmer).
- Ross, Orvis—"Sing a Song for Christmas." Good for quartet. (Galaxy).
- Russian-Tkach—"Good News from Heaven." Unaccompanied. Words from Luther. (Kjos).
- Whitford—"Glory to God in the Highest." Unaccompanied. Excellent example of simple contrapuntal style. (Hall & McCree).
- Whitney—"Now Sing Noel." Unaccompanied chorus plus S solo. (Gray).
- Yon—"They Call Him Jesus." English and Italian words. Has high solo. (J. Fischer).

- Goldsworthy—"Morning Red." Ten pages. (Gray).
- Goldsworthy—"An Easter Antiphon." Parts now available for two trumpets and trombone. (Gray).
- Hill—"The Whole Bright World Rejoices." For SAB. (Gray).
- Joseph-Dickinson—"The Soul's Rejoicing." (New edition for SAB; parts for 'cello and harp (piano). (Gray).
- Malin—"The Day of Resurrection." For SAB. (Kjos).
- Marryott—"All in the Morning." Charming old English text. Unaccompanied. Soprano solo *ad lib.* (Gray).
- Marryott—"This Is Easter Day." Uses children's choir or S solo; antiphonal effects and humming. (Ditson).
- Means—"Let All the Multitudes." Ten pages. (Galaxy).
- Mueller—"Jesus, Lord of All Acclaim." (G. Schirmer).
- Rachmaninoff-Noble—"The Lord Is Risen." (Galaxy).
- Ringgenberg—"Christ Is Arisen." Fifteen pages. SBAR solos and a narrator; some divisions. (Schmitt, Minneapolis).
- Ross, Orvis—"Ride on in Majesty." S solo. (Gray).
- Schilling—"Easter Flowers." Unaccompanied. One page uses children or S *ad lib.* (Gray).
- Schmutz—"In That Garden He Knelt." Unaccompanied. Holy Week. (Galaxy).
- Sibelius-Matthews—"O Morn of Beauty." New edition for SAB. (Ditson).
- Whitehead—"The Gate of Life Stands Wide." (Boston).
- Williams, Vaughan—"Valiant for Truth." Twelve pages. Unaccompanied. Possible for Easter. (Oxford, '41).
- Wilson, H. H.—"Alleluia." Twelve pages. Antiphonal effects between men and women; divisions. S solo. (Summy, '42).
- Yon—"Our Paschal Joy." Editions for SATB and for SAB. (J. Fischer).

Anthems of War, Peace, Patriotism

- I include here a few hymns as well as anthems—such as could be sung by a choir in place of anthems; my own favorite is Dr. Lefebvre's Dutch number: Christiansen, O. C.—"Arise, O God." Unaccompanied. (Kjos).
- Dutch-Lefebvre—"Forever Free." (Galaxy).
- Fisher—"Rest, Pilgrim, Rest." For the fallen warrior. (G. Schirmer).
- Fitch—"Not Peace, but a Sword." Thirteen pages. (Boston, '42).
- Fitch—"Wake Up the Mighty Men." Ten pages. (Boston, '42).
- Gaul—"Washington's Monday Morning Prayer." Unaccompanied, some divisions. S solo. (J. Fischer).
- Gaul—"Washington's Prayer for His Family." Chorus, some divisions. (J. Fischer).
- Kettering—"Valley Forge." Six pages. Probably better for choir concert. (Gray).
- Lewis—"This Is America." Eighteen pages. Orchestral parts available. Concert. (Gray).
- Lucas (ed.)—"Battle Hymn of the Republic." STBAR solos. (Gray).
- Marryott—"Intercession." Tu n e f u l. (Gray).
- McKinney—"A Chorale for Our Country." Nine pages. On an old Swiss psalm-tune that sounds Italian. S solo. (J. Fischer).
- Moore, Douglas—"Prayer for the United Nations." Poem by S. V. Benet. Sixteen pages. Alto or Bar solo or both. Parts available for orchestra. Concert. (Gray).
- Mueller—"God Bless Our Native Land." Four editions: accompanied SATB, unaccompanied, SAB, unison. (G. Schirmer).
- Russian-Tkach—"Blessed Is the Nation." (Kjos).
- Shure—"Anchored by the Grace of God." Unaccompanied chorus. Title from an incident of present war. (J. Fischer).
- Sowerby—"Song for America." Twenty-six pages. Orchestra parts available. Concert. (Gray).
- Taylor, Cyril V.—Two good hymns: "Gather Us In." (Oxford, '42), and "Lead Us, O Father." (Novello).
- Thiman—"A Hymn of Freedom (These Things Shall Be)." (Gray).
- Ward, Robert—"Hush'd Be the Camps." Text by Walt Whitman. (Gray).

Other New Anthems, Mixed Voices

- I expected this list to be small this year, but it proves neither a shortage of paper nor falling off in inspiration:
- Baldwin, R. W.—"The Lord Is in Thy Garden." (Galaxy).
- Barlow—"Madrigal for a Bright Morning." SAATB, unaccompanied, some divisions. Useful for summer service. (J. Fischer).
- Barlow—"The Twenty-third Psalm." T or S solo. (J. Fischer).
- Barnes—"In Thy Name, O Lord." For SAB. (J. Fischer).
- Blake—"Breathe on Me, Breath of God." Unaccompanied: part of it for SSATB. Might be used at Eastertide. (Gray).

- Buchanan—"The Lord Is My Shepherd." (Galaxy).
- Coke-Jephcott—"When the Day of Pentecost." Short TB solos. Important narrative element. (Galaxy).
- Cronham—"New Year's Bells." Three pages. (Gray).
- Darst—"A Lenten Carol." Unison and descant. This charming melody is from the "Oxford Book of Carols." (Gray).
- Diggie—"This Is the Hour of Banquet." Communion. (Pond).
- Diggie—"Strong Son of God." Unison. (Pond).
- Dunkley—"I Will Give Thanks." Ten pages. Short ST solos. (J. Fischer).
- Dunkley—"I Will Praise Thee." Nine pages. Modal. (J. Fischer).
- Goldsworthy—"All Hall the Power." On the hymn-tune "Miles Lane." Uses senior and junior choirs. (Gray).
- Goldsworthy—"Come, Ye Thankful People." Same type. Junior choir is in two parts. Ends with "God Bless Our Native Land." (Gray).
- Gretchaninoff—"Cherubim Song," No. 5. (Gray).
- Gretchaninoff—"Vouchsafe, O Lord." Unaccompanied. Best for Trinitytide. (Galaxy).
- Larson—"Christ Was Crucified." Unaccompanied. (J. Fischer).
- Larson—"The Fairest of Earth." Unaccompanied. Patriotic and nature themes. (Schmitt, Minneapolis).
- Lefebvre—"Hymn to the Godhead." The excellent winner of the A.G.O.'s prize. Seven pages. (Gray).
- Lundquist—"Evening Song." Fine number on a Swedish chorale of the seventeenth century. Unaccompanied. (J. Fischer).
- Miles—"The King of Love." S solo. Short section for men or A solo. (Schmidt).
- Mueller—"Guide Me." On the Welsh tune "Caersalem." For SAB, or for SATB. (Galaxy, '42).
- Mueller—"Laudamus Te." New edition, four parts. (G. Schirmer).
- Mueller—"Thou Art the Way." Unaccompanied. (Galaxy).
- Means—"Lighten Our Darkness." Unaccompanied. (Ditson).
- Nevin, Gordon B.—"God of the Earth." Nature; summer service. (Galaxy).
- Redman—"Jesus, of My Soul and Life." On an Old French plainsong melody. Communion, Lent. (Novello, '42).
- Robson—"Heaven Is There." Short. (Novello).
- Smith, D. S.—"Grant to Us, Lord." T. or S solo. (Galaxy).
- Thiman—"Jesus, the Very Thought." Short Bar solo. Good. (Gray).
- Thiman—"Ye Holy Angels Bright." Saints. (Gray).
- Twedy—"Sweet Is the Work." For SAB. Unaccompanied. Delightful sacred madrigal. (Gray).

Perhaps the most striking feature of this list to future historians is the cheerfulness and confidence of tone which distinguish our composers. To be sure, I have rejected a good many numbers, but the generalization is perfectly valid.

Anthems and Motets, New Editions

Various series continue to provide new editions of older works. For instance, Messrs. Collinger and Winter are now editing for Summy a "Standard Repertoire," including this past year the Tallis "If Ye Love Me" (unaccompanied, four-part), Glinka's "Cherubim Song" (four-part, unaccompanied), and the Crueger-Bach "Jesu, Priceless Treasure" (four parts; also an edition for SSA). Here are some other numbers:

Bach-Jones—Kyrie in D minor. SSATB.

- Thirteen pages. One of the most important. (G. Schirmer).
- Bach-Morgan—"Give Ear to My Pleading." Unaccompanied chorale. (Kjos).
- Bernardi (seventeenth century)-Rosenthal—"Laudate Dominum" and "Benedixisti Domine." SSATB, unaccompanied Latin and English words. (G. Schirmer).
- Billings-Daniel—"The Bird." SATB. Early American. (Birchard).
- Brahms-Douglas—"Deck Thyself, My Soul." Arranged from the chorale prelude. (Gray).
- Handel-Chambers—"My Spirit Longs for Thee." Air from "Tolomeo." (Novello).
- Holst-Lefebvre—"The Heart Worships." Short. (Galaxy).
- Liszt-James—"Ave Verum." Unaccompanied. Latin and two English texts. (Gray).
- Massenet-Caillet—"Angelus." (Kjos).
- Mozart-Binder—"Praise Jehovah." S solo. (Broadcast Music Company, New York, '42).
- Palestrina-Morgan—"Grant Us Thy Holy Peace." (Kjos).
- Purcell—"Save Me, O God." SSATB. Purcell Society Edition. (Novello).
- Schubert-Page—"Father of Mercy (Ave Maria)." (Ditson).
- Weber-Parry-Jones—"The Sacrifice (Arise, My Soul)." Unaccompanied. English and Welsh words. Good. (Galaxy).
- Swedish-Liemohn—"Awake, My Soul." Unaccompanied. S solo. Some divisions. (Galaxy).

Women's and Treble Voices

- Because of the war there has been a great increase in the number of anthems and carols for women's voices or for "trebles" (which may be children or women). To be sure, a considerable number of the following are intended for Christmas, but, as you can see, the repertoire is increased for other seasons also:
- Barnes—"A Song of Courage." SA. Could be used as duet. (J. Fischer).
- Biggs, R. K.—"Joy Dawned Again." SSA. Easter. (J. Fischer).
- Bortniansky-Tkach—"We Sing Thy Praise." SSA. (Kjos).
- Coke-Jephcott—"The Peace of God." SSA, unaccompanied. (Galaxy).
- Donelson—"The Easter King." SA. (Presser).
- Dutch-Lefebvre—"Forever Free." SSA. Solo alto *ad lib.* (Galaxy).
- Dvorak-Kraft—"God Is My Shepherd." SA. (Gray).
- English-Davis—"As It Fell upon a Night." SSA; also edition for SA plus soprano solo. Christmas. (Galaxy).
- Friedell—"Make We Joy." SSA, unaccompanied. Good, not easy. Christmas. (Gray).
- Grieg-Dickinson—"Jesu, Friend of Sinners (Ave Maris Stella)." SA. (Gray).
- Handel-Shand—"Hallelujah A men," from "Judas Maccabaeus." SSA. (G. Schirmer).
- Haydn-Nevens—"Lo, My Shepherd Is Divine," from Mass in G. SA. (Gray).
- Italian-Dickinson—"Is This the Way to Bethlehem?" SA or SS. (Gray).
- Johnson—"A Prayer for Peace." SSA, unaccompanied. Alto solo. (J. Fischer).
- Joseph-Dickinson—"The Soul's Rejoicing." SS or SA. Parts for 'cello and harp (piano). Easter. (Gray).
- Jouret-Norden—"Noel, the Christ Is Born." Soprano solo. Bell effects. (Schmidt).
- Ketterer—"In the Manger Sleeping." SA. (Ditson).
- Kreckel—"Adeste Fideles." SA. Two other carols used. (J. Fischer).
- Macfarlane-Downing—"Ho, Everyone." SSA. Soprano solo. Eleven pages. (G. Schirmer).
- Malin—"This New Christmas Carol."

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Easter, Palm Sunday

- Some of the following numbers appeared too late for earlier reviews:
- Bach-Whitford—"Now Winter Fades." Short, good. (Gray).
- Foot—"Thanks Be to God." Alto solo and T-Bar duet. (Schmidt).

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Western Michigan—Stanley Baughman.
- MINNESOTA—Arthur B. Jennings, A.A.G.O.
- MISSOURI—Wilhelmina Nordman.
Central Missouri—Norman Goodbrod.
Kansas City—Clarence D. Sears.
- NEBRASKA—George A. Johnson, A.A.G.O.
- NEBRASKA—Ruth Dremer.
- NEW JERSEY—Robert Bigdon.
Atlantic City—Herman L. Madden.
Central New Jersey—Isabel Hill.
Metropolitan New Jersey—Clarence E. Robinson.
Monmouth—Thelma Mount, A.A.G.O.
- NEW YORK—
Binghamton—Albert Goldsworthy.
Buffalo—De Witt C. Garretson, A.A.G.O. (Chm.).
Central New York—J. Laurence Slater.
Eastern New York—D. T. Gillespie.
Ithaca—Richard T. Gore, F.A.G.O.
Lockport Branch—Evelyn L. Bayliss.
Long Island—G. Everett Miller.
Niagara Falls—H. Proctor Martin, A.A.G.O.
Rochester—Robert J. Berentsen.
Syracuse—Leon Verrees.
- NORTH CAROLINA—Russell Broughton, F.A.G.O.
- OHIO—
Akron—Elmer Ende.
Central Ohio—William S. Bailey, F.A.G.O.
Northern Ohio—Paul Allen Beymer.
Southern Ohio—Carl F. Kuehner.
Toledo—J. Harold Harder.
Youngstown—Frank Fuller.
- OKLAHOMA—Marie M. Hine, A.A.G.O.
- OKLAHOMA City—Mrs. D. W. Faw.
- OREGON—Mildred Waldron Faith.
- PENNSYLVANIA—Robert Elmore.
Central Pennsylvania—A. M. Cannarsa.
Erie—Leo Miller.
Harrisburg—Ella Mae Foreman.
Lehigh Valley—Mark L. Davis.
Northeastern Pennsylvania—Robert H. Andrews.
Western Pennsylvania—Madeline Enich, F.A.G.O.
Wilkes-Barre—Mrs. Ruth T. Reynolds.
York—A. Norman Lindsay, Jr.
- RHODE ISLAND—Blanche N. Davis.
- SOUTH CAROLINA—D. A. Pressley.
- TENNESSEE—Mrs. Frank Sturm.
Central Tennessee—Alan Irwin.
Eastern Tennessee—Mrs. D. P. Miller.
- TEXAS—Katherine Hammons.
Alamo—Mrs. Alton Clay Pierce.
Central Texas—Beulah Beaver.
Fort Worth—Mrs. George Orum.
North Texas—Elizabeth Wright.
Tasarrhama—Mrs. Lloyd White.
- UTAH—Alfred M. Durham.
- VERMONT-NEW HAMPSHIRE—Mrs. L. R. Hutchinson.
- VIRGINIA—Alton Howell.
Petersburg Branch—Mary Bell Sydnor.
- WASHINGTON—
Western Washington—Talmage F. Elwell.
WISCONSIN—Arthur Griebling.
Racine—Sister M. Marian, O.P.

Guild Programs in New York

The following events to take place under the auspices of Headquarters of the A.G.O. in New York City are announced to date for 1944:

Jan. 31, 8:30 p. m.—Mass for three voices, by William Byrd, in commemoration of the recent 400th anniversary of the birth of this great Elizabethan composer. The choir of the Church of St. Mary the Virgin, Edgar Hilliar, organist; Ernest White, musical director. Group of medieval and renaissance music. Ernest White and Edgar Hilliar, organists.

Feb. 17, 8:15 p. m.—At Brick Church. Festival service of compositions of Clarence Dickinson, with address on "Worship" by Helen A. Dickinson. Brick Church motet choir.

March 20, 8:30 p. m.—Organ recital, including the test pieces in the 1944 examinations, by Alexander Schreiner, organist of the Mormon Tabernacle, Salt Lake City, Utah, at St. Bartholomew's Church.

April 17, 8:30 p. m.—Subscribers' night. Refreshments will be served at a reception following the program.

May 15, 16, 17 and 18—Annual general meeting and dinner. Spring festival; recitals, lectures and services, including the annual Ascension Day service, with combined choirs, at St. Bartholomew's Church.

Birthday in District of Columbia.

The December meeting of the District of Columbia Chapter was held on the 5th at the Church of the Epiphany, Washington. After a short business meeting conducted by the dean, Jean Slater Appel, the rest of the meeting was in charge of the sub-dean, Robert Ruckman.

The occasion was the celebration of the thirty-third birthday of the chapter and a program was broadcast over "station WAGO" by Guild members representing famous radio stars. Gracie Allen played her concerto on a pipe organ consisting of a thirteen-rank melodia stop! Charlie McCarthy was conspicuous by the absence of Edgar Bergen. Jack Benny and Rochester were in their usual good form. A keen disappointment was felt because Mary Livingston forgot to write a poem for the occasion. The broadcast closed with the appearance of the quiz kids, who were in top-notch form.

After the broadcast the audience was entertained with amusing stunts by several members. Refreshments, including a birthday cake, were served by Mrs. Mabel Davis, chairman of the refreshment committee.

MACON McCARTOR, Registrar.

San Diego Hears Catharine Crozier.

Catharine Crozier made a successful first appearance in San Diego, Cal., Nov. 23, when she was presented in a recital at the First Presbyterian Church by the San Diego Chapter. The visiting artist, noted for her brilliant technique and scholarly attainments, lived up to her reputation and won the admiration of a large audience. Bach was represented on her program by the Passacaglia and Fugue in C minor and the chorale preludes "To Thee I Call" and "Rejoice, Beloved Christians." Other works skillfully played were Karg-Elert's Symphonic Chorale "Abide with Us, O Saviour" and Liszt's rather ostentatious Fantasia and Fugue on "Bach." The program closed with brief numbers by Bruce Simonds, Vierner and Sowerby.

The San Diego Chapter held its December meeting Monday, Dec. 6, at St. Paul's Episcopal Church. After the usual business meeting, presided over by the dean, Edith Gottfrid, a Christmas party was held. Games were played, followed

by a Christmas tree with gifts. The evening closed with refreshments served by the hostess, Miss Lily High.

IRENE MITCHELL.

Plainsong Is Buffalo Subject.

Members of the Buffalo Chapter met in Trinity Episcopal Church Dec. 7 for dinner and "an evening of plainsong." Dean DeWitt C. Garretson, A.A.G.O., Chm., presided at the business session. It was voted unanimously to participate in the project of the A.G.O. at large in presenting to our government an army ambulance in the name of the American Guild of Organists. The dean appointed Leonard Adams, A.A.G.O., chairman of a committee to interview all members of the chapter on this project. The members started the fund that evening.

At the conclusion of the business session Donald S. Barrows, A.A.G.O., director of music at Christ Church, Rochester, spoke on "Plainsong, Historical and Practical," after which all went to the chancel of the church, where Mr. Barrows gave a demonstration, using the chapter group as his choir.

Maxwell Ohley, M.Mus., formerly of Christ Church, Rochester, and now of Trinity Church, Buffalo, played several organ solos based on plainsong melodies, as for instance the choir sang the introit for All Saints' Day, after which Mr. Ohley played an improvisation on the introit by Everett Titcomb. The choir sang the antiphon "Ave Maria," followed by a prelude on the antiphon by Mauro-Cottone.

The meeting of Jan. 13 will be a forum on organ construction, conducted by Walter Berry.

Neighborhood recitals have been begun. It is planned to have one a month for the season. The first one was given Sunday, Dec. 19, at 4 in Calvary Evangelical and Reformed Church by L. Lucille Moulton and Maud Ollis, assisted by the junior choir of Calvary Episcopal Church, Williamsville, Mrs. Ruth Taylor Dungey, director. The next recital will be held Jan. 3 in St. Simon's Episcopal Church. The recital is to be given by Paul J. Miller and Edna L. Springborn. The choir of St. Simon's will sing a group of Russian compositions.

EDNA L. SPRINGBORN, Secretary.

Bidwell Plays in Youngstown.

The Youngstown Chapter presented Dr. Marshall Bidwell, organist and director of music at Carnegie Institute, Pittsburgh, in a recital at St. John's Episcopal Church Nov. 17. A capacity audience was delighted with Dr. Bidwell's playing of the following program on the four-manual Skinner organ at St. John's: Variations and Fugue on the English National Anthem, Reger; Fantasy in E flat, Saint-Saens; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Vivace from Trio-Sonata in G, Bach; Passacaglia and Fugue in C minor, Bach; "Nocturne at Sunset" and "The Fountain," DeLamarter; Symphonic Sketch, "On the Steppes of Central Asia," Borodin; Pastoral, Roger-Ducasse; "Idyl," Purvis; Variations on "Adeste Fideles," Dethler. At the close of the recital Dr. Bidwell responded to a request to play Bocherini's Minuet.

BERNICE KERR PRICE.

Central Pennsylvania Chapter.

Members of the Central Pennsylvania Chapter were guests of Mr. and Mrs. Karl Irvin at their home Dec. 6. After a very interesting business meeting at which plans for the new year were discussed and a vote was taken to cooperate in the drive for the ambulance fund, a program of recordings was heard, the Christmas programs of various churches were discussed, a cooperative spirit of exchange was evinced and all agreed the new year portended much of interest to the members of the chapter. Buffet supper was served.

FLORENCE D. NUGENT, Secretary.

The Warden's Column

It is a pleasure to announce a prize competition for organ compositions under the auspices of the A.G.O., open to any musician residing in the United States or Canada. The prize, offered by J. Fischer & Bro., will consist of \$100, plus royalty, to be awarded to the composer of the work which in the opinion of the judges (appointed by the Guild) and the publisher best fulfills the requirements of practicability for use as service or recital music. If in the opinion of the judges the desired standard is not reached, the award may be withheld. It is hoped that the composition will not exceed five or six minutes in length. The winning composition will be played at the spring festival of the A.G.O. in New York City the week of May 14.

The manuscript, signed with a *nom de plume* or motto, with the same inscription enclosed in a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than March 1. Return postage should be enclosed.

All organists are proud of the achievements of Dr. Albert Schweitzer in the several fields in which he excels, and particularly at this time in the great humanitarian work in which he and Mrs. Schweitzer are engaged in their hospital in Lambarene, French Equatorial Africa. Dr. Schweitzer has expressed deep appreciation of assistance given by his American friends in former years, and now the need is greater than ever before. Contributions may be made through the chairman of the Albert Schweitzer Fellowship, Professor Everett Skillings, Middlebury College, Middlebury, Vt.

Please note the added line printed on the bills for dues Jan. 1, 1944. The purpose is to give this opportunity for all who will voluntarily help with the expenses of our far-reaching campaign for national expansion, the results of which are already apparent and will, we believe, add greatly to the influence of the Guild.

The attention of all members is called to the social security bill pending in Congress. The reference to "self-employed" includes organists and teachers of music and would impose a tax of 7 per cent on their income. The proposed legislation is being studied by a special committee of the council of the A.G.O., and it is recommended that members of the Guild in all states take this matter up through their congressmen.

Sixty colleagues were elected at the council meeting Dec. 6.

The schedule of examinations for 1944 is as follows: Choirmaster, May 3; fellow and associate, May 25 and 26. Please interest all those you possibly can in taking the A.G.O. examinations.

S. LEWIS ELMER, Warden.

Bruce Davis Speaks in Miami.

The November meeting of the Miami Chapter was held Nov. 29 at the parish-house of Trinity Episcopal Church, where, after a short business session, the program was turned over to Miss Bertha Foster, who in turn introduced Bruce Davis, F.A.G.O., who gave very helpful information on Guild examinations and the careful preparation necessary before taking the examinations. We were then invited to the church auditorium, where Mr. Davis played the following: Prelude and Fugue in C major, Bach; "Grand Jeu," Du Mage; Sinfonia to the Cantata "We Thank Thee, God," Bach-Guilman; Chorale Prelude on "A Great and Mighty Wonder"; "Chimes of Westminster," Vierner.

KATHARYN CROWDER, Secretary.

Examination dates for 1944: Organ work, Thursday, May 25; paper work, Friday, May 26.

Chapter news for publication should be sent directly to the editorial office of THE DIAPASON, 1511 Kimball Building, Chicago 4.

News of the American Guild of Organists—Continued

What the Clergyman and the Organist Should Be Is Philadelphia Subject

The third annual clergy-organist dinner and conference sponsored by the Pennsylvania Chapter was held Saturday evening, Nov. 20, at the Quaker Lady tea-room, Philadelphia. Sixty Guild members and clergymen sat down to dinner. In the absence of Dean Elmore, Miss Roma Angel, the sub-dean, presided. The after-dinner speakers were the Rev. James C. Gilbert of St. James' Church, Kingsessing; Harry C. Banks, Jr., of Girard College and the Church of St. Luke and the Epiphany, and the newly-elected warden of the Guild, S. Lewis Elmer.

The topic assigned to the Rev. Mr. Gilbert was "The Organist from the Viewpoint of the Pulpit." His address was spicy and interspersed with stories. He pictured the various types of organists who had been associated with him in his ministry, emphasizing the high type of service rendered by the organist who arrived very early and knelt for a time at the altar. Mr. Gilbert mentioned certain qualifications which he deemed essential to the successful organist. He should be alert, dignified and solemn, and should maintain the spirit of a devoted Christian. He should guard against too much uniformity, preferring rather varied types of music. The competent organist should know how to conduct a liturgical as well as a non-liturgical service. He should possess creative ability and use it. Dr. Gilbert said: "We in the pulpit depend on you more than you appreciate. Don't underestimate the power over your congregation of your influence as organists."

Mr. Banks presented "The Pulpit from the Viewpoint of the Organist," and to the members of the chapter who really know the speaker his address ran true to form, always clothing profound truths in everyday expressions that hold the interest of the audience. Mr. Banks declared that of the three professions—medicine, ministry and music—the most difficult is that of the clergyman. He presented a composite picture of what a minister should be, which is somewhat as follows: "Good-looking; young, in order to appeal to young people; mature, for the sake of the older people; single; an ideal husband and father; he should read the classics; he should know music; he should neither smoke nor drink; he should do both; he should, regardless of the size of his congregation, visit every member in person, never sending the curate."

Warden Elmer, after commending the foregoing talks, gave a brief history of the American Guild of Organists, mentioning the fact that it was patterned after the Royal College of Organists in England. He laid stress on the importance of the Guild examinations and the benefit derived from the study and preparation required. He declared that organists and clergymen are partners in the greatest work in the world, and that the organist, to be successful, must be religious. Since the Guild is the agency to further the music of the church, Mr. Elmer expressed the conviction that this is no time to lessen our efforts—quite the contrary, as we look ahead to the years that will follow the war. With this in mind he outlined plans for a publicity campaign in the interest of the organization.

ADA R. PAISLEY.

Hartford Junior Choirs Heard.

The junior choir festival held at the Central Baptist Church of Hartford, Conn., Nov. 14 brought together a chorus of 370 young voices, representing seventeen churches in and about Hartford. The response was most gratifying. The success of such a festival seems to confirm the impression that the work of our junior choirs is taking on added significance. The festival was planned under the direction of our dean, Charles H. Taylor, assisted by our sub-dean, Frederick W. Chapman. The combined choirs were conducted by Raymond Lindstrom. Donald B. Watrous, past dean, was the service organist. The prelude, Air and Variations, Haydn, was played by Flor-

ence Case. For the offertory Florence Skiff played "Harmonies du Soir" and "Benediction," Karg-Elert. The chorale improvisation on "O for a Closer Walk with God," by Verrees, played by Joel E. Ramette, closed the program.

RAYMOND LINDSTROM, Publicity Chairman.

Delaware Chapter Hymn Festival.

The Delaware Chapter held a hymn festival Sunday afternoon, Dec. 12, in St. Stephen's Lutheran Church, Wilmington. A choir of forty-five voices, composed of singers from several churches, led the singing, with Charles L. Edwards at the organ. The Rev. William Elbert, Jr., pastor of the church, presided at the service and the Very Rev. Hiram R. Bennett, dean of the Cathedral of St. John and chaplain of the chapter, gave the message about the hymns and their authors.

Another hymn festival is planned to be given in the spring at the Peninsula Methodist Church.

Delaware Chapter members are contributing to the Guild ambulance fund.

A business and social meeting will be held at the Hanover Presbyterian Church in January, with Sarah Hudson White in charge.

WILMER C. HIGHFIELD, Secretary.

Tallahassee Ministers as Guests.

The November meeting of the Tallahassee Chapter was a dinner at the Cherokee Hotel Nov. 19 for the ministers of Tallahassee and their wives, with over forty persons attending. Miss Margaret Whitney Dow, professor of organ, piano and history of music, presided. Mrs. Mary M. Meziniss, instructor in voice, spoke to the group about "Music in Church Worship." Others who spoke on this topic were the Rev. Jack Anderson of Trinity Methodist Church, the Rev. E. N. Caldwell of the First Presbyterian Church, the Rev. Jeffry Alfriend of St. John's Episcopal Church and Ella Scoble Opperman, dean of the school of music and vice-regent of the branch. Fawn Trawick was chairman of the dinner committee. The purpose in having a dinner meeting was better to acquaint the clergy with their organists and choir directors.

The December program of the Tallahassee branch was a Christmas recital by the students of Florida State College for Women. After the program a Christmas party was enjoyed in the tower organ room at the college. The Tallahassee branch is contributing to the ambulance fund, of which Jane Williams is chairman.

MARGARET SMITH, Secretary.

Racine, Wis., Chapter.

The Racine Chapter met Nov. 26 at St. Albertus School of Music. After a short business meeting, Walter Flandorf, dean of the Illinois Chapter, gave a very inspiring talk. He discussed the advantages of the Guild for the individual as well as for the community, and offered suggestions for various activities. He included many of his own experiences.

The next meeting is to be held on Jan. 30.

SISTER M. CHARLENE, O.P., Secretary.

Modern Music Rhode Island Topic.

At the meeting of the Rhode Island Chapter Nov. 22 we had the privilege of hearing a first performance in the state of Walter Piston's Sonata for violin and piano. Professor Arlan Coolidge of the music department at Brown University, the guest speaker, briefly covered the period of change from 1900 to 1930 as an exciting period for the composer, setting the stage for a new cultural era in the United States, and he predicted a post-war "golden age of the arts," with America as the center.

The periods of romanticism and impressionism resulted in violent extremism, said the speaker. Then a definite stride was shown by Schoenberg with his twelve-tone technique and Stravinsky with his "Les Sacre de Printemps." From 1914 to 1930 the "experimental era" found music beginning to free itself.

The principal part of the talk was devoted to the period from 1930 to the present. A strange state of affairs has arisen, as the many living composers were too far removed from the public, Professor Coolidge asserted. Something had to be done about it. Shostakovich

has probably been the most successful thus far in overcoming this by the combination of the old principles and melody along with dissonance. Prokofief, probably the greater genius, but not having overcome this barrier entirely, has produced "Peter and the Wolf" and a giant cantata, the latter not as yet produced in America. Hindemith later renounced his type of music for a more pleasing and modern type. William Walter, Roy Harris and many others passed in the parade of contemporary music.

Professor Coolidge used recordings to illustrate much of his talk. The climax of the evening was the performance of Piston's sonata. Professor Coolidge was the violinist and our former dean, Lawrence Apgar, was at the piano. Instead of irritating dissonance the listener found a work of wit, cleverness and melody, with many tricks to delight the student. The last movement of the three was, to the majority, the most pleasing.

Professor Coolidge paid tribute to our dean, Miss Blanche Davis, who served capably and well for many years in the music department at Pembroke College, where the meeting was held.

Announcement was made of the recent appointment of Lawrence Apgar, A.A.G.O., as a teaching fellow in the department of music at Harvard University.

MARGARETE L. WEILAND, Registrar.

Social Meeting in Cambridge.

The first social meeting of the Massachusetts Chapter was held Dec. 6 at Pilgrim Congregational Church in Cambridge. It was well attended in spite of bad weather. An informal talk was given by four directors of music of different denominations on their organs, their choirs and service programs. Those who spoke were Ernest Hardy, All Saints' Church, Belmont; William Province, North Avenue Congregational Church, Cambridge; Elmer Westlund, Swedish Evangelical Mission Church, Cambridge, and Leonard Whalen, Immaculate Conception Church, Boston. Dr. Rupert A. Chittick, senior physician at McLean Hospital in Waverley, gave an interesting and informative lecture on "Music Therapy for Mental Disorders." The music at the hospital is under the direction of Homer Whitford, also director of music at the First Congregational Church in Cambridge.

Some good carol singing was done by the membership to the accompaniment of the fine old Hutchings organ, over fifty years of age, played by Miss Velma Harden, organist of the church and hostess of the evening. The evening was concluded with refreshments.

MARGARET R. MARTIN, Secretary.

Speak Before Los Angeles Chapter.

The Los Angeles Chapter held its December meeting at the Church Federation Dec. 6. As a change from the usual musical program, the membership enjoyed two very fine talks—one by Edward Shippen Barnes on "Things Not to Be Forgotten," wherein he offered suggestions as to the fine old anthems and service music which choir directors should not forget or neglect to use. The other talk was by Dr. Roland Diggie, who had with him a collection of organ music by English composers, his topic being "English Organ Music." Dr. Diggie spoke briefly on each one and gave the church organists valuable suggestions, mostly for service preludes.

After the talks wassail refreshments were enjoyed by all, making a most pleasing and refreshing finale to a very fine evening.

HELEN MACEY, Secretary-Registrar.

Dinner for Clergy in Louisiana.

The Louisiana Chapter began its season with the October meeting at the home of the new dean, Mrs. P. J. Becker, and an active year was planned. A dinner for the clergy took place Dec. 11 at the home of the dean, with prominent members of the clergy of Baton Rouge present. Short speeches were made by the dean and past deans outlining the aims and purposes of the Guild.

The retiring dean, Frank Collins, gave a recital Dec. 12 in the auditorium of the school of music of Louisiana State University, where he is professor of organ. Another program is planned for Jan. 9 in St. James' Episcopal Church.

Harrisburg Organists

Attend Christmas Event

Amid Yuletide Setting

Amid a setting appropriate to the Christmas season, Harrisburg organists assembled at the home of Dr. Harry D. Rhein Dec. 16. As if forming a background for the lovely Nativity scene, which adorned the mantel over the fireplace, the large music-room, with its two grand pianos and a two-manual Kimball organ, was gay with a profusion of holly, poinsettias, Christmas greens and red tapers.

The program of music opened with the guests singing several carols, after which Miss Violette E. Cassel played a group of four chorales. A clever little song, "Santa Claus Is Coming to Town," by J. Fred Coots; Easthope Martin's "St. Nicholas Day in the Morning" and "Christmas Candle," by Elinor R. Warren, were the contribution of Miss Alice E. Barker, soprano, with Miss Cassel at the piano. The Rev. John H. Sanderson and Dr. Rhein played the popular organ-piano duo "Grand Aria," Demarest, which was followed by two Christmas songs by the boy soprano Stuart Gross, with Miss Doris F. Stuart as accompanist. "Christmas in the Bach Home" was an enjoyable reading by Mrs. Nelson L. Maus, and Mr. Sanderson concluded the program with an organ solo and accompanied the group of organists in singing additional carols.

It was during a lusty presentation of "Jingle Bells" that old Santa himself appeared on the scene, carrying a large bag over his shoulder from which he presented a gift to each guest. Miss Laura Garman then entertained with mirth-provoking games until appropriate Christmas refreshments were served.

Events for the new year were announced by Miss Stuart, chairman of the program committee. Jan. 20 there will be a program of two-piano music, with soloists, at the home of Mrs. John R. Henry. Feb. 17 the Guild will present Dr. C. Harold Einecke of Grand Rapids, Mich., on the four-manual Skinner organ in the Pine Street Presbyterian Church. Feb. 19, in old Zion Lutheran Church, in downtown Harrisburg, there will be a program by members of the armed forces of the United States for the armed forces and their friends. Several of our own members will participate in this recital. A social in the Lutheran Service Center will follow.

LAURA MAE ZIMMERMAN, Registrar.

Service at Little Rock Cathedral.

The Arkansas Chapter held a public service Sunday afternoon, Nov. 28, at Trinity Episcopal Cathedral, Little Rock. Henry W. Sanderson, A.A.G.O., organist and choirmaster at the cathedral, presented his choir, which sang a Bach cantata, and Mrs. Patsy Farrell, organist at Christ Church, played a group of organ numbers. The choral evensong done in plain-song by the choir was preceded by the chorale prelude on "Sleepers, Wake" by Bach, with Mr. Sanderson at the organ. Mrs. Farrell's numbers included: Cathedral Prelude, Clokey; Pastorale ("Le Prologue de Jesus"), arranged by Clokey; Magnificat No. 5, Dupre; Tocata ("Deo Gratias"), Biggs. The choir, directed by Mr. Sanderson, sang the cantata "God's Time Is Best," written especially for the Advent season. The plain-song hymn "Veni Emmanuel" was used as the recessional. This is the first of two public services to be held by the chapter. The second will take place in May.

MRS. JOHN STROM, Sub-dean.

Service Music by George Brandon.

The Central California Chapter sponsored an Advent musical service Sunday, Nov. 28, in conjunction with the regular Sunday evening book talks at the First Congregational Church. The organ and choral music for this event was written by George Brandon, who was at the organ. The choir, under the direction of Mrs. Ellis Harbert, sang introit and closing sentences, processional and recessional, and settings of the "Benedictus Qui Venit" and "Agnus Dei."

GEORGE BRANDON, Secretary-Treasurer.

News of the American Guild of Organists—Continued

Service and Dinner in Dallas.

The Texas Chapter held its annual Guild service at Christ Episcopal Church, Dallas, Dec. 6. Preceding the service a turkey dinner was served to sixty-one members, patrons and guests. A service flag in honor of chapter members in the armed forces was presented by Alice Knox Ferguson. Katherine Hammons, the dean, accepted the flag for the chapter and Fred G. Lewis, warrant officer of the Eighth Service Command, made a few remarks of appreciation for the army. The flag contains sixteen stars.

The chapter decided unanimously in favor of making donations for the ambulance to be given by the American Guild of Organists and Mrs. J. M. Sewell was appointed to receive the money. A Christmas party was announced for Dec. 27 at the auditorium of the Dallas Gas Company.

Fred G. Lewis and Rachel Ball were elected to active membership.

Annual Chesapeake Chapter Service.

The annual service of the Chesapeake Chapter was held Sunday afternoon, Dec. 5, at Grace and St. Peter's Episcopal Church, Baltimore. Preceding the service Milton Hodgson played the following organ numbers: "Now Thank We All Our God," Karg-Elert; "Vom Himmel hoch," Pachelbel; "Jesu, Priceless Treasure," Bach, and his own composition, "Prelude on 'Veni Emmanuel.'" The choral evensong service was sung by the combined choirs of Old St. Paul's Church and Grace and St. Peter's under the direction of Edmund S. Ender and Ernest M. Ibbotson, F.A.G.O. The numbers used by the choirs were the Magnificat in B flat and Nunc Dimittis by Stanford and the following anthems: "With a Voice of Singing," Shaw; "Upon the Day of Judgment," Arkhangelsky, and "Christ, Whose Glory Fills the Skies," Candlyn. The offertory, Sarabande, Bach, and the postlude, "Canticum Fidei," by Dunhill, were played by Margaret Page Ingle, F.A.G.O. The service was inspiring and was attended by nearly 500 people.

On Dec. 6 the chapter arranged a turkey dinner for its members at the Garden tea-room. Following the dinner we adjourned to the First Presbyterian Church, where our monthly business meeting was held. Applications of four new members were accepted. After the business meeting the Guild held a party at which Mr. Schamberger was master of ceremonies and had arranged several amusing games and stunts.

GRACE A. FRESH, Secretary.

Virginia Recital by C. W. Craig.

The Virginia Chapter presented Charles W. Craig, F.A.G.O., in a recital Dec. 14 at All Saints' Episcopal Church in Richmond. Mr. Craig, who is organist and choirmaster of this church, won the associate certificate in 1941 and this year was awarded the fellowship. After the recital the Guild honored Mr. Craig at a reception and Dean Alton Howell presented his fellowship certificate.

Mr. Craig's program included these pieces from the baroque period: Concerto in F ("Cuckoo and Nigatingale"), Handel; Bell Symphony, Purcell; "Noel," d'Aquin; Chorale Prelude, Bach; Fugue in G minor (Great), Bach, and, from the romantic period: Chorale Preludes, "Deck Thyself, O My Soul" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; Cantilena, Dupré; Allegro Vivace and Andante, from First Symphony, Viérne; Toccata in F, from Fifth Symphony, Widor.

NINA R. SWANN, Publicity Chairman.

Miss Crozier Plays in Cincinnati.

The Southern Ohio Chapter presented Catharine Crozier in a recital at Christ Church, Cincinnati, Nov. 15. Miss Crozier is a member of the faculty at the Eastman School of Music. Her program opened with the Bach Passacaglia and Fugue in C minor. The audience was enthusiastic over the brilliant performance of this number. The remainder of her program was: Chorale Preludes, Bach; Symphonic Chorale, "Abide with Us, O Saviour," Karg-Elert; Fantasie and Fugue on "B-A-C-H," Liszt; Prelude on "As Now the Sun's Declining Rays," Simonds; Scherzo from Second Symphony, Viérne; "The Reed-Grown

Waters," Karg-Elert; Toccata, Sowerby. After the program Miss Crozier played several encores.

An invitation was extended to those present to a reception in honor of Miss Crozier in the dining-rooms of the church.

In addition to the concert series by famous artists arranged by the Southern Ohio Chapter, a number of programs by its own members are being arranged. The first of these concerts took place Dec. 14 and consisted of a program of organ, chorus and strings. It was held in the concert hall of the Cincinnati Conservatory of Music, where an Aeolian-Skinner organ was recently installed.

The new dean, Carl F. Kuehner, and the sub-dean, A. Sears Pruden, chairman of the program committee, have worked diligently with members of the chapter to arrange these special recitals with the intention of giving the members an opportunity to present interesting programs both to the members and the community and thereby stimulating interest. The program of the concert Dec. 14 was as follows: Aria (for organ), Buxtehude-Nevens, and "Lord God, Now Open Wide the Heavens," Bach (Thelma Wernz Dudley); Two Sonatas for Organ and Strings (first time in Cincinnati) Mozart (Ila Mae Burkey, organ; Martin Eshelman and Atea Greco, violins, and Marysue Barnes, violoncello); Chorale in A minor, Franck (Elizabeth Wendelken); Air and Variations, Sowerby (Ila Mae Burkey); "Requiem," Op. 48, Fauré.

The chapter is indebted to its past dean, Parvin Titus, F.A.G.O., organist and choirmaster of Christ Episcopal Church, for arranging this splendid program. Mr. Titus used the choirs of Christ Church to sing the Fauré Requiem, which he conducted, assisted by Elizabeth Pugh, soprano; Herbert Schatz, bass; Lee O. Erwin, Jr., at the organ, and Ruth Stille Huntley, harpist. The Requiem was sung in memory of Lillian Arkell Rixford, a charter member of the chapter and its dean for two terms.

ETHEL J. HAAG, Registrar.

Oklahoma City Choir Festival.

The Oklahoma City Chapter sponsored a choir festival program under the direction of J. William Jones of Rome, N. Y., in the First Christian Church Sunday, Dec. 5. The choir of 100 voices was heard by an enthusiastic audience. The organ accompaniment was skillfully handled by Mildred Andrews, professor of organ at the University of Oklahoma. Singing in the quartet were Mrs. Tom S. Myers, Mrs. Claire Pellow, Clyde Neibarger and Clark Snell, all of Oklahoma City. The violin soloist, Herbert Bagwell, professor at Oklahoma City University, performed Corelli's "La Folio."

The program included: "With a Voice of Singing," Shaw; "Jesu, Priceless Treasure," Bach; "King of Glory, King of Peace," Thiman; "Hear My Prayer," with Wilda Griffith, University of Oklahoma, as soprano soloist, Mendelssohn; "Let Us Now Praise Famous Men," Vaughan Williams; "Sing Ye to the Lord," Titcomb; "Ave Maris Stella," Grieg; "Thou Ocean without Shore," from "Hora Novissima," Parker.

The combination of choir, soloists, organ, brass choir, tympani and cymbals, was well received by the audience.

ROSEMARY ANDREWS, Registrar.

Central Tennessee Chapter.

A meeting of the Central Tennessee Chapter devoted to Christmas music was held at the First Baptist Church, Nashville, Dec. 14. Miss Frank Hollowell, organist of the church, played on the three-manual Austin organ: Variations and Toccata on a National Air ("America"), Coke-Jephcott; "Puer Natus Est" (Improvisation on a Gregorian Theme), Everett Titcomb; Rhapsodie on Christmas Themes, Gigout. Then the Peabody Madrigalians, under the leadership of Dr. Irving Wolfe, head of the department of music at Peabody College, Nashville, beautifully rendered six Christmas carols. After the singing a brief business meeting was held, presided over by Dean Alan Irwin, at which, among other things, it was voted to ask the individual members of the chapter to assist in raising funds toward the purchase by the A.G.O. of a military ambulance. Next the assembled members of the church moved to an adjoining hall, where a reasonable, well-planned

and appropriate social was thoroughly enjoyed by all.

JAMES G. RIMMER, Secretary.

Guild Activity in Omaha.

The Omaha, Neb., Chapter met Nov. 22 in the organ studios of radio station KOWH for a business meeting and anthem discussion by members of the Guild who attended choir conferences last summer. Dean George A. Johnson, A.A.G.O., was host. On Nov. 29 the Guild gathered at the First Baptist Church to hear J. William Jones speak on "Choir Training and Choir Problems." Dec. 5 the members were guests of the humanities department of the University of Omaha. Martin W. Bush, F.A.G.O., gave a lecture-recital on polyphonic music at the Unitarian Church, on Nebraska's only baroque organ.

A membership campaign was planned for December and January.

VESTA DOBSON, Secretary.

North Texas Chapter.

The North Texas Chapter met Dec. 11 at the Highland Heights Christian Church, Wichita Falls. Opening the program, Mrs. J. H. Crouch at the organ and Miss Annie Mary Lowe, pianist, played an Intermezzo by Bizet and "Christmas Morning," arranged by Lorenz. Miss Lowe then played an organ solo, "Shepherds' Song," Guilmant. In the second of a series of lectures for this chapter Donald McDonald spoke on "The Christmas Story in Hymn Liturgy." His discussion was interspersed with readings from the Scriptures and the singing of ancient chants. To close the program Joza Lou Bullington played: Prelude, Fugue and Chaconne, Buxtehude; "Come, Sweet Death," Bach, and "Rejoice Now, Christians," Bach.

The group adjourned to the home of Mrs. Crouch, where refreshments were enjoyed and a business session was conducted by Elizabeth Wright, the dean. It was announced that Hugh Porter will give a recital in Wichita Falls Feb. 1.

ELIZABETH WRIGHT, Dean.

Western Michigan Meetings.

Members of the Western Michigan Chapter enjoyed an interesting meeting at the Burton Heights Christian Reformed Church in Grand Rapids Dec. 6. Mrs. Mildred Manni Dupon, organist of the church, played a short recital of church music. We were especially privileged to have the Grand Rapids Public School Teachers' Chorus, under the direction of Miss Doris James, sing a group of numbers appropriate to the Christmas season.

Dec. 13 we held our annual Christmas party in the English room of the Rowe Hotel. After dinner the evening was spent playing games, and toward the close of the party by the singing of carols around the lovely fireplace.

SYLVIA TEN BROEK, Secretary.

Warden Elmer Visits Binghamton.

Members and friends of the Binghamton Chapter met at the home of Miss Elizabeth Britton Dec. 13. Mrs. Fred Chadwick entertained with two solos. The Rev. Joseph Smith read the Christmas story "The Shepherd Who Did Not Go." After a short business session and entertainment everyone participated in a Christmas grab bag and enjoyed refreshments.

The Binghamton Chapter held a dinner meeting at the Burlington tearoom in Binghamton, N. Y., Saturday evening, Nov. 13, at which time Warden Lewis Elmer was honor guest. Thirty-two members and friends attended and were inspired by the talk which Warden Elmer gave. EMILY WILLIAMS, Secretary.

Christmas Program in Philadelphia.

A December event of considerable importance to the Pennsylvania Chapter was the program of Christmas music by the choir of the Church of St. Luke and the Epiphany, Philadelphia, Dec. 15. The music was under the direction of Harry C. Banks, organist and director at the church. The soloists were Hilda Angel Finley, soprano; Robert E. Grooters, baritone, and Harry Wilkinson, organist. Despite extremely cold weather and the "flu" epidemic which had made its inroads into the choir, the entire performance was magnificent. The program was

as follows: Processional, "By Weary Stages," Holst; organ, Toccata on "Vom Himmel hoch," Edmundson, and "A Lovely Rose Is Blooming," Brahms; motet, "Behold, a King Shall Reign," Banks; organ, "Let All Mortal Flesh Keep Silence," Banks, and "Communion on a Noel" (Offertory for a Midnight Mass), Huré; chorus, "Beside Thy Cradle," Bach; "The Three Kings," Willan, and "A Spotless Rose," Howells; organ, "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert, and "In dulci Jubilo," Karg-Elert; chorus, "The Shepherds Had an Angel," Besley, and "Christmas Day," Holst.

ADA R. PAISLEY.

North Carolina Meeting in Chapel Hill.

The fall meeting of the North Carolina Chapter was held in the music building at the University of North Carolina, Chapel Hill, on the afternoon of Nov. 18. After introduction of guests and new members Dean Russell Broughton of St. Mary's College, Raleigh, presented Miss Ruth Scott, who gave a very interesting resume of the Moravian music of the Bethlehem, Pa., community. Dr. Jan Schinhan, whose study and experience have led him into many places in Europe, showed photographs of some of the old instruments seen in museums.

The chapter members had their evening meal informally at the inn and joined the university community in enjoying E. Power Biggs' recital. The recital was arranged by the chapter in cooperation with the music department of the University of North Carolina and attendance was by special invitation. The audience included the village people, students, faculty and many from the service who are in school at the university. Mr. and Mrs. Jack Toms received chapter members and invited guests to meet Mr. Biggs after the recital.

MABEL W. HONEYCUTT, Secretary.

Christmas for Oklahoma Chapter.

The Oklahoma Chapter met at Trinity church-house in Tulsa the night of Dec. 7. Following the custom established over many years, the December meeting was devoted to Christmas festivities. A sumptuous potluck dinner was provided by the committee under the direction of Mrs. E. H. Benedict and Mrs. Harold J. Haynes. Dean Hine read a letter from Warden Elmer, calling on the chapter for a contribution to be used toward fitting out an A.G.O. ambulance for the army, and the suggestion met enthusiastic favor. Announcement was made of a recital under chapter auspices, to be given early in January by Private John Baldwin of Camp Gruber, former assistant organist of the Cathedral of St. John the Divine, New York City.

Led by Mrs. Hine, a study period was devoted to the appoggiatura as used in Handel's "Messiah." This aroused such interest that it was decided to continue the study at the January meeting. Next came recreation in the form of games which had been arranged by Mrs. Loy Wilson and Mrs. Irene Neff. The singing of Christmas carols brought the meeting to a close.

JOHN KNOWLES WEAVER, Sub-dean.

Meetings of Louisville Chapter.

A well-attended meeting of the Louisville Chapter was held Dec. 6 at the French Village. Announcement of two new members was made. After a business meeting the members adjourned to the Fourth Avenue Methodist Church, where Sigurd Humphreys, organist, assisted by the chorus choir of the church, presented a lecture-musical on the "Chorale and Chorale Prelude."

On Dec. 5 Mrs. Era Wilder Peniston of Asbury College was the performer at the third of a series of afternoon musicales at Christ Church Cathedral. Mrs. Peniston played: Toccata and Fugue in D minor, Bach; "Es ist ein Ros entsprungen," Brahms; Chorale in A minor, Franck; "The Legend of the Mountain," Karg-Elert; "Deuxieme Arabesque," Debussy; "Meditation a Ste. Clotilde," James; Allegretto, E flat minor Sonata, Parker; Finale, Fourth Symphony, Widor; "The Star-Spangled Banner," Key.

On Dec. 12 George Latimer, organist and choir director of the Second Presbyterian Church, played the following program: Concerto in C major, Corelli; Chorale Prelude, "Jesus Christ, Knight of Freedom," Johann Bernhard Bach; Sonata in A minor, First Movement, Borowski; "Songe d'Enfant," Bonnet; "Lamentation," Guilmant; Sketch in D flat, Schumann; "Liebestod," from "Tristan and Isolde," Wagner; Toccata in G minor, Rogers.

CATHARINE S. HIGGINS, Secretary.

News of the American Guild of Organists—Continued

Northern Ohio Chapter Activities.

Walter Blodgett, curator of musical arts of the Cleveland Art Museum and sub-dean of the Northern Ohio Chapter, gave an appropriate seasonal recital at the museum Dec. 1. The first part of his program included music for Advent—three arrangements of "Sleepers, Wake" and "Come, Thou Saviour of the Race," Bach. The music for the Christmas section contained numbers dating from 1653 to the present time and included "Noel," by d'Aquin; "From the Heart's Longing," Karg-Elert; "Glad Tidings," Bach-Clokey; Pastoral on a Christmas Plain-song, Virgil Thomson; "In dulci Jubilo," Dupré; Prelude and Fugue on "Good News from Heaven," Pachelbel, and "Native Song," Bingham. The third section of the program consisted of music for any season, and included: Prelude in C minor, Vaughan Williams; Flute Solo, Mozart, arranged by Blodgett; "Rest Thou in Peace," Melody from "Geistliche Lieder," Bach-Russell Broughton, and Toccata in D minor, Reger. Mr. Blodgett used the full resources of the splendid organ to advantage and, while the attendance was small, we were well repaid by a fine evening of music for our chosen instrument.

On Dec. 6 the west side organists, with Jacques Remsberg as chairman, arranged one of the pleasantest evenings we have had. We assembled at Kaase's restaurant, Lakewood, where dinner was served in excellent taste. After dinner we drove down Detroit Avenue to the Church of the Ascension (Episcopal), where Robert L. Meeks, assistant principal of the Lakewood High School, and Mrs. Meeks, with Mrs. Hodges of the Cleveland recreation department as pianist, instructed us in the gentle art of the square dance. Mr. and Mrs. Meeks were introduced to square dances one summer while vacationing in the Berkshires to the accompaniment of Sammy Spring, the celebrated Berkshire fiddler. Between dances we were treated to punch and cookies, while the choir boys of the church acted as efficient butlers.

J. LEWIS SMITH, Treasurer.

Akron, Ohio, Chapter Meets.

A meeting of the Akron Chapter was held Dec. 6 in the parish-house of the West Congregational Church. It was a lecture-discussion on the topic "The Choir Director and the Organist in the Church," by Cecil E. Lapo, minister of music of the Cuyahoga Falls Methodist Church and graduate of the Westminster Choir School. Plans were completed for public programs after the holidays.

Plans for Missouri Chapter.

The monthly meeting of the Missouri Chapter was held Nov. 29, beginning with a dinner at St. James' Evangelical and Reformed Church, St. Louis, with Carl Braun as host. Plans for the year were discussed and arrangements are being made to present Hugh Porter Jan. 30 and Alexander Schreiner March 23. We are also planning a pastor and organist meeting for January, to be held at the Third Baptist Church. Our first meeting of this nature early this year proved so successful that it was voted to have the pastors as our guests again, and we are looking forward to this gathering.

The program for the evening was prepared by Carl Braun, who was capably assisted by Paul Schinke, violinist, the two presenting a Bach program on the organ recently installed in the church.

ARTHUR R. GERECKE.

Central Texas Chapter.

The Central Texas Chapter met at All Saints' Episcopal Church in Austin Dec. 13. A program was rendered by Beulah Beaver and Emma Virginia Dechard. After the program a short business meeting was held.

MRS. F. S. GUSTAFSON, Secretary.

Christmas Recitals in Scranton.

The Northeastern Pennsylvania Chapter sponsored a series of Christmas recitals, which were played every day of the week before Christmas in St. Luke's Episcopal Church, Scranton. The first part of each program consisted of carols on the chimes, amplified to the outside of the church. The latter part of the program was made up of organ music. The following were the programs:

By Miss Frieda Nordt, organist of Hickory Street Presbyterian Church—

Carol, "O Little Town of Bethlehem"; Christmas Pastorale, Bach-Haenlein; Christmas Musette, Mally; "Where Wild Judea Stretches Far," Stoughton; "March of the Wise Men," Gaul-Black; Christmas Meditation, Faulkes.

By Miss Lois Warner, Mus.B., organist First Presbyterian Church, Wilkes-Barre—Chorale Prelude, "Lo, How a Rose E'er Blooming," Brahms; "Christmas in Sicily," Yon; Chorale Prelude on "In dulci Jubilo," Bach; "A Croon Carol," Nagle; Chorale Prelude, "Christians, Be Joyful," Bach.

By Miss Maude Thomas, Simpson Methodist Church—"Gesù Bambino," Yon; "Noel," d'Aquin; "Ave Maria," Schubert; "Christmas Evening," Mauro-Cottone; Fanfare, Bridge.

By Miss Ruth White, A.A.G.O., Green Ridge Presbyterian Church—"Ave Maria," Arkadelt-Liszt; "Veni Emmanuel," Edmundson; "Welhnachten," Reger; Chorale Prelude, "From Heaven Came the Angels," Bach; "March of the Magi Kings," Dubois; Toccata, "From Heaven High," Edmundson.

HELEN BRIGHT BRYANT, Registrar.

Program at Waterloo, Iowa.

The Waterloo Chapter presented a program Nov. 30 at Grace Methodist Church, Waterloo, Iowa, dealing with the life and works of Pietro Yon. A paper was read by Charlotte Forsberg and organ numbers were played by Rose Bueneke, the Rev. Gerhard Bunge, Janet Little and Byrdella Feely. The meeting was saddened by news of the passing of this eminent composer and organist.

The Waterloo Chapter gave a program Oct. 26 at the First Congregational Church of Waterloo, Iowa. Discussion of composers was led by Earl Stewart and organ numbers were played by Mrs. Adelaide Altland, Mrs. Robert Sherburne, Mrs. George Timm and Professor George Samson.

MRS. ADELAIDE E. ALTLAND, Sub-dean.

Gay Christmas Party in Detroit.

The annual Christmas party of the Eastern Michigan Chapter was held on the evening of Dec. 7 at the Hotel Fort Shelby in Detroit with the members of the Woman Organists' Club as guests. About forty members were in attendance. After a turkey dinner introductory remarks were made by Dean August R. Maekelberghe. Then the meeting was turned over to Sub-dean Elizabeth Root Murphy, who introduced the program. The program began with a few magician's stunts by Del Raymond. Then came a singing and ventriloquism act by "Jerry the Cop." Jerry was a ventriloquist's dummy who was ably assisted by Wayne Fermelius and Frank Smith. Between these two acts your correspondent entertained with a little nonsense sung and spoken.

This was all by way of introduction to the main feature of the evening, which was a most lamentable, hilarious, pathetic and uproarious "Gurrand Operry," a compilation and concoction of Billy Fishwick, entitled "E's Gotta Git a Girl." Of course it had for its foundation the popular song "Aint I Never Gonna Git a Girl in My Arms," and was a deliberate steal, in spots, from Verdi, Bizet, Donizetti et al. The climax of the production was reached when Johnny Murphy sang out "I think this is all a lotta—" and the rest of the cast drowned him out with the Toreador Song. The rest of the capable cast was made up of Betty Murphy, Margaret Hubbard, Rachel Hinman, Evangeline Mauritz and Jack Burton. Nova Bransby was the accompanist and Maestro Fishwick wielded the baton.

MARK WISDOM, Secretary.

Alabama Chapter.

The Alabama Chapter held its November meeting Nov. 26 at the Matton Hotel, Birmingham, in the form of a business session and luncheon. The Rev. Clark Neale Edwards, pastor of the Independent Presbyterian Church, gave an interesting talk on "Unity in the Church through Music." Ministers of several denominations were guests of their organists.

The December meeting was to be a Christmas entertainment and the January program will be on Sunday afternoon, the exact date and church to be announced.

LEONA GOLDEN, Publicity Chairman.

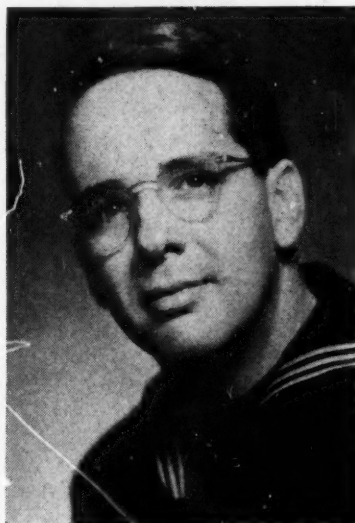
Tampa Branch Adds Members.

The Tampa, Fla., branch held a meeting at the Ritenclyff Nov. 30. We have just added three new members—Mrs. Carrie T. Hudson, Caroline Waller, a 13-year-old organist, and William S. Mathis, a graduate from Stetson "U" at De Land, who has been released from the army.

Dr. Nella A. Crandall has just returned from La Grange, Ind., her childhood home, where she dedicated a new organ in the Methodist Church where as a girl of 12 years she played at the church dedication.

NELLA WELLS DURAND, Secretary.

KENNETH CUTLER



KENNETH CUTLER, the Chicago organist, now a pharmacist's mate in the navy, has been overseas for two years. For the last year he was in the New Hebrides but has been moved to another part of the South Pacific. Letters from him contain interesting accounts of life with the American forces in that part of the world. When he entered the nation's service Mr. Cutler was organist of Temple Sholom in Chicago. He is a member of the Van Dusen Club and a former pupil of Dr. Frank Van Dusen.

GREENFIELD LEADS ORATORIO SOCIETY IN "THE MESSIAH"

New York's oldest singing organization, the Oratorio Society, was conducted by Alfred M. Greenfield, formerly assistant to the late Albert Stoessel, at Carnegie Hall when it gave Handel's "Messiah" Dec. 18. Continuing the tradition established by Mr. Stoessel in the twenty-two years of his leadership, Mr. Greenfield brings to the society the fruits of

his close association with his predecessor. In the personnel of the Oratorio Society are three amazing tenors over 70 years old, a pilot of the Coast Guard, six Waves and several enlisted navy men.

Mr. Greenfield, noted organist, was born in St. Paul, and came to New York City in 1922, studying piano and composition at the Institute of Musical Art. Among the positions he holds are those of associate professor of music at New York University and director of the New York University Glee Club. In the fifteen years that Mr. Greenfield was assistant conductor of the Oratorio Society he worked closely with Mr. Stoessel.

NOVEL "HYMN RECITAL" AT CHURCH IN CAMBRIDGE

Francis E. Hagar presented a novel "hymn recital" at the Old Cambridge Baptist Church, Cambridge, Mass., Sunday evening, Nov. 21. The program was made up of the singing of familiar hymn-tunes by the choir, with the congregation joining in the last verse, followed by the playing of a chorale prelude based on the same hymn-tune. Mr. Hagar was assisted by Miss Ina Cannon, who played a Fughetta on "Rise, My Soul" by Stanley Saxton, and Joseph Hauswirth, who played a Paraphrase on "Gardiner" by Homer Whitford. The other organ numbers were these: Prelude on "Duke Street," Edward G. Mead; Fantasy on "Italian Hymn," Carl McKinley; Chorale Prelude on "Dundee," Hugh Mackinnon; Chorale Prelude on "Rockingham," Parry; Chorale Prelude on "A Mighty Fortress," Hanff; Chorale Prelude on "Deck Thyself, My Soul," Brahms; Chorale Improvisation on "Hanover," Thiman; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert.

A carol pageant entitled "Sing We Nowell," written by the Rev. Frederick K. Stamm, D.D., the new pastor of the First Congregational Church of Chicago, and set to music arranged by Dr. William Lester, the church's organist, was presented at that church on the afternoon of Dec. 18 by the youth choir, directed by Mrs. Margaret Lester.

The Liturgical Music Press, Inc.

Announce the February Issue

Johann Walther

God, Be Merciful Unto Us
Lord, Keep Us Steadfast in Thy Word
Concerto in D Minor
Help, God, Maker of All Things
Oh God and Lord

Norman Hennefield, Editor

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CHICAGO, JANUARY 1, 1944

For all routine news the closing date of the regular issue of THE DIAPASON is the 20th of the month. This applies also to advertising, display and classified. For late news of an important nature forms are held open up to the day of going to press. Items dealing with events that have taken place more than two weeks before they are reported must yield precedence to fresh news.

At the Entrance to 1944

While 1943 was a year of gloom over the world, there has been an occasional rift in the clouds of war and we are justified in entering 1944 with greater hope and a more buoyant spirit than we could muster when the last year was on the threshold. Though war was the full-time business of every American for the last twelve months, the better things that remain to us and that will survive the slaughter have not been neglected. Our church music, handicapped by the decimation of the force of organists and men singers, has been maintained on a high plane. THE DIAPASON's recital pages for the twelve issues of 1943 are evidence of the fact that organ playing has not been neglected. A significant fact that stands out is the demand for recitals at army posts, where many of our ablest organists are giving the nation's fighters that which in time of peace they offered in the large churches and concert halls. There is no doubt that thousands who perhaps never before listened to an organ recital are being introduced to it today, and are enjoying it. Our composers have continued their creative work, as attested by the reviews of Dr. Thompson and Dr. Lester. Organ building has been at a standstill for a year and a half by government order; yet many jobs of reconstruction and modernization have been carried out. There is an insistent demand for organs which cannot be met until peace is restored. Meanwhile the market for used organs has been most active and the result has been a cleaning up and utilization of existing material that has reduced waste to the vanishing point.

One of the healthiest signs of life in the organ situation is the earnest discussion of organ design which has been going on throughout the year. Advocates of the baroque and of the romantic types have expressed their opinions in the columns of THE DIAPASON with an enthusiasm that is most refreshing. With so much interest in subjects pertaining to organ tone and construction at a time when there is no actual organ work going on we need have no fears for the post-war organ. In fact, we are all getting ready for this so-called post-war instrument and can rest assured that it is something worthy of our thoughts.

Many more organists have entered the service of the nation since last January

and every day brings evidence of the contribution of peace-loving church musicians to the war effort. Of the sacrifice made by these men our profession has reason to be proud.

Jan. 1, 1944, brings us a year nearer victory and world peace, and nearer a return of our soldiers and sailors. The outlook, no matter whether the war ends this year or later, is far better than it was a year ago.

So with hope and faith we wish all our readers, at home and overseas, a happy New Year and trust that the Christmas season was to them one of serenity, if not of merriment.

Our Losses in 1943

As we enter a new year we may well pause for a moment to pay homage to those who in 1943 ceased from their labors. The last twelve months were marked by losses that we mourn. Rather than engage in mourning, however, we should rejoice over the gains that have come to the world of the organ and of church music through the lives of those who completed their earthly tasks; for they have indeed left us that which will endure. To take just one instance: Pietro Yon passed away in November, but only a month later, in thousands of churches, over the air, from choirs of adults and children, we heard the strains of his simple "Gesù Bambino." Yet no doubt he would rate this pleasing air as one of the least of his compositions. And the work Herbert A. Fricker accomplished with the Toronto Mendelssohn Choir over a period of more than a quarter of a century certainly did not pass with him.

The list of those who died in the course of the year is printed on another page of this issue and contains the names of men and women in every branch of musical activity connected with the organ. The thinning ranks of those who were founders of the American Guild of Organists were reduced by four through the death of R. Huntington Woodman, George A. Burdett, Wilhelm Middelschulte and Charles Bigelow Ford.

Men whose works have helped to create the American school of organ composition were Gordon Balch Nevin, who died at the age of 51 years; Ralph L. Baldwin and the distinguished Negro composer R. Nathaniel Dett. Among the noted teachers who passed away, aside from Dr. Middelschulte, Mr. Burdett and Mr. Yon, were Abel M. Decaux, the French organist, and Lillian Arkell Rixford, who trained a whole generation of persons who under her tutelage became prominent organists.

With the example and inspiration afforded by those who no longer are with us, the younger generation has before it responsibilities which we have every reason to believe they will assume with ability and energy.

It is not our desire to prolong the interesting discussion provoked by the recent article of Emerson L. Richards to which THE DIAPASON took exception. But to keep the record clear we must not pass without comment inferences by the writer of the article that his statements were taken out of their context, as expressed in Mr. Richards' letter in our December issue, in which he speaks of "a version of my original article that is not justified by the text," and by Mr. Buhman in his editorial assertion that "Mr. S. E. Gruenstein and THE DIAPASON started these comments of mine when they show a misunderstanding of the senator's article." We refer anyone interested to the article as published in Mr. Buhman's paper as a fair and sufficient answer on this point.

From Fort Bliss, Tex., comes a bulletin of the Protestant services at the post chapel, and Lester Silberman, the Fort Bliss organist, directs attention to the following wording in the announcement of the organ prelude: "Organ Prelude—Assembly in devout Meditation." This is interesting as illustrating the attitude in at least one army post toward a subject freely discussed in our columns.

Looking Back into the Past

TWENTY-FIVE YEARS AGO A RECORD of the following occurrences appeared in the issue of Jan. 1, 1919—

Chicago was to hear Pietro A. Yon for the first time in a recital at St. Patrick's Church Jan. 7.

A picture of the console of the great organ under construction by Henry Willis & Sons for the Liverpool Cathedral was printed on the front page.

John Doane and his instrumental quintet from the Great Lakes Naval Training Station were honored with an invitation to accompany President Woodrow Wilson on his way to the peace conference.

Professor James T. Quarles, organist of Cornell University, was the author of a tribute to Dr. Andrew D. White, former president of Cornell, who died Nov. 4, 1918, and who was the patron of organ music at that university.

TEN YEARS AGO THE DIAPASON placed on record the following items in its issue of Jan. 1, 1934—

J. C. Casavant, president of the Canadian organ building establishment of Casavant Freres, and one of the outstanding organ builders of his day, died Dec. 10 at St. Hyacinthe, Que. He was born in 1855.

Everett E. Truette, Boston organist and composer, who taught a large number of organists in his career of fifty-three years, died Dec. 16 at his home in Brookline, Mass. He was 72 years old.

Richard Henry Warren, for many years a prominent New York organist, died at the age of 74 years. He was at St. Bartholomew's Church for nineteen years—from 1886 to 1905—and at the Church of the Ascension from 1907 to 1915.

Dr. William C. Carl was unanimously elected president of the National Association of Organists by the executive committee as the successor to Dr. Charles Heinroth, who had resigned.

Fifteen four-manual organs completed or under construction in 1933 were listed in a review of the year.

Prohibition and the theater organ had gone out together and this inspired the following comment by THE DIAPASON: an adjustment to the new conditions:

Since original ideas are scarce and since we never needed them more than just at present in our profession, we immediately had a feeling of expectancy when we discerned in the sanctuary door the shadow of an organ man who never lets his brain idle and who always has a novel suggestion to present. So we asked him to sit down, and after the customary exchanges about the end of prohibition and the beginning of inflated money—likewise the dullness of the organ business—we paused for a moment, which was the signal for him to begin.

"I have been thinking about this matter of old theater organs which are being dressed up and sold to churches." Not such a happy thought, we ventured to suggest. "Well," he continued, "it has occurred to me that THE DIAPASON might help to find an outlet for these organs and at the same time launch a movement that would bring a lot of business to the organ builders. Why not propose having concert halls in connection with every sal—no, no, I mean tavern—with an organ and an organist? The theater organs would fit into the picture beautifully. And when the supply runs out there is sufficient capacity in our organ factories to meet the demand for new instruments. Why not?"

And we echo "Why not?" The more moderate consumers of "spirituous and vinous liquors" always have done their imbibing to music. The old beer garden was probably the least of the evils of the previous liquor era. In some countries musicless indulgence would be considered unthinkable. To the list of euphonious substitutes for the name of "saloon," such as tearoom, tavern, etc., could be added that of "concert hall" or "music-room." The organ no doubt would attract, and, what is more of a factor, it would offer an excuse to many a man to patronize the 1934 model bars. "I always stop for a few minutes to hear the Bach Passacaglia (or the Sowerby Symphony) on my way home after work," one can hear a music-lover saying, "and of course have to take a glass of beer to entitle me to listen to the organ recital." And one can visualize signs like these: "Refresh your soul while quenching your thirst," or "Our beer will make the most modern composition palatable," or "Take home a flask in your pocket and a melody in your heart."

Would this degrade the king of instruments? Well, not any more than some of

the moving-pictures of low degree which made many a tremolo in a theater organ shake with indignation or a vox humana moan for shame.

Here is a new opportunity for the aggressive organ man of two decades ago, mentioned at one time in THE DIAPASON, who when he had imbibed too freely would exercise his persuasiveness as a high-pressure salesman by trying to sell an organ to a garage or would measure up a railway station for a four-manual, and then would declare, as a policeman interrupted his activities, that he would not rest until every station and every garage worthy of the name had installed an organ.

Anyway, we pass our visitor's idea on for what it is worth. The thought of organ music in a barroom is at least as happy as the contemplation of it in a modern deluxe mortuary.

Beautiful Book of Carols

A more than ordinarily interesting and useful collection of Christmas carols and songs of many nations has just been issued by the Edward B. Marks Music Corporation of New York under the title "Round-the-World Christmas Album." The volume attracts favorable attention at once by its typography and the originality of its cover.

There are forty-one carols, all in large and clear type, and twenty-six nations are represented. Through these carols one obtains a picture of what Christmas means in different parts of the world. The book has been compiled by Felix Guenther, while the English adaptations have been made by Olga Paul. Both the English translation and the original words are printed in the case of carols from foreign lands. The assembled new material has not crowded out the old favorites.

Not the least useful purpose of this collection is its appropriateness where a Christmas gift of moderate price is desired.

POMONA COLLEGE VESPERS
DIRECTED BY W. G. BLANCHARD

Pomona College, Claremont, Cal., is sponsoring a series of monthly musical vespers in Bridges Hall of Music during the current academic year. The vespers, planned under the direction of William G. Blanchard, head of the organ department, take the form of a forty-five-minute program of music, principally for the organ, and are held the first Sunday of every month. Open to students and townspeople alike, the series is drawing a constantly increasing number of lovers of music.

For the third program, given Dec. 5, Mr. Blanchard enlisted the services of the Scripps College Choral Club, under the direction of Doris Buriff Caster. This well-trained group of young women presented a quarter-hour of chorales and songs of the Yuletide season. Mr. Blanchard supplemented the program with the following Christmas organ music: Fugue on the Chorale "Vom Himmel hoch," Bach; Chorale Prelude, "In dulci Jubilo," Bach; Chorale Prelude, "In Dir ist Freude," Bach; "Noel," from "Byzantine Sketches," Mulet; "Noel Languedocien," Guilman; "Christmas in Sicily," Yon; Rhapsodie on Christmas Airs, Gigout.

Arnold S. Bowman Monthly Recitals.

Pfc. Arnold S. Bowman, assistant to Chaplain William Icenogle (Protestant) and Chaplain Kenneth F. Dolan (Catholic) in Chapel 3 of Camp Pickett, Va., has planned a series of monthly recitals for the winter and two of these have already been played. A Thanksgiving recital took place Nov. 22 and the Christmas recital was given Dec. 20. Assisting Pfc. Bowman are artists of stage and concert fame, including: Leona Louise Hanley, soprano, formerly of the St. Louis Civic Opera Company; Private William Hanley, violinist, of New York City; Corporal Roy L. Eshleman, baritone, of West Chester, Pa., and Corporal M. Keith Dunklee, bass, of Wyalusing, Pa.

Church Burns; Loss by Organist.

Fire which swept the First Baptist Church of Milwaukee, Wis., Sunday morning, Nov. 21, wrecked the interior of the stone building and damaged the large organ. William C. Webb, organist of the church, lost much of his library of organ music, largely through damage by water.

THE FREE LANCE

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

Old and faithful members of the Music Teachers' National Association will be glad to receive the handsome volume of "Proceedings for the Year 1942" as proof that the organization is still alive. I have read the preface, secretary's and treasurer's reports and congratulate the executive committee on a fine piece of work in carrying the association over a difficult time. The committee elected officers of the M.T.N.A. for 1943 as follows: President, James T. Quarles; vice-president, Quincy Porter; secretary, D. M. Swarthout; treasurer, Raymond C. Kendall. The secretary announced the selection of Cincinnati for the victory meeting of the association at a date not yet specified.

The treasurer's report of receipts and disbursements (November, 1942) shows a deficit Nov. 30, 1942, of \$983.92; this was paid out of the permanent fund in savings bank of \$5,105.64, leaving total cash in treasurer's custody of \$4,121.72. The accounts were audited and the auditor's statement is appended. The book has 230 pages.

Although I have not attended the meetings of the M.T.N.A. since 1901, I am a life member of the association and have never lost interest in its programs. In this forced stop in the work why is it not a good time to ask ourselves: Are we an association of music teachers? Or are we about 50 per cent trying to be musicologists? Look over the papers in the new volume of proceedings, read them with regard to their usefulness to a music teacher. Where is the M.T.N.A. headed? Why not return to the old shop?

The December DIAPASON brings the not unexpected news of Pietro Yon's death. I cannot recall anything more melancholy than the long story of Yon's sudden collapse, the appeal to the ministrations of physicians, nurses and friends—all ineffective. Think of the hundreds of organists who will play Yon's delightful, happy Christmas pieces, with thanks for the composer who made them!

It was in Springfield, Mass., on the municipal organ, that I heard Yon play the first and only time; two of his selections were the Toccata in C, Bach, and his own Etude in F major. The Bach playing had all the clarity and exactness that characterizes the Italian school and the Etude was played with extraordinary speed and brilliancy; the pedal was a pretty steady run of sixteenth-notes on a repeated figure, *non legato*, at a speed of 120 notes to the minute. I counted carefully and will guarantee the count! The audience simply had to have a repetition; I was afraid that Yon would not be as successful the second time, but he even carried it through a trifle faster, as tested. I've never heard this performance exceeded for clearness, correctness and realistic virtuosity. Fox, the Baltimore recitalist, I've heard do as well, although no better.

Have you looked through the new tunes

MRS. EMMA J. H. LUPTON, WHO SERVES CHURCH HALF A CENTURY



by American composers appearing in the new Episcopal hymnal? It seems to me a matter of some importance to the future of our own church music that some of these new tunes should receive favorable attention. If some of them are liked and occasionally sung, it will encourage compilers of hymnals or their new editions to offer openings to our younger men. Hymns that people like will be sung more often than if the words were unknown; there may be instances of a tune making a hymn popular.

**"MESSIAH" PANTOMIME GIVEN
BY DR. H. AUGUSTINE SMITH**

"The Church Unconquerable and Unity of Race, Creed and Color through the Fine Arts" is the slogan that Dr. H. Augustine Smith of Boston University has adopted for his festivals of "exalted congregational singing," founded on hymnals in use in the entertaining church. In December he presented a pantomime of the Christmas section of "The Messiah" without changing the score or intruding on orchestra, organ, chorus and soloists, as his cast of 100 moves in silence on five stages, in full costuming and lighting, timed to musical climaxes and the final "Hallelujah Chorus." Having produced "The Messiah" in this way in three consecutive years for the Matinee Musical Club of Philadelphia, he gave it this year at Royal Oak, Mich., Dec. 3, 4 and 5; in Erie, Pa., Dec. 10, 11 and 12, and in Flint, Mich., where the Community Music Association featured an orchestra, a chorus of 300 and a cast of 100 on Dec. 13, 14, 15 and 16 at the municipal auditorium.

Harrison Wild Club Meeting.

Thirty members of the Harrison Wild Organ Club and guests gathered around the tables for the monthly luncheon Dec. 14 at the Central Y.M.C.A. Pharmacists' Mate Henderson, who has returned from Guadalcanal because of injuries received in the service, told in an interesting manner of some of his experiences in the South Pacific war area. Mrs. Ora J. Bogen, president of the club, welcomed several guests.

**TENNESSEE WOMAN SERVES
CHURCH HALF A CENTURY**

To mark Mrs. Emma J. H. Lupton's fiftieth anniversary as its organist, the Madison Street Methodist Church of Clarksville, Tenn., arranged a concert Sunday evening, Nov. 14, in which a number of singers and instrumentalists took part, among them being John M. Klein, the Columbus, Ohio, organist, now in the service; the Camp Campbell Male Chorus, directed by Chaplain R. Frankenstein, and Corporals Morris Peterson and Robert Hobbs, organists.

Mrs. Lupton studied at the Nashville Conservatory of Music and in Paris, and this was supplemented by further study with Clarence Eddy and Alexandre Guilmant. She became a member of the Tennessee Chapter of the A.G.O. soon after it was organized.

Mrs. Lupton went to Clarksville from Nashville in 1893 to dedicate the Jardine organ, which is still in use at the church. She became organist of the church Nov. 13 of that year and both played the organ

and taught piano prior to her marriage to Henry M. Lupton.

Mrs. Lupton, who professes that she has always found it "a great and thrilling experience to play the songs of Zion," has been at the organ for more than 200 weddings, about 100 cantatas and some fifty revivals, besides doing recital work. She has served twice as vice-president of the Tennessee Federation of Music Clubs and as president of the Monday Evening Music Club and has been president of the Clarksville Pen Woman's Club, the American Legion Auxiliary, the Students' Literary Club and the Montgomery County Historical Society. She was also vice-president of the Little Theater Guild and helped to organize the Progressive Study Club, the Junior Music Club, the UDC, the American War Mothers and the Art Study Club.

**"FATS" WALLER, WHO STARTED
AS ORGANIST, DIES ON TRAIN**

Thomas Wright Waller, who began as an organist and later became a nationally-known band leader, and whose career may well be described as unique, died Dec. 15. One of his achievements, his friends asserted, was that he once had the privilege of playing the organ in Notre Dame Cathedral, Paris. The Negro musician, who was 39 years old, died of pneumonia in his berth aboard a train in the Kansas City Union Station.

Among Waller's hits are "Ain't Misbehavin'" and "Feet' Too Big." He composed the music for "Early to Bed," a current Broadway success. The 278-pound musician, known far and wide as "Fats" Waller, preferred to play with a five-piece combination even though he was paid \$4,000 a week for appearing with a thirteen-piece band.

Survivors include his widow and three sons.

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

For Musician and Layman . . .

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Programs of Organ Recitals of the Month

[Programs for publication in this department must reach the office of THE DIAPASON by the 18th of the month if they are to be used in the issue of the next month. Because of the paper shortage and resultant restrictions imposed on all magazines it is not possible to publish all programs submitted, but efforts are made to treat all recitalists with impartiality.]

Harold Fink, New York City—In a recital program preceding the midnight service on Christmas Eve at the Fordham Lutheran Church Mr. Fink included the following compositions: "Symphonie de Noel" ("Vigile de la Fete," "Vers la Creche" and "Adoration Mystique"), de Maleingreau; "God Rest Ye Merry, Gentlemen," Diggle; "Christmas Dance of the Little Animals," Gaul; "In dulci Jubilo" and "Rejoice, Ye Christians," Bach; "A Rose Breaks into Bloom," Brahms; "Christmas in Sicily," Yon; Cradle Song, Parker.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz gave a recital at the First Methodist Church Dec. 3 for the Indiana University School of Music and played these compositions: Trumpet Tune and Air, Purcell; Fugue in C major, Buxtehude; Chorale Preludes, "Vom Himmel kam der Engel Schaar," "Das alte Jahr vergangen ist" and "Herr Christ, der Ein'ge Gottes Sohn," Bach; Prelude and Fugue in D major, Bach; Concerto No. 5, in F major, Handel; "Divertissement," Vienne; Third Chorale, Andriessen; Fantasy for Flute Stops, Sowerby; Toccata, Jonsen.

Mr. Ragatz gave a recital for the Indiana Chapter, A.G.O., at the Scottish Rite Cathedral in Indianapolis Dec. 5.

Elmer Ende, Akron, Ohio—Mr. Ende gave a Christmas recital at the University of Akron on the afternoon of Dec. 14 as a part of the university's third annual Christmas festival. His numbers were the following: "A Carol Fantasy," Diggle; "Dies Irae" and "Divinum Mysterium," Purvis; "Noel," d'Aquin; "The Shepherds in the Field," Malling; "Chorus of Angels," Clark; "March of the Magi Kings," Dubois; Berceuse, Kinder; "Tidings of Joy," Bach; Pastorale from "Le Prologue de Jesus," Clokey; Toccata on "From Heaven Above," Edmundson.

George A. Johnson, A.A.G.O., Omaha, Neb.—In celebration of the eighty-fifth anniversary of the First Baptist Church Mr. Johnson played: Trumpet Voluntary and Air, Purcell; "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; "Marche Pastorale" and "Christmas in Sicily," Yon; Pastorale, Bedell; "Jubilate Amen," Kinder.

George W. Kemmer, New York City—At the annual Christmas carol service in St. George's Church Sunday afternoon, Dec. 19, Mr. Kemmer played the following organ numbers: Pastorale, Sibelius; "Les Enfants Devant la Creche de Noel," Tournemire; "Petites Litanies de Jesus," Grovlez; "Variations Pastorales sur un Vieux Noel," Rousseau; "In Thee Is Joy," Bach.

Gilman Chase, Chicago—Mr. Chase, organist and choirmaster of the First Unitarian Church, gave a recital of Christmas music at the church on the evening of Dec. 19. His program consisted of the following: Chorale Preludes, "Good Christian Men, Rejoice," "Come Now, Saviour of the Gentiles" and "Sleepers, Wake," Bach; Folk Carols, "On Christmas Night" and "We've Been A-While A-Wandering," arranged by Vaughan Williams; "A Virgin Unspotted," Billings; Pastorale Suite, Bach; "Lo! How a Rose E'er Blooming," Praetorius; "Christmas Cradle Song," Schumann; "From Heaven High," Bach; "Three Kings," Cornelius; Two "Noëls" (D minor and G major), d'Aquin; "Chartres," "Sing We Noëls Once More" and "Les Choeurs Angeliques," French Carols; "A Fantasy," Darke; "Lullay, My Liking," Holst; "In the Bleak Midwinter," Shaw; "I Sing of a Maiden" and "Jesus, Jesus, Rest Your Head," Chase; Chorale, Jonsen.

Vernon de Tar, F.A.G.O., New York City—In a recital at the Church of the Ascension on the evening of Dec. 9 Mr. de Tar played a number of chorale preludes on Christmas hymns and carols. His program was as follows: Fugue on the Kyrie, Couperin; Sinfonia to Cantata "We Thank Thee, O God," and Chorale

Prelude, "Come, Redeemer," Bach; "Magnificat," Bonnet; "Benedictus," Reger; "In dulci Jubilo," Bach; "De la Virgen que Parlo," de Cabezon; "A Virgin Most Pure," Le Begue; Noel for the Flutes (Melodies from Lorraine), d'Aquin; "From Heaven an Angel Came," Bach; "Good News from Heaven," Pachelbel; "Lo, How a Rose e'er Blooming," Brahms; Nativity Song, Bingham; Finale from Symphony 1, Vienne.

Nancy Poore Tufts, M.Mus., Washington, D. C.—A prominent event of the rededication ceremonies of the Centennial Memorial United Brethren Church of Frederick, Md., was a recital by Mrs. Tufts, organist of the Georgetown Presbyterian Church of Washington. Mrs. Tufts played the following program on the evening of Dec. 5: Chorale Preludes, "In dulci Jubilo," "In dulci Jubilo" (II) and "Have Mercy on Me, O Lord God," and Fugue in G major a la Gigue, Bach; Allegro, Air and Hornpipe from "Water Music Suite," and Largo in E minor, Handel; "Marche Religieuse" and Allegretto in B minor, Gullmant; Sketches of the City, Nevin; "Canyon Walls" and "Wind in the Pine Trees," Clokey; Improvisation on the Tune "St. Anne," Noble; Prelude Pastorale on "Fairnest Lord Jesus," Edmundson; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Christmas in Sicily" and "Hymn of Glory," Yon.

Two stops have been added to the organ in the Frederick church—an aeoline, presented by the choir, and a trumpet, which James H. Fisher has given in memory of his mother, Mrs. Tessie G. Fisher.

Horace Douglas, Rome, N. Y.—In a recital at the First Methodist Church on the afternoon of Nov. 21 Mr. Douglas presented the following program: Aria, Buxtehude; Trumpet Tune and Air, Purcell; Toccata, Paradisi; "Jesus, Joy of Man's Desiring," Bach; "St. Anne" Fugue, Bach; Credo, "I Believe in One God," Titcomb; Sea Prelude No. 1, "They That Go Down to the Sea in Ships," Milford; Postlude on "Divinum Mysterium," Miles I. A. Martin; Berceuse, Dickinson; "Will-o'-the-Wisp," Nevin; Fantasia on "Duke Street," Kinder.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber visited the scene of his former activities and gave a program of Christmas music at Trinity Methodist Church in Youngstown, Ohio, Sunday afternoon, Dec. 5. He played: Chorale Improvisation on "O God, Our Help in Ages Past," Verrees; Toccata, Demereaux; Chorale Preludes, "From the Depths of My Heart" and "How Brightly Shines the Morning Star," Karg-Elert; Introduction and Allegro, Walond; "Twilight at Fiesole," Bingham; Chorale Fantasie on "Good King Wenceslas," Read; Funeral March and Chant of the Seraphs, Gullmant; Pavane, Ravel; "Tidings of Joy," Bach; "Variations on a Noel," Dupré; "Night Blooming Cereus," Beckett; "Christmas," Dethier.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Mr. Mackinnon's Sunday afternoon recitals at Grace Cathedral have been marked by these recent programs: Nov. 21—Postlude, Vienne; Berceuse, Vienne; Chorale in E major, Franck.

Nov. 14—Larghetto from Second Symphony, Beethoven; "Meditation a Sainte Clotilde," James.

Nov. 7—Elegiac Melody, Ireland; Allegro Vivace from Fifth Symphony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital at the University of Florida auditorium Sunday afternoon, Nov. 28, was marked by the rendition of these compositions: "O God, Our Help in Ages Past," Diggle; Andante Espressivo, from Sonata in A flat, Bux; "Grand Choeur," Salomé; "Easter Flowers," Maily; Canon in B minor, Schumann; Fantasy on "Pilgrims," Charles Joseph Frost; Pastorale, Jonsen; Caprice in B flat, Gullmant; Concert Fantasia on American Airs, Diggle; "Christmas Morning," Diggle; "Sunset Reverie," Bunnett; "Finale Jubilante," Lemmens.

Rachel B. Pierce, F.A.G.O., Columbia, S. C.—Miss Pierce was heard in a recital at the Washington Street Methodist Church Sunday afternoon, Nov. 21. Her program was as follows: Suite from "Water Music," Handel-McKinley; Hymn Preludes, "Martyr" ("Jesus, Lover of My Soul"), "Toplady" ("Rock of Ages, Cleft for Me"), and "Truro" ("Lift Up Your Heads"), Bingham; "Piece Heroique,"

Franck; "Stella Matutina," Dallier; Scherzo from Fifth Sonata, Gullmant; "Christmas Evening," Mauro-Cottone; "The Virgin's Slumber Song," Edmundson; "Thou Art the Rock," Mulet.

Miss Pierce is head of the organ department at Limestone College, Gaffney, S. C., and was presented in recital by Columbia members of the South Carolina Chapter of the American Guild of Organists.

Garth Edmundson, New Castle, Pa.—Mr. Edmundson played a program of his own compositions in a recital at the Washington Cathedral, in the capital city, after evensong Nov. 7. The compositions presented were these: "Pax Vobiscum," Contrapuntal Preludes (new), "Christ, Whose Glory Fills the Skies," "Now Woods and Fields Are Sleeping," "A Mighty Fortress" and "O Sacred Head"; "Epiphany"; "Litanias Solemnes"; "Stella Nocte"; "From Heaven High."

Elliis Varley, Washington, D. C.—Mr. Varley gave a recital after evensong Dec. 5 at the Washington Cathedral, playing the following program: "Marche Religieuse," Gullmant; Prelude, Corelli; Prelude, Clerambault; Sarabande, Corelli; Prelude and Fugue in E minor, Bach; Pastorale on Chorale "From Heaven High," after J. S. Bach, arranged by A. Hänlein; "Noel Basque" (Introduction and Eight Variations), Benoit; Andante and Finale, Symphony in E flat, Benoit.

Charles O. Banks, Mus.D., F.A.G.O., New York—Mr. Banks gave the second of a series of seven recitals at the Church of St. Luke and St. Matthew in Brooklyn Sunday afternoon, Dec. 5, on which occasion he played: Prelude and Fugue in C minor, Fugue in G minor ("The Little") and "In Thee Is Gladness," Bach; Chorale Improvisation, Op. 65, Karg-Elert; Allegro from Tenth Concerto and Largo, Handel; Prelude to "Lohergrin," "To the Evening Star," from "Tannhäuser," and March from "Tannhäuser," Wagner; Etude Symphonique, Bossi; "Noel Normandie," Harvey B. Gaul; "Noel," d'Antalfy; Toccata, "Vom Himmel hoch," Edmundson.

Louis Rub, Richmond Hill, N. Y.—Mr. Rub gave a recital Sunday afternoon, Nov. 28 at St. John's Lutheran Church at which his program consisted of: Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; Arioso, Bach; Fanfare and Gothic March, Weitz; "The Engulfed Cathedral," Debussy; "Fireside Fancies," Clokey; "Now Thank We All Our God," Karg-Elert.

Richard F. Bower, A.A.G.O., Charleston, W. Va.—In a vesper recital at the Baptist Temple Nov. 21. Mr. Bower gave a program which included: Prelude and Fugue in D major, Bach; Chorale Preludes, "Our Father in Heaven Who Art," "Hark! A Voice Saith, All Are Mortal," and "To God We Render Thanks and Praise," Bach; "Sheep May Safely Graze," Bach (arranged for piano and organ by E. Power Biggs; Miss Thomas E. Harris at the piano); Largo from "The New World" Symphony, Dvorak; Rustic March, Box; "Evening Bells and Cradle Song," Macfarlane; Toccata, "Thou Art the Rock," Mulet.

Robert W. Glover, Fort George G. Meade, Md.—Corporal Glover, chaplain's assistant in the Third Replacement Regiment, presented the following programs in two recent Sunday afternoon recitals at the chapel:

Nov. 21—Prelude in G major, Bach; Con moto, from Sonata No. 3, in G major, Rheinberger; Cantabile, Franck; Berceuse, Godard; Cantilena, McKinley; "Drink to Me Only With Thine Eyes," arranged by Miles; "Saviour, Thy Dying Love," arranged by Van Denman Thompson; "O Sacred Head, Now Wounded," Bach.

Oct. 31—Allegro moderato e serioso, Sonata No. 1, in F minor, Mendelssohn; "Le Cygne" ("The Swan"), Saint-Saens; "Ave Maria," Schubert; Nocturne, Dethier; Little Fugue in G minor, Bach; "Poeme," Fibich; Two Settings of Familiar Hymns—"Tis Midnight and on Olive's Brow," Miles, and "Old Hundredth," Thompson.

Miss Doris M. Faulhaber, Erie, Pa.—Miss Faulhaber gave the second recital in a series for the benefit of the choir fund at the Little Stone Church of St. John (Episcopal) Sunday evening, Nov. 7. Her numbers were these: Toccata and Fugue in D minor, Bach; Chorale, "Jesus,

Joy of Man's Desiring," Bach; "Entre en Forme de Carillon," Dubois; "The Fifers," d'Andrieu; "Suite Gothique" (Chorale and "Menuet Gothique"), Boellmann; Prelude on "Netherlands," Fisk; Prelude on "St. Patrick's Breastplate," Diggle; Festival Prelude on "Ein feste Burg," Faulkes.

Frederick C. Mayer, West Point, N. Y.—At his recital in the cadet chapel Sunday afternoon, Nov. 14, Mr. Mayer, the West Point Military Academy organist, was assisted by Fritz Tiller, violinist, and an ensemble of trumpets and trombones in the following program: Military March, Eisenheimer; "A Deserted Cabin," from "Magnolia Suite," Dett; "Christmas in Sicily," Yon; Fantasie and Fugue in G minor, Bach; Funeral March, Chopin; "God Will Save His People" (organ, brass and timpani), Widor.

Eugene Nordgren, M. Mus., Wausau, Wis.—Mr. Nordgren was heard in a twilight recital at the First Presbyterian Church Nov. 14, when he played these selections: Prelude and Fugue in G minor, Bach; Chorale Preludes for Advent, "Once He Came in Blessing," "Come, Redeemer of Our Race" and "O Thou of God the Father," Bach; "Meditation in a Cathedral," Bossi; Menuet from Fourth Symphony, Vienne; "O Thou Sublime, Sweet Evening Star" ("Tannhäuser"), Wagner; "Dance of the Reed Flutes" ("Nutcracker Suite"), Tschalkowsky; "The Squirrel," Weaver; Rural Sketches, Nevin; "Carillon de Westminster," Vienne.

Henry Woodward, Northfield, Minn.—Mr. Woodward, organist at Carleton College, presented the following programs at his fifteen-minute recitals Thursdays at 1:15 in December:

Dec. 2—"Jesus, Joy of Man's Desiring," Bach; Sketch in D flat, Schumann; Sonata 2 (Grave, Adagio; Allegro maestoso e Vivace), Mendelssohn.

Dec. 9—Three Pieces, Couperin; Air from "Orpheus," Gluck; Pastorale, Vienne.

Dec. 16—"Aus meines Herzens Grunde," Karg-Elert; "Noel," Mulet; "Ruhig bewegt," Sonata 1, Hindemith.

Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.—In a recital at the University Christian Church Sunday evening, Dec. 5, Mr. Greener presented this program: Prelude and Fugue in A minor, Bach; "Romance," Fourth Symphony, Vienne; "Chanson Joyeuse," Kitson; "Variations de Concert," Bonnet; "Toccata Basse" (Pedal Solo), Bedell; Christmas Musette, Maily; Christmas Meditation, Greener; Toccata, "A Song of Joy," Greener; "Gesu Bambino," Yon; "Fantasy Epilogue," Diggle.

H. B. Hannum, Berrien Springs, Mich.—Mr. Hannum is continuing his sunset recitals at Emmanuel Missionary College and they are attracting increased interest this year. A new feature is the reading of Scripture passages, with an appropriate background of music. In December Mr. Hannum's programs included the following:

Dec. 4—Prelude and Fugue in E minor, Bach; Fantasie in A, Franck; Reading: Psalm 23 ("Dominus Regit Me," Dykes); Andante, Sonata 1, Borowski; "Twilight at Fiesole," Bingham; "My Jesus, I Love Thee," Thompson. Eventide worship theme: "Beside the Still Waters."

Dec. 11—Grand Chorus in March Form, Gullmant; Chorale Preludes, "Hark! A Voice Saith, All Are Mortal" and "Our Father, Thou in Heaven Above," Bach; Reading: Matthew 6:5-8 ("Converse," Converse); Cantabile, Franck; Offertory in C minor, Gullmant; "The Christ-child," Halling. Eventide worship theme: "Thy Kingdom Come," Matthew 6:10.

Dec. 18—"In dulci Jubilo," Bach; Chorale Preludes, "To Shepherds as They Watched by Night," "Let All Together Praise Our God" and "Jesus, My Chief Pleasure," Bach; Reading: Luke 2:1-7 ("Margaret," Matthews); "A Rose Breaks into Bloom," Brahms; "Carillon," DeLamar; "Silent Night," Kreckel. Eventide worship theme: "Fear Not," Luke 2:10.

Dec. 25—Chorale Preludes, "Now Blessed Be Thou," "O Hail This Brightest Day of Days" and "From Heaven Above to Earth I Come," Bach; Reading: Luke 2:8-19 ("Stille Nacht," Gruber); Paraphrase on a Christmas Hymn, Faulkes; "Adeste Fideles," Kreckel; "Gesu Bambino," Yon; "The Virgin's Slumber Song," Edmundson. Eventide worship theme: "Good Will Toward Men."

Programs of Organ Recitals of the Month

Henry K. Beard, Fort Meade, Md.—Sergeant Beard, post organist at Fort Meade for the last two years, has been giving a series of Advent recitals, with the assistance of noted vocal soloists. Dec. 15 he played: Chorale in E major, Franck; "Gesu Bambino," Yon; Noel with Variations, Bedell; "Carillon de Westminster" (from "Pieces de Fantasie"), Vierne.

The offerings Dec. 8 were the following: Chorale in A minor, Franck; "A Christmas Cradle Song," Poister; Scherzo from Second Symphony, Vierne; Finale from First Symphony, Vierne.

Frederick W. Errett, Whittier, Cal.—At a community musical vespers at the First Methodist Church of Reno, Nev., Dec. 12 Mr. Errett played the following organ numbers: "Good News from Heaven," Pachelbel; Chorale Preludes, "Come, Saviour of the Heathen" and "In Sweetest Joy," Bach; Pastoral Symphony ("The Messiah"), Handel; Pastoral Suite, Bach; "Star of Hope," R. K. Biggs; "Gesu Bambino," Yon; Fantasia No. 2 on familiar Christmas Carols, Faulkes.

Kathleen S. Luke, San Francisco, Cal.—Miss Luke, dean of the Northern California Chapter, A.G.O., gave the Sunday afternoon recital at Grace Cathedral Dec. 12. Her program consisted of: "Toccata per l'Elevezione," Frescobaldi; "Allein Gott in der Höh," Karg-Elert; Air from Suite in D, Bach; Toccata, "Thou Art the Rock," Mulet; Elegy, Balfour.

Robert L. Goodale, San Francisco, Cal.—Lieutenant (Jg) Goodale, who gave the Sunday afternoon recital at Grace Cathedral Dec. 5, played: Chaconne, Couperin; Pavane, de Chambonnières; "Noel," Mulet; Prelude and Fugue in E minor (Cathedral), Bach; "Harmonies du Soir," Karg-Elert; Pastorale, Milhaud; Hymn-Prelude on "Festal Song," Bingham.

Hugh McEdwards, A. A. G. O., Great Neck, N. Y.—Mr. McEdwards, organist-choirmaster of All Saints' Church, played this program of Christmas music Sunday afternoon, Dec. 19: "La Nativité," Langlais; "Symphonie de Noël" ("Vers la Creche" and "L'Adoration Mystique"), de Maleingreau; "Une Vierge Puella," La Begue; "Noel," d'Aquin; Basque Carol, Dom Benoit; "Vom Himmel hoch," Pachelbel; Prelude on "Divinum Mysterium," Candlyn; "Gesu Bambino," Yon; Walloon Christmas Rhapsody, Ferrari.

Carl Wiesemann, Denton, Tex.—In a recital at the Texas State College for Women Nov. 15 Mr. Wiesemann played: First Sonata, Karg-Elert; Chorale Preludes, "My Faithful Heart Rejoiceth" and "O World, I Now Must Leave Thee," Brahms; Fugue on "B-A-C-H," Schumann; "In Paradisum," Wertz; "Ave Maria," Arkadelt-Liszt; Prelude to "The Deluge," Saint-Saens; "Sunset Meditation," Biggs; Fifth Symphony (Allegro Cantabile, Adagio and Toccata), Widor.

Nov. 22 Mr. Wiesemann gave the last recital of his thirteenth season at the college, with the following program: Andante Maestoso and Allegro Risoluto, Sonata No. 1, Salome; Chorale Preludes, "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; Sixth Symphony (Allegro, Adagio and Intermezzo), Widor; "Requiescat in Pace," Sowerby; "Nocturne at Twilight," DeLamarter; "Dawn" and "The Cuckoo," Lemare; Two Negro Spirituals, arranged by Gillette; "Marche Heroique," Saint-Saens.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave a recital every Sunday afternoon in Advent on the large Austin organ in St. Matthew's Lutheran Church. Nov. 28 he presented an American program, which included: Prelude, Sarabande and Fugue, Arthur Jennings; Arioso in the Ancient Style, James H. Rogers; Introduction and Passacaglia, T. Tertius Noble; Canonetta, Horatio Parker; "Nocturne at Twilight," Eric DeLamarter; "Comes Autumn Time," Leo Sowerby; "Twilight at Fiesole," Seth Bingham; Toccata ("Deo Gratias"), Richard Keys Biggs.

The program Dec. 5 consisted of works of British composers and that Dec. 12 was a French program. Dec. 19 Mr. Springer played the following Christmas selections: Two Chorale Preludes on "In dulci Jubilo," Bach; "Rejoice, Beloved Christians," Bach; Pastorale and Fugue on "Vom Himmel hoch," Bach; Improvisation on "In dulci Jubilo," Karg-Elert; Pastorale on a Christmas Plainsong, Virgil Thomson; "Christmas in Sicily,"

Yon; "A Christmas Cradle Song," Arthur Poister; Carol Rhapsody, Richard Purvis.

Marshall S. Wilkins, Camp Edwards, Mass.—Four Sunday afternoon programs were presented at the chapel of Camp Edwards in December by Corporal Wilkins, vocal soloists and readers. Corporal Wilkins, who is only 18 years old, was the organist of New England churches and a pupil of Dr. Francis W. Snow of Boston before he entered the army. The organ numbers he played included the following:

Dec. 12—Prelude, Snow; Reverie and "Legende," Vierne; "Hear, O Israel" (Old Hebrew Chorale), Weinberger; Credo ("I Believe in One God"), Titcomb.

Dec. 19—"Jesu, Joy of Man's Desiring," Bach; "Hamburg" ("When I Survey the Wondrous Cross"), McKinley; "Noel," from "Byzantine Sketches," Mulet; "Vigili et Sancti," Francis W. Snow; "Nun danket Alle Gott," Karg-Elert.

Kathryn Knapp, Pasadena, Cal.—Miss Knapp, organist of the Pasadena Presbyterian Church, broadcast the following programs among others over station KPPC:

Nov. 7—Rheinberger program: "Praeludium," "Romanza," Duet ("Characteristic Pieces"); Scherzo; Intermezzo (Pastoral Sonata).

Nov. 14—Bach program: March ("Dramma per Musica"); Fantasie and Fugue in G minor.

Nov. 17—Cycle of Eight Pieces, Karg-Elert.

Nov. 28—Gavotte, Benedetto-Poister; Meditation and "Resurgam," Harvey Grace.

Norman Hennefield, New York City.—Mr. Hennefield, organist and choirmaster of St. John's Lutheran Church, on Christopher Street, gave a recital on the evening of Nov. 24 at which he played: "Now Thank We All Our God," Bach; "Hall To Thee, My Soul," Brahms; Voluntary, Purcell; Canzona, Froberger; "O God And Lord," and "Help God, Maker of All Things," Walther; Voluntary, Stanley; "We Thank Thee, Lord," W. F. Bach; "Our Father, Who Art in Heaven," Telemann; Fantasia, Gibbons; "A Mighty Fortress Is Our God," Praetorius; "Preambule," Scheideman; Concerto No. 12, Walther.

Charles H. Demorest, A.A.G.O., Chicago.—Preceding a lecture at the First Church of Christ, Scientist, Evanston, Nov. 30 Mr. Demorest, organist of the church, played the following program: Prelude and Allegro quasi Fantasia, Douglas; "Rhosymedre," Vaughan Williams; Andante Cantabile from String Quartet, Tschalkowsky; "Will-o'-the-Wisp," Nevin; "May Night," Palmgren; Duetto, Demorest; "Evening," from "Summer Sketches," Lemare.

Joseph Adkins, Gainesville, Fla.—Mr. Adkins, a pupil of Claude L. Murphree, was heard in a recital at the Chapel of the Incarnation of the University of Florida for the Sunday evening forum Dec. 5. Mr. Adkins played: Overture to "Alicia," Handel; Arioso, Bach; Scherzo from Sonata in E minor, Rogers; Barcarolle from "Tales of Hoffman," Offenbach; "Idillio," Lack; "Noel," from "Esquisses Byzantines," Mulet; Toccata from Fifth Symphony, Widor.

Martin W. Bush, F.A.G.O., Omaha, Neb.—Mr. Bush's program at the Joslyn Memorial for the Society of Liberal Arts Sunday afternoon, Dec. 5, was as follows: Allegro Appassionato, from Sonata No. 5, Guilman; Sonata, "God's Time Is Best," Bach; Allegro Contabile from Symphony No. 5, Widor; Finale from Act 1, "Prince Igor," Borodin; "Drifting Clouds," d'Antalfy; Minuet, Boccherini; "Indian Legend," Baron; Toccata in D minor, Federlein.

Raymond C. Robinson, Mus.D., F.A.G.O., Boston, Mass.—Mr. Robinson, who gives a recital every Monday at noon in historic King's Chapel, presented the following programs recently:

Nov. 8—Allegro from First Symphony, Maquaire; "Intercession," Bingham; Air from Suite in D, Bach; Chorale Prelude, "We All Believe in One God," Bach; "Stella Matutina," Dallier; Sketch in F minor, Schumann; Andante ("Piece Symphonique"), Franck; "Piece Heroique," Franck.

Nov. 15—Fantasie in A, Franck; Aria from "Water Music," Handel; "Benedictus," Reger; Aria in F, Mozart; "Ronde Francaise," Boellmann; "Twilight at

Fiesole," Bingham; Toccata and Fugue in D minor, Bach.

Stanley Plummer, Key West, Fla.—The following programs were played in weekly recitals by Stanley Plummer, Specialist (W) USNR, at St. Paul's Episcopal Church, Key West:

Dec. 4—Prelude and Fugue in C minor, Bach; "Gesu Bambino," Yon; "Carillon," Plummer; Fugue in C major, Buxtehude; Gothic Suite, Boellmann.

Dec. 25—"Now Thank We All Our God," Karg-Elert; "From Heaven Above to Earth I Come," Edmundson; Fourth Organ Concerto, Bach; "Come, Sweet Death," Bach-Plummer; Finale, Sixth Symphony, Widor.

These programs, now in the second year, are played chiefly for the service men stationed in the Key West area. On each program an old melody and an improvisation on a hymn chosen by the audience are included.

Dudley Warner Fitch, Des Moines, Iowa.—At his twilight hour of music in St. Paul's Church Dec. 12 Mr. Fitch had the assistance of Walter Thompson, boy soprano. The organ selections were these: Fantasy on Two Well-Known Carols, West; "The Nativity" (based on a theme by Niels Gade), Hokanson; "The Shepherds in the Field," Malling; Bohemian Cradle Song, Poister; Chorale Prelude, "In dulci Jubilo," Bach; Pastorale, First Sonata, Guilman; Toccata on "Vom Himmel hoch," Edmundson; "While Shepherds Watched," Mauro-Cottone; Rhapsody on French Noels, Faulkes.

Juanita M. Jamison, Burlington, Iowa.—At the vesper service in the First Presbyterian Church Dec. 12 Mrs. Jamison presented a program that included organ, harp, flute and vocal solos and ensemble numbers. The organ numbers were these: "Bible Poems" ("Abide with Us," "Hosanna" and "Hear, O Israel"), Jaromir Weinberger; "Rhapsodie sur des Airs Catalans," Gigout.

At the vespers Dec. 19 the junior and senior choirs sang carols and selections from Handel's "Messiah" and the organ

numbers were: Pastoral Symphony, from "The Messiah," Handel; "Shepherds in the Field," Malling; "Hallelujah Chorus," Handel, arranged by Gottschalg.

Junia Sells, Newark, Ohio.—Miss Sells gave a program of works of French composers for the Research Club at the First Methodist Church, playing: Preludio from First Sonata, Guilman; Chorale in E major, Franck; "Divertissement," Vierne; "Romance sans Paroles" and "Lied des Chrysanthes," Bonnet; "The Swan," Saint-Saens; Pastorale, Guilman (organ and piano duo); Bess Glenn Jackson (the piano); Toccata from "Suite Gothique," Boellmann; Berceuse from "Suite Bretonne," Dupré; "March of the Magi Kings," Dubois; Chorales, "The Son of God Is Come," "Hall to Thee, Blessed Jesus" and "Praise the Lord God Almighty," Bach-Dupré; Allegro Vivace from Fifth Symphony, Widor.

George Dok, Rockford, Mich.—Mr. Dok played these selections in "an hour of Christmas music" Sunday, Dec. 5, at 4:30 in the Little White Church in the Valley; Overture to the Christmas Cantata, "For Us a Child Is Born," Bach; Pastoral Symphony, "The Messiah," Handel; "Noel Polonais," Guilman; "The Shepherd's Pipes and the Star," Scherbatcheff; Carol, "Josef lieber, Josef mein," Nagle; "Lo, How a Rose E'er Blooming," transcribed by Ralph Marryott; "In dulci Jubilo," Candlyn. Frances Hunter Carlson, soprano soloist, sang several selections.

Miss Mabel Zehner, Mansfield, Ohio.—In a recital at the First Presbyterian Church Sunday afternoon, Dec. 5, Miss Zehner was assisted by the *cappella* choirs of three local high schools, who sang Christmas music. Miss Zehner played: "Adeste Fideles," Edmundson; "In dulci Jubilo," Bach-Bonnet; "Christmas Chimes," d'Antalfy; "Rhapsodie Catalane," Bonnet; "To Martin Luther's Christmas Carol," Gaul; Pastorale, Traditional, arranged by Clokey; Variations on a Noel, Dupré.

[Continued on next page.]

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Recital Programs

[Continued from pages 16 and 17.]

Herman F. Siewert, Winter Park, Fla.—Mr. Siewert, who resumed his weekly organ vespers at Rollins College Nov. 10, included the following compositions in his program Nov. 17: "St. Anne's" Prelude and Fugue, Bach; First Movement, Symphony 1, Vienne; Suite from "Water Music," Handel; "Meditation a Sainte Clotilde," James; Rhapsody, Cole.

Frank Collins, Baton Rouge, La.—In a recital at Louisiana State University Sunday afternoon, Dec. 12, Mr. Collins played: "Sœur Monique," Couperin; Fugue in C major, Buxtehude; Chorale Prelude, "A Beauteous Rose Hath Blossomed," Brahms; Sketch in F minor, Schumann; Chorale in B minor, Franck; "The Fountain," DeLamarter; "Harmonies du Soir," Karg-Elert; "Pageant," Sowerby.

H. Velma Turner, St. Davids, Pa.—In a vesper program at her home Dec. 11 Miss Turner had the assistance of Malcolm Lamont, who played the bagpipes. The organ numbers included: Finale from Sixth Sonata, Mendelssohn; Fantasie in G minor, Bach; "Ave Maria," Schubert; "Lord Lovat's Lament" and "The Portree Men" (bagpipes, with organ accompaniment by Mr. Lamont); "Dreams," Stoughton; "Gesù Bambino," Yon; Toccata, Dubois; "Sposalizio," Liszt; "Jubilate Deo," Silver.

E. William Brackett, Palm Beach, Fla.—In a vesper recital at Bethesda-by-the-Sea Church Dec. 5 Staff Sergeant Brackett presented this program: Prelude, Fugue and Chaconne, Buxtehude; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Harmonies du Soir," Bedell; Roulade, Bingham; Toccata on "From Heaven High," Edmundson; Symphony 6 (two movements), Widor.

Paul Maynard, Westminster, Md.—Mr. Maynard, a pupil of Grace Murray at Western Maryland College, gave a recital at the college Dec. 7, playing: "Grand Jeu," Du Mage; Toccata, Pachelbel; Cho-

rale Preludes, "O Sacred Head Now Wounded" and "Christ Lay in Bonds of Death," Bach; Prelude and Fugue in B minor, Bach; Cantabile, Franck; "Requiescat in Pace," Sowerby; Fugue in G minor (the Lesser), Bach.

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

Dec. 5—Ballad No. 2 in G minor, Arthur W. Pollitt; "Study in Changing Manuals," A. M. Goodhart.

Dec. 12—Allegro Vivace, Claude W. Parnell; Toccata, Louis Arthur Hamand.

Dec. 19—"Suite Mariale," Paul de Malengreau.

Dec. 26—Suite, "The Birth of Christ," Olivier Messiaen; Old French Carol, Charles Quef.

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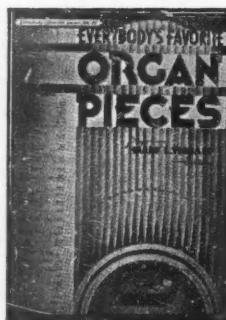
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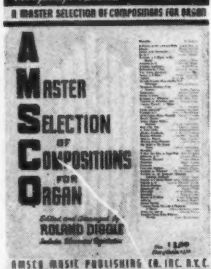
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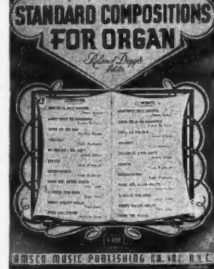
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Too Many 'Gadgets'? Limit on Accessories a Fruitful Subject

Medfield, Mass., Nov. 15, 1943.—Dear Mr. Gruenstein: In your November issue of THE DIAPASON you asked for a discussion on console accessories and "gadgets"; so here is something to start the ball rolling. I have always had definite ideas on this subject and this makes a fine time to mention some of them.

First of all let me say that I was brought up on the well-known old two-manual trackers and have played them in church for many years, until a few years ago. For this reason I may be somewhat biased in my judgment. On most of these fine old organs the only accessories, aside from the manual couplers, were a toe pedal for the great-to-pedal coupler and a swell pedal which was hitched down sideways in full open position. The last tracker I played was blessed with a few more accessories than most of them. It was a large two-manual Hutchings which had two pedals for each manual which would either bring on all stops of its division or reduce to one or two of the softest. It also had a reversible great-to-pedal, a swell-to-great super and a balanced swell shoe. It was a grand old instrument of very rich tone and great power, but it was no organ for the lazy organist. It was a real job to make quick changes in registration and a still greater workout to play a toccata "full organ," especially with the swell-to-great super on.

With this background almost any modern organ seems comparatively easy to me to handle, provided it is not too complicated. However, any organ with a multitude of push buttons and other gadgets seems to confuse rather than simplify things and adds unnecessarily to the expense of the instrument. I remember once when a salesman was telling the advantages of a certain kind of calculating machine in my office and another man was talking up another brand which had a lot of gadgets and was nearly automatic in its operation. The salesman's reply to the seemingly good qualities of the competitive machine was simply this: When a man is busy calculating his mind is occupied with the figures in his head and he does not want to have to stop and think about how he is to run the machine. The simpler the machine he has to run, the more accurate will be his work. This is also my view on the subject of organ consoles. The simpler the console mechanism, the easier it will be for the organist and the better will be his performance, because he can give his entire attention to his playing. I am glad to say that I think the trend is in this direction with most of the builders of today, although some of them still insist on putting on some extras that only make the console more complicated and more expensive. This particular part of organ design is, incidentally, one place where the organist is more able to help in the specification of an organ than anyone else, because he alone knows what he needs to control the instrument properly.

I remember that several years ago I was interested in the choice of a new organ of quite some size and was comparing the specifications of two bidders with an older friend of mine who was, and is today, a fine concert organist. I was mentioning that one builder was giving quite a few more combination buttons and other accessories than the other and my friend admonished me, saying: "My boy, all that the people hear is the sound. The number of buttons means nothing to them. The pipework in the specification with the smallest number of buttons is far superior to the pipework in the other. Don't sacrifice money on gadgets instead of pipes. I have played whole recitals on organs on which I could not use the combination buttons and have used only the stopknobs." That was enough for me. Ever since that time I have seen the wisdom of the older man.

I recall a description last year by someone in England of a famous organ console. I don't remember the particulars now, but I do remember that this console was terribly difficult to master. All sorts of vents and other gadgets were included, so that the poor organist never knew whether the combination he had pushed would play or whether some other combination would play provided he

pushed a certain tab on the right jamb, and then if he guessed right he might get a sound from the swell organ when he played on the choir and if he was lucky he might get the swell reeds added provided he pushed a bar running in front of the keys! An organist's nightmare. Whoever designed that one may have been a good mechanic, but he certainly was no organist. Or maybe his idea was that only the organist belonging to that particular instrument should ever be able to master it.

Mr. Richards is just about right when he says that the pipes in an organ comprise about 22 per cent of the total cost. When cheaper, but still good, mechanisms can be built so that about half the cost of the instrument can be pipework, much more beautiful and resourceful organs will be the result. My friend Herbert Brown in New York, representing Austin Organs, once told me about the same thing. We were discussing the possibility of rebuilding a tracker organ and I was amazed to find that the cost was nearly as much as a new organ of about the same size. He told me that the pipes represented only about one-fourth of the total cost of the new organ.

Just for something to argue about I will list below the accessories which I believe are necessary for the proper handling of an average size three-manual organ. We will say, for example, that it has thirty ranks of pipes, divided like this: Pedal, 7; great, 8; swell, 12, and choir, 9, making a total of thirty-six actual stops. The necessary accessories would then be:

Couplers: All manuals to pedal, 8 and 4 ft. Swell to great, 16, 8 and 4 ft. Swell to choir, 16, 8 and 4 ft. Choir to great, 16, 8 and 4 ft. (Manual 16 and 4 ft. with unison separation is useful to a limited degree but not absolutely necessary.)

Tremulants: Swell and choir.
Combination buttons: Six for each manual affecting the manual stops only. Six generals affecting the whole organ. (The generals to be duplicated by toe studs.) The combination buttons to be adjustable at the console by merely pressing down the button and changing the registers. Also, a general cancel piston and toe studs for full organ and great to pedal reversible. (I have purposely left out combinations for pedal stops, because I doubt their necessity. So long as pedal stops are affected by the generals not much more is needed. The pedal stops in their conventional position on the left jamb make them the easiest of all to reach.)

Expression shoes: Balanced shoes for swell and choir boxes and register crescendo. Indicating lights for full organ and crescendo pedals.

The foregoing list of accessories would be all I would want for the efficient handling of an organ of its size. Personally I prefer drawknob consoles with tilting tablets for the couplers, but others prefer different types. This is a matter of choice, but to me they seem the simplest—possibly a hangover from the old instruments.

Some years ago I happened to be looking at the console of a new organ for a municipal auditorium. This organ was of the extreme romantic period, which is happily past; but what really struck me was the array of gadgets. The organ was of about the size of the one outlined above; yet it had more buttons and gadgets than stops. The combinations were set up by some sort of setter board on the left jamb which had duplicates of all the other buttons, of which there were plenty. There were rows of indicating lights above the top manual and more tongues for various purposes. Along with this were some dials to indicate wind pressure, generator current, etc.

As I stood there in awe I was reminded of a power-house switchboard I had seen somewhere. To add to all the confusion there were not fewer than six expression shoes amid rows of toe studs. There was expression on every manual and an echo organ tucked away up in the ceiling somewhere. After figuring out all these various contrivances the organist was supposed to give a little attention to his playing. As I reflect on the situation it seems significant to me that some of the finest organ music today comes from a little baroque organ in Harvard's Germanic Museum where the pipes stand on open chests and the console is of the utmost simplicity.

This leads to the subject of swell-boxes. Since there are organs built without them they are rightly classed as an accessory in the broad sense. First let



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me state that I agree 100 per cent with the classicists when they say that pipes should stand out in the open if all the tone is to be heard. There is nothing more beautiful than a big diapason chorus with the proper blending of flues and reeds when standing in the open in a large stone church. Unfortunately, however, we cannot always have this situation. The smaller organs, especially, have to serve many purposes, and the public is much more appreciative of expression than it is of the restraint of tone due to swell-boxes. I think swell-boxes are absolutely necessary in all small organs and should be included in parts of large ones. I shall never forget the painful times on the old tracker organs when trying to play a solo on the enclosed swell with an accompaniment on the eternal unenclosed dulciana. When the solo was soft the accompaniment was too loud and when a crescendo was desired the solo was all

that could be heard. When both divisions are enclosed in separate boxes, as is often done today, a much more flexible organ is the result. Let any one who doubts this try to register Cesar Franck's Prelude, Fugue and Variation on one of these old babies. It simply can't be done on a lot of them.

In conclusion I would say that swell-boxes are one of the necessary accessories. In large organs it is not only possible, but imperative, that the chorus divisions be left unenclosed; but in these larger instruments enough of the organ can be enclosed to give flexibility for choir accompaniment and soft effects. One of our leading builders claims that expression can be created by the touch, but just how this can be done, beyond the natural rise and fall of the music, on our modern electric actions is a mystery to me. I prefer to create expression the old-fashioned way. FRED M. LEIFER.

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Launch Organ Restoration Fund.

A fund to be known as the British Organ Restoration Fund—the proceeds of which are to be used for the restoration of one or more organs destroyed or damaged by enemy action in the British Isles—has been established by the Canadian College of Organists. The committee appointed to control and administer this fund consists of Dr. Healey Willan, chairman; Sir Ernest MacMillan, Eric Rollinson, president of the Canadian College of Organists; H. Gordon Langlois, treasurer, and Maitland Farmer, secretary.

The Royal College of Organists, London, England, has expressed its gratitude and appreciation and will act as adviser in the administration of this fund, which the C.C.O. proposes to raise over a period of five years. Members of the College and other church musicians interested will arrange recitals, concerts, choral events and similar functions from time to time, the proceeds of which will be devoted to the fund.

To inaugurate the movement a festival of hymns and hymn singing was held in Convocation Hall, University of Toronto, Dec. 9, under the auspices of the faculty of music of the university and the Canadian College of Organists. The president of the university, Dr. Cody, presided and, after a short lecture on the subject by the Rev. Dr. Alexander MacMillan, the audience was invited to take part in a demonstration of hymn singing under the leadership of Sir Ernest MacMillan. A choir of 100 voices, drawn from various church choirs of the city, assisted. Dr. Willan was to have been at the organ, but, owing to indisposition, was prevented from taking part. Miss Muriel Gidley of Park Road Baptist Church took his place on short notice.

Although the attendance was not up to expectations, those present responded generously. A collection of \$187 made a worthy contribution to the new fund.

Maitland Farmer, Chairman.

London Center.

The London Center suffered a great loss when the chairman of the center, George Garbutt, passed away suddenly Nov. 15 after a heart attack. Mr. Garbutt had been active in the College for many years, holding the position of chairman for the second time. He was organist and choirmaster of the Colborne Street United Church for fifteen years, during which time he proved himself an able exponent of church music. Mr. Garbutt was the son of the late Rev. John Garbutt, prominent United Church minister. He studied with the late Parnell Morris and taught piano and singing classes in the schools.

The sixteenth annual Christmas carol service under the auspices of the London Center was held at the Metropolitan United Church Sunday, Dec. 12. Massed choirs from fourteen city churches were conducted by T. C. Chattoe, A.C.C.O., accompanied at the organ by Theodore R. Gray. A junior choir of 150 voices under the direction of George G. Lethbridge and Alexander J. Burr, A.T.C.M., participated in the program and Harvey Robb played the organ preludes.

Brantford Center.

Members of the Brantford Center met at the Park Baptist Church Sunday evening, Nov. 14, and heard an interesting recital by three fellow members—Harold D. Jerome, organist and choirmaster of the Colborne Street United Church; Donald Wakely, organist and choirmaster of the Paris Baptist Church, and Mrs. Norma Marlatt. Mrs. Marlatt and Donald Wakely recently won their A.T.C.M. and this was their first public appearance since receiving the degree. Mr. Jerome

played the Sonata in F by Corelli, arranged by T. Tertius Noble. Mr. Wakely's program included: Chorale Prelude, Parry; Chorale, "A Rose Breaks into Bloom," Brahms, and Prelude and Fugue in E minor, Bach, while Mrs. Marlatt was heard in "Harmonies du Soir," Karg-Elert, and Sonata No. 1, Mendelssohn.

After the recital the members were entertained at the home of Mrs. Marlatt and a short business session was presided over by the chairman, George A. Smale, organist and choirmaster of Zion United Church. Plans were made for a Christmas carol festival to be held Dec. 13 in the Colborne Street United Church.

ELEANOR MUIR, Secretary.

St. Catharines Center.

St. Catharines has among its talented organists Lewis Jones, A.C.C.O., who went there from Sault Ste. Marie, Ont., early last fall to take up his duties as organist and musical director at the St. Paul Street Church. The local center had the honor of presenting Mr. Jones in his first St. Catharines recital Dec. 13 in the St. Paul Street Church. It proved to be something refreshingly new in the way of a lecture-recital and the audience showed its admiration by enthusiastic applause. The following program was given: "Water Music" Suite, Handel; Prelude and Fugue in D major, Bach; "The Cuckoo," d'Aquin; Two "Noels" from "Livre de Noels," d'Aquin; Allegro from Sixth Symphony, Widor; Arabesque and "Carillon," Vierne; "Elves" and Chaconne, Bonnet.

A brief biographical sketch of Claude Louis d'Aquin was presented.

ANNA KADWILL, Secretary.

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"An hour of Bach" which was arranged by Herbert D. Bruening, director of music of the Lutheran Church of St. Luke, Chicago, for the evening of Nov. 21, the Sunday before Advent began, drew a congregation of 500, making it the most largely attended program devoted largely to organ music in the history of the parish. Mr. Bruening had the assistance of three soloists. His organ numbers were: Sinfonia to the Cantata "We Thank Thee, God"; Chorale Preludes, "Alle Menschen müssen sterben" and "If Thou but Suffer God to Guide Thee"; Prelude in B minor; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Now Thank We All Our God"; Toccata and Fugue in D minor; Chorale Preludes, "Wachet auf" and "Wir glauben All' an Einen Gott." Lenore Schlake sang "My Heart Ever Faithful," Herman Struble sang the tenor aria "Come, Redeemer" and Josephine Kretzmann, alto, the aria "Slumber, Beloved." In a recital at the East Side Lutheran Church of Wisconsin Rapids, Wis., Dec. 5 Mr. Bruening played this program: Festival Prelude on "A Mighty Fortress," Faulkes; Prelude in B minor (the Great), Bach; "Saviour of the Nations, Come," Bach; A Christmas Fantasy, Norris; "From Heaven Above to Earth I Come," Pachelbel; "Puer Natus Est," Titcomb; Christmas Pastoral, Harker; "March of the Magi," Dubois; Toccata on "From Heaven Above," Edmundson.

Richard Purvis Plays in Britain.
Richard Purvis, the organist and composer, now at an undisclosed location overseas, writes that he is enjoying his work with a band of fifty-six pieces and that the players were to give their initial concert in the British Isles soon. He was piano soloist with the band. Mr. Purvis was giving a recital on the largest organ in the unnamed town in which he is stationed—a Willis built in 1869—but because of the censorship had to forego a description of this interesting instrument.

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LETTERS TO THE EDITOR

[Several interesting letters on subjects under discussion in the organ world had to be held over for future issues because of lack of space.]

Mr. Skinner in Rebuttal.

Chestnut Hill, Mass., Dec. 9, 1943.—Dear Mr. Gruenstein: I wish Mr. Richards would forget, in the discussions in THE DIAPASON, that he is a lawyer. He takes statements made by anyone with whom he does not agree and claims that they corroborate things he has said in direct opposition. For example: Mr. Richards' article to which THE DIAPASON took exception editorially stated that neither the organist nor the organ builder was competent to design an organ and that the designing of an organ should be in the hands of an organ architect. He says: "My claim that a practical contact with the organ was absolutely necessary to enable one to design an organ." He never claimed any such thing. What he did claim was that those who had a practical contact with it were not fit to design the organ. I said in my article that an organ specification meant no more than a menu in a restaurant. Mr. Richards does not agree to this. He says: "A menu in a restaurant means something definite. * * * It may mean chicken hash in one restaurant and chicken-a-la-king in another." Very definite, isn't it?

Mr. Richards further says that those of us who have heard both the classic and the romantic organ are competent to judge their relative merits. This does not follow at all when this judgment is twisted by prejudice. I have no confidence in musical taste that does not include color as indispensable in musical performance. He brings Ravel and Bach into the discussion. I happened to be acquainted with Ravel and I would rather hear some of his music than some of Bach's. Mr. Richards says that Bach exhausted the possibilities of the violin. I wonder what Heifetz would think of that statement. Probably the same as I do.

Mr. Richards says that there are many responsible musicians who deny that the modern action is superior to the tracker action. On this point I do not recall a single improvement that has ever been made in the organ, mechanically or tonally, that has not been fought by some so-called responsible musicians. I wonder if Mr. Richards calls an organist who plays a Bach masterpiece on the tracker organ at a "breakneck speed" a responsible musician. This is not the way to play Bach, according to my notion.

Mr. Richards also says that I obviously refer to the Germanic Museum. How can he think that when I said "empty house"? The organ to which I refer is exactly 1,300 miles away from the Germanic Museum—about the same distance that Mr. Richards is from me on any point whatever.

Will not Mr. Richards kindly tell me what is the matter with the up-to-date electro-pneumatic action and why does the up-to-date electrical engineer consider it ludicrous? The key touch is perfect. I have had as many as sixteen or eighteen contacts on a single key which could not be detected by the touch. The entire mechanism, from key to pipe, of a single note does not weigh over one ounce exclusive of the magnet. The armature weighs one-thirty-second part of an ounce and it cannot be maladjusted. It moves the fiftieth part of an inch. It takes outrageous climatic conditions to cause it to malfunction, and then it won't. It has been tested up to 200 cycles per second. The stop action is as prompt and silent as the key action.

When the leather in the pneumatics deteriorates, through age—not wear—it can be conveniently replaced. The organ is then as good as new. The resistance of the magnets and the voltage are so proportioned that sparking is totally eliminated. No clumsy mechanism will move with such speed and you cannot apply the word "clumsy" to a mechanism that weighs only one ounce throughout. * * *

Will not ex-Senator Richards kindly tell us what capping a trumpet has to do with a French horn? I do not fancy Mr. Henry Willis will like being coupled with this statement. A trumpet, capped or uncapped, has nothing in common with a French horn—physically or tonally.

I would be greatly obliged to Mr. Richards if he would say just what so-called modern voices are not modern. * * * If the stop referred to is one with which I have had anything to do, trot it out. I am not afraid of any authentic evidence—pro or con.

Mixtures were few and far between forty years ago because the organists did not like them and would not have them. The modern mixtures outclass in effectiveness anything I ever heard forty or fifty years ago. Having devoted fifty-eight years of my life to organ building with the single idea of making the instrument as fine and perfect and musical as possible, I am the logical target for the would-be organ architects, which is exact-

ly the position I prefer to occupy with them—we have nothing in common.

ERNEST M. SKINNER.

Indigenous Tone vs. "Photographs."

Newport, R. I., Dec. 8, 1943.—Dear Mr. Gruenstein: I was tempted to write a short letter to comment on some of the points mentioned by Mr. Skinner in his letter printed in the November issue of your paper, but I did not get around to it until too late; and now I find, in the December copy, a very interesting rejoinder to Mr. Skinner written by Senator Richards. The senator takes up and refutes most competently most of Mr. Skinner's arguments; hence there is little left for me to do other than add a brief footnote—which I propose to do forthwith.

The question of "beauty of tone" in the organ is my text. I would like, first, to make the suggestion that this subject would seem to be highly subjective. What Mr. Skinner thinks is beautiful in organ tone may not be what the senator considers to have that character. One may like a French horn, the other a mixture. It is largely a matter of musical insight and experience, or so it would seem.

However, standards, even if not absolute, do obtain here as elsewhere in the realm of aesthetics. The most obvious standard for use in this connection is the standard of originality. In the arts in general originality stands higher than imitation. An artist or musician who has something individual to say is usually more significant, and produces more that is worth while, than one who reflects the ideas of others. We admire Gothic cathedrals, but our admiration is tempered when we contemplate their twentieth century facsimiles. We are impressed by the simple grandeur of Handel's choruses, but we find their counterparts by late eighteenth century English musicians rather tame. Similarly, we may (and many of us do) like the tone of orchestral instruments *per se*, but find "photographs" of them in the organ rather insipid. They lack the vitality, the inflection, the essential character of the original instruments.

If the standard of originality be applied to organ tone, we may find justification for the point of view of those who find tone indigenous to the organ more interesting than tonal effects borrowed from other instruments. The natural sounds of wood and metal stopped and open pipes produce such tone. The organ, as a musical instrument, is judged, in the last analysis, on such tonal qualities. It may have all the imitative effects ever conceived and yet, as a musical instrument, count for no more than a record-playing machine, if its chorus work be deficient.

Mr. Skinner some years ago remarked to me that if only I would hear a certain organist play a certain chorale prelude of Bach on the kleine erzähler and English horn I would understand how the potentialities of Bach could be realized on the modern organ. I agreed to submit to the experiment, and did hear the person in question play the work in question on the combination stated. Unfortunately, however, I remained unenlightened. I did, however, some years later have the experience of trying this and other compositions by Mr. Bach on such organs as St. Gervais, Paris; St. Bavon's, Haarlem; the Cathedral of Passau—to mention but a few ancient and modern continental organs—and it was on instruments such as these, rather than through the medium of the kleine erzähler and English horn, that the spirit of Bach seemed to me to be revealed. I could find "beauty of tone" in abundance in spitzflöten, mixtures and their kindred; but it seemed strangely absent in the "photographic" orchestral equivalents introduced so generally in post-Hope-Jones pre-Harrison American organs.

All of which doubtless will give Mr. Skinner material for his next installment!

WILLIAM KING COVELL.

Builders Can Design Organs.

Atlanta, Ga., Nov. 18, 1943.—Dear Mr. Gruenstein: I cannot tell you how grateful I am for your editorial on the subject of organ architects and the composition

of organs. * * * Time was, not very far back, when the scheming and designing of organs was a matter for the organ builder, and thousands of organs all over the world that are concrete results of that policy offer ample evidence that they knew what they were doing. * * * The thinking, artistic, competent organ builder has never built an organ to a mere list of stops.

Just what does the person who designs an organ do anyway? At best 95 per cent of them can only make up a list of stops, because they do not know anything else to do. They do not know that preparing a scheme is in no way "designing" an organ; yet when an organ is built to a scheme of their's they immediately announce that they designed the organ. I know one man who claims to have "designed" half the organs in this city, and I know that he has never done one thing but prepare a list of stops. There has never been one specification excepting the names of stops and couplers, and in a few cases he has stipulated diapason scales. He has even stated that he built certain organs. He never did and he could never even start to do so. * * *

There used to be an organ architect in a mid-West city who touted himself everywhere as such. His schemes were the merest lists of stops that suited his style of playing. A good many organs were built to his schemes and without exception they were dreadful tonally. A few of them are in use now and they attest that eloquently. After a very short time none but two of the cheapest builders, and one a little better, would have anything to do with his effusions, and he was forced to pull out for another section of the country. He flourished quite some years before any of the present organ architects came upon the scene. * * *

The sooner everyone concerned learns that a "scheme" is a list of stops, and is not and cannot be a "design" for an organ, the better. Organs are "designed" in the organ factories where they are built, they are voiced in the factories, and an organ architect or an organist may sit on the bench and direct the tone regulating, but that is never voicing. It is also true that no amount of voicing or tone regulating will ever produce "tone balance," though they do directly influence it. To call a scheme a specification is as wrong as the two words are different. The scheme is always a list of stops and specifications are always "details of construction." * * *

Gratefully,

JAMES N. REYNOLDS.

Mr. Jamison Praised in England.

From a letter to the editor in the October, 1943, issue of *The Organ*:

In my unasked-for opinion, I submit that the best treatise which has so far appeared concerning the peak of organ building, which might well be every organ builder's goal in the decade, is competently illuminated by Mr. J. B. Jamison in his article entitled "A Plea Made in Defense of the English Organ Ensemble," which appeared in the April, 1943, edition of THE DIAPASON. To those who have not studied the level-headed reasoning of this article, I would commend them to do so and more especially before heading off at tangents into those experimental and none too attractive empiricisms concerning miserable apologies for real organs which, if we don't take heed, will be the legacy we shall leave to our sons and daughters.

A. THOMPSON-ALLEN, Upper Norwood, S. E. 19, July 14, 1943.

Master Swell Back in 1916.

Cincinnati, Ohio, Nov. 13, 1943.—Dear Mr. Gruenstein: The letter of Mr. James Reynolds in the October number of THE DIAPASON caught my eye, and I read it with interest, not supposing that my experience might have anything to do with the answer. But when in the November number I read the letters of Mr. Till and Mr. Brook, giving the dates of their installations as 1919 and 1923 respectively, I thought that my own experience might be of interest. The organ which I play, a fine four-manual Austin of some sixty-three speaking stops, was dedicated in the

Covenant-First Presbyterian Church of Cincinnati in November, 1915. With the exception of two diapasons in the great and a diapason and bourdon in the pedal it is all enclosed. * * *

Since the action was entirely electric it soon occurred to me that for a considerable part of my music things would be somewhat simplified if all the swell-boxes opened and closed together and that this might be accomplished by a not too complicated connecting of wires in the console. I talked it over with my caretaker, Mr. Harold R. Wilson, who has had the care of the organ ever since it was put in. A few Saturdays later he calmly announced: "Well, it is all done," and showed me the little switch under the console, by throwing which all the swells were operated by the echo shoe—and all became independent again when the switch was reversed.

This was all worked out not later than the summer of 1916, and I have used it whenever desirable ever since. I had never heard of such a device before Mr. Wilson made the connections in my organ. Yours very truly,

J. WARREN RITCHEY,

Organist Covenant-First Presbyterian Church, Cincinnati, Ohio.

EIGHT LECTURE-RECITALS GIVEN BY LA VAHN MAESCH

La Vahn Maesch is giving a series of eight lecture-recitals on baroque organ music at the chapel of Lawrence College, Appleton, Wis., and thus far has drawn large and interested audiences. The first lectures took place Nov. 2, 9, 16 and 23 and the remaining ones are on the schedule for Jan. 18 and 25 and Feb. 1 and 8. The January and February programs are to be devoted to the compositions of Bach.

Mr. Maesch also is playing a series of eight Sunday afternoon vesper recitals at the First Congregational Church of Appleton—four in Advent and four during Lent. Remaining dates are March 5, 12, 19 and 26.

ORGANIST FALLS DEAD AS HE PLAYS IN ALTON, ILL., CHURCH

Newton M. Boggess, organist of the First Presbyterian Church of Alton, Ill., since 1929, collapsed and died at the organ Dec. 19 while playing a vesper program before a large congregation in the church. A physician in the audience who went to his aid said he died immediately, apparently of heart disease.

Mr. Boggess was 65 years old and went to Alton from Newton, Kan. Surviving are his widow, Mrs. Katherine Boggess, and a son, Lieutenant John H. Boggess, stationed at Camp Crowder, Mo.

Gives Fifth "Messiah" Performance.

The chorus of the First Lutheran Church, Chicago, presented its fifth annual performance of Handel's "Messiah" Sunday evening, Dec. 19. This rendition by the chorus of sixty voices was conducted by Edgar A. Lundberg, minister of music of the church. Alice R. Deal was at the organ and Judith Edstrand at the piano.

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New Music for the Organ

BY WILLIAM LESTER, D.F.A.

"A Song for the Golden Harvest," by Harvey B. Gaul; "Bell Prelude," by Joseph W. Clokey; published in the "St. Cecilia Series," by the H. W. Gray Company, New York City.

Our Pittsburgh internationalist (musically speaking) has again turned his attention to the treasures of Jewish musical lore; in this new, brilliant rhapsody he makes eloquent use of several ancient traditional Hebrew chants—notably a Succoth theme of striking beauty. The result is a dramatic, thrilling fantasia, richly colored and marked by drive and exultation. The writing for organ is original, striking and resonant. Another success must be chalked up for the prolific Dr. Gaul.

The "Bell Prelude" is just as distinctive in its definite Clokey way. That excellent and proven composer sets forth his best foot—and individual virtues and mannerisms—in this new issue. As may be gathered from the composer's choice of title, much use is made of chimes and chime effects—all in a most artistic and entrancing fashion. The build-up from the soft beginning to the joyous climactic close is wonderfully well done and should be breath-taking in a large, resonant instrument.

A splendid recital number with unusually exciting possibilities.

Folio 1, Johann Pachelbel, in "Masterpieces of Organ Music" (Selected Compositions of the Old Masters), edited by Norman Hennefeld; published by the Liturgical Music Press, New York.

This volume of organ music by a great German composer, an immediate predecessor of the better-known J. S. Bach, should be widely welcomed for the virile material it makes available to a receptive world. Within the covers of this interesting volume are an eloquent Fugue in D, a brilliant Toccata in E minor, three reverential Chorale Preludes and a glorious Magnificat, a fantasia on the traditional plainsong theme. The numbers selected by the editor are good examples of the creative achievements of the composer. They will no doubt find favor for concert and service use. I can imagine no better material for the forming of authentic style and taste among organ students. A book of music to be welcomed with ardor and used with gratitude.

"Sunrise," by Kenneth Walton; "Nativity," by Edwin H. Lemare; *Cantilena*, by Annabel S. Wallace; *Meditation and Remembrance*, two organ pieces by C. A. J. Parmentier; "In the Chapel," by Kenneth Walton; published by Broadcast Music, Inc., New York.

This set of six new issues, organ pieces of easy to moderate difficulty, while varied in types and styles, manages to maintain a grade of musical values and craftsmanship that is definitely above the average. All the numbers are direct in

idiom and statement, well-written for the elected instrument and worthy of attention for playing values as well as pedagogical use.

The two Walton pieces seem to me to be superior both in concept and in creative technique. But all six compositions rank on the credit side of the ledger and afford pleasant and valuable additions to the worthwhile and practical in recent organ publications.

Prelude on the Welsh Hymn-tune "Aberystwyth," composed by Maurice C. Whitney; published by the Edward B. Marks Music Corporation, New York City.

A well-made meditation on a familiar hymn-tune often associated with "Jesus, Lover of My Soul." The music is simple and will serve well as a prelude or offertory in reverential mood and conventional idiom.

"Songs of the Early Patriots" (William Billings), by Harvey B. Gaul; published by J. Fischer & Bro., New York City.

A most interesting composition for organ, built on themes by that "Father of New England Music," William Billings, freely treated by the dynamic Dr. Gaul. Much effective use is made of the psalm-tune "Chester," a favorite melody of Revolutionary days. The composer of this fantasia has kept the music in relatively simple mode, as befits the subject. The piece will undoubtedly succeed and win wide use, both for its unusual subject matter and its clever treatment.

Prelude on Two Old French Noels, by Claude Balbastre (1729-1799); arranged for modern organ by Clarence Dickinson; published by the H. W. Gray Company.

In Dr. Dickinson's "Historical Recital Series" we are presented with this latest addition—one of the most interesting issues in a long line of unusual treasures. It is rococo music of charm and distinction, cleverly groomed for present-day use by an editor of taste and capability. This lovely piece is delightful to play and will give equal pleasure to the listener. As to all too little music can both these points be truthfully stressed!

"The Lutheran Organist," a collection of thirteen organ pieces especially suitable for the Lutheran Church; compiled by John Holler; published by the H. W. Gray Company.

From the rich resources of this publisher's "St. Cecilia Series" of organ compositions, the editor has chosen for this volume a remarkably fine set of service numbers fitted for use in the Lutheran ritual. The excellence of the music provided, however, makes of the collection a volume much wider in its appeal and value than the limited objective voiced, choice as that may be. The pieces are largely on the chorale prelude style, with the addition of three exquisite airs by Bach.

THE FUTURE

Through the clouds of war there are rays of hope . . . hope of victory and lasting peace . . . hope of Happier New Years to come . . . *But victory is still to be won!* . . . To hasten that day . . . to lessen the loss of American youth . . . let's all buy War Bonds to the full extent of our ability . . . Henry Pileher's Sons, Incorporated, Louisville, Ky.

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Congregational hymn singing forms an integral part of worship today, and the general definition of it as given by St. Augustine still holds—"It is singing to the praise of God." Such singing of hymns is receiving the serious attention it deserves. In some churches the hymns are still taken for granted, their selection is given small attention and the conditions for their being sung successfully are not always met. But there are many more churches in which the hymns are very carefully selected, the people take hold of them eagerly and their effect on every worshiper is spiritually wholesome and uplifting.

How can we secure the values that can be secured through hymns in our own churches? We should master the meaning of the hymn texts. As hymns are now inset in our modern hymnals they do not easily convey their spiritual power and quality, unless they are read through—preferably aloud. We should study the contents of our own hymnal and compare it with other available books, taking, for example, the sections on communion, missions, Advent or Christmas service, and noting where the best selection is to be found. We should certainly have one or more hymnal handbooks on our shelves. No modern hymn-book is complete without its companion volume.

Our survey will also cover the musical settings thoroughly. There is no reason why we should accept an unsatisfactory tune because it is printed in our book with the chosen words, and an occasional

substitution may give new life to a very desirable hymn text.

Many churches are buying new hymn-books. Others can continue to explore the excellent hymnals purchased by them in recent years. When a new book is acquired because the old ones are worn out it is unfortunately true that some of the first-rate hymns and tunes in them had not yet been put to use. The arrival of a new hymnal can be made a profoundly important step in the life of a parish.

We can increase the interest of our people in hymns by the quality of the choral hymn singing and of our own organ interpretation. Congregational hymn rehearsals are becoming popular, and the movement for hymn festivals is spreading. Such festivals are often held jointly by several churches under the auspices of a Federation of Churches or a chapter of the A.G.O., or with the cooperation of the public schools or of the Federation of Music Clubs. The experience of many churches which have held successful festivals is available through this society. One of the inevitable results of these joint services is that the number of hymns familiar to each church group is increased. There are splendid timely hymns which can be introduced among the churches by this means.

Readers of THE DIAPASON are invited to share their problems regarding the use and choice of hymns with the writer, and to send him programs and other material.

REGINALD L. McALL.

Organist Enters WAC Organization.

Corporal Dorothy A. M. Peters, former registrar of the Harrisburg Chapter, American Guild of Organists, is now serving as a classification specialist in the WAC, Army Air Forces, at Mather Field, Cal., and is assistant post organist as well as a member of the WAC Protestant choir of the post.

At a vesper service in the Second Presbyterian Church of Philadelphia Sunday afternoon, Nov. 21, Richard Purvis' "Mass of St. Nicholas" was presented by the choir of fifty voices and soloists under the direction of Dr. Alexander McCurdy.

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Help for Candidates at Examination Night of Guild in New York

By G. DARLINGTON RICHARDS

An "examinations evening" was the title of the mid-December event presented by the A.G.O. Headquarters public meetings committee at Calvary House Dec. 13. A bitterly cold night failed to cool the ardor of the goodly number of members present. After a few words of greeting the chairman presented Harold Friedell, chairman of the examination committee, who demonstrated the organ part of the examinations held last spring, complete papers of which had been given to the audience on entering. Mr. Friedell was followed by Norman Coke-Jephcott, another member of the committee, who dealt with the paper work.

Associateship Paper Work

Mr. Coke-Jephcott, in an endeavor to aid future candidates, had filled both sides of three large blackboards with the workings of tests by candidates who failed in the last examinations. Before criticizing the work he spoke of the problems in last year's counterpoint tests and how one might start on the task of solving them, as follows:

"The first question confronting the associateship candidate in the morning paper last year was the example of fourth and first species combined. In approaching this problem the candidate may take for granted that the cantus is especially designed for an unbroken fourth-species. If the cantus is in one of the extreme parts, and he is directed to write a fourth species in an extreme part, his task is more or less mechanical, if he knows his rules. If the cantus should be in a middle voice, demands will be made upon his musicianship. He will have to think of that cantus as the middle voice of a three-part chord. This will open up a larger number of harmonic possibilities and the result will depend upon his resources in choosing appropriate chords. In last year's examination a modal cantus was in the bass and a fourth species in the treble was asked for, with a first species in the alto voice. We will now examine the example on the blackboard and point out the faults."

The example revealed wide gaps between outer parts, pairs of consecutive fifths, too many "thin" chords and the doubling of the leading note. The speaker reminded us that in the modes, B gives the effect of a leading note when employed as the third of G.

"The real musical test in the associateship counterpoint is the adding of two parts in the fifth species to a given cantus. The candidate's first consideration should be given to the designing of a happy point of imitation. Here again the candidate may take for granted that there is a perfectly good point of imitation possible. After he has achieved this he should give his attention to a good, strong choice of chords, as sound chord progressions are bound to produce good texture. Last year's test in this particular combination consisted of a bass cantus in a modern scale. Entrance on an imperfect, rather than on a perfect, concord is desirable when the counterpoint is in imitation. Avoid any counterpoint which would create consecutive parallel fifths if a suspension were not present.

"In the third counterpoint question the candidate is asked to add three parts in first species to a given cantus. Kitson recommends imitative writing in this combination and last year the cantus set was designed for imitative entries. The candidates did not discover this.

"The next question deals with the answering of fugue subjects and the writing of countersubjects. In working this question, candidates should remember that the examiners desire a two-part exposition. Codettas must be supplied where necessary and an uninterrupted flow achieved. Last year a greater number of correct answers appeared, but the countersubjects were feeble and often exceeded the double octave. There are many excellent textbooks available on fugue, and the technique of supplying correct answers and good countersubjects can easily be acquired with careful study.

"The questions on musical knowledge, with very few exceptions, are answered correctly these days. The candidates are

nearly all excellent musicologists, but seem to be unable to speak the language of music.

"The examiners' report on the melody harmonization said this: 'This test was poorly done. The candidates seemed to flounder after the opening bars. Independent and coherent texture is required in this test. Candidates are advised to cultivate a feeling for modulation.' In my opinion organists do not study enough the texture of string writing. They are too chordy in their harmonizations. This may come from constant hymn playing. I suggest a careful study of the second section of Kitson's 'The Art of Counterpoint.' This work gives some very fine examples of string writing. The figured bass should not give the well-grounded student trouble. His chord progressions are supplied and all he has to do is to build a logically moving structure. An examination figured bass not only should prove the candidate's ability to cope with the figures placed beneath it, but should demonstrate his knowledge of grammatical chord progressions. [The example contained several pairs of consecutive fifths, sevenths that rose, doubled leading notes and a number of changes of chord on the half-beat, all of which were condemned by Mr. Coke-Jephcott. Not a particle of imitation was visible.]

"The unfigured bass is a good test of the candidate's harmonic vocabulary. A bass, more than a melody, will indicate modulation and cadences. Therefore many of the musical problems are already provided for the candidate. It is up to him to use his imagination and supply a suitable super-structure. As in melody harmonization, points of imitation should constantly be looked for. A good bass is always suggestive.

"The hymn-tune writing year after year is most depressing to the examiners. This is a curious thing because organists play hymns constantly. The only conclusion to which we can come is that candidates fail to differentiate between good and bad hymn-tunes. The examiners are constantly confronted with cheap, sugary progressions, awkward modulations, trivial rhythms; and frequently word accentuation and meter are ignored. Fine hymn-tune literature is accessible to everyone. The study of great chorales, the Scotch psalm-tunes and hymns in the folk-melody style is suggested. [Two chords were missing from the hymn-tune shown on the blackboard. This left the final two words of the text without a setting. The examiners did not give the candidate the benefit of the doubt.]

Fellowship Paper Work

"The first counterpoint test in the fellowship paper work requires the candidate to add two parts to a given cantus—(1) second and third species combined or (2) third and fourth combined. The procedure in both cases would be to write the second or fourth species first, as the case may be, in the meantime keeping in mind that a good third should result from the combinations. The adding of the fourth species is comparatively simple, as the cantus will be designed for that particular species. In the case of second species there will probably be many possibilities. This combination is a greater test of the candidate's musicianship. However, a careful study of standard examples will enable the candidate to solve this problem. Last year the candidates were required to supply a bass in second species and a soprano in third to a cantus in the alto.

"The four-part florid test is one of the most valuable that the Guild presents. I venture to say that musicians can find no more valuable technique than the constant practice of writing four-part florid counterpoint. It is the backbone of fluent and grateful part writing. As in the associateship three-part example in this species, the candidate should organize his entries so that each voice enters with a point of imitation. If the cantus is long, a long point of imitation is desirable. If short, a four-note figure will suffice. The texture should be logical, transparent and simple. The examiners reported that the imitative entries in this test were disappointing. [In the example under consideration the point of imitation was delayed too long and the treatment of a 9-8 suspension was incorrect.]

"The orchestration tests still leave much to be desired. The orchestral scores turned in are poorly written. Before performance most of them would require a great deal of editing. For instance, *Divisi*

signs are omitted and impossible or awkward double stops are written. Ungrateful registers of instruments are employed and there is a definite lack of the sense of balance of tone. An orchestral layout should not be all top and bottom—the middle is very important. A man with only heart and lungs and a pair of legs would not live very long. He must have a stomach, which should be kept decently filled for his well-being. Some of the scores we get would collapse in performance.

"The writing of a complete fugue is the first step in acquiring technique in composition. The Guild, however, up to the present, requires only the writing of a fugal exposition. I hope in the near future that a short complete fugue with exposition, episodes, middle entries and final section will be required for the fellowship certificate. In approaching this test the candidate should be very careful of his countersubject. The subject and countersubject combined should suggest two other free parts, making a happy four-part contrapuntal web. In other words, when writing his countersubject he should have in mind a grateful four-part texture of which his subject and countersubject are two voices. He should study carefully not only fugues for organ and voices, but also the standard string fugues.

"The fellowship melody harmonization requires a more extensive harmonic vocabulary and knowledge of the construction of texture than the associateship. Frequently the melody is transferred to an inner voice of the pedals if it be for the organ. Candidates must be prepared to deal with this situation. The natural flow of the whole must be undisturbed. Last year a straightforward melody was provided. [The examiner characterized the left-hand part for organ as being decidedly dull.]

"The ground bass is the student's first introduction to variation writing, which is an important ingredient in symphonic composition. In approaching this test students should look for the various harmonic possibilities contained in the bass. Then should follow an arrangement for the three harmonizations, which should contain figures which can be used in imitation—in other words, the vertical approach should be accompanied by the horizontal or contrapuntal possibilities. This test was not done well last year. Most of the candidates did not appreciate the harmonic possibilities of the simple bass and produced rather stodgy solutions.

"The last test for fellowship is the composition of part of an anthem. Last year we had some very creditable results, but the examples are still chordy. Interesting chordal progressions have their value, but well-organized texture is the foundation of great composition and the examiners are looking forward to examples which in this test will show that the candidates have an intimate acquaintance with the works of the great choral composers. This type of study lies within easy accessibility of any organist.

"As you have noticed in all my remarks, there have been certain words which I have reiterated—texture, organization, imitation. I cannot emphasize them too much, since they are the result of careful study of the very things which give the student ease in employing them—and this is a good foundation in both counterpoint and fugal writing. These are the things which train the mind to see both the chordal structure and the horizontal application of that structure at one and the same time, and create right habits of thinking which in completion will result in beautiful and artistic composition such as is exhibited in all the great works of the great masters. The foundation of anything—whether it be a building or a musical career—must be firm and solid."

Mr. Friedell on Organ Work

Mr. Friedell, who demonstrated the practical work of the tests, advised prospective candidates as follows:

"In the playing of the test pieces it is well to remember that simple registration is desired. It is also wise to recall that the playing of the test pieces is only the beginning of the examination, for the playing of which a maximum of twenty points is given. For many candidates the playing of the test pieces is a tragic end to the examination, because they are not properly ready to take such tests as transposition or the harmonizing of melodies and basses. There are no trick ques-

tions given and a straightforward and musical solution is all that is necessary to get a good grade.

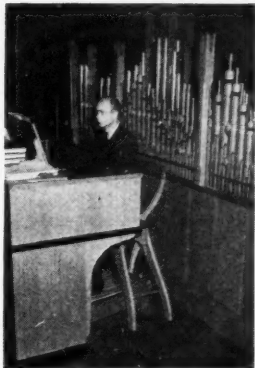
"In the playing of the trio it is wise for the candidate to know the problem he is facing. A minute's study should show him the difficult spot or spots, and when he starts playing he should have these parts constantly in mind. The trio should be played steadily and securely. It is much better to play it more slowly, but with more confidence. As aids to preparation there is nothing better than the trio-sonatas of J. S. Bach. A collection of trios by Rheinberger is also recommended.

"The same problems hold true for the score reading and for the transposition as for the reading of a trio.

"In harmonizing the melodies and basses we suggest harmonizing in three or even two voices as an occasional relief from our constant four-part harmonizations. If the test suggested is made up of a great many short notes, I would suggest that the other parts take a secondary position and do everything to emphasize the musical line of the test. If the test is made up of a few notes of long value I would make my parts have more movement and interest to complement and set off the austere quality of the test.

"In the improvisation for the fellowship test it is suggested that the candidates think of a short fugal section with which to end. If this is not wise, I feel that an imitative treatment is necessary."

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JAMES R. SYDNOR



JAMES R. SYDNOR, an organist and educator who is making his influence felt in the South, directs the music at the Union Theological Seminary of Virginia and the Presbyterian Assembly's Training School in Richmond, Va. Last month THE DIAPASON directed attention to the monthly mimeographed publication edited by him in which he offers advice to organists and choirmasters.

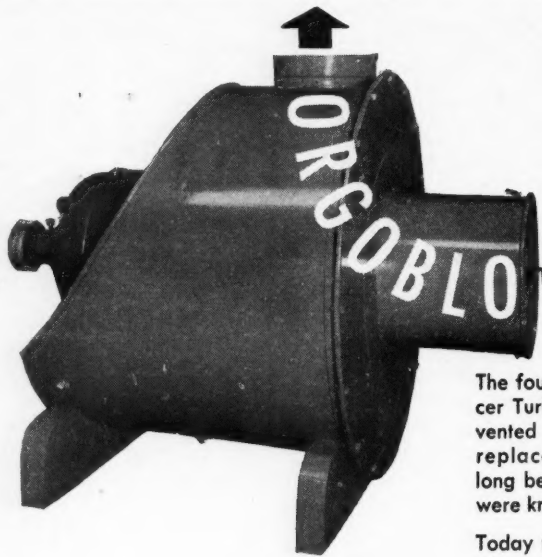
Mr. Sydnor's choir, consisting of students at the two institutions with which he is connected, has sung the standard oratorios and the Bach B minor Mass. During the summer he has charge of the music at the conference grounds of the Presbyterian Church at Montreat, N. C., and next summer he will establish a summer school of church music. He edited "The Hymnal for Christian Worship" for the Presbyterian Church in the South.

Mr. Sydnor studied organ with Dr. Louis Robert at the Peabody Conservatory in Baltimore and with Carl Weinrich and David Hugh Jones at Westminster Choir College in Princeton. He has held positions as organist and choir director at the West Side Presbyterian Church, Englewood, N. J.; the Park Avenue Presbyterian Church, New York; the Second Reformed Church, New Brunswick, N. J., and the First Presbyterian Church in Richmond. His academic training was received at Hampden Sydney College in Virginia, Columbia University in New York and Rutgers University, New Brunswick, N. J., and his choir training at Westminster Choir College. He also studied conducting under Ifor Jones of the Bethlehem Bach Choir and Dr. J. F. Williamson of Princeton.

**SOLDIERS TO RECEIVE HYMN
LEAFLETS WITH K RATIONS**

Soldiers in foxholes and in combat areas generally will have food for their souls as well as for their bodies issued to them with their K rations soon. The War Department has published the first issue of a small folder entitled "Hymns from Home," containing twelve hymns and the Twenty-third Psalm. While most of these folders will be issued to service men through the chaplains, the Quartermaster General's department will take one million copies of the word editions and wrap them around K rations to send to the war fronts. The hymns, for which there is also a music edition to be issued on the basis of certain numbers of men, include "God Will Take Care of You," "Faith of Our Fathers," "America the Beautiful," "Sweet Hour of Prayer," "There's a Church in the Valley," "Abide with Me," "All the World Shall Come to Serve Thee," "I Would Be True," "Mine Eyes Have Seen the Glory," "God Bless America," "Day Is Dying in the West," "Come, Thou Almighty King" and "O God, Our Help in Ages Past."

A film entitled "Hymns from Home," somewhat similar to "Fantasia," is being prepared and will go out with an edition of "G.I. Movies" service. In the near future the music branch of the Special Service Division will issue a band folio of church music, including sixty-seven hymns and two funeral marches, as well as two V-disc records of marches for soldiers going to church. These will be available to all army bands.



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**MISS DARNELL'S CHOIRS SING
FOR CHURCH'S 120TH BIRTHDAY**

To mark the 120th anniversary of St. Mary's Church-in-the-Garden, at Broadway and 125th Street, New York City, Miss Grace Leeds Darnell, organist and choir director, prepared an elaborate musical program for each of the services.

One hundred and twenty years ago a group of men, women and children formed St. Mary's Church, Manhattanville, later called St. Mary's-in-the-Garden because of its situation. The old bell first used still hangs in the steeple and was rung at the celebration, which began Nov. 21. Bishop Manning preached. The music used was as follows: "Venite," Goodson; "Benedictus es Domine," Gaul; "Jubilate," Lawes; offertory anthem, "O Lord Most Holy," Franck.

On Thanksgiving Day, St. Mary's "real" birthday, the music included: "Venite," Gibbons; "Benedictus es Domine," Thiman; "Jubilate," Tallies-Ouseley; offertory anthem, "Praise Ye the Lord," Thiman. The next evening in the undercroft a historical pageant was presented depicting the founding of St.

Mary's. Nov. 28 the celebration closed with a service at which Bishop Gilbert was present. The music included: "Venite," Goodson; "Benedicite Omnia Opera," Sumner; "Jubilate," Lawes; offertory anthem, "Now Thank We All Our God," Crüger-Mueller. All the choirs participated, singing antiphonally.

Music Festival in Scranton Church.
A music festival marked the morning service at the Green Ridge Presbyterian Church, Scranton, Pa., Nov. 21. Five choirs and a woman's chorus participated. Mrs. Jane Fray Kurtz is minister of music of the church and Miss Ruth A. White, A.A.G.O., is organist. These festivals are annual affairs at Thanksgiving, Christmas, Palm Sunday and in June. Dec. 19 the augmented senior choir of sixty voices sang the Christmas portion of "The Messiah."

Handel's "Judas Maccabaeus" was sung at the Haws Avenue Methodist Church of Norristown, Pa., Sunday evening, Nov. 14, under the direction of Miss Catharine Morgan, organist and director. The chancel choir, the boys' and girls' choirs and prominent soloists took part.

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From the pen of C. Richard Ginder we have an excellent mass for four-part chorus of men's voices with organ accompaniment. The mass is in honor of the Paraclete and makes occasional use of the venerable tune "O God of Loveliness" ("Schönster Herr Jesu"), notably at the opening of the Gloria and the "Et Resurrexit." Although this work is said to be in four parts, in reality it is practically three-part writing throughout, except for occasional divisions in the bass part. I think this is fortunate, as most choirs will be in a better position to learn and present this mass under favorable conditions for three voices, whereas difficulties would arise if another voice were added.

To my mind the Credo is the outstanding section of this mass. It is extremely difficult to encompass in a Credo the dignity and forthrightness so necessary for the profession of faith as exemplified in this section and then to incorporate in the larger division the lyricism of the "Et Incarnatus Est." This has been successfully done in Father Ginder's mass. The reiteration of the choral theme in the "Et Resurrexit" after the lyric section gives this section a breadth of style quite convincing.

The mass is published by G. Schirmer.

A most interesting little work from the pen of the Rev. Owen da Silva, O.F.M., is a "Stabat Mater Speciosa." The English translation is "Stood the Lovely Mother Smiling." This medieval lullaby is scored for baritone and tenor solo and chorus of mixed voices with organ accompaniment. Quotations from the foreword in the title page give a good indication of the nature of this lullaby:

The "Stabat Mater Speciosa" is a sister song of the famous "Stabat Mater Dolorosa." With parallelism of phrase, the one sings of Mary's joys at the crib and the other of her sorrows at the cross. Both are ascribed to Fra Jacopone da Todi, O.F.M. * * * The English version is adapted from the translation by Neale and Thomas Walsh. In keeping with the parallelism of the poems, the first part of this musical setting echoes, in lullaby

form, a traditional air of the "Dolorosa." A splendid and beautiful work. It is published by Delkas of Los Angeles.

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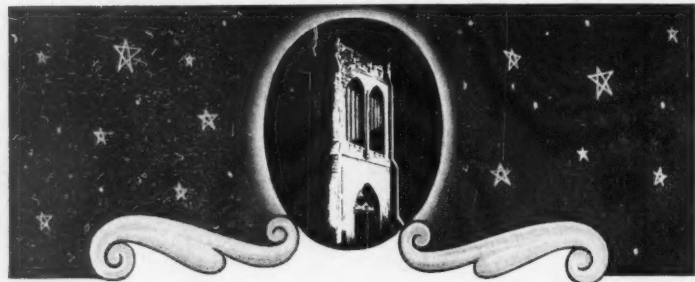
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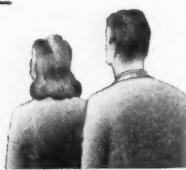
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