

THE DIAPASON

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

Thirty-fifth Year, No. 3—Whole No. 411

CHICAGO 4, U. S. A., FEBRUARY 1, 1944

Subscription \$1.50 a Year—15 Cents a Copy

WINGS FOR AIRPLANES TAKE PLACE OF ORGANS

BUSY PLANT IN HAGERSTOWN

M. P. Möller, Inc., Has Large Force Engaged in War Work—Erecting-Room of Peacetime Presents a Changed Picture.

One prominent organ builder's contribution to the war effort is being made on a large scale at the Hagerstown, Md., plant of M. P. Möller, Inc. The aircraft division of the Fairchild Engine and Airplane Corporation is being supplied with wings for its planes from the factory where organs were being produced for peaceful use in churches before the world war broke out. M. P. Möller is the largest sub-contractor in Hagerstown doing work for Fairchild.

The wooden wings are meticulously assembled on a schedule which two years ago would have seemed impossible. In the high erecting-room in the center of the plant, where organs were erected and tested prior to shipment to all corners of the globe, the plywood wing covering skins are assembled to the light but husky wood frames of outer wing panels.

Approximately 90 per cent of Möller employes are working directly on Fairchild wings, the remaining 10 per cent building a special gun turret training device for the United States Navy Bureau of Aeronautics. Over 30 per cent are women and girls. The Möller plant has been at its wartime job since February, 1942, during which time the number of its employes has quadrupled.

Among many of the improvements which Möller has devised or adapted to the war-time construction of wing panels are a hot press for assembling spar web frames, a jig which saves hours in the construction of each wing panel, a "scarfing" device to eliminate the time formerly required in beveling the edges of plywood by hand and many small milling tools and templates which have speeded detailed operations. These improvements have made possible fixed standards of construction.

Organs of course are not being made at the Möller plant and only a service force is maintained for organ work. Wherever possible service work is handled through branch offices. The men who formerly sold and serviced organs have been brought back to Hagerstown to serve for the duration as inspectors and foremen.

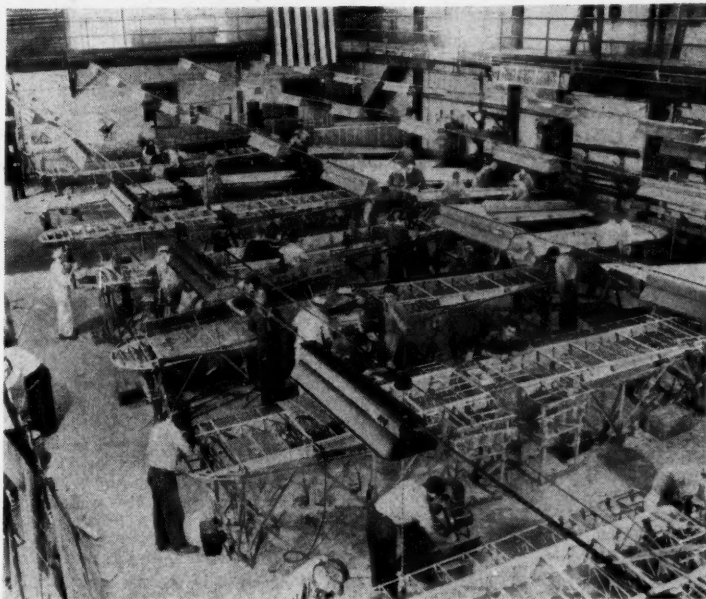
CORPORAL TREVOR M. REA WEDS MISS MADELINE THORPE

Miss Madeline Hutt Thorpe, daughter of Mr. and Mrs. Bradley W. Thorpe of Babylon, Long Island, N. Y., was married Sunday evening, Jan. 2, to Corporal Trevor Morgan Rea, son of Mr. and Mrs. Francis E. Rea of Nicholson, Pa. The ceremony was performed in Christ Episcopal Church, Bellport, Long Island, the Rev. W. Robert Hampshire officiating. Prior to the wedding Corporal Rea played a brief organ recital.

Mrs. Rea attended Erasmus Hall and is active in Long Island musical circles. Corporal Rea is a graduate of the College of Fine Arts of Syracuse University, and before entering the armed forces was a faculty member of the Hoosac School, Hoosick, N. Y., and organist and choir-master of St. Barnabas' Church, Troy, N. Y. He is now stationed at Camp Upton, N. Y.

During the absence of Hugh Porter on a recital tour across the country under the La Berge management Edouard Niesberger will have charge of the music at St. Nicholas' Collegiate Church, New York, and will play the services and direct the choir.

AIRPLANE WINGS IN PLACE OF ORGANS AT MOLLER FACTORY



ORGAN COMPOSITION PRIZE OFFERED BY J. FISCHER & BRO.

Composers throughout the United States are expected to compete for a prize of \$100, plus royalties, offered by J. Fischer & Bro. of New York for an organ composition. The contest, as announced by Warden S. Lewis Elmer in the January issue of THE DIAPASON, is under the auspices of the American Guild of Organists. The prize is to be awarded for 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. It is hoped that the composition will not exceed five or six minutes in length. The winning work will be played at the spring festival of the A.G.O. in New York City the week of May 14.

The judges for the contest, announced in January, are Dr. T. Tertius Noble, Dr. Leo Sowerby and Dr. Edward Shippen Barnes, of New York, Chicago and California, respectively.

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.

HOWARD W. CLARK, PROMINENT PORTLAND, ME., ORGANIST DEAD

Howard W. Clark, one of Portland's most prominent organists and former sub-dean of the Maine Chapter, American Guild of Organists, died at his home in South Portland, Me., Dec. 29 after a long period of ill health. He was 58 years old.

Mr. Clark received his training in piano and organ from Frank Rankin and upon the latter's retirement succeeded him as organist of the Congress Square Universalist Church, which position he held for thirty-two years, up to the time of his death. Mr. Clark had been heard frequently in the summer series of concerts on the Kotschmar memorial organ in Portland's city hall and was official organist of the Portland Symphony Orchestra.

Mr. Clark was born at Roxbury, Mass., July 13, 1885, and went to Portland as a young man.

Surviving are Mrs. Clark, a son, Lieutenant Gordon B. Clark, in the air forces in the European theater, and three daughters—Mrs. Willis Hay, Mrs. Lowell Hardy and Miss Lois Winn Clark.

OSCAR FRANKLIN COMSTOCK, NEW YORK ORGANIST, IS DEAD

Oscar Franklin Comstock, F.A.G.O., a prominent New York organist, one of the general auditors of the American Guild of Organists and a former member of the council, died Jan. 4 in his Brooklyn home after being ill with pneumonia for several days. He had been for the last eighteen years choir-master and organist of the Chapel of St. Cornelius the Centurion on Governor's Island, maintained by Trinity Episcopal Church of New York. Mr. Comstock was 78 years old. He was at the organ on Governor's Island the Sunday preceding his death and became ill that night.

Mr. Comstock was born in Brooklyn, the son of Oscar and Sabra Baker Comstock, studied in Leipzig, Germany, and later served as an organist in Rome. On his return to the United States he headed the Conservatory of Music in Kansas City.

Later Mr. Comstock was choir-master and organist at Trinity Church, Washington, D. C. He also served a year as assistant choir-master at Trinity Church in New York and for five years as organist and choir-master at Grace Church, Jersey City. He was a member of St. Wilfred's Club and the Trinity Choir Alumni Association. He also belonged to the Apollo Club of Brooklyn.

Surviving are a sister, Mrs. Alida C. Baiseley of Brooklyn, and several nieces and nephews.

M.T.N.A. to Meet in Cincinnati.

After two years' lapse the Music Teachers' National Association, the National Association of Schools of Music and the American Musicological Society will hold a joint convention at the Hotel Netherland-Plaza, Cincinnati, March 23, 24 and 25. "Music in War and Peace" is the rallying theme. President James T. Quarles has arranged an excellent program. Opening sessions will deal with the relation of music to the war effort and its contributions directly to the military service, while problems stemming from the war in relation to the private teacher, conservatory and university music school will be discussed. Papers by Roy Harris, Earl V. Moore, Edwin Hughes, Warren D. Allen, Alvah Beecher, Dean Douglas, Theodore Finney, Leon Carson, Jr., Leon Ruddick and Gilbert Chase are announced. The speakers at the banquet March 23 include Howard Hanson and James Francis Cooke.

CONCLAVE IN NEW YORK DRAWS GUILD LEADERS

TWO DAYS FULL OF ACTIVITY

Climax Is Dinner, Marked by Interesting Program—Meeting of Council with Deans and Regents—Large Organs Visited.

By M. SEARLE WRIGHT

One of the most important events arranged by the American Guild of Organists in New York City in several years was the conclave held Dec. 27 and 28. This was the first meeting of the Guild of its kind. The climax of the two days came in the annual post-Christmas party on the evening of Dec. 28. Representatives from various parts of the country attended the conclave and the party, at which nearly 200 headquarters members were present.

A theater party on the evening of Dec. 27 opened the two-day festivities. The visiting deans and regents met at the Empire Theater to witness a performance of that rollicking comedy "Life with Father." After the performance those attending the party had the opportunity to meet the cast through the courtesy of Harry Gilbert, who presented the players at an informal reception on the stage.

The next morning the deans and regents assembled at Guild headquarters in Rockefeller Center, where they were greeted by Warden S. Lewis Elmer and members of the reception committee. A tour of several important churches occupied the remainder of the morning. Unfortunately the time schedule and curtailed transportation facilities made it impossible to visit some of the organs included in the original itinerary. The churches visited were: St. Mary the Virgin, Ernest White, choir-master, Edgar Hilliar, organist; St. Thomas' Church, T. Frederick H. Candlyn, organist; Church of the Holy Name, Albin D. McDermott, organist; Cathedral of St. John the Divine, Norman Coke-Jephcott, organist; Brick Church, Clarence Dickinson, organist, and St. Bartholomew's, David McK. Williams, organist. In the absence of Dr. Candlyn, Dr. Dickinson and Dr. Williams, the organs of their churches were demonstrated by Frank A. McConnell, Charlotte Lockwood Garden and Harold W. Friedell.

After the organ inspection tour the Guild officials met at the Savarin restaurant in the Waldorf-Astoria for luncheon. At 2 o'clock the deans and regents went to St. Bartholomew's Church for a meeting of the council, which was held in the choir rehearsal room. In the course of the meeting Warden Elmer announced the appointment of the judges for the J. Fischer & Bro. composition contest.

The warden told of the passing of Dr. R. Huntington Woodman and of the varied contributions he had made to the Guild. Arrangements were made to send a memorial letter and flowers to Mrs. Woodman. On motion of Mr. Harris, general secretary, fifty-three new colleagues were elected to membership.

Valuable reports and suggestions were then made by the visitors and various matters of importance were discussed.

At 6:30 Tuesday evening over 200 Guild members gathered at Schrafft's restaurant on Fifth Avenue for one of the most successful Christmas parties ever held in New York. Warden Elmer was toast-master and read greetings from Frederick G. Shinn, honorary secretary of the Royal College of Organists, London; Eric Rollinson, president of the Canadian College of Organists, and Eduardo J. Rendon, organist of the cathedral in Mexico City, who sent greetings from the organists of Mexico. The greetings of the visiting members were extended by Miss Madeline Emich of Pittsburgh.

The big event of the evening was a

whimsical talk by the guest speaker, John ("Information, Please") Kieran. Mr. Kieran's subject concerned the development of the musical side of his nature. It seems that Mr. K. not only plays a player-piano, but is a whizz with an octo-banjo-ukulele and an accordion. Mr. Kieran was introduced by Harry Gilbert, quite a wit himself, who said that the usual introduction formula consisted of spending a great deal of time saying nothing, and he was not going to miss the opportunity.

One of the most delightful features of the evening was contributed by Miss Eugenie Limberg, a brilliant young violinist of concert and radio fame. Among the compositions played by Miss Limberg were the Vitali Chaconne and the scintillating "Dance of the Green Devil," by Cassada. Vernon de Tar played highly effective accompaniments.

A short madrigal of William Byrd was "rendered" by a quartet consisting of Seth Bingham, Roberta Bitgood, Helen Reynolds and Harold Friedell. The quality of the music was a bit strained, and whether or not it was good, it certainly was loud. At the height of the vocal nonsense William Byrd appeared in the person of George Mead, in sixteenth century attire. Mr. Mead, or rather Mr. Byrd, proceeded to deliver an exceedingly clever monologue in verse on the musical world of his day. Everyone then joined heartily in singing a song the lyrics of which lampooned A.G.O. members and their many musical vices and suggested some sort of Guild convention as an antidote.

The following is a list of deans and other representatives who attended the conclave: De Witt C. Garretson, A.A.G.O., Buffalo; Madelaine Emich, F.A.G.O., Western Pennsylvania; Miss Thelma Mount, A.A.G.O., Monmouth, N. J.; Mrs. Dorothy Bitterman Atlee, Chesapeake Chapter; Charles H. Finney, F.A.G.O., Kansas; Mrs. Ruth T. Reynolds, Wilkes-Barre; Clarence E. Robinson, Metropolitan New Jersey; Paul Allen Beymer, Northern Ohio; Mark Davis, Lehigh Valley Chapter; Duncan Trotter Gillespie, A.A.G.O., Eastern New York; Roberta Bitgood, F.A.G.O., New Jersey Council; Frederick W. Chapman, sub-dean Hartford Chapter; Miss Ella Scoble Opperman, vice-regent Tallahassee branch; Mrs. A. R. Malby, deputy for dean of Kansas City Chapter; Marie F. Kennedy, deputy for dean of Pennsylvania Chapter; Frank Pritchard, deputy for dean of Rhode Island Chapter; Miss Louise Carol Titcomb, deputy for dean of Ithaca, N. Y., Chapter; Clifton C. Brainerd, Hartford; Mrs. Edward Nichols, Binghamton Chapter; Robert W. Morse, Eastern New York; J. Lewis Smith, Northern Ohio; George C. Neal, M.D., Northern Ohio; the Rev. Dayton B. Wright, Northern Ohio; Mrs. B. Aubrey Ayre, Wilkes-Barre Chapter.

HAROLD TOWER WILL LEAVE GRAND RAPIDS FOR AKRON

Harold Tower, the Grand Rapids organist, has been appointed organist and choirmaster of the Church of Our Saviour, Akron, Ohio, and will assume his new post March 1. The change brings to a close a career in Michigan in which Mr. Tower has been a musical factor for twenty-nine years—twenty at St. Mark's Episcopal and the last nine at Trinity Methodist. He has been eminent as a trainer of boy choirs and his work with the boys has caused him to be held in strong affection by two generations of singers whom he has trained in Grand Rapids.

Fred Williams Back in Cleveland.

Fred Williams, F.A.G.O., is back at the Fourth Church of Christ, Scientist, in Cleveland, having received an honorable discharge from the army. While with the armed forces he was stationed at Camp Carson, Colo., and his place at the organ was taken by Mrs. Charles Marlow, F.A.G.O. Mr. Williams has entered upon his twelfth year at the Fourth Church. In recent programs preceding the services he has played: "Vom Himmel hoch," Pachelbel; "In dulci Jubilo," Bach; Prelude and Fugue in D minor, Handel; "Ave Maria von Arkadelt," Liszt; "Ora pro Nobis," Liszt; "Gesù Bambino," and "Christmas in Sicily," Yon; "Benediction," Karg-Elert; Pastorale, Guilmant; "Noel," d'Aquin; Sonata in G minor, Merkel; "Meditation a St. Clotilde," James; "Joyous March," Sowerby.

CANON DOUGLAS DIES SUDDENLY IN CALIFORNIA

CHURCH MUSIC AUTHORITY

Clergyman, Organist and Hymnologist for Ten Years at St. John's Cathedral, Denver—Associate Editor of New Episcopal Hymnal.

Canon C. Winfred Douglas, clergyman, organist, hymnologist and authority on the music of the Episcopal Church, died suddenly of a heart attack at Santa Rosa, Cal., Jan. 18. He was canon of St. John's Cathedral in Denver, Colo., at the time of his death, an office he had held since 1934. He was the editor of much liturgical music and one of his most important activities was in the preparation of the new Episcopal Hymnal, recently published, of which he was associate editor. Canon Douglas was in California in connection with his work on the Hymnal when death came.

Charles Winfred Douglas was born in Oswego, N. Y., Feb. 15, 1867. In 1891 he received the degree of bachelor of music from Syracuse University. He attended St. Andrew's Divinity School, Syracuse, in 1893, and studied church music in England, France and Germany from 1903 to 1904. He received the degree of doctor of music from Nashotah House in Wisconsin in 1916.

Canon Douglas was ordained a priest of the Episcopal Church in 1899. He was assistant organist at St. Paul's Cathedral, Syracuse, from 1889 to 1891; organist at the Church of Zion and St. Timothy, New York, from 1892 to 1893; curate of the Church of the Redeemer, New York, 1893 to 1894; minor canon of St. John's Cathedral, Denver, 1894 to 1897, and canon of St. Paul's Cathedral, Fond du Lac, Wis., from 1907 until he went to Denver in 1934.

Canon Douglas served as musical director of the Community of St. Mary, Peekskill, N. Y. He lectured at Union Theological Seminary, New York, in 1928 and 1934, and was Hale lecturer at Seabury-Western Seminary, Evanston, Ill., in 1935. He was also a lecturer at Camp Wa-Li-Ro in Ohio.

In 1916 Canon Douglas married Mary Josepha Williams, M.D., and Mrs. Douglas and one son, Frederic Huntington, survive him.

Through his many activities and connections Canon Douglas was known to a large number of organists throughout the nation and many of them had done work with him. He was a member of the American Guild of Organists.

WILLIAM H. BARNES OPENS 1944 WITH SEVERAL RECITALS

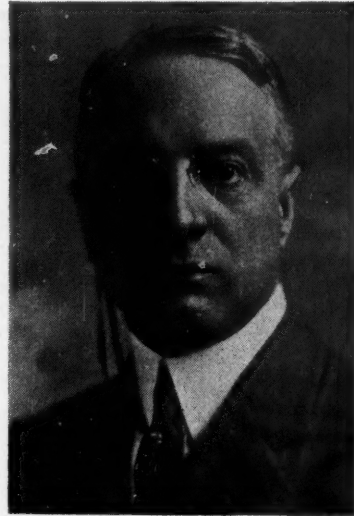
Dr. William H. Barnes of Evanston opened 1944 with a group of recitals in the Chicago area. To achieve impetus for the new year he gave his tenth annual program of Christmas music for the University Guild of Evanston Dec. 20 and opened an organ in Trinity Lutheran Church at Kalamazoo, Mich., Dec. 30. Jan. 9 he took part in a program by the combined choirs of the First Baptist Church of Evanston and the North Shore Baptist of Chicago in the latter church. Jan. 13 he gave a recital on the large Wicks organ in Trinity Cathedral, Davenport, Iowa. Jan. 16 he opened an organ built by Daniel S. Wentz in St. Paul's Union Church, Beverly Hills, Chicago, and Jan. 23 an instrument installed by Frank C. Wichlac in the Methodist Church of Lombard, Ill. This organ was an Aeolian which originally stood in an Evanston home and has been redesigned by Mr. Wichlac.

Dr. Barnes' program in Trinity Cathedral, Davenport, was as follows: Trumpet Tune, Purcell; Chorale and Four Variations on "O God, Thou Faithful God," Bach; "Sheep May Safely Graze" and "Jesu, Joy of Man's Desiring," Bach; "St. Anne's" Fugue, Bach; Variations on a Noel, d'Aquin; "Puer Natus Est," Titcomb; Prelude to "Lohengrin," Wagner; Cantabile, Franck; Chorale in E major, Franck.

New York Recital by Dr. Noble.

Dr. T. Tertius Noble will play the third recital this winter at the Church of the Covenanter, East Forty-second Street, New York, on Thursday, Feb. 24, at 8 p. m. This will be a rare opportunity in New York during the present season to hear Dr. Noble.

BEECHER ALDRICH



BEECHER ALDRICH IS DEAD AFTER COLLAPSE AT ORGAN

Beecher Aldrich, organist of the Grosse Pointe Chapel (Christ Church), Detroit, collapsed while playing the service Jan. 9 and died in the hospital Jan. 11. Mr. Aldrich, who had apparently been in perfect health, suffered an attack of influenza from which he had not fully recovered when he resumed his duties.

Mr. Aldrich was born in Detroit in 1875. His first studies were with Felix Lamond at old Christ Church, Detroit, where he eventually became organist. He studied boy choir training with Dr. G. E. Stubbs in New York City. In 1900 he became organist of St. John's Church, Troy, N. Y., where he remained until 1902, when he went to St. Paul's Church in Rochester. In 1913 he moved back to New York City to be organist of the Church of the Incarnation. During the six years of his incumbency there he went to England, where he carried on his studies with Dr. Mann of Cambridge and with Sir Charles MacPherson of St. Paul's, London. In 1919 he went to Trinity Church, Lenox, Mass., where he remained until called back to Christ Church in his home city of Detroit. In 1930 Christ Church built a chapel in the suburb of Grosse Pointe as a branch and Mr. Aldrich moved to the chapel, conducting the boy choirs there and in old Christ Church, Arthur H. J. Searle working as deputy organist in the old church. Mr. Aldrich remained at this position until his death, building up some of the finest boy choirs in the Middle West.

Mr. Aldrich was a member of the Masonic fraternity and of the Eastern Michigan Chapter, A.G.O. He was a fellow of the American Guild of Organists. Since his return to Detroit he had been an examiner for the Guild.

Mr. Aldrich is survived by Mrs. Aldrich, a son, Lieutenant (s.g.) John Beecher Aldrich of the United States navy, and one grandson.

The funeral was held Jan. 7 in the Grosse Pointe Chapel with the Rev. Francis B. Creamer, rector of Christ Church Parish, officiating. The choir of Christ Church, augmented by many former members, provided the music, with Mr. Searle at the organ. The anthem was "Crossing the Bar," by Barnby. Several members of the Eastern Michigan Chapter of the American Guild of Organists marched in the procession. Burial was in Elmwood Cemetery, Detroit.

SERVICES AT ROANOKE, VA., DIRECTED BY DAVID S. ALKINS

Three musical vesper services at St. John's Episcopal Church, Roanoke, Va., in Advent, which enlisted the assistance of prominent musicians, were so well attended that it was decided to continue them through the winter. These services were under the direction of David Stanley Alkins, organist and choirmaster of the church and director of the division of music. Among the selections included on the first three programs were the following organ numbers: "Benedictus," Couperin; Fugue in A minor, Bach; "Ode to Bach," Alkins; Pastorale, Vierne; "Noel" in G, d'Aquin. Mrs.

IN THIS MONTH'S ISSUE

Two-day conclave of American Guild of Organists in New York is marked by an interesting program, the climax being the Christmas party attended by 200 local members and visitors.

Important new works of American composers are included on broadcasts by E. Power Biggs.

Prominent organists are heard in series of Wednesday recitals on the great organ in the Wanamaker store in Philadelphia.

Hershey, Pa., the "chocolate town," has daily community recitals played by J. Atlee Young.

Airplane wings take the place of organs in the factory of M. P. Möller, which presents a busy scene.

Robert Elmore, pupil and close friend of Pietro A. Yon, pays a tribute to the late organist and dwells on fine traits of Mr. Yon.

The Rev. Noel Bonavia-Hunt, English writer on organ design, advocates a combination of different schools to make the ideal organ.

David Leroy Yount, Pennsylvania organ man, qualifies as poet-laureate of organ world.

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.

Donald McKibben, violinist; Charles Beard, baritone; Miss Kathleen Marie Lenz, 'cellist; William Fishwick, tenor; George Newland, tenor, and Mrs. Raymond Cardwell, violinist, were soloists. The services were held on Sunday afternoons at 5 and prayers and benediction were offered by the Rev. Warren A. Seager, associate rector.

GEORGE J. KILGEN, JR., KILLED IN CRASH OF ARMY PLANE

First Lieutenant George J. Kilgen, Jr., a member of a family prominent for many years in the organ industry, was killed in the crash of a plane Jan. 14 near Rush Springs, Okla.

Lieutenant Kilgen was 27 years old and was the son of George J. Kilgen of Los Angeles and a grandson of the late Charles Kilgen. He attended Beverly Hills High School and the Los Angeles branch of the University of California. He held a reserve infantry officer's commission and was called to active service shortly after Pearl Harbor. Later he transferred to the air forces and was preparing to go overseas when he was killed.

Lieutenant Kilgen leaves his widow, Mrs. Barbara Kilgen; a daughter, Suzanne; his parents, Mr. and Mrs. George J. Kilgen, Sr., and two sisters, Mrs. Joan Lodwick and Carol Kilgen.

MARTIN W. BUSH IS HEARD ON CLASSIC ORGAN IN OMAHA

Martin W. Bush, F.A.G.O., the Omaha organist and music critic, was heard in a lecture-recital Dec. 3 on the Aeolian-Skinner organ of classic design in the First Unitarian Church of Omaha. His topic was contrapuntal music. The program, which included the following works, was a regular feature of Dr. Wilfred Payne's humanities course: Fugue in G minor, Bach; Gigue-Rondo, C. P. E. Bach; Sonatina, "God's Time Is Best," Bach; Toccata, Adagio and Fugue in C major, Bach. The organ is a three-manual designed by Walter D. Hardy of the Aeolian-Skinner Company in 1938.

At his recital for the Society of Liberal Arts at the Joslyn Memorial Sunday afternoon, Jan. 2, Mr. Bush played these compositions: Festival Prelude on "A Mighty Fortress," Faulkes; Air, Tartini; Gigue-Rondo, C. P. E. Bach; "Dream Pantomime," from "Hänsel and Gretel," Humperdinck; Prelude to "Lohengrin," Wagner; Serenade, Rachmaninoff; "Swing Low, Sweet Chariot," Diton; "Marche Russe," Schminke.

**BROADCASTS BY BIGGS
CONTAIN NEW WORKS**

FEBRUARY AND MARCH LISTS

Sunday Programs from Harvard Germanic Museum Include Premiere of Effinger's Concertino and Noehren's Sonata.

E. Power Biggs' nationwide broadcasts from the Aeolian-Skinner organ in the Germanic Museum of Harvard University in Cambridge, Mass., for February and March will be devoted to interesting offerings. These programs, which have attracted radio audiences from coast to coast, are presented Sunday mornings from 9:15 to 9:45 Eastern war time by the Columbia Broadcasting System through the music department of Harvard University, with the cooperation of Mrs. Elizabeth Sprague Coolidge.

Mr. Biggs is introducing his radio audience to important new works by American composers. Dec. 26 Cecil Effinger's Concertino for organ and wind instruments was presented. Jan. 9 the first movement of Robert Noehren's new Sonata for the organ was played. Both of these were premieres. Mr. Effinger is an army bandmaster in a Colorado camp and Mr. Noehren is organist and director at the Fountain Street Baptist Church, Grand Rapids, Mich.

The following programs are announced for February and March:

Feb. 6—Organ music of England and France before Bach: Dunstable, Tallis, Redford, Bull, Byrd, Purcell, des Pres, Raison, Couperin, Clerambault.

Feb. 13—Organ music of Germany and Italy before Bach: Sweelinck, Scheidt, Froberger, Buxtehude, Pachelbel, Gabrieli, Palestrina, Frescobaldi.

Feb. 20—(With the Fiedler Sinfonietta) Concerto in G minor for organ and orchestra, Rheinberger.

Feb. 27—Organ music of the nineteenth century: Sonata in C minor on the Ninety-fourth Psalm, Julius Reubke.

March 5—Organ music of Johannes

Brahms: Chorale Preludes, Preludes and Fugues.

March 12—Music for viola and organ, with William Primrose, viola.

March 19—Organ music of Johannes Brahms: Chorale Preludes, Preludes and Fugues.

March 26—(With the Fiedler Sinfonietta) Concerto for organ and orchestra, Hindemith.

The January programs consisted of the following offerings:

Jan. 2—Organ music of Franz Liszt: Fantasia and Fugue, "Ad Nos, ad Salutarem Undam," and music by William Walond and Cesar Franck.

Jan. 9—Organ music of Franz Liszt: Prelude and Fugue on Bach, and Sonata for organ (first performance), Robert Noehren.

Jan. 16—(With the Fiedler Sinfonietta) Overtures to the cantatas, Bach; Concerto for organ and orchestra, Handel.

Jan. 23—Music for flute, oboe and organ: Suite from the Fireworks Music, Handel; Sonata for flute and organ, Krebs; Sonata for flute, oboe and organ, Loeillet.

Jan. 30—Organ music of Canadian and English composers: Egerton, Whitehead, Farnam, Vaughan Williams and Elgar.

**GIFT TO CLEVELAND MUSEUM;
ORGAN REBUILDING PLANNED**

William M. Milliken, director of the Cleveland Museum of Art, announces a gift of \$1,000 from the Associates of Jack & Heintz, Inc., made through the firm's president, William S. Jack, to be used for development of the museum's music department. "This generous sum, with gifts from about ninety individuals, makes possible completion of the Brahms cycle, being given as this year's principal musical event," said Mr. Milliken. "It is most gratifying, coupled with the recently-announced gift of \$250 from Mr. and Mrs. E. J. Kulas for the museum's lecture-recital programs and their suggestion of a possible \$5,000 more for the rehabilitation of the McMyler organ in the museum, contingent upon raising an additional \$15,000, a portion of which has already been secured."



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The point of view that produces the classic organ is in harmony with the physical principles of sound. When these principles are followed no hocus pocus is necessary to produce good organ tone. It is easy, normal and natural.

Even the best organ is but a poor instrument in the hands of a player who lacks understanding.

Habits of mind in registration that spring from but one period in time are now no longer sufficient. We should be able to treat pieces of each period with the tonal approach that belongs to them.

Let us broaden our point of view and learn the possibilities before forming fixed opinions about the recent developments in organ building.

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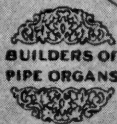
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*About
Post-war
Pipe Organs*

War's dire needs spur the intellect to unbelievable accomplishments. Radio, the X-ray, sound pictures, motor vehicles and the airplane attained maturity through knowledge gained in World War I.

The same "schooling" is again going on in our war plants. When peace comes, innumerable shortcuts, discoveries and inventions will come out of the war and be applied to normal production. Like other products, Hall Organs will reflect the experience now being gained while serving the war. Meantime, Hall Organ maintenance service is available to all.

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FEATURED AT HERSHEY, PA.

Eleventh Season in Community Theater — J. Atlee Young at Console of the Four-Manual Aeolian-Skinner of Eighty Ranks.

The eleventh season of regular organ recitals as a feature of moving-picture entertainment is under way in the beautiful Hershey Community Theater, Hershey, Pa., with J. Atlee Young at the console. This theater, which seats more than 1,900 people, has a four-manual Aeolian-Skinner organ, installed about ten years ago. Both building and organ are exceptional and are in conformity with the character of the unique community, known as the "chocolate town," Hershey being devoted industrially to the making of chocolate, while the theater and hotel which are a part of the town's equipment have attracted people from all parts of the United States.

The schedule at the theater provides for ten-minute recitals just before 7 o'clock daily from Monday to Saturday, with additional programs preceding the second presentation of the picture on Saturdays and holidays. Mr. Young keeps his programs up-to-date by playing new compositions as they are published, as well as the old favorites, and he makes use of a repertory of 3,000 compositions.

Mr. Young is a busy man, for in addition to his work at the theater he is the leader of the band and choir of the Hershey Industrial School, and very often during the season the band and choir give concerts in Hershey and neighboring communities. He is the organist for the Hershey Community Chorus and pianist for the Hershey Rotary Club and the Hershey Civic Club. He also plays the organ at the Sunday morning services of the Hershey Industrial School, a gathering of nearly a thousand boys.

Mr. Young acquired his musical education at the Peabody Conservatory of Music, Baltimore, followed by work at Northwestern University, Evanston, Ill., and the Christiansen Choral School, Northfield, Minn. Previous to going to the Hershey Industrial School in 1940 he was director of music at the Westminster School, Rutherfordton, N. C., organist at St. John's Episcopal Church, Baltimore, Trinity Episcopal Church, St. Augustine, Fla., the First Baptist Church, Augusta, Ga., St. John's Lutheran Church, Hagerstown, Md., and the Asbury Methodist Church, Allentown, Pa.

The Hershey organ was completed in time for the dedication of the theater Sept. 3, 1933. The stop specification was published in THE DIAPASON Sept. 1, 1931. Recitals on this instrument have been given by a number of prominent organists, among them Marcel Dupré, Dr. Harry A. Sykes, Charlotte Lockwood and Virgil Fox. There are eighty ranks, with approximately 4,715 pipes. It has a pedal organ of twelve ranks and fanfare organ of four ranks of pipes. The fanfare organ is playable on all manuals. The entire organ is under expression.

The console is placed on an elevator which brings it practically from the basement to a point high above the stage, with a stop control for any distance, at the will of the organist. Another control causes the console to swing from right to left, or the reverse.

FRED R. SMITH, MARIETTA, OHIO, ORGAN MAN, IS DEAD

Fred R. Smith, a well-known organ man of Marietta, Ohio, died Jan. 4 in Memorial Hospital in that city after a short illness with heart trouble.

Mr. Smith was 65 years old, was a native of England and came to America when young. He lived first in Canada but moved to Marietta many years ago and was employed by the old Stevens Organ Company. Since this plant went out of business he had built organs which are installed in churches in various parts of the country. After leaving the Stevens plant he lived for a short time at Salem and returned to Marietta in 1917. Besides installing organs he was engaged in repairing and tuning.

Mr. Smith left a widow and six daughters.

For just thirty years Mr. Smith had been a reader of THE DIAPASON.

J. ATLEE YOUNG



EMERSON RICHARDS TAKES BRIDE IN ATLANTIC CITY, N. J.

Former State Senator Emerson L. Richards and Miss Adelaide E. Martino were married at a quiet wedding in the chapel of the Church of the Ascension in Atlantic City, N. J., on Christmas Day. The ceremony was performed by the Rev. H. E. A. Durell, rector of the church, and attended only by immediate relatives and friends of the couple. The bride was attended by her sister, Miss Rose Martino. G. Donald Harrison of Boston, president of the Aeolian-Skinner Organ Company, acted as best man. Following the ceremony a reception was held at the Richards home on the Boardwalk.

Mrs. Richards is the daughter of the late Mr. and Mrs. Belasarrino Martino. Mr. Richards, a prominent lawyer, has had a long and notable career in the New Jersey legislature, having served in the assembly or senate from 1911 until 1935 with the exception of the world war No. 1 period, when he was a major in the army. During his public service he also served as president of the state senate and as acting governor. As an avocation he is prominent as an organ architect.

WORCESTER CAROL PROGRAM AT MUSEUM AND IN HOSPITAL

William Self conducted a program of Christmas music by the choir of All Saints' Church, Worcester, Mass., in the Worcester Art Museum Dec. 19. This program attracted a great deal of attention and drew an audience large enough to make it necessary for people to sit on the stairs as well as for some to stand.

The Worcester Chapter of the American Red Cross provided seven station wagons to take the choir on the same evening to the Lovell General Hospital at Fort Devens, where most of the program was repeated in the recreation hall. It was also broadcast throughout the hospital to patients unable to leave their beds.

Mr. Self had arranged a program consisting of the following: "Hail, All Hail the Glorious Morn" (Traditional Bohemian Carol), arranged by Carl Riedel; "Break Forth, O Beauteous Heavenly Light," Bach; "Over the Hills Maria Went," Johannes Eccard; "A Joyous Christmas Song" (Traditional French Carol), arranged by Gevaert; "Shepherds, All Shepherds," Saboly; Christmas Song, Heinrich von Herzogenberg; "A Child Is Born," William Self; "As Lately We Watched," arranged by Charles Black; "The Holly and the Ivy," Traditional Carol; "Slumber Song of the Infant Jesus," arranged by Gevaert; "Song of the Christmas Presents" (Traditional Andalusian Carol), arranged by Frederick Erickson; "Deck the Hall," arranged by Frederick Erickson.

"The Messiah" in Youngstown.

"The Messiah," directed by Frank E. Fuller, dean of the Youngstown Chapter, was presented Sunday afternoon, Dec. 12, at Stambaugh Auditorium under the sponsorship of the Youngstown Monday Musical Club. Mrs. Ernest Eckstrom was organist and Miss Lillian Stambaugh pianist. There was a chorus of more than a hundred voices.

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- Let All the Multitudes of Light Claude Means .16
- An Easter Salutation Alfred H. Johnson .15
- Christ is Risen! Robert Hernried .12
- The Lights of Easter Harvey Gaul .15
(with Tenor and Soprano Solos)
- Alleluia, Come, Good People Katherine K. Davis .12
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AN EXAMPLE OF WHAT MANY earnest and talented organists are doing for the cause of church music in the nation's small cities is offered in Ponca City, Okla. Some readers of THE DIAPASON perhaps never have heard of Ponca City, but it is a municipality of 17,000 population. At the First Christian Church, which has a membership of 2,000, Miss Neva Belle Harrod is the organist, presiding over a three-manual Reuter organ installed in 1935. This is the largest instrument in the city.

Miss Harrod makes a distinct contribution to the services of her church and to the cultural progress of the entire community by her work here. Minister, choir director and organist work in perfect harmony to create a musical ministry that makes the service a complete unit. Miss

Harrod plays for ten minutes preceding the morning service and for fifteen minutes before the vesper service. By attending summer courses in the East and by study of the recital programs she finds in THE DIAPASON, as well as through books on church music, Miss Harrod keeps abreast of the times in her preparation of organ programs and the appreciation of the congregation is evidence of the results achieved.

Miss Harrod's organ work is aside from her daily duties as a teacher in the Ponca City schools. She has a bachelor of science degree from Oklahoma University and a master's degree from Columbia University, studied organ at the Iowa State Normal College in Cedar Falls and spent one summer in study with Hugh Porter at the Juilliard School in New York. Last summer she was enrolled at the Waldenwoods School of Sacred Music in Michigan and studied with Joseph W. Clokey and H. Augustine Smith.



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PHILADELPHIA SERIES OPENS

Wednesday Noon: Recitals Begun Jan. 12—Staley, McCurdy, Kinder, Fox, Baker, Bedell, Courboin, Maitland and Others Play.

A special 1944 series of programs will be presented to the public on the great six-manual organ in the grand court of the John Wanamaker Store, Philadelphia. These programs, which will be widely diversified in scope, so as to gratify the musical tastes of everyone, are to be played every Wednesday from 11:15 a. m. to noon, when the store is quiet and the organ can be heard at its best.

The series was opened Wednesday, Jan. 12, when Frederick Broadus Staley was heard. Mr. Staley is in the Welfare Specialist Corps, United States Navy, and is stationed at the Naval Training School, Bainbridge, Md. His program was as follows: Chorale in A minor, Franck; Chorale Prelude, "Have Mercy upon Me, O Lord," Bach; "Noel," d'Aquin; "In the Cathedral," Viteslav Novak-Urban; Toccata from Fifth Symphony, Widor.

Dr. Alexander McCurdy of the faculty of the Westminster Choir College and Curtis Institute of Music was the recitalist Jan. 19.

Dr. McCurdy's program consisted of: Toccata, Farnam; Six Antiphons, Dupré; "Legend of the Mountain," Karg-Elert; Sketch in B flat and Sketch in F minor, Schumann.

On Jan. 26, the day before his birthday, Ralph Kinder, beloved Philadelphia organist, played a program of a varied and interesting nature, including some of his own works.

Mr. Kinder, who has given over 1,500 recitals during his career and was organist at the Church of the Holy Trinity for thirty-nine years, played: "Offertoire de St. Cecilia," No. 3, Grison; Berceuse, Dickinson; Prelude and Fugue in G, Bach; "The Thrush," Kinder; Allegro Pomposo, West.

On Feb. 2 Dr. R. L. Bedell, prolific composer, will come from New York City and his program will consist of: Prelude-Toccata, Pierne; Chorale, "O Thou Love of My Love," Chaix; Allegro, Concerto in G minor, Handel; Aria in Olden Style, Pasquet; Impromptu-Caprice, Bedell; Cantilene and "Chant de Bonheur," Bedell; "Grand Choer," Bedell.

On Feb. 9, Walter Baker of the First Baptist Church, nationally-known young organist of Philadelphia, will play a colorful program of works by both old and nineteenth century masters. Mr. Baker's principal work will be Julius Reubke's Sonata on the Ninety-fourth Psalm. Other pieces to be played by him are: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "O God, Have Mercy," Bach.

On Feb. 16 Claribel G. Thomson, director of music at the Ardmore Presbyterian Church, will play: "Carillon-Sortie," Mulet; Cradle Song, Dupré; Fugue in G minor, Dupré; Andante Sostenuto, from Gothic Symphony, Widor; Introduction and Fugue on "Ad Nos, ad Salutarem Undam," Liszt.

The grand court organ is heard daily at store opening, at noon and at 5:30 p. m., except on Wednesdays, when the time is 11:30 a. m. and 5 p. m. On Wednesday evenings at 8:40 the famous "victory sings" take place in the grand court, led by Edward Rhein. Solely a "people's" program, crowds gather to sing

patriotic and home songs with the organ. The concluding feature of each of these "victory sings" is the unfurling of the great American flag, sixty feet wide by ninety feet high (almost ten stories high), while everyone sings the national anthem.

FREDERIC H. GRISWOLD DIES IN MICHIGAN AT AGE OF 76

Frederic H. Griswold, for many years a Chicago organist and newspaperman, died Dec. 15 in East Lansing, Mich., where he was making his home with his daughter, Miss Ruth M. Griswold, a member of the faculty of the Michigan State College. He had suffered a stroke just before his death. Mr. Griswold was a member of the Illinois Chapter, A.G.O., for a number of years.

Frederic Howard Griswold was born in Chicago May 11, 1867, and moved during his childhood to Fish Creek, Wis., where his father, Levi Morton Griswold, had a sawmill. He attended Racine College and was graduated from this institution. Here he started in the choir as a soprano, went through all four parts, and was finally elevated to the organ bench.

After graduation he started his newspaper career in Chicago and was copy reader, telegraph editor, reporter, night editor and music critic. His newspaper work was done on the *Daily News*, the *Tribune*, the *Chronicle*, the *Record* and the *Record-Herald*.

Mr. Griswold studied organ and theory with Wilhelm Middelschulte so that he could better appreciate Bach, and made a musical tour of Germany with Dr. Middelschulte about 1901. He attended St. Paul's Episcopal Church and occasionally substituted for the regular organist.

In 1906 Mr. Griswold married Ruth Hardy, daughter of Charles Marvin Hardy, a well-known Chicago lawyer. He went to California in 1911, but returned in 1917. Mrs. Griswold died in 1918. After returning to Chicago he worked on newspapers and also on the magazine *Commerce*.

In 1933 Mr. Griswold retired and went to Minneapolis with his daughter for three years. Then he moved to East Lansing in 1936, and while there he published a book, "Creative Power, the Phenomena of Inspiration" which shows some of the ways in which musicians and writers create.

Mr. Griswold's daughter, Ruth Mary Griswold, is the only surviving close relative.

MURPHREE'S PROGRAM JAN. 9 TRIBUTE TO YON AND NEVIN

Claude L. Murphree's recital at the University of Florida in Gainesville Jan. 9 was a tribute to two prominent organists and composers who died late in 1943—Pietro A. Yon and Gordon Balch Nevin. Mr. Murphree played the following compositions by Mr. Nevin: "Sketches of the City," "In Memoriam," "L'Arlequin" and "Tragedy of a Tin Soldier," and these works of Mr. Yon: "Rimembranza," "Arpa Notturna," "Minuetto Antico," "Elan du Coeur" and the Adagio and Finale from the "Sonata Cromatica."

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Gounod	O, divine Redeemer (High, Med., Low).....	.40
Gounod	There is a green hill far away (High, Med., Low)	.35
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Handel	I know that my Redeemer liveth, from "The Messiah" (High).....	.40
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Tribute to Pietro Yon By Friend and Pupil Reveal the Inner Man

[In response to a request from THE DIAPASON, Robert Elmore, the Philadelphia organist and one of the closest friends and outstanding pupils of the late Pietro A. Yon, has written the following tribute to Mr. Yon, throwing an intimate light on the character of the noted organist and composer whose death occurred in November.]

By ROBERT ELMORE

To write a fitting tribute to Pietro Yon is a difficult task for me. Not only was he a superlatively fine teacher, able with the fire of his vibrant enthusiasm to instill a passionate love for the best in art in his students, but, above all, he was a dear and true friend. It is as a friend, I think, that I shall miss him most. From my first lesson with him, when I was 13 years old and he was in his prime as a brilliant concert artist, until the last time I saw him he was a true and dearly beloved friend. Like all true friends, his loyalty was unswerving, and he lost no opportunity to say kind things about me.

I recall Mr. Yon's wedding anniversary one year. Charles M. Courboin, a life-long friend of Mr. Yon, had played for the wedding and, since the death of Francesca (Mrs. Yon) he had often spent the day with Pietro. On this particular occasion the two men had luncheon together and Courboin accompanied Yon back to the latter's studio, where I was waiting for my lesson. Mr. Yon, fulsomely praising my accomplishments, suggested that I play the Bach D major Prelude and Fugue for Courboin, which I proceeded to do—very badly. When I had finished Courboin was as polite as he could be without perjuring himself, but Mr. Yon made the rafters fairly ring with his praise, cleverly avoiding, however, any definite reference to the sloppy playing I had just been doing. When Courboin left, affectionately promising Mr. Yon to keep in remembrance the significance of the day ("Ce sera dans ma pensée toute la journée!") Mr. Yon turned to me and with more than usual disregard for the king's English said severely: "Well, my dear, just between you and I, you didn't do so good!"

That was Pietro Yon. No matter how I might disappoint him, he would never let me down in front of others. He was pastmaster of the art of saying kind things in a gracious way. However, as the foregoing story suggests, this did not affect his severity with me in private. Perhaps one of the reasons why he was such an ideal teacher for me, as for many others, was his uncompromising severity. He never tolerated anything less than my best efforts and more than once he sent me home (all the way from New York City to Wayne, Pa.) after only a few minutes of my lesson because I was poorly prepared. That may seem like heroic treatment, but it was what I needed, for it instilled in me a great respect, not only for Mr. Yon, but for all artistic endeavor.

This severity of his, to which I owe my own healthy respect for careful, conscientious, painstaking work, was tempered with a warmth of personality and a gaiety of spirit more spontaneous and delightful than I can possibly express. This made my lessons things of joy, a delight from beginning to end. The combination of strict artistic integrity and utter charm of personality was irresistible. Every new composition studied, every technical principle mastered, became, in the roseate influence of the Yon personality, an exciting adventure. I worked for him not because I feared his rebuke, but because he somehow managed to pass on to me something of his own intense and passionate devotion to every note of music he played.

He was criticized sometimes for taking liberties in music, especially that of Bach. It is not within the scope of this article to discuss whether these liberties were justified or not. But I can say this: Whatever Mr. Yon did, musically, was 99 per cent from the heart and about 1 per cent from the head. The liberties he took in performance were taken because he felt the music strongly just that way. They were never done because of any lack of respect for the music.

"Do you know," he told me once, "that,

as many times as I've played the Toccata and Fugue in D minor, it still frightens me?"

"Why is that?" I asked.
"Not because it's difficult, certainly. Heaven knows I've played it hundreds—thousands—of times. It holds no surprises for me. And surely I'm not afraid of the audience. But do you know what it is? It's the fear that I'm not worthy to play such great music!"

This humility of approach seems to be one of the signs of a great artist. Eugene Ormandy told me recently that sometimes he looks in the mirror and says: "You? You are the conductor of the Philadelphia Orchestra? How dare you?"

Mr. Yon had this humility of approach, and with it a deep love for the music he played. He never treated a masterpiece as a museum piece, to be handled with gloves. He played everything intensely, almost passionately, you might say.

"You play that well," he told me once, when I had finished playing the Bach G minor Fantasia, "but I play it better. Do you know why?"

"I know you do," I said, "but why?"
"Because, Bobolino mio, I'm in love with it. That's why!"

He was, too. And when he played, everyone in the audience fell in love with the music and with him, too.

I need not go into the story of his tremendous success as a concert artist. What he did as a pioneer in promoting the organ as a concert instrument in this country is well known. We all owe him a debt of gratitude for that. He recently said: "I've been concertizing in this country for nearly forty years, and it's only recently that the New York critics have decided that I am a great artist. And," he added slyly, "I don't play nearly as well as I used to!"

But if the metropolitan critics were slow to recognize his worth, critics and audiences all over the country had known his greatness for years. And I recall the morning when he demonstrated the then-new organ in Carnegie Hall to Toscanini, to the latter's intense and very evident pleasure. To see the great conductor embrace the great organist, kissing him on both cheeks, giving voice to warm Italian terms of commendation the while, was a heart-warming sight. Nor need I in this article call attention to his fine compositions. His "Gesu Bambino" is, of course, a classic, and I, for one, would hate to think of Christmas without it. But there are many of the organ pieces, not as well known, which deserve wider attention. I, of course, am especially proud of the Fourth Sonata, to be published posthumously, dedicated to me, and which I have had the pleasure of playing in recital from coast to coast. His choral works are almost entirely for the Catholic Church, and have wide acceptance there, but his "Te Deum" could be used in churches of other denominations, I would imagine. It is not too difficult and is very brilliant. Works for other instruments than the organ are also among his large output.

Always, over and above his great abilities as organist, teacher and composer, my dearest memories are of Pietro Yon as a grand person and friend. I have never met anyone with a personality to equal his. He was charm personified. Never shall I forget the happy times with him at his mountain home in the Italian Alps, above the Valle d'Aosta, the luncheon together at the Albergo del l'Angelo in Settimo Vittone, his native village, or his infectious jollity at what would be called, in this country, a county fair.

But dearer and more precious to me than our happy times together are the times when we have been together in sorrow. No life on this earth is lived without dark days, but how much easier such days are to bear when a true friend is near! I shall always be grateful for Mr. Yon's kindness at the time of my father's death. His love for me never was more beautifully expressed than at that time. So many times he has smoothed the way for me, so many times he has gone the second mile with me, that I find no words to express my gratitude for having had such a wonderful friend.

I should like to close with a little story which gives the clue to the inner nature of the man. In 1929, when I made my formal debut with orchestra at Ocean Grove, N. J., Mr. Yon was there, the focal point of the gaiety of the party



Greatness,— yesterday and today

Cesar Auguste Franck (1822-1890), Belgian by birth, French by adoption, laid the foundation of the French school of organ music that has since shown such brilliance and vitality. Composing in practically all musical forms including the ever popular Symphony in D minor, Franck turned to the organ just before the middle of his career and held many important church assignments, the last of which was that of St. Clotilde.

On the instruments of his era, naturally limited in scope, Franck devoted most of his time fashioning the works which today occupy a prominent place in the repertoire of every organ virtuoso. Favorite among recitalists is the effective "Piece Heroique." In the performance of this difficult and colorful opus, reeds play an important part. WICKS chorus reeds speak with a blaze of color, clearly and promptly. Expertly voiced and with ample margin of safety, they stay in tune and can therefore be used extensively.

"The Masters applaud"

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afterward, as well as the conductor of the orchestra at the concert, though his beloved Francesca was on her death-bed at the time. My mother thanked him for being with us, especially as it must have been so hard for him to be away from his wife's side at such a time. He answered simply, but with deep sincerity: "Mrs. Elmore, it's a wonderful thing to have a wife who soon will be with Jesus."

ENSIGN ELIZABETH ENDER
WRITES "WAVES OF THE NAVY"

Ensign Elizabeth Ender, U.S.N.R., who was commissioned in the Waves Jan. 8, 1943, is the composer of the song "Waves of the Navy," published by the Sam Fox Publishing Company. Her hymn-tune "Old St. Paul's," named for her home church in Baltimore, where her father, Edmund Sereno Ender, has been organist

and choirmaster for over twenty years, has been accepted for publication by the H. W. Gray Company. The poem selected for this tune was written by John Stanhope Arkwright and is suitable for military and naval memorial services.

Miss Ender is a graduate of Goucher College and the Peabody Conservatory and holds the degree of master of music from the school of music of the University of Michigan. For two years before entering the service she taught organ and theory at Averett College, Danville, Va. In 1940 she became an associate of the American Guild of Organists and in 1942 obtained the Guild choirmaster certificate. While a student at midshipmen's school she directed a choir of sixty Wave officer candidates.

At present Miss Ender is on duty at the navy's bureau of personnel in Washington, D. C.

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American Guild of Organists

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Organized
April 13, 1896
Charter Granted
Dec. 17, 1896
Incorporated
Dec. 17, 1896



Amended Charter
Granted
June 17, 1900
Amended Charter
Granted
June 22, 1934

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Tribute to the Career of R. Huntington Woodman Adopted by the Council

A memorial resolution on the death of Dr. R. Huntington Woodman was adopted by the council Jan. 3 and copies were sent to Mrs. Woodman and her two daughters. The resolution is as follows:

We, members of the American Guild of Organists, regard the passing of our fellow member, Raymond Huntington Woodman, with great regret and a profound sense of loss. No one in our profession has been more beloved, and his life and work have been an inspiration to us all. Dr. Woodman played an important part in the founding of the Guild, and during all these years, since its inception in 1895, he has been connected with it in an official capacity, either as councillor or warden. During his wardenship, from 1901 to 1903, the first chapter of the Guild, the Pennsylvania Chapter, was founded under his direction. This started a movement which transformed the Guild into a great national organization. In the same year, in order to inaugurate the fellowship examinations, he induced a number of well-known organists to join him in taking this examination.

He was organist and choir-master of the First Presbyterian Church in Brooklyn for sixty-one years, from 1880 to 1941. This is so notable a record it may never be surpassed. During these years he steadfastly maintained the highest standards and ideals, which he led the people to accept. His compositions for the church, of which there are many, are widely known and used.

The Guild greatly appreciates these accomplishments, which have won for him a high place, and the admiration, gratitude and affection of us all.

His work is done, but its influence will continue through the years.

The council, deeply feeling the loss of a wise counselor and friend, desires to extend to the family of Dr. Woodman the sympathy of the Guild.

T. TERTIUS NOBLE,
DAVID MCK. WILLIAMS,
SAMUEL A. BALDWIN, Chairman,
Committee for the Council.

Entertain Ministers in Virginia.

Members of the Virginia Chapter entertained their ministers at dinner at All Saints' Episcopal church-house in Richmond Jan. 11. About sixty guests were present. Dean Alton Howell presided. He announced that the composer-director Noble Cain would address the chapter at the next monthly meeting and conduct a rehearsal of some of his compositions. At this time the organists will bring their choirs.

Mrs. S. C. Swann and the Rev. J. W. Kennedy gave short talks on the attitude of the director toward choir and minister and of the minister toward the choir.

Army and Navy Music the Subject.

Boatswain Ralph Mack, U.S.N., assistant officer in charge of the United States Navy School of Music, was presented by the District of Columbia Chapter at the meeting Jan. 3 in a talk on "Music in the Navy."

Mr. Mack began his talk by giving the historical background of military music in this country, which proved both interesting and educational. Military music actually began with the marine band in the early years of the republic and 1838 saw the first organized band in the navy, he said. After the armistice in 1918 the navy band dwindled to a very small number of men and in 1925 it was authorized to become a permanent organization. The school of music was organized in 1935 and gives training equivalent to that at a conservatory. Forty-four bands have been graduated from the school since its

organization. Band members are also fighting men and have various duties other than musical. The navy band is in no way connected with the school, the members being recruited from professional musicians in civilian life. The bands graduated from the school are assigned to the fleets.

Mr. Mack's talk was preceded by a short business meeting at which it was voted to send each member in the armed services a subscription to *Reader's Digest*.

A recital by Hugh Porter was announced for Jan. 25 at Calvary Methodist Church. This recital was sponsored jointly by the church and the Guild.

MACON MCARTOR, Registrar.

Festival Carol Service in Utica.

The third annual festival carol service was held under the auspices of the Central New York Chapter Sunday night, Dec. 26, in Plymouth Congregational Church, Utica. In spite of very inclement weather, a large choir and congregation turned out. Eight churches were represented in the festival choir, which was under the direction of George Wald. Margaret Griffith was organist for the service and George Davis played the recital.

The January meeting of the chapter was held at the Munson-Williams-Proctor Institute Jan. 4. The recitalist was Nellie Snell, who played a short program consisting of Buxtehude and Franck, after which a business meeting was held with Dean Margarethe Briesen presiding.

GEORGE WALD,
Corresponding Secretary.

Rhode Island Christmas Party.

December, a very busy season for Rhode Island organists, found business laid aside and a gay party planned for Dec. 27 by the Rhode Island Chapter. Through the courtesy of Butler Hospital we were able to use Ray Hall. The lovely decorations made by patients were left for us to admire. Entertainment consisted of games, carols and an "information, please" program, wherein any question muffed cost the chapter 10 cents toward the ambulance fund. A small display of army medical field units and a large, shiny ambulance, loaned by the son of a Guild member, helped to swell the fund. A Swedish Santa Claus distributed gifts, after which the company adjourned to a smörgasbord dinner intended to do all other smörgasbords.

Carl Weinrich gave a recital at Alumnae Hall, Pembroke College, Jan. 5, with a large representation of the chapter in attendance. After the recital a dinner was given in honor of Mr. Weinrich, Mrs. Noble, sponsor of the Lowne concerts, and Professor Arlan Coolidge of the music department of Brown University. Miss Blanche Davis, dean and hostess, had attractive place cards with Bach quotations for everyone.

MARGARETE L. WEILAND, Registrar.

Pasadena Meeting and Recital.

The Pasadena and Valley Districts Chapter met at the Holliston Avenue Methodist Church in Pasadena Jan. 10. Ethel Woolley opened the recital with "Jesus, Still Lead On," Karg-Elert; "Jagged Peaks in the Starlight," Clokey; "Plaint," Whitlock, and "Piece Herolque," Franck. Wenona Graf, soprano, accompanied by Mildred Saunders, organist, and Ada Player, violinist, presented three numbers—"Come Unto Him," from "The Messiah," Handel; "Dedication," Franz, and "Agnus Dei," Bizet. Mary Davidson, organist, played: "Prologue," Rogers; "Intermezzo," Rogers, and "Noel Basque" (Introduction and Seven Variations), Benoit.

Refreshments were served by Mrs. Thompson and Mrs. Wickland at the reception following the recital.

ETHEL WOOLLEY, Librarian.

The Warden's Column

The conclave of deans and regents for 1943, concluding with the festive Guild Christmas party at headquarters, is now history. The fine representation from the chapters contributed greatly to the pronounced success of the occasion. The council meeting, with such an unusually large number of deans present, freely exchanging ideas, telling of successful local projects and offering suggestions for improvement in the general work of the Guild, proved to be highly inspirational. The spirit evident at the meeting of the council will undoubtedly be communicated to many of our members in the different centers.

Our next A.G.O. event of national interest and importance will be the spring music festival May 15 to 19, including the annual general meeting and dinner. Those who were fortunate enough to attend the splendid festival in June, 1943, will wish to be with us, I am sure, and many others. We are planning a distinguished program which will include afternoon lectures and recitals, evening services and morning visits to points of great interest. There will also be a meeting of the council, and again we trust that many of the deans can be present. Members of the Guild all over the United States who can attend will help to make the festival truly national, and all are cordially invited. Details of the program will be announced soon.

Dr. T. Tertius Noble, chairman; Dr. Leo Sowerby and Dr. Edward Shippen Barnes have been appointed as the board of judges for the organ composition competition, for which a prize of \$100 is offered by J. Fischer & Bro. Manuscripts must be sent to the Guild office not later than March 1.

Literature has been received at national headquarters of the A.G.O. telling of the worthy proposal to perpetuate the memory of the late Dr. Alfred Hollins by the awarding of a scholarship to a blind student of the organ and a prize for organ composition. The appeal for contributions comes from the Alfred Hollins Memorial in Edinburgh. Individual donations or those made by chapters will be received at A.G.O. national headquarters, to be forwarded to the honorary treasurer, W. D. Leask, in Edinburgh. Please make out such checks to the American Guild of Organists, Hollins Memorial.

More and more encouraging letters are being received from deans and regents, giving interesting accounts of their worthwhile work. The Guild is to be congratulated upon having such a zealous number of leaders. Let us all make an unusual effort for the increasing success of our great organization in 1944.

Faithfully yours,

S. LEWIS ELMER, Warden.

Philadelphia Christmas Party.

The December event of the Pennsylvania Chapter, which is the annual Christmas party, was held Dec. 30. The attendance for many reasons was not as good as in former years, but what we lacked in numbers we made up in enthusiasm. We met at Towne House, Philadelphia, for dinner. Our special guests were Mr. and Mrs. James Brown and John F. Leupold. The former are Presbyterian missionaries on furlough from India. Mr. Brown, a teacher of languages in Gordon College, Rawalpindi, Punjab, gave a very interesting talk on India's religious, political, economic and home life.

At the conclusion of Mr. Brown's talk we went to Holy Trinity parish-house, where Mr. Leupold showed beautiful moving-pictures of the West and parts

of the South and New England.

Believe it or not, organists have hobbies, and our Christmas party included a hobby show. A varied assortment was displayed by members of the chapter.

ADA R. PAISLEY.

Recital by Miss Bender in Cleveland.

Laura Louise Bender, F.A.G.O., will give the monthly recital for the Northern Ohio Chapter of the A.G.O. Feb. 2 at 7:30 p. m. in the Cleveland Museum of Art. Her program will include: Introduction and Toccata, Walond; "Jesu, Joy of Man's Desiring," Bach; Gigue-Rondo, J. C. F. Bach; Prelude and Fugue in E minor (Cathedral), Bach; Air from Tenth Concerto, Handel; Sonata in G major (Allegro Maestoso), Elgar; Improvisation-Caprice, Jongen; "Stella Matutina," Dallier; "Electa ut Sol," Dallier.

Reception Held in Miami, Fla.

The Miami Chapter held a reception Dec. 13 at Ensueno, the home of Mr. and Mrs. Edward G. Longman. The guests invited were organists not already in the Guild, choir directors and the clergy. The local Guild hopes to cement relations between the organists and the clergy by acquainting them with our aims and standards. The receiving line included the dean, Mrs. Longman, and board members.

We were honored in having Sergeant Vincent Slater, organist at the Thirty-sixth Street airport, present, and he played the following program: "Fugue a la Gigue," "In dulci Jubilo" and Arioso, Bach; "Divinum Mysterium," Purvis; "Thou Art the Rock," Mulet; "Adeste Fideles," Karg-Elert.

After the program we were invited to the patio, where sandwiches, cakes and punch were served.

Mrs. Longman has organized a class of six who will be taught by Bruce Davis, F.A.G.O., in preparation for the Guild examinations.

KATHARYN CROWDER, Secretary.

Central Ohio Chapter.

In the last three months the Central Ohio Chapter has had three unusual meetings under the guidance of its dean, William S. Bailey, and the program chairman, Mrs. Robert E. Knight, and her committee. In November we met at the Shrine of the Little Flower—a beautiful chapel and shrine, dedicated to St. Theresa, just east of Columbus. The Rev. Father Connelly, who is in charge of the shrine, spoke on "Symbolism in Liturgy," telling us of the special historical as well as symbolical meaning of each garment worn by the priest and of every article used by him in the celebration of mass.

In December we met at the home of Mr. and Mrs. Walter Ewing, who had planned a Christmas party for the members. The Ewings have an organ in their home and during the first part of the evening several members played selections appropriate to the season, with carol singing by all present affording a fitting conclusion to the musical part of the meeting. Following the exchange of 25-cent gifts the members assembled in the recreation room, which was decorated with large silver tinsel staffs and clefs on the walls supplying phrases of Christmas carols, and with other Yuletide decorations. Mrs. Walter B. Reeves, our social chairman, provided refreshments in keeping with the season.

The January meeting took place Jan. 10 at Mees Hall, Capital University. At the conclusion of the business session the dean, Mr. Bailey, turned the meeting over to the sub-dean, Harold D. Smith. He had chosen "Organ Music of the Nations" as a guiding theme, the selections played ranging from various national schools of the sixteenth through the twentieth century. Brief comments were made by Mr. Smith preceding the numbers, which were played by Dean Frederick C. Mayer of Capital University, Miss Mary Ann Geyer, Miss Betty Travell, Mrs. Verle Hiatt, Miss Vella Deal and Harold Smith.

MRS. ALLEN MCMANGAL, Secretary.

News of the American Guild of Organists—Continued

Texas Chapter Recital by

E. A. Hovdesven; Annual Service Is Held in Dallas

The Texas Chapter in Dallas held its monthly meeting at the Highland Park Presbyterian Church Jan. 17. Forty members and patrons were present at the dinner. E. Arne Hovdesven, a recent addition to the faculty of the North Texas State Teachers' College in Denton, was the honor guest and played a recital after the dinner and business meeting. Katherine Hammons presided over the business session. Announcement was made of the appointment of Carl Wiesemann to the new national expansion committee for this region and of Alice Knox Ferguson for the Texas Chapter. Mrs. J. M. Sewell, chairman of the ambulance committee, reported that contributions were coming in. Rose Dathe and Sam Parker are new members approved by the council.

Mr. Hovdesven's program, which was as follows, was well selected and well played: Catalane Rhapsody, Bonnet; "Up the Saguenay," Russell; Passacaglia, Edmundson; Allegro maestoso (on a tune by Orlando Gibbons), Sanford; "Twilight at Fiesole," Bingham; Chorale Prelude on "Andernach," Willan; Two Preludes on English Hymn-tunes ("Canonbury" and "For All the Saints"), Hovdesven; Toccata and Fugue in C major, Bach.

On Dec. 27 a Christmas party was held in the auditorium of the Lone Star Gas Company. Sarah Gallaher was in charge of games, which were enjoyed by a small group, as the inclement weather and the "flu" epidemic prevented a large attendance. Hot punch and cookies were served as refreshments by Mrs. Charles Still.

At the annual Guild service in Christ Episcopal Church in December Hugh Waddill, organist and choirmaster of the Church of the Incarnation, was guest soloist, playing R. Deane Shure's "A Trip through Palestine." The Christ Episcopal choir, under the direction of Alice Knox Ferguson, organist and choirmaster, sang Steggall's "God Came from Teman" and Macfarlane's "Jesus Calls Us" and as the orison hymn Grieg's "Jesus, Friend of Sinners." The theme of the service was "God, Our Help in Ages Past." A service flag which had been presented in honor of Texas Chapter members in the armed forces was taken up to the altar and blessed and the names of the boys were read and prayers were offered for them. Warrant Officer Lewis of the Eighth Service Command was the bearer of the flag. Mr. Lewis has the distinction of being an ordained minister as well as an organist. The Rev. Lyle W. Thaxton, chaplain of the chapter, was officiant at the service and the Rev. Charles L. Street, Ph.D., rector of Christ Church, was the speaker, his subject being "The Fruits of Righteousness."

ALICE KNOX FERGUSON.

Central Tennessee Chapter.

An interesting meeting of the Central Tennessee Chapter was held Jan. 11 at the Vine Street Christian Church, Nashville. The program was opened with the two following numbers played on the organ of the church by Arthur Croley, organist of Fisk University: Chorale in B minor, Franck; Finale from First Symphony, Vienne. Next a brief, interesting and informative paper was read by Dr. Claude Almand, associate professor of music at Peabody College, on "The Organ and Organ Instruction, 1400-1700," in which unusual details were presented on the development and construction of organ mechanism and quality of pipe ranks, and the gradual introduction and use of new distinctive solo voices for the organ, with the consequent provision of suitable accompanimental tonal work therefor. Also many pertinent points were touched regarding organ instruction and the playing of those days, when some things were more difficult than now.

Then Mrs. C. E. Bowers, organist of the church, played: Chorale Prelude, "Now Comes the Gentiles' Saviour," Bach, and "Noel," d'Acquin. In the last work interesting efforts were made to reproduce as far as possible the tonal

effects which might have been produced were we hearing an organ of long ago.

At the business meeting which closed the session it was announced that it was planned for Claire Coci to give a recital at Ward-Belmont College, Nashville, Feb. 3, and that members of the Guild are invited to attend.

JAMES G. RIMMER, Secretary.

Buffalo Chapter Dinner.

The Buffalo Chapter met Jan. 13 for dinner and a business meeting. Dean DeWitt C. Garretson, A.A.G.O. (Chm.), gave a report of the conclave of deans which was held in New York City late in December. Walter Berry conducted a forum on "Matters of Interest to Every Organist," which included organ construction, registration, tonal design, etc. On the evening of Feb. 22 our visiting artist will be Richard Gore, organist at Cornell University, Ithaca, N. Y. Mr. Gore will give a recital in the Central Park Methodist Church.

The last two weeks in June the Buffalo Chapter will sponsor a summer school on "The Study and Practice of Improvisation," conducted by Frederick Schlieder of New York. This will be an excellent opportunity to study this subject of importance to all organists with one who is a master of it.

EDNA L. SPRINGBORN, Secretary.

Illinois Chapter Christmas Dinner.

The Christmas dinner and party of the Illinois Chapter was held at the Cordon Club in Chicago Dec. 27. Thirty-seven members and guests were present. After the dinner games were played. Don Malin provided a record playing machine and several home-recorded discs provided by William H. Barnes were greatly enjoyed by those present.

A luncheon in honor of Warden S. Lewis Elmer was scheduled for Jan. 27 at the Republic Building dining-room. Details will be given in the next issue of THE DIAPASON.

The monthly forum will be held Monday, Feb. 28, at 8 p. m. in the Fourth Presbyterian Church. Dr. Barrett Spach, organist and director of the church, will preside and the subject will be "The Relation of Music to the Services of the Presbyterian Church."

ORA E. PHILLIPS, Registrar.

Central New Jersey Activities

Organists, choir directors and singers met Dec. 6 at the First Presbyterian Church, Trenton, to sing the Christmas music from Handel's "Messiah" under the direction of Mrs. Carol Pitts of the New Jersey State Teachers' College. Frank Hensel, organist of the First Presbyterian Church, was at the organ.

The annual banquet of the Central New Jersey Chapter was held Jan. 3 at the Y.M.C.A. in Trenton. The banquet committee consisted of Mrs. Arthur Flintzer, Mrs. Raymond Eades, Miss Nita Sexton, Edward Riggs, Joseph Denelsbeck and Mrs. H. Ewing Pierce. Entertainment was provided by Mrs. Ida Kearns, soprano soloist, and a talented and youthful trio—Samuel Silipo, violin; Patsy Reid, cello, and Marion Zarzeczna, piano. The remainder of the evening was devoted to games.

HELEN R. PIERCE, Registrar.

Prose, Poetry, Music Harrisburg Topic.

"An Evening with the Masters" was the attractive caption which lured Harrisburg organists to the first stated meeting of the year on the evening of Jan. 20. Mr. and Mrs. John R. Henry threw open their home for this occasion. The program was in charge of Miss Jean Gray Allen, librarian and musician. A "triangle of the arts" was erected, the lateral sides of which were prose, poetry and music. Miss Allen introduced her subject as an experiment, showing how man expresses his ideas or emotions in words, and when these plain facts are written (as many have been written in literature) they are called "prose." In going a step higher and adding beauty and rhythm, the expression is termed "poetry." But it is in the culmination of the beautiful and rhythmic that we find the crowning glory—"music." Prose the speaker likened to daylight; poetry was compared to starlight and music with moonlight—"that gorgeous, mysterious factor of our lives which furnishes the ecstasy and fantastic charm to a mundane

and war-torn world."

The program, built around this "triangle" and its "satellites," consisted of a short sketch in prose, supplemented by a poem. The climax was a musical number taken from the works of each master and presented by members of the chapter. It included: Mozart, Rondo (A major Sonata), and Wagner, "Magic Fire Scene" ("Die Walküre"), played on two pianos by Miss Helen I. Runkle and Mrs. J. R. Henry; Brahms, First movement, D minor Symphony, on two pianos, by Mrs. Vivian E. Steele and Mrs. John Gibbel; Handel, "Rejoice Greatly" ("The Messiah"), and Beethoven, "Ode to Joy," sung by Miss Doris F. Stuart, soprano; Tchaikowsky, Andante Cantabile, Fifth Symphony, on two pianos, Miss Runkle and Mrs. Henry.

The evening came to a close with a joint birthday celebration in honor of Miss Stuart and Pfc. Arnold S. Bowman, who is organist and assistant chaplain at Camp Pickett, Va.

LAURA MAE ZIMMERMAN, Registrar.

California Yule Festivities.

Members of the Northern California Chapter held their annual Christmas program Dec. 28 in the parish-house of the Church of St. Matthew in San Mateo. Guests assembled in the church for a brief devotional service conducted by the Rev. John M. Krumm, the rector, assisted by the curate, the Rev. Charles Shreve. The organist of the parish, Val C. Ritschy, presided at the console of the Crocker memorial organ for carols and voluntaries.

At the conclusion of the service the guests adjourned to the Tudor room of the parish hall for a banquet served by caterers from the African Methodist Church in Zion, San Mateo. The remainder of the evening was devoted to a splendid program prepared by the dean, Kathleen S. Luke, and her able assistants. Raymond White, A.A.G.O., presided as master of ceremonies. Carols were sung with W. Leo Hovorka at the piano and solos by Jordan Murad, boy soprano of St. Dominic's Church, San Francisco, assisted at the piano by his teacher, Miss Frances Murphy. "Occasional papers" were read by Russell Benson and "from an organ tuner's letter file" excerpts were read by Mrs. John Swinford. A quiz contest was led by Walter Kennedy (alias Professor Kelly). The A.G.O. carol, composed by Kathleen S. Luke, and carols by Hugh Mackinnon, F.A.G.O., organist of Grace Cathedral, followed this. Mr. Mackinnon autographed copies of his carols for the guests.

Among the guests were D. Sterling Wheelwright of Stanford University and Baldwin Woods, professor of engineering at the University of California.

Santa Claus finally arrived with a memento for nearly everyone. V.C.R.

Hymn Service in Maine.

The Bangor branch presented an excellent program at the First Methodist Church in Brewer Dec. 12. A candelabra of seven tapers representing the seven gifts of the Holy Spirit, around which theme the program was built, stood on the altar. As each hymn was announced by the organ a taper was lighted by a choir boy. Hymns were sung by the congregation and an anthem by the choir of the church. A most interesting description and message of each hymn was given by the pastor of the church, the Rev. Jesse Kenderdine. The prelude was played by Mrs. C. Pearl Wood, the offertory by Miss Irma V. Nickerson, organist of the church, and the postlude by Miss Arline M. Merrill.

Mrs. Eleanor Clewley Snow is regent of the chapter. Mrs. Grace Bramhall Howes was chairman of the program.

Another event of the month was the Christmas party. We were entertained at the home of Mrs. Edith Farrington Tuttle, who is organist and director of three choirs at the Hammond Street Congregational Church in Bangor.

Hopper Gives Indianapolis Recital.

The Indiana Chapter held its monthly meeting at the Tabernacle Presbyterian Church, Indianapolis, Jan. 19, with Paul R. Mathews, organist and choirmaster of the church, as host. A business meeting presided over by Dean Cheston L. Heath preceded the recital, which was given by Corporal Francis Hopper, organist at Stout Field, assisted by Sergeant Radcliffe Allen, baritone. Mr. Hopper was in splendid form and his technique was adequate to any demand, whether it was in the modern Hindemith Sonata or the familiar Trumpet Voluntary by Purcell. Not only was the listener conscious of the artistic performance of the difficult numbers on the program, but the unaffected, natural presentation of the entire program was enjoyed by all present.

ELSIE MACGREGOR, Secretary.

Ministers and Organists

of Binghamton Hear Music of Church in Every Age

The Binghamton Chapter met with the Ministerial Association of Binghamton in the parish-house of Christ Episcopal Church Jan. 10. Dinner was followed by a program of records of church music beginning with the earliest forms and coming down to the present. The Rev. Joseph Smith, president of the association and pastor of the Chenango Street Methodist Church, presided. He introduced the Rev. Mr. Jacoby of Christ Church and Miss Elizabeth Britton, organist of the Chenango Street Methodist Church, who had charge of the program.

The Rev. Isidor Friedland of the Jewish Community Center contributed a record of the chanting of the Ninety-second Psalm by Cantor Zadik Katamor. The Gregorian plainchant was sung by the choir of Pius V. A translation of this chant was read by Michael Harrendza, organist of St. Cyril and Methodius Church, Binghamton. Palestrina was represented by a Sanctus sung by the Westminster Choir in London. A Jubilate by Givonne Gabrielle, with organ accompaniment, completed this part. The seventeenth and eighteenth centuries were represented by a portion of "Zadok the Priest," by Handel, and "Hear My Prayer," by Purcell, as sung at the coronation. A record representing music from the nineteenth century and sung by the Temple Choir of London was of "Hear My Prayer," by Mendelssohn. From the French school came a Requiem by Gabriel Faure. This recording was made at Lyons.

Music of the twentieth century consisted of an introit, "Let My Prayer Be Set Forth," by Baintow, and "Mater Ora Filium," by Bax. Part of the Te Deum written by Vaughan Williams for the coronation also was played. Organ, orchestra and trumpet accompaniment added to the singing in this number. We listened also to a plainsong "Come, Holy Spirit, Our Souls Inspire," arranged by Bullock and intoned by the archbishop.

Fifty-one members of the ministerial association and Guild and their friends enjoyed this evening of fellowship and devotion.

EMILY H. WILLIAMS, Secretary.

Wisconsin Chapter Activities.

The annual Christmas party of the Wisconsin Chapter was held Dec. 11 at the Jacobus Park community-house, Milwaukee. Games, presents and a Christmas tree provided an enjoyable evening.

Jan. 9 the Guild was invited to witness a broadcast over WTMJ by Concordia College. Hugo Gehrke, director of the Lutheran A Cappella Chorus, with Paul Bauman at the organ, gave the musical portion.

We are planning to hold our annual clergy-choirmaster-organist meeting Feb. 7 at the First Methodist Church. Because of rationing no dinner will be served this year.

We have been most fortunate in securing Alexander Schreiner, organist of the Tabernacle, Salt Lake City, to give a recital for us March 5 at 4 o'clock in Immanuel Presbyterian Church.

FRIEDA DIEKMAN.

Meetings in St. Petersburg, Fla.

The St. Petersburg branch met at the home of Mrs. A. D. Glascock Dec. 28. The topic was "Current Events" and a discussion of music used by the various choirs and organists at the Christmas services. Regent Helen McClellan presided. The hostess served a dessert course before the business meeting.

A console meeting was held at Trinity Lutheran Church Jan. 21. Several visiting organists presented numbers on the Möller organ.

MARGUERITE S. SALTSMAN, Secretary.

Hebrew Music Grand Rapids Topic.

A well-attended meeting of the Western Michigan Chapter was held at the Park Congregational Church, Grand Rapids, Jan. 3. After the business meeting Dr. C. Harold Elnicke played a short program of organ music. Rabbi Jerome D. Folkman of Temple Immanuel gave a very interesting lecture on the subject of "Hebrew Music."

SYLVIA TEN BROEK, Secretary.

A.G.O. News—Continued

Youngstown Chapter As Guests.

Mr. and Mrs. Ernest Eckstrom entertained members of the Youngstown Chapter at their home Dec. 28. Dr. Henry V. Stearns, F.A.G.O., gave a talk on "The Origin of Christmas Carols" and Miss Helen Louise Hornberger, a student at the Westminster Choir College, sang a group of numbers accompanied by her mother, Mrs. Laurabelle Hornberger, A. A.G.O. Musical games and buffet refreshments rounded out the evening.

BERNICE PRICE.

Louisville Chapter.

The first meeting of the Louisville Chapter in 1944 was held Jan. 3 at the French Village, Farris Wilson, dean, presiding. After routine business announcement was made that the following organists would play at the Sunday afternoon recitals at Christ Church Cathedral in January: Jan. 9, Sigurd Humphreys; Jan. 16, W. Lawrence Cook; Jan. 23, Mrs. John E. Worrell of Jeffersonville, Ind.

Programs the latter part of December were given by Archibald D. Jonas and Miss Ruth L. Ewing. Mr. Jonas' program was as follows: "Our Father in Heaven," Bach; Prelude in G major, Mendelssohn; "Sonata Pascale," Lemmens; Andante in C, Silas; Largo, Wolstenholme; "Prayer," Jumei; Pastorale, Guilmant; March on a Theme of Handel, Guilmant. Miss Ewing was assisted by the choir of Calvary Church. Her organ program: Fugue on the Christmas Chorale, "From Heaven High I Come to Earth," Bach; Fantasia in C major, Franck; "Meditation a Sainte Clotilde," James; "Noel" in G, d'Aquin; "Noel Languedocien," Guilmant; Pastorale, Corelli; Improvisation on "Puer Natus Est," from "Triptych," Maelberghe; Allegro Appassionato, Fifth Sonata, Guilmant.

CATHARINE S. HIGGINS, Secretary.

Alamo Chapter.

The January meeting of the Alamo Chapter, San Antonio, Tex., was held at the Randolph Field chapel, with Sergeant Don Willing as host. Miss Estelle Jones was elected dean to fill the vacancy which

occurred recently when Mrs. Alton Pierce moved to Baton Rouge, La. Sergeant Willing was elected sub-dean and the Rev. E. H. Lovelace, Methodist minister of the city, chaplain.

Plans were made for two recitals to be sponsored by the chapter, both of which will be played at the city auditorium. The artists are Sergeant Don Willing March 7 and E. Power Biggs the first week in May.

MRS. E. H. LOVELACE, Secretary.

San Diego Chapter.

The January meeting of the San Diego Chapter was called to order Jan. 3 by the dean, Edith Gottfrid, in the Bethesda Lutheran Church. The members apportioned a sum to be sent to the Albert Schweitzer fund.

Plans were made for the meeting Feb. 7, which is to be the annual guest night for the organists' ministers. New members were introduced.

A program of organ and piano numbers was presented by Miss Gottfrid, organist of Bethesda Lutheran Church, and Mrs. Edyth L. James. CAROLINE MCKAY.

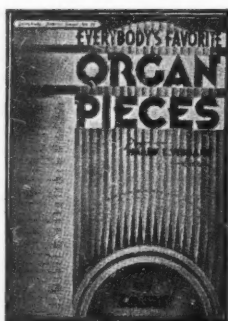
ANNUAL FESTIVAL SERVICE OF EVANSTON CHOIRS FEB. 20

The annual festival service of the Evanston Choir Association, an event that always attracts a large congregation of the suburb's church people, is announced to take place Sunday afternoon, Feb. 20, at 4:30 in St. Luke's Church. The organists and directors and their choirs from the following churches will take part: First Baptist, First Congregational, First Methodist, First Presbyterian, St. Paul's Lutheran and St. Luke's Church. Herbert E. Hyde of St. Luke's will play the service and the choir-masters and organists of the various churches will direct or play organ solos.

Albert Cotsworth in Hospital.

Dr. Albert Cotsworth, the veteran Chicago organist and critic, who has been ill for the last two months, is now at the Resthaven Sanitarium, Elgin, Ill. Dr. Cotsworth, who is in his ninety-third year, is resting as comfortably as can be expected.

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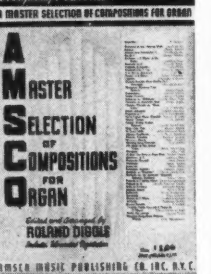
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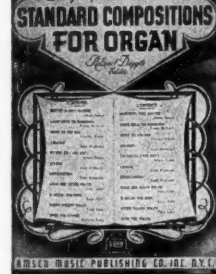
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Organ World Has Its Own Poet - Laureate in David Leroy Yount

The organ world has a man who could justly lay claim to the honor of being its poet-laureate. He is David Leroy Yount of Greensburg, Pa., who describes himself as "an organ man who has turned to verse writing as an avocation." Mr. Yount's verses have appeared in the *Westmoreland Observer* with regularity and from his home town his reputation has spread as the result of the sentimental appeal, the homely philosophy and the whimsicality of his poems. They have also been read over the air from several radio stations and a number of them have found their way into the Foster Hall collection. In a recent letter from the curator of this institution, Fletcher Hodges, he expresses his "deep appreciation" of Mr. Yount's writings.

Mr. Yount is active as an organ maintenance man, who received his training in the factory of M. P. Möller in Hagers-town, Md., and whose work now keeps him busy rebuilding organs, repairing instruments and keeping them in tune in a large territory in Pennsylvania.

A few of Mr. Yount's many verses, entitled "Portraits in Verse," are published on this page. "Old Husky" is a touching tribute to a dog killed in an accident. The poem on Stephen Foster has been accepted as part of the Foster Hall collection of poetry and will become part of the permanent records of the collection. This song is dedicated to Josiah Lilly, who aroused in the lives of people a love for Stephen Collins Foster and his beautiful songs.

Mr. Yount's interesting background and his own experiences naturally have influenced his writings. In answer to inquiries from THE DIAPASON he says:

"My father was a preacher, sprung from the yellow clay of North Carolina, where Younts are as plentiful as stumps in a new clearing. I am a descendant of Hans George Yount, who came with his wife and three children from a village on the Rhine in Alsace, arriving in Philadelphia Sept. 21, 1731. Hans George Yount and his earlier descendants were hewers of wood and drawers of water. Among these pioneers was the grandmother of Herbert C. Hoover, Rebecca Yount, who was the mother of nine children and reared nineteen other children. Rebecca Yount is given credit as being one of the strongest characters in the Hoover genealogy. According to our printed history the Younts were important people locally before they came to America. (Any family that has a printed history is important, you know.) It mentions Nicholas Yount, who was guildmaster of Strassburg in 1663, and others of local note. Candidly, it is a poor family which cannot exhume a guildmaster, or a notorious robber or pirate, for the perpetual admiration and praise of his descendants, printed history or no printed history.

"Younts have appeared in all the American wars. Jacob Yount, grandson of Hans George, with five of his sons fought in the war of 1812. My grandfather was on the wrong side in the Civil War, but he succeeded in having the fingers clipped from his right hand by a shell fragment. Another Yount was George C., son of Jacob. George built the first log-house erected in California and the first chimney in that state. He died at Yountville, Cal., in the beautiful Napa Valley, where he owned 15,000 acres of the finest land in California.

"At a family reunion in Conover, N. C., it was ascertained that there were at that time some thirty preachers in the family, among them being my two brothers as well as my father. On mother's side the preacher complex was just as serious. The Rev. Paul Henkel was prominent in Revolutionary times, and an intimate friend of Peter Mühlberg, major general in the army of the American Revolution. Mühlberg was himself a descendant of the Yount family. Paul's great-grandfather was the Rev. Johann Henkel, court preacher to Queen Marie and close friend of Erasmus."

Mr. Yount was born Dec. 26, 1878, in Murphysboro, Ill., but when he was eight months old the family moved to Bridgewater, Nova Scotia. The next move was to Williamsport, Pa. He has vivid recol-

Some Portraits in Verse, by David Leroy Yount

Stephen Foster, Wandering Troubadour.
A tale is told of a wandering soul,
A vagrant from a star,
Who ventured forth where the planets roll
When the star gates stood ajar.

*He soon was lost in the blinding maze
That filled the endless skies,
And the measureless chasms did but raise
Vain echoes to his cries.*

*From the silent reaches of the spheres
As they turned their ceaseless ways
Came drifting soft to his tempered ears
Sweet elemental lays.*

*And he carried the melodies in his mind
And he cherished them in his breast,
As, lonely, he yearned a friend to find
And a place to stop and rest.*

*At last he came to the planet Earth,
All white and blue and green,
And the wandering soul, by human birth,
Was born of the planet queen.*

*And he sang sweet songs to his human kind,
Loving, sad and gay,
Melodies kept in his heart and mind
Since he came from the stars away.*

*He lived on earth but a little while,
Just a tear—and he was gone,
With his golden tongue and a tender smile,
And Foster wandered on.*

Old Husky.

*At my window, here where the evening sun
Purples and fades on a sky-trail done,
I see, as though by an inner light,
Old Husky robed in his coat of white.
Eager, he stands by the Baldwin tree
Waiting a sign or a word from me—
And my heart keeps changing from sad to gay
As sunshine and cloud on the meadow play.*

*I buried him there not long ago,
Where the north wind covered the spot
With snow;
Over there where the west wind passing by
Still eddies the place with a yearning sigh;
Where the south wind bearing the warm,
spring rain
Shall wait for his welcoming bark in
vain;
Where violets and dandelions gathering
round
Will brighten the loam of his new-made
mound.*

*Oh, I still can know, and see, and feel
The rapturous hunger his eyes reveal,
Reaching across the Great Divide,
Straining the leash to touch my side.
The love of my dog surpasses mine
As human love by a love divine—
Heeding not anger, hurt and cold,
But stronger grows as his heart grows
old.*

I hold his love as a precious gem

lections of the flood of 1889 in the Lye-coming Valley, when the family was driven to the second floor and when his father went away in a boat to help rescue people. The year after the flood the Younts moved to Greensburg, where the elder Yount served one church twenty-four years, until his death. David's father before entering the active ministry taught mathematics in a Southern college and there met and married the teacher of music in the same institution. They raised a family of five boys and four girls. The mother is now in her ninetieth year. David attended the local academy and then entered Greensburg Seminary, from which he was graduated. Next he learned the printing trade in a small publishing-house established by his father. Then followed a period of wandering in Europe with a boy friend, in which he saw much of the world and had many experiences.

On his return from Europe an unexpected circumstance led him to become an organ man. He tells it in these words: "Our church bought an organ. I was engaged to help the organ man erect the instrument in the church. Shortly after the organ was completed I wrote to M. P. Möller, asking for an apprenticeship in his factory. I was directed to present myself for work and was soon installed in a boarding-house, working ten hours a day, six days a week. My first job was to make a set of tracker chest springs for Dan Shank, one of Mr. Möller's two chest makers at that time. Soon I went on the road to learn the finishing part of the business."

During this time Mr. Möller and Mr. Yount formed a warm friendship and

*Set in a shining diadem;
I prize his love as an incense rare—
A fragrant cloud on the cloistered air;
A beauteous harp that sways and rings
When the zephyr kisses its murmuring
strings.*

*My old dog Husky waits for me
On the lawn outside—in eternity.*

My Daddy.

*My daddy was a preacher
In a little country town,
He wore a turn-back collar,
Cleric vestments and a gown;
He never talked big families—
Just had one—that was all,
And he reared us on his salary
(And donations in the fall).*

*He came from Carolina,
Where the clay is deep and red
Like the color of his whiskers
And the shock atop his head;
He learned to work and hustle
At the early age of ten
When his daddy marched to Shiloh
With a gang o' fightin' men.*

*He was very conscientious
And he wouldn't give an inch,
And he told the truth no matter
If and how the truth'd pinch;
He was truly democratic,
Like the soil that gave him birth,
And even when exalted
Kept his feet upon the earth.*

*He served one congregation
From young manhood to the day
When the village and the country
Joined in laying him away;
He was very much old-fashioned
To the very day he died—
So I contemplate my daddy
With a maximum of pride.*

The Story of the Vagabond.

The last three stanzas of this poem are as follows:

*The code "respectability"
Bars tramps from good society.
His stringless shoes and bunioned feet
Tread not the halls of the elite;
While tattered trousers, bulging bags,
His coat and cap and shirt of rags
Are emblems of his shameful name—
And so the vagabond proclaim.*

*But he who is a tramp can tell
Of regions where the poets dwell,
Where sage profound and artist know
The truth within the gilded show;
Where he in that transfigured land
Walks with the singer hand in hand,
And savants proudly tender him
Free escort to the Seraphim.*

*So, friend, when you shall chance to meet
A ragged tramp with bunioned feet,
Look deep, and you perchance may find
Beneath the rags a soul refined,
Full-robed in shining panoply
Of astral aristocracy—
A soul which wanders dusty roads
Ignoring irksome human codes.*

Mr. Yount testifies that Mr. Möller was a powerful influence in his life.

Mr. Yount married Elizabeth Davies Martin, a Welsh girl, and they have two boys, both in the nation's service—David in the Aleutians and William in the South Pacific.

Young Organist in New Jersey Post. William D'Amato, 16-year-old student of music, has been appointed organist of the First Baptist Church of Long Branch, N. J. At present Mr. D'Amato is studying with J. Stanley Farrar.



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

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

S. E. GRUENSTEIN, Publisher.

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

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

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

CHICAGO, FEBRUARY 1, 1944

Present conditions have slowed down the mail service. If your copy of THE DIAPASON reaches you late please have patience with the postoffice department. If the delays are chronic we should be notified, as should your postmaster. It is our aim to mail each issue in time to reach all readers except those on the Pacific coast on or before the first day of the month.

Good Advice from England

Some good common sense on the subject of organ design comes to us from England and is published on another page of this issue. It is from the Rev. Noel Bonavia-Hunt, a prolific and authoritative writer on topics connected with the organ, and one whose opinions have won the greatest respect, especially in his own country. Mr. Bonavia-Hunt's contention is that a good organ need not follow one style of tonal design. In fact, he advocates incorporating two distinct designs in every instrument. His suggestion should appeal to broad-minded organists and builders in that it does not lean to one side or the other in the matter of classic or romantic ensembles and thus avoids the besetting American sin of going from one extreme to the other, no matter what is the issue.

Mr. Bonavia-Hunt's doctrine and the assertion in THE DIAPASON last August that "the perfect ideal is hardly the sole property of one school or the other" seem to be in accord. And it probably would be difficult to convince the majority of people concerned that all the virtue lies in one pattern. Nor is it likely that the best post-war organs, to which all of us are looking forward, will be of one kind, or built in conformity with the ideas of any one man, or group of men. But we will wager that they will be good organs—better, perhaps, than any of their prototypes, ancient or modern.

Let us "prove all things; hold fast that which is good."

What Isn't a Specification?

Once upon a time—many years ago—there were theologians who argued long and learnedly on the question of how many angels could find room to stand on a pin point. It was very important to the debaters, and very interesting—to them. Nor does history record any resentment on the part of the angels. Some people called this sort of argument "sophistry."

In more recent years in newspaper offices arguments would start on such questions as the correct meaning of the word "birthday." The contention of the literalists was that to refer to the seventieth birthday of a person was grossly incorrect; it should be "birthday anniversary"; a man could have but one birthday—the day he came into the world.

Today we read much that is being written about such questions as, for example, what an organ specification really

is, or is not. The majority of us, of course, know that a complete specification should include not only a list of stops, but full details of construction, such as scaling of pipes, material of both wood and metal pipes, etc., etc. Among architects and contractors such details are usually described as "specifications and details of construction." Since very few people outside the organ factories are familiar with the thousand and one minute points, it has been the custom as far back as one can remember for organ builders to submit to prospective purchasers data that include full lists of stops, with number of pipes to each, usually their scales, material, etc., lists of accessories and mechanical features, with such other information as the purchaser should have and can comprehend. These have been called "specifications," which they were, though obviously not complete. The rest usually had to be left to the builder, who is selected on the basis of his reputation and financial standing and the organs that he has built. When these stop lists are published, at least as to their main essentials, in THE DIAPASON, they are usually referred to as either "stop specifications" or "stop lists." This is in accordance with a practice that antedates THE DIAPASON by many years. And, of course, our readers generally do not engage in futile discussions of terminology. When all talking and writing shall have come to an end everybody—or all but the sophists—no doubt will continue to call a stop list a "specification," or "specification of stops," or whatever words will express what they mean, and the world will go on just the same.

But since argument is stimulating to the mind we should not discourage discussion that is harmless.

By the way, how many angels really can stand on a pin point? We never had the actual figures.

An Old-School Gentleman

"He was an old-school gentleman," remarked one of R. Huntington Woodman's fellow organists when he heard of the death of the Brooklyn man. It was indeed an appropriate tribute, for in Dr. Woodman were combined the best qualities of Americanism with fine musicianship, creative inspiration and a kindly spirit that marked his long career. It is men of his character who lend dignity and distinction to the organ profession. One can only hope that the "new school" will take its pattern from the old and that we shall never be lacking men of the caliber of R. Huntington Woodman.

Memorial to Alfred Hollins

The memory of Alfred Hollins, the Scottish composer and organist, is to be kept green in a most appropriate manner as the result of a movement launched in Edinburgh and sponsored by a group of prominent fellow organists of a man who overcame the handicap of blindness and became a concert performer of international fame, leaving to future generations a number of compositions that reflected his happy spirit. American organists have been asked by the committee formed to establish a memorial to give their support to the movement.

Recognizing Dr. Hollins' great interest in the welfare of composers and organists, the memorial fund committee has decided to award annually (1) a scholarship to a blind student of the organ and (2) a prize for the best original organ composition submitted in competition, which would be open to all except those who, in the opinion of the committee, are recognized as established composers. The work of the successful candidate would be printed and published by the committee, the copyright remaining the property of the composer.

These proposals have the support of the Incorporated Association of Organists and the sympathetic interest of the Royal Academy of Music, the Royal College of Music, the Royal College of Organists and Trinity College of Music. The A.G.O. also has given its support.

Organ Building an Art
Not to Be Limited
by Definite Styles

By ROBERT NOEHREN

Within the last two decades we in America have witnessed a devotion in some quarter or another to practically every well-established principle of design in the history of the organ. There are the advocates of the eighteenth century organ of France or Germany, the nineteenth century English ensemble, the French ideal epitomized in the creations of Cavaille-Coll and the well-known "romantic" organ of our country. From these and other styles many beautiful instruments have been conceived. On the whole, however, continued efforts to reproduce traditional designs or incorporate one or more in single instruments have been followed by a certain sense of frustration among discriminating musicians.

I cannot help thinking of a child, how it imitates many of the actions of its elders without realizing the meanings and needs of those actions. Because of this the child actually does not repeat the entire action, but only that part which to him is most apparent. Most important, the purpose of the action is hardly ever realized. What is true of the child is true of all imitators; they never quite realize the spirit or significance of their examples. Herein lies the essence of our disappointments. For some reason or other we have not found the self-confidence to rely on our own resourcefulness and creative ability!

Realization of our failure can be found in the general lack of understanding of the historic purpose and simplicity of the organ. The object of every musical instrument is to fill its place as a medium for expressing the language of music. Yet in all there is to read on the subject I have yet to find any serious opinions on organ building (from Audsley to the present moment) that give thoughtful consideration to the performance of organ music. The contemporary organ builder is much concerned about the proper tone and ensemble. But is tone in itself the criterion? On the contrary, it seems obvious that unless the right kind of tone is handled in a characteristic manner, the instrument (although it may be beautiful) will not be really practical.

More and more reference is made to organ building as a science. But until recent times it was always known as an art! And an art it will always remain, for who among us can ever agree that there are physical means of measuring the sounds of a musical instrument in relation to its use?

Dr. Boner of the University of Texas made a serious study of organ tone some years ago and proved how the tone of a given pipe could be varied in quality to a great degree, even when the measurements and wind pressure remained constant. Thus it can be well understood that the most precise specifications may be interpreted in many ways and it would not be an impossibility to tumble over such a paradox as finding a "classic" design interpreted in the "romantic" style in the quality of its tone. Any object we see, hear or smell may be carefully described by another person, but when we finally experience seeing, hearing or smelling the object ourselves, we are usually surprised that our impressions are so different.

So it is in matters of art; there is never complete uniformity of experience. Even though pipe scales, wind pressures, the quality and weight of materials and the disposition of the stops are specified, the success of the organ ultimately depends on the experience and conception of the organ builder. He may have been given an excellent design and the best of materials, but if he fails to understand the tone relationship between the various registers and, even more important, between divisions in respect to the demands of the music, the organ will be of little practical value to the musician. The distinctive quality of any instrument must always remain subservient to its purpose.

One hears so often arguments advanced in favor of one style of organ over another. One school argues that the so-called "baroque" ideas should be in-

Looking Back into the Past

Twenty-five years ago the issue of Feb. 1, 1919, reported—

John Allen Richardson, organist and choirmaster of St. Paul's Episcopal Church, Chicago, was found unconscious from gas asphyxiation in the church and died a week later without regaining consciousness.

Clarence Dickinson gave the dedicatory recital on the Skinner organ in the Brick Presbyterian Church, New York City, Jan. 16 and played his new "Storm King Symphony," composed for the occasion.

Richard Keys Biggs wrote from Brest, France, that he was about to leave for home with Mrs. Biggs, whom he had met and married in France while he was in the service of his country.

Leandre du Mouchel, for forty-seven years organist of the Cathedral of the Immaculate Conception in Albany, N. Y., died Jan. 10. He was over 80 years old.

Miss Effie E. Murdock, a prominent Chicago organist, was found dead in a gas-filled room of her apartment Dec. 28.

Ten years ago the following items were recorded in the issue of Feb. 1, 1934—

A "code of fair competition for the pipe organ industry" received final approval in Washington and was signed by General Hugh S. Johnson, NRA administrator, Jan. 16.

Dr. Charles E. Clemens, distinguished American organist, died Dec. 27 at his home in Cleveland, Ohio, at the age of 75 years.

Frederick Maxson, F.A.G.O., prominent organist and teacher of Philadelphia, and for thirty-two years organist and choirmaster of the First Baptist Church of that city, died Jan. 21.

Ralph Kinder's thirty-fifth annual series of Saturday afternoon recitals at Holy Trinity Church in Philadelphia took place in January.

Charles Seibert Losh, former head of Midmer-Losh, Inc., organ builders, died in Hershey, Pa., Jan. 8.

William B. Colson, the veteran of the Cleveland organ fraternity, died in January at the age of 88 years.

incorporated into the modern instrument; another that the Schulze ensemble is the ideal. To argue at all about "styles" is a mistake. This only encourages the building of "stylistic" instruments and the simple purpose of the organ is obscured. Louis Sullivan, the great American architect, once said: "To think is to deal in simples with an eye single to the altogether." We have learned much about the organ as Bach knew it, but with all our study we still fail to be aware of the simplicity and "oneness" of the eighteenth century instrument. That is the lesson we yet have to learn. The successful instrument is one which has arrived at the simplicity of its purpose regardless of the style of its tone. Simplicity is achieved when each stop and part becomes a harmonious element in the harmonious whole.

Future success in the art of organ building will not come because we have made a more thorough study of traditional designs or because of any advances we might make due to our inventive ability. It will come only when we have learned to see our purpose clearly and strive with a sense of integrity to create the "beautiful" according to our own natures. That is the really significant lesson to be learned from the great organ builders of the past. Their spirit is timeless, but the idiom of their expression must remain the reflection of their respective times.

The Seattle Pacific Oratorio Society, directed by Lawrence R. Schoenhals, with George Vause at the organ, gave Handel's "Messiah" at Seattle Pacific College on Dec. 21. There were 110 in the chorus and the majority of the soloists were students of the college. It was the first time an organ had been available for the accompaniments.

Frank B. Jordan, Mus.D., dean of the college of fine arts of Drake University, Des Moines, Iowa, reports that the organ department at Drake has had a waiting list since September. Additional time has been rented on a nearby church organ. The largest number of students in the history of this department is studying organ at Drake this year.

THE FREE LANCE

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

Once in a while the veil is rent and we are allowed to see what the English are enduring in their magnificent fight against the Axis. A letter from a friend, a grand fellow who is a veteran of the first war, a musician too, reads thus: "A number of us are getting war-weary—I am, for one—the perpetual darkness of the black-out in the winter, the restrictions upon food and clothing—those upon the latter are very severe; I am almost reduced to rags, having to keep going three suits (one everyday, one Sunday, and one evening dress); no extra coupons are allowed for me and my like, but if I were a Working-Man—Oh yes, extra coupons for dungarees, boots, etc."

The work that I have done with early New England psalmody has interested me in the first Lowell Mason "Handel and Haydn Collection" (1822) and in several other collections that we owe to the labors of Mason (1792-1872). It is my impression that Lowell Mason's work has been pretty well gone over, although a study of his growth in harmonic skill would make an interesting article. So far as my knowledge goes no importance has ever been attached to the "Billings and Holden Collection," published in 1836. This collection was a protest against editions that did not print the "old tunes" as first published, but "corrected the errors in harmony." It would make a spicy article if the principles professedly guiding the "corrections" of the tunes and the actual alterations made by the new editors were rigorously compared.

While Lowell Mason was successfully putting out collection after collection, with total sales of over a million copies (for a complete list of these collections with dates of publication see "Early New England Psalmody," page 169), Bartholomew Brown, A.M. (1772-1854), was publishing a collection estimated to hold from 4,000 to 5,000 hymn-tunes and 150 anthems; this collection was variously known as "Columbian" and "European," "Bridgewater Collection of Sacred Music," "Templi Carmina" and "Bridgewater Collection."

Both the Massachusetts Historical Society (Boston) and the American Antiquarian Society (Worcester, Mass.) have complete files of the "Bridgewater Collection." The first edition was published in Boston in 1802 and copyrighted. A puzzling arrangement was that whereby editions 13 and 14 were published and copyrighted Jan. 17, 1824; editions 15 and 16, published in 1825 and 1826, copyrighted Oct. 3, 1825; editions 20 and 21, published in 1830 and 1831, both copyrighted Oct. 23, 1830. Even more puzzling is it that although there are "twenty-seven" editions there was no edition 11! Metcalf in his "American Writers and Compilers" states that Bartholomew Brown was a graduate of Harvard and a lawyer of good standing; while the "Bridgewater Collection" did not rival the Lowell Mason works in large sales, more than 100,000 copies of the Bartholomew Brown work had been printed and circulated.

olomew Brown work had been printed and circulated.

Is it true that, as compared with the musical tastes of the public at the time of the 1914 conflict, we are avoiding the simple and demanding the composite, complex or involved? This is a sort of gospel that Uncle Mo has been preaching lately. He came into the studio the other day and I took him to task.

"How did you get this way, Mo?" I said; "if you want simple music—and not so very simple at that—take down your copy of the Mendelssohn 'Songs without Words' when you get home tonight."

"Oh it isn't that," he said. "It's the confoundedly long symphonies that our contemporary American composers are writing. You can get a taste of Mozart, Mendelssohn, Chopin or Brahms by going into the music-shop and asking for one-page or two-page piano pieces that have melody and are popular; but you can't do it with Roy Harris or William Schumann or Aaron Copland, and so on; those people do not write fireside music; but I ask you: Can a man carry around a concert orchestra in a traveling-bag when he wants to hear contemporary American music?"

TWENTIETH YEAR OF CAROL PROGRAMS IN MONTREAL

This was the twentieth year of the famous carol recitals at Christ Church Cathedral in Montreal. Dr. Alfred E. Whitehead, organist and choirmaster of the cathedral, conducted the singing by the cathedral choir Saturday afternoon, Dec. 18, and Wednesday, Dec. 29, in the evening. Miss Rosette Renshaw was at the organ. The large church was packed and despite the war the choir was almost up to full strength. Carols of seven nations were on the program and the organ numbers were: Sinfonia, Cantata No. 156, Bach; Air from "Water Music," Handel; Pastorale, Franck; Variations on an Old Carol, Shaw; "Carillon-Sortie," Mulet. For a half-hour preceding the choir program the congregation joined in singing hymns and carols directed by D. A. Hinchliffe, organist of St. Martin's Church, with Bernard Leshley of St. Matthew's Church at the organ.

As a token of appreciation of the twenty years of carol singing an anonymous member of the congregation sent Dr. Whitehead a check for \$100.

BETTY BRADFIELD DIRECTS CALIFORNIA SCHOOL PROGRAM

A special Christmas program was presented at the Harvard School for Boys, Los Angeles, Cal., Dec. 16. Music was under the direction of Betty Bradfield, organist and choir director. The service, a highlight in the school year, was held in St. Saviour's Chapel.

Under the leadership of the Rt. Rev. Robert B. Gooden, headmaster and suffragan bishop of the diocese of Los Angeles, this Episcopal school is now in its forty-fourth year. It provides military training and has a capacity enrollment of 215 boys.

Betty Bradfield began as organist and piano teacher seven years ago, when the school went to its present site on the hillside of North Hollywood. Services are held six times a week in the beautiful

chapel. The choir of twenty-five boys sings regularly at the two morning services. The chapel has a two-manual Kimball organ. Amplified chimes from the tower are played before each service. Christmas Eve Mrs. Bradfield played a half hour of carols.

Betty Bradfield is a graduate of the Wheaton College Conservatory of Music, Wheaton, Ill., where she was organist and piano instructor. Later she studied with Katharine Howard Ward of Chicago.

While in Peking, China, much of her time was spent in study, teaching and accompanying. Mrs. Bradfield was accompanist for the Peking Choral Society and the Peking International Amateur Dramatic Club and assistant organist of Peking Union Medical College. After moving to Los Angeles she continued her work with Palmer Christian and with Dudley Warner Fitch at St. Paul's Cathedral, where she was assistant until she assumed her present position.

SYMPHONY ORCHESTRAS PLAY WORKS OF GARDNER READ

Several orchestral works by the young Chicago composer and organist, Gardner Read, have been performed this season. Mr. Read, now head of the composition department of the Kansas City Conservatory of Music, was asked by Dr. Serge Koussevitzky to conduct the world premiere of his Symphony No. 2, Op. 45, with the Boston Symphony Orchestra Thanksgiving week. Earlier in November his First Overture Op. 58, commissioned for the opening concerts of the Indianapolis Symphony Orchestra, was given its first performance under Fabien Sevitzky's direction. In the same month Mr. Read's Prelude and Toccata was performed in Washington, D. C., by the National Symphony Orchestra under Dr. Hans Kindler. Later this season the composer's Fantasy for Viola and Orchestra, Op. 38, will be played by the St. Louis Symphony, Vladimir Golschmann conducting.

Mr. Read is appearing this month for the second time as guest conductor with the St. Louis Philharmonic Orchestra. A program of his piano, organ and chamber music will be presented soon at the Nelson Art Gallery in Kansas City.

KATHARINE FOWLER TAKES HIGH POST IN WASHINGTON

Katharine Fowler, the Washington, D. C., organist, who combines school work with her church activity, has been appointed teacher of choral music, theory and musical appreciation at the McKinley Senior High School in the capital city and in connection with this has charge of a three-manual organ. McKinley is the largest high school in Washington and has the largest music department of the eight senior high schools. For the last ten years Miss Fowler had been teacher of choral and instrumental music at the Taft Junior High School. Miss Fowler is director and organist at the Columbia Heights Christian Church.

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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.]

August Maelberghe, F.A.G.O., Detroit, Mich.—The Arts Commission of Detroit presented Mr. Maelberghe in a recital at the Institute of Arts Jan. 21. His program consisted of these works: Toccata and Fugue in D minor, Arioso and "Glory to God on High," Bach; Trumpet Tune, Purcell; "Chollas Dance for You" (from "Seven Casual Brevelies"), Leach; Magnificat (Finale), Dupré; Sonata No. 1, Hindemith; "Hear the Pretty Tinkling Bells" (from "The Magic Flute"), Mozart; "Deck Thyself, My Soul," Brahms; Scherzetto, Vierne; Fantasia (first performance), Maelberghe.

Clyde English, Pittsburgh, Pa.—Mr. English gave the recital at North Side Carnegie Hall Sunday afternoon, Dec. 12 for Dr. Caspar Koch and his program was made up of the following compositions: Bourree, Wallace Sabin; "Distant Chimes," Albert Snow; Fantasia on "Adeste Fideles," Geoffrey Shaw; Toccata in F major, Bach; "A Christmas Cradle Song," Arthur Poister; "Will-o'-the-Wisp," Gordon Balch Nevins; Toccata, Garth Edmundson.

Edward H. Johe, Washington, Pa.—Mr. Johe gave the following program of Christmas music Sunday afternoon, Dec. 19, at the Second Presbyterian Church: Christmas Suite, Edmundson; Polish Lullaby, arranged by Kraft; "Noel Ecceals" (Scotch Carol), Gullmant; "Noel with Variations," Bedell; Bohemian Carol, arranged by Poister; "Noel Basque" (Prelude and eight variations), Dom P. Benoit, O.S.B.; "Christmas in Sicily," Yon; "The Song of Mary," Reger; "Noel for the Flutes," d'Aquin; Hymn-tune Prelude, "O Little Town of Bethlehem," William H. Oetting; Variations on an Ancient Christmas Carol, Dethler.

Corporal Charles Henderson, Washington, D. C.—Corporal Henderson gave the recital after evensong at the Washington Cathedral Dec. 19, playing this program: Fantasia in G major, Bach; "Triptyque pour la Noel," de Maleingreau; Three Preludes on Christmas Tunes, Schroeder; "Litanies," Alain; "La Nativite," Langlais; "Carillon," Vierne.

Richard T. Gore, Ithaca, N. Y.—Mr. Gore, the Cornell University organist, gave the following program at Sage Chapel Jan. 9: Sinfonia from Cantata No. 29, Bach; Violin Concerto in A minor, Vivaldi-Bach; Variations on a Theme from the Cantata "Weeping, Mourning," by Bach; Liszt; Chorale Preludes, "Deck Thyself, My Soul," "O How Blessed Are Ye, Righteous Spirits" and "O World, I Must Leave Thee," Brahms; Chorale in B minor, Franck.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—Mr. Titus of Christ Church Cathedral, Cincinnati, played the fifteenth annual recital on the David Manson Weir memorial organ in Westminster Presbyterian Church, Steubenville, Ohio, on the afternoon of Jan. 2. His program was made up as follows: Voluntary, Croft; Two Cantata Arias ("Rest Thou in Peace and Be Still" and "When Thou Art Near"), Bach; Sonata in the Style of Handel, Wolstenholme; Two Sketches ("Shining Shore" and Pastoral), Barnes; "The Bells of St. Anne de Beaupré," Russell; Variations on a Noel, d'Aquin; Pastoral, Franck; "Flocks from Distant Hills" and "Sculptured Clouds" (from "Three Short Pastels"), Alfred H. Johnson; "Mr. Ben Jonson's Pleasure," Milford; Canon in B minor, Schumann; "Now Thank We All Our God," Karg-Elert.

Russell Hancock Miles, Urbana, Ill.—Professor Miles presented the following program at the University of Illinois Sunday afternoon recital Jan. 2: "The Old Year Now Hath Passed Away," Bach; "A Mighty Fortress Is Our God," Faulkes; Sixth Sonata (Chorale with Variations and Finale), Mendelssohn; "Within a Chinese Garden," Stoughton; "Danse Arabe," Tschalkowsky; "Bible Poems" ("Abide with Us," "Lord Jesus Walking

on the Sea" and "The Last Supper"), Weinberger; Concert Overture in B minor, Rogers.

Professor Miles played these selections in his recital at the University of Illinois Nov. 14: Chaconne, Couperin; Andantino, Chauvet; Fantasia and Fugue in G minor, Bach; "Priere," Jongen; Intermezzo, Verrees; Nocturne, Borodin; Paraphrase on a Theme by Gottschalk, Saul.

Alexander McCurdy, Princeton, N. J.—Dr. McCurdy gave a faculty recital at the Westminster Choir College Jan. 10, assisted by John G. Baumgartner, baritone. Dr. McCurdy's program included: Seven Chorale Preludes, Bach; Vivace from Second Trio-Sonata, Bach; Prelude and Fugue in E minor, Bach; Four Chorale Preludes, Brahms; Prelude and Fugue in A minor, Bach.

W. William Wagner, Huntingdon, Pa.—At the monthly vesper service of Juniata College Jan. 16 Mr. Wagner gave a prelude recital of pre-Bach organ works as follows: Bell Symphony, Purcell; Chorale Prelude, "Let All Together Praise Our Lord," Buxtehude; Chorale Prelude, "Come, Saviour of the Gentiles," Buxtehude; Fantasia in Echo Style, Sweelinck; Chorale Prelude, "When We Are in Deepest Need," Pachelbel; Toccata in E minor, Pachelbel.

Mr. Wagner, who is organist of the college and of the Abbey Church of Huntingdon, conducted Clokey's Christmas cantata "Child Jesus" at the church Dec. 12 and preceding the cantata played these numbers: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, "Vom Himmel hoch," Pachelbel; Chorale Prelude, "In dulci Jubilo," Bach; Fantasia on "Adeste Fideles," Edmundson.

Thomas A. Long, Charlotte, N. C.—A recital commemorating the twentieth anniversary of the founding of the Michigan Avenue branch of the Y.M.C.A. in Buffalo, N. Y., was given by Dr. Long of Johnson C. Smith University, Charlotte, Nov. 22. His numbers were: Largo, Handel-Kraft; Cantabile, Franck; Prelude to "Lohengrin," Wagner; "Jesu, Joy of Man's Desiring," Bach; Prelude in C sharp minor, Rachmaninoff.

Seth Bingham, New York City—Mr. Bingham's selections at the January services in the Madison Avenue Presbyterian Church featured the following: Variations on "Jesu Christ s'Habille en Pauvre," Woodgate; Canon in B minor, Schumann; Chorale and Musette, Bossi; Passacaglia, Bach; Voluntary, Bingham; Berceuse, Bonnet; Pastoral, Franck.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—In his recital at Colorado College Jan. 4 Dr. Boothroyd played: Chaconne, Purcell; Carol and Musette, Vaughan Williams; "Ave Maria," from "Cathedral Windows," Karg-Elert; Four Movements from "Plymouth Suite," Whitlock.

Dr. Boothroyd played a special program of suitable music Jan. 11 at Grace Church preceding the consecration of the Rev. Henry S. Kennedy, who was rector of Grace Church, as bishop of Honolulu. Included were these selections: Prelude (Variations) on "Laet Ons met Herten Reijne," Bull; Chaconne, Purcell; Prelude from Symphony No. 1, Vierne; "Ave Maria," from "Cathedral Windows," Karg-Elert; Prelude on the Welsh Hymn-tune "Lovely," Vaughan Williams; Voluntary, Purcell; "St. Anne" Fugue, Bach.

Edgeley W. Todd, Lake Forest, Ill.—Mr. Todd played for the Lake Forest Music Club at the Church of the Holy Spirit Sunday afternoon, Jan. 2, and his program included: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "Dear Jesus, We Are Here," Bach; "Chanson," Edward S. Barnes; "A Rose Breaks into Bloom," Brahms; "Silent Night, Holy Night," Gruber-Kreckel; "Gesu Bambino," Yon; Chorale in A minor, Franck.

Robert Leech Bedell, New York City—In a recital Sunday afternoon, Jan. 9, at the Greene Avenue Baptist Church in Brooklyn Dr. Bedell played: Concerto in G minor, Handel; Adagio from Toccata in C, Fugue in G minor (Swiss Fugue) and Sinfonia in F, Bach; Grand Chorus in March Form, Cantilene in B minor and "Gavotte Moderne," Bedell; "Marche Slav," Tschalkowsky; "Ave Maria," Schubert; "Menuet Antique," de Severac; Cradle Song, Brahms; Prelude to Act 3, "Lohengrin," and "Song to the Evening

Star," "Tannhäuser," Wagner; Overture to "William Tell," Rossini.

Vernon de Tar, F.A.G.O., New York City—In a recital at the Church of the Ascension on the evening of Jan. 6 Mr. de Tar played: Voluntary on "Old Hundredth," Purcell; Passacaglia and Fugue in C minor, Bach; Three Movements from Second Symphony, Vierne; Prelude, Fugue and Variation, Franck; Canon in B major, Schumann; "Grand Choeur Dialogue," Gigout.

Robert Noehren, Grand Rapids, Mich.—At his Friday noon recitals in the Fountain Street Baptist Church in February Mr. Noehren will play the following programs among others:

Feb. 4—Toccata on "Ave Maris Stella" and Prelude and Fugue in F minor, Dupré; "Divertissement," Andantino and Finale from First Symphony, Vierne.

Feb. 11—Fugue in D, Reger; Partita on the Hymn-tune "Picardy," Herbert Fromm; Prelude and Fugue in C minor, Bach.

Feb. 18—March on a Theme by Handel, Gullmant; Prelude, Fugue and Variation, Franck; Toccata, "Thou Art the Rock," Mulet.

Feb. 25—Chaconne in E minor and Aria, Buxtehude; Chorale Preludes, "Kyrie, Thou Spirit Divine" and "O Whither Shall I Flee," Bach; Fugue in E flat, Bach.

In January the offerings consisted of the following:

Jan. 7—Toccata from Suite, de Maleingreau; "Noel Landuedogien," Gullmant; Prelude and Fugue in G minor, Dupré.

Jan. 14—Chaconne, Couperin; Partita on the Chorale "Jesu, My Joy," Walthers; "Noel," Le Bègue; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Toccata, Sowerby.

Jan. 21—Fantasia and Fugue in G minor, Bach; Trio-Sonata 1 in E flat, Bach; "Piece Heroique," Franck.

Jan. 28—Second Symphony, Vierne; Toccata, Durufé.

Lawrence B. Hardy, Dalhart, Tex.—A Christmas recital—the first organ program to be given at the army air base in Dalhart—was played by Corporal Hardy the afternoon of Dec. 25 on a two-manual Estey organ in the air field chapel. Corporal Hardy played: "Nativity," Lemare; Two Old French Noels, Balbastre; "Noel," Gullmant; "Christmas Slumber Song," Whitehead; "Gloria in Excelsis," Hardy; Christmas Hymn Suite, Marler.

Frank B. Jordan, Mus.D., Des Moines, Iowa—Dean Jordan of the college of fine arts of Drake University will give a recital Feb. 20 at 4 o'clock in the First Methodist Church, on the three-manual Austin organ. His program is to consist of: Sinfonia, Bach; "Rigaudon," Lullu; "The Fifers," d'Andrieu; "Now Thank We All Our God," Karg-Elert; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne," Russell; Scherzo, Dunham; "Song of May," Jongen; Allegro from Sixth Symphony, Widor.

Lanson F. Demming, M.Mus., Urbana, Ill.—Mr. Demming gave the University of Illinois recital Jan. 9, presenting the following program: Fantasia and Fugue in C minor, Bach; Pastoral, Corelli; Fantasia, Bubeck; "The Old Castle," Mousorgsky; "Meditation a Sainte Clotilde," James; "Sportive Fauns," D'Antalfy; "Carillon," Sowerby; "Shadow Mountain," Shure; Toccata, Bonset.

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

Jan. 9—Allegro Scherzando, Clifford Dawson; Theme and Variations on "Where God Gives His Favor," Hugo Distler.

Jan. 16—Biblical Sonata No. 4 (Hezekiah), Johann Kuhnau.

Jan. 23—Suite, "L'Immaculee Conception," from "L'Orgue Mystique," Tournemire.

Jan. 30—Three Short Pieces, Eugene Hill.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch's "twilight hour of music" at St. Paul's Church Jan. 2 was marked by the following recital program: Adagio and Allegro ("Cuckoo and Nightingale"), Handel; Gavotte from "Mignon," Thomas; Largo from "Xerxes," Handel; "The French Clock," Bornschein; Bridal Chorus

from "Lohengrin," Wagner; "Romance," Bonset; Chorale Prelude, "In Thee Is Joy," Bach; "March of the Magi," Dubois; Andantino in D flat, Lemare; Fanfare and Gothic March, Weitz.

R. Kenneth Holt, Honolulu, Hawaii—Mr. Holt's moonlight blackout recital at the Central Union Church Dec. 9 was marked by the performance of the following program: Two Chorale Preludes on "In dulci Jubilo," Bach; "Jesu, Joy of Man's Desiring," Bach; "Glubillo," R. Kenneth Holt; "Silent Night," Gruber; "The Jolly Shepherd," Holt; "A Rose Breaks into Bloom," Brahms; Pastoral from "Le Prologue de Jesus," arranged by Clokey; "Gesu Bambino," Yon; "Noel," d'Aquin; "Ave Maria," Schubert; "Marche Religieuse," Gullmant.

In a recital Nov. 23 at his church for the faculty and students of Mid-Pacific Institute Mr. Holt played: "A Gothic Cathedral," Pratella; "Jesu, Joy of Man's Desiring," Bach; Gavotte, Neustedt; Toccata on "Sleepers, Wake," Martin; Andante from Sonata No. 1, Borowski; Caprice, Matthews; "Ave Maria," Schubert; "The Squirrel," Weaver; "Onward, Ye Peoples," Sibelius; "Noel," d'Aquin; "The Jolly Shepherd," R. Kenneth Holt; "Marche Religieuse," Gullmant.

Allanson Brown, F.R.C.O., F.C.C.O., Ottawa, Ont.—In a Christmas program at the Dominion United Church on the evening of Dec. 19 Mr. Brown played: "Unto Us a Boy Is Born," Robin; "Alleluia," Saint-Saens; "And on Earth Peace," Bohm; "O Leave Your Sheep," French carol; "Lullay My Liking," Fifteenth Century; "Beside Thy Cradle," Bach.

On the evening of Dec. 26 Mr. Brown played: "In dulci Jubilo," Bach; "Noel," d'Aquin; "God Rest You Merry, Gentlemen," Myron Taylor; "Christmas in Sicily," Yon; Music on Christmas Themes, arranged; "A Christmas Slumber Song," Whitehead; "Puer Nobis," Edmundson.

C. Harold Eicke, Grand Rapids, Mich.—Dr. Eicke's Wednesday recitals, given at 5:30 at the First (Park) Congregational Church, included the following programs among others:

Dec. 1—"In dulci Jubilo," Bach; "Wind in the Pines" (from "Mountain Sketches"), Clokey; Meditation, Massenet; Postlude on "Sleepers, Wake," Martin. At this recital Dr. Eicke was assisted by a group of twenty-two girls from his girls' choir of seventy voices.

Dec. 8—Pastoral on a Christmas Plain-song, Virgil Thomson; Chorale Preludes, "O Thou of God the Father" and "All Praise to Jesus' Hallowed Name," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Dec. 15—"Noel Basque," Benoit; Variations on "Music for Children's Plays," Mary S. Eicke; Toccata on "Of the Father's Love," Edmundson. Mrs. Eicke assisted in this program with two soprano solos.

Kathryn Knapp, Pasadena, Cal.—Miss Knapp's bi-weekly recitals broadcast over station KPCC included the following for January:

Jan. 5—"Song of the Lonely Njeri," Saxton; "Annette et Lubin," Durand; "Song of the Basket Weaver," Russell.

Jan. 9—Bach program: Chorale Fugue, "We All Believe in One True God"; Chorale, "O How Fleeting"; Prelude and Fugue in D major.

Jan. 12—Karg-Elert program: "Litanie," "Before the Image of a Saint"; "Inferno," from "Jesu, meine Freude."

Jan. 16—"Fulfillment," Marie Annen Imbrie; Largo from "New World" Symphony, Dvorak.

Jan. 19—Karg-Elert program: Canzona and "Fuga con Corale."

Jan. 23—Vierne program: "Lied," Elegy, Pastoral.

Jan. 23—Prelude and Fugue in E flat ("St. Anne"), Bach.

Jan. 30—Allegro Cantabile, Adagio and Toccata from Fifth Symphony, Widor.

Minor C. Baldwin, Middleboro, Ky.—In a recital at the Presbyterian Church Dec. 12 Dr. Baldwin played: Toccata, Bach; Reverie, Baldwin; Overture, Rossini; Gloria from Twelfth Mass, Mozart; "Consolation," Leschetizky; Selections from "Il Trovatore," Verdi; "Chimes of Dunkirk"; "In a Monastery Garden," Ketelbey; Andante from Symphony, Beethoven; Adagio, Bach; Andante and Musette, Bach; "Am Meer," Schubert; "Goodnight, Sweet Jesus," Barry.

Recital Programs

[Continued from page 14.]

Harold F. Arndt, A.C.C.O., A.A.G.O. (Chm.), Allentown, Pa.—For his pre-service recitals in Dubbs Memorial Reformed Church Mr. Arndt played the following numbers in January:

Jan. 2—Preludio in E minor, Toccata in E major and Andantino Cantabile, Remigio Renzi.

Jan. 9—Chorale Prelude on "Watchman," Chorale Prelude on "Tallis' Canon," Solemn Prelude ("Gloria Domini") and Revery, T. T. Noble.

Jan. 16—Sonata No. 5, in D minor (Allegro Risoluto, Andante), Fantasia in E minor and "Idylle," Merkel.

Jan. 23—Intermezzo (Sonata No. 6), Sonata No. 11 (Allegro and Cantabile) and "Vision," Rheinberger.

Jan. 30—Sonata in E minor (complete) and Pastorale (Second Suite), James H. Rogers.

Carl G. Alexis, Rockford, Ill.—As a part of the ninetieth anniversary celebration of the First Evangelical Lutheran Church of Rockford Mr. Alexis gave a recital on the afternoon of Jan. 16. His program consisted of these works: Toccata in D minor, G. B. Nevin; "Echo Bells," J. H. Brewer; Prelude and Fugue in C minor, Bach; "Dreams," McAmis; "Lift Up Your Heads," Handel-Gulmant.

C. Gordon Wedertz, Chicago—In a short recital preceding the meeting of the La Grange Legion Sunday evening Club Jan. 16 Mr. Wedertz played: "Jesu, Joy of Man's Desiring," Bach; "Kamennoi Ostrow," Rubinstein; Suite from "Water Music," Handel; "Ave Maria," from "Otello," Verdi; Triumphant March, Lemmens.

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

Jan. 6—Andante for a Small Mechanical Organ, Mozart; Three Chorale Preludes for the New Year ("Orgelbüchleln"), Bach.

Jan. 13—Prelude and Fugue in F major, Reger; Berceuse from "The Firebird," Stravinsky; Gavotte, Wesley.

Jan. 20—Two Magnificat Fugues, Pachelbel; "Eclogue," Wagenaar; Cantabile, Sixth Symphony, Widor.

Jan. 27—Pastorale, Franck; Chorale Prelude, Sessions; Minuet, Handel.

On Jan. 23 Mr. Woodward gave the second of his series of Sunday afternoon recitals, playing the following program: Prelude in E flat, Bach; Andante in F, Mozart; Third Sonata, Hindemith; Adagio, Third Symphony, Vierne; "Carillon-Sortie," Mulet.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning and Christmas recitals in December: "Praise God, Ye Christians," Buxtehude; "Good News from Heaven the Angels Bring," Pachelbel; "Once He Came in Blessing," "Awake, Awake, for Night Is Flying" and "Saviour of the Heathen, Come," Bach; "O Come, O Come, Emmanuel," Burdett; "God Rest Ye Merry, Gentlemen," Diggie; "Marche Religieuse," Gulmant; "Moravian Morn-

ing Star," Gaul; "Noel Basque," Benoit; Variations on a Gevaert Carol, Mauro-Cottone; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Christmas Chimes," d'Antalfy; "Gesù Bambino," Yon; Cathedral Prelude, Clokey; "Invocation," "Litany" and "In Memoriam," Karg-Elert; "Who Knows How Near My End May Be," Karg-Elert; "Hark, a Voice Saith, All Are Mortal" and "Come, Sweet Death," Bach.

Norman Hennefield, New York City—In a Christmas music festival program on the afternoon of Dec. 12 at St. John's Lutheran Church Mr. Hennefield, the organist and choirmaster, included the following organ numbers: Chorale Preludes on "Come, Saviour of the Gentiles," "Our Father, Who Art in Heaven" and "Salvation Now Is Come," Buxtehude; Suite on the Chorale "Upon My Loving God," Buxtehude; "Blessed Be Thou," "Lord Christ, God's Only Son," "My Soul Doth Magnify" and Toccata in E minor, Pachelbel.

George Needham, Leonia, N. J.—In a vesper hour of music at the Presbyterian Church Jan. 23 Mr. Needham was assisted by Olga Bolsch, pianist, and Karen Stark, soprano, in these numbers: Adagio, Bizet; organ and piano, "Hymn to St. Cecilia," Gounod; Pastorale, Milhaud; Adagio, Bach; "A Monastery Evening," Calver; piano and organ, Concerto in G minor, Mendelssohn.

Bruno Nekrash, Pine Grove, Pa.—Mr. Nekrash, formerly organist of St. John's Cathedral, Cleveland, Ohio, gave a Christmas recital Sunday evening, Dec. 19, in St. John's Lutheran Church, Pine Grove. His program was made up of the following: "On the Holy Mount," Dvorak; "Echo," Yon; "Will-o'-the-Wisp," Nevin; "The Magic Harp," Meale; Toccata and Fugue, Bach; "Marche Funebre et Chant Seraphique," Gulmant; Toccata, Widor.

Farley Hutchins, Appleton, Wis.—Mr. Hutchins, a pupil of La Vahn Maesch at Lawrence College, gave his senior recital at the memorial chapel Oct. 17 and played: Concerto in B flat, Felton; Five Chorale Preludes, Bach; Intermezzo from Sixth Symphony, Widor; Two Christmas Pieces on Traditional Carols, La Vahn Maesch; Toccata, Sowerby.

ALEXANDER McCURDY HEARD IN RECITALS IN MANY CITIES

Dr. Alexander McCurdy is finding time to fill several important recital engagements despite his duties at the Second Presbyterian Church of Philadelphia, Curtis Institute and the Westminster Choir College. Recitals by him in January and February include the following:

Jan. 10—Westminster Choir College, Princeton, N. J.

Jan. 12—Curtis Hall, Philadelphia.

Jan. 19—Wanamaker Grand Court, Philadelphia.

Jan. 24—Morristown, N. J., residence of Mrs. H. J. Smith.

Jan. 27—Columbus, Ohio, Broad Street Presbyterian Church.

Jan. 28—Dayton, Ohio, Westminster Presbyterian Church.

Jan. 30—Youngstown, Ohio, Trinity Methodist Church.

Feb. 2 and 3—Burlington, Vt., St. Paul's Episcopal Church.

Feb. 4—Hartford, Conn., Immanuel Congregational Church.

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Lydia Harris Hamlin
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MRS. CYRUS HAMLIN



"In honor of a lifetime at the organ" an unusually interesting vesper hour of music was given at the First Presbyterian Church of Newburgh, N. Y., Sunday afternoon, Nov. 21. The event was arranged as a tribute to Mrs. Lydia Harris Hamlin, who has been organist of the church for nearly seventeen years and who previous to going to Newburgh twenty-five years ago made a noteworthy contribution to church music at Beloit, Wis., and Tougaloo, Miss.

The vesper service in Mrs. Hamlin's honor was the suggestion of Dr. Emanuele Santi, violinist, and was arranged by him and Mrs. Adah Mase Curran, mezzo soprano, director of the church's choir. The program consisted of organ and violin numbers, and solos by Mrs. Curran. Mrs. Hamlin and Dr. Santi have worked together since he came to America from Naples, where he was graduated with honors from the ancient Conservatory of Music. In this country he has taken theological courses and has a degree from Union Theological Seminary.

Lydia Harris, the daughter of a minister, came of a family in which music was cultivated, and her brother, Murray M. Harris, was a prominent organ builder in Los Angeles, many of whose instruments stand in various parts of the country. When she was 18-years old she played a church service for the first time in the First Congregational Church of Evanston, Ill. In later years she gave many piano recitals until her marriage to Dr. Cyrus Hamlin. After her husband's settlement as pastor of the historic First Congregational Church of Beloit she soon became the organist and choir director of the church, and so continued for many years. Later a period of intensive work in music had for its scene a college for Negroes at Tougaloo, Miss. Here was built up a musical force in the state which has not been forgotten. After twenty years in Tougaloo her husband's

failing health warned them that they must leave that strenuous work and come North, whereupon Newburgh became their home.

In Tougaloo Dr. Hamlin was dean of the newly-established college and Mrs. Hamlin was director of the department of music, which she created. Under her leadership the work developed rapidly and in a few years she directed a performance of "The Messiah." A number of white people from nearby Jackson, the capital, came to hear the oratorio for the first time in their lives. Later a large church was built on the campus and Mrs. Hamlin's brother presented to it an organ of sixteen sets of pipes. Every Sunday a half-hour recital on the new instrument was played by Mrs. Hamlin.

In Newburgh Mrs. Hamlin presides over a Skinner organ of three manuals, which replaced the old Jardine organ five years ago, and Mrs. Hamlin revels in its beauties.

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Carol Festival in Brantford, Ont.

The Christmas carol festival sponsored jointly by the Brantford Rotary Club and the Brantford Center, Canadian College of Organists, held Dec. 13 in the Colborne Street United Church, was an unqualified success both from a financial and musical standpoint. Well over \$700 was raised for the Rotary British children's war victims' fund and more than 1,100 citizens enjoyed the splendid interpretation of carols old and new by some sixteen choirs, with a combined strength of over 450 choristers.

This festival was the second of its kind to be held in Brantford, the first taking place in December, 1942, at which was raised \$450, providing a number of Coventry, England, boys bombed out of their homes by the German Luftwaffe with a two weeks' vacation by the sea. During the course of the program, excerpts were read from several letters received from English lads who had received a holiday in England as a result of last year's festival.

There were several unusual features on the program which proved effective. For the first time in Brantford a Chinese Christmas carol was heard—"Fan T-ien Huiang," arranged by Bliss Wiant, sung by the Brant Avenue United Church senior choir. Two Polish carols were interpreted by the Polish children's choir,

resplendent in native costume. The Colborne Street United Church senior choir presented an unusual carol, "Lullay My Liking," Holst, with the soprano obligato effectively sung by Miss Barbara Howell from a position in the gallery. A French carol was contributed by students of grades 9 and 10 of the B.C.I. and V.S. and a seventeenth century Swiss carol by the junior choir of Trinity Anglican Church. A highlight from a musical standpoint was the work of the massed senior choirs in the "Hallelujah Chorus" from Handel's "Messiah." This was splendidly sung under the baton of George A. Smale, chairman of the Brantford Center, with Harold D. Jerome at the organ.

ELEANOR MUIR, Secretary.

Annual Dinner in Toronto.

The Toronto Center held its annual dinner at the Arts and Letters Club Jan. 10. One hundred members and guests were in attendance. Maitland Farmer, chairman of the center, acted as toastmaster. Dr. Charles Peaker gave a splendid address in responding to the toast to "Our Center" and D'Alton McLaughlin proposed the toast to the ladies and guests. A varied program of entertainment followed. It included a topical song, the words for which were written by our fellow member, Thomas J. Crawford.

T. M. SARGANT, Secretary.

Kitchener Center.

The Kitchener Center held its annual meeting at the Old Mill Coffee Shoppe Jan. 8. The following officers were elected: Chairman, Mrs. V. F. Petersen; vice-chairman, Garfield Bender; secretary, Edgar V. Merkel; treasurer, Miss Pauline Hymmen; social convener, Miss Althea Riehm.

After the meeting a sing-song was held with Glenn Kruspe at the piano. The remainder of the evening the members enjoyed a game of court whist.

EDGAR V. MERKEL, Secretary.

Christmas Party in Hamilton.

The Ontario Music Teachers' Association, Hamilton branch, and the Canadian College of Organists, Hamilton Center, held their annual Christmas party Dec. 29 in the board room of the Y.W.C.A. at

Hamilton. Vernon Carey conducted the community singing, with Paul Daniels at the piano. William Andrews, violinist, played several solos, Cyril Hampshire being the accompanist. Mildred Begg conducted the games, assisted by Jessie White, and Mrs. Vernon Carey and Mrs. Paul Daniels were supper conveners.

CHARLES A. SNIVELY, Secretary.

St. Catharines Center.

A most enjoyable meeting of the St. Catharines Center was held at the home of Mr. and Mrs. R. D. Hunter Sunday evening, Jan. 16. The guest speaker, Charles Franklin Legge, president of the Franklin Legge Organ Company, delivered an interesting talk on "Tonal Design of the Organ." Mr. Legge gave a brief historical sketch of the development of the instrument over a period of 3,000 years. He dealt particularly with tonal design. In referring to the present baroque trend he favored a great organ of the baroque type, with a swell and choir of the modern type, thus combining the advantages of both styles.

ANNE KADWILL, Secretary.

PHILADELPHIA CLUB OFFERS TWO COMPOSITION PRIZES

The American Organ Players' Club of Philadelphia is offering two prizes for original compositions—one for a setting of the Magnificat and Nunc Dimittis and the other for an organ composition of four or five minutes' length. The competition is open only to members of the club and the compositions remain the property of the composer.

The American Organ Players' Club is the oldest organization of organists in the country. It heretofore admitted applicants only by examination. This year organists may be admitted if proposed and seconded by members of the club.

The second annual presentation of Handel's "Messiah" took place at the First Methodist Church of Anderson, Ind., Sunday evening, Dec. 19, under the direction of Harold L. Turner, minister of music. The chapel and youth choirs, an aggregate of 135 voices, took part, supported by an orchestra.

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SERGEANT HENRY K. BEARD



SERGEANT HENRY K. BEARD of Philadelphia, now in the nation's service, gave his thirty-second recital late in December at Fort Meade, where he was assigned to the position of post organist two years ago. He also played "The Messiah" for his choir at the Overbrook Presbyterian Church, Philadelphia, Dec. 26. On Jan. 19 he gave a recital at the Covenant-First Presbyterian Church, Washington.

Sergeant Beard is a graduate of Pennsylvania State College (1936) and the Curtis Institute (1940), and is continuing his studies with Dr. Charles M. Courboin at the Peabody Conservatory in nearby Baltimore.

During the summer, with the assistance of Private Fred Furst, an organ builder from York, Pa., Sergeant Beard's home town, he added a sixty-year-old set of 4-ft. principal pipes to the Fort Meade organ. He had previously made extensive changes in the instrument.

FREDERICK R. M. COLES DIES SUDDENLY IN PERTH AMBOY

Frederick R. M. Coles, organist and choirmaster of St. Peter's Episcopal Church, Perth Amboy, N. J., died suddenly Jan. 16 at his home following a heart attack.

Mr. Coles went to St. Peter's last October from Plainfield, where he had served at Holy Cross and Grace Episcopal Churches. He was born fifty-two years ago in Somerset, England, and came to America under the sponsorship of Dr. T. Tertius Noble. His first position in this country was at the Church of the Ascension, West New Brighton, Staten Island, N. Y. He studied voice and piano at the Conservatoire of Music at Milan, and was in Italy when the war started. He held degrees as associate of the Royal College of Organists, London, and Trinity College, London. In Plainfield he was musical director at Wardlaw Boys' School for nine years and director for five years of choral music at Miss Hartridge's School.

Surviving are Mr. Coles' mother, Mrs. Louise Mullins Coles, and a brother and sister in England.

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New Music for the Organ

BY WILLIAM LESTER, D.F.A.

"The Cuckoo," Scherzino for organ by Powell Weaver; published by Galaxy Music Corporation, New York.

A decade or so ago this composer published a charming whimsy called "The Squirrel," a novelty number that by its ingratiating qualities, its intriguing musical humor, rapidly made a place for itself as a number one choice for encore recital use or to supply light and life to programs. This flattering popularity has lasted through the years. We are now presented with its successor, or—what is probably a truer and more graceful way of putting it—the first success has now been supplied with a companion piece, evidently destined to be as successful as the earlier opus. This jolly new issue is a lacy toccata figure on light swell foundation stops, colored by frequent imitative cuckoo interjections on the great or choir solo flute. The design is superbly simple, but remarkably effective. There can be no doubt that in this gem we have one of the successes of the present publishing season. Genuine creative imagination is all too scarce. Here is a welcome sample of it.

Two Fugues for the organ, by eighteenth century Czecho-Slovakian composers, arranged and edited by Joseph Bonnet (Fugue in F minor, by Joseph Seeger; Fugue in A flat major, by C. Kopriva); published by J. Fischer & Bro., New York.

Under a common cover these two interesting contrapuntal essays are now available in an American edition, ably edited by a master of such music. The two numbers have musical interest in addition to historical qualities. Their practical use will probably be found to be greatest in the field of teaching, since their formal treatment and style lack general audience appeal, and proper appreciation demands an unusual erudition and acquaintance with the niceties of contrapuntal efficiencies not commonly found in the majority of listeners. One outstanding virtue of this publication is

that no great amplitude of organ resources is called for; the pair of pieces will sound effective on even small instruments. The contrapuntal lines are the important factors—there is little or no reliance on stop coloring as such, and there is no virtuoso display writing to decoy attention from the part-writing.

"Norwegian War Rhapsody," by Christian Sinding; arranged for organ by Clarence Dickinson; published by the H. W. Gray Company, New York.

Of unusual interest is this large-scale work by the great Norwegian master, dean of his musical compatriots. It is a dramatic, martial epic of virile pulse and massive contour. The musical idiom is unusually diatonic for Sinding. His harmonic palette is usually splashed with more lush chromaticisms than he here permits himself to use. But the work probably gains in power by the self-imposed asceticism.

The setting for organ is exceedingly well done. The suggested registration is practical and certain to display appropriate coloring. This composition is of timely interest and intrinsic musical values—sure to be a high note on any recital program.

Selected Organ Compositions by Dietrich Buxtehude; published as Folio No. 2 in "Masterpieces of Organ Music," edited by Norman Henefeld; published by the Liturgical Music Press, New York.

Last month we called attention to the valuable volume of organ pieces by Pachelbel put out by this publisher. Now comes the second book justly deserving it, a collection of works by the great Danish forerunner of and vital influence on the greater J. S. Bach. Music of unusual excellence and interest is found in this collection. Chorale preludes comprise this generous sampling of rare music. There are four in all, with the addition of a suite built on the chorale "Upon My Loving God." This last is an unusual work, standing almost alone in the repertory—a creation of great beauty.

Still to come are projected issues by this firm of Scheidt, Bohm, Telemann, Krebs, Kerl and others.

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By THE REV. NOEL BONAVIA-HUNT

In the April issue of THE DIAPASON Mr. J. B. Jamison, whose visit to England brings back to me tender memories of the good old times and an engaging personality, made a plea in favor of the English type of organ ensemble, which he places somewhere between the baroque and the Hope-Jones types. The whole matter seems to me to boil down to this fundamental question: Should the total effect of an organ convey the impression of weight and massiveness or of brilliance and slenderness? Or can we avoid a compromise between two extreme types of ensemble by finding room for both these conceptions in the same scheme? Further, is it necessary to combine two different types of effect in order to achieve the ideal ensemble?

Personally I do not think we have any right to assume that there is only one ideal ensemble for an organ, and I would go further and suggest that the organ of the future might well have more than one total effect; and by more than one I do not mean effects bearing a family resemblance, but effects showing a real difference of idiom. The point is that one can get terribly bored by the persistent production of one definite type or style of ensemble, and it does not seem right that the listener should be tied down to any single school of tonal architecture. At least, that is my view of it, for I am one of those who value variety as "the spice of life."

After spending some fifty years of my life in London I migrated to a country village. The charm of rural surroundings thrilled me, but only for a time. I began to miss the social privileges of my native town. Yet if I were to return to my old environment I should long for the peaceful fields, lanes and hedges of this isolated spot. The obvious solution of my problem lies in transport facilities and money; with these two assets at my disposal I could enjoy both town and country by ringing the changes. This analogy should give a clear idea of what I feel about organ tonal design. My taste is sufficiently catholic to make me dislike being tied down to the idiomatic expressions of this or that school of thought.

There are, however, further reasons for advocating a more comprehensive scheme of things in future organ design.

First I would remind the organ builder of a fact which he of all men ought to be incapable of forgetting—that organs have to be placed in all sorts and conditions of buildings, from the non-resonant to the very resonant. No one type of ensemble is going to sound effective in any type of environment. It would be very nice if architects could find a way to design their buildings with full consideration for the acoustic requirements of musical tone, but they have to cater to the human speaker as well, and in any case the science of acoustics has not yet reached finality.

Secondly, fashions change, and the temptation to discard one particular system for another seems to be irresistible so long as human nature remains as it is. The permanency of a system is found to be in inverse ratio to its peculiarity. Thus the Hope-Jones opaque-toned type in due course succumbed to the brighter-toned type of the baroque school. These swings of the pendulum of fashion are natural enough, but get us nowhere.

Thirdly, there is such a thing as progress in art, and no progress is possible where the design follows strictly along a groove from which no typical deviation is allowed. The rose is a beautiful flower and many varieties of it are cultivated by growers, but we should not like to depend on roses and their varieties for beauty in our gardens. The addition of other kinds of flowers enormously increases the possibility of progress in horticultural design. Similarly, the addition of various kinds of tone qualities enormously enhances the potential value of an organ as a work of art.

Fourthly, the laying down of hard and fast rules for the tonal design of organs impedes initiative and damps imaginative enterprise. Restriction leads to decay,

and enthusiasm for the art burns itself out.

For the above reasons I plead for a more broad-minded attitude toward tonal design in general as the essential condition of true progress.

Let me try to make my meaning clear by suggesting an idea that might profitably be considered by organ architects. It always seems to me that a great opportunity for comprehensive scheming is lost by designers when they plan a multi-manual organ and rely on the coupling of these manuals to provide the total effect aimed at. Surely it should be possible to create at least two completely different types of ensemble in an organ, using the manuals as the vehicles for separate control of each type. On most organs there is only one really satisfactory ensemble obtainable (if that!) and if there happen to be more than one they resemble one another far too closely in idiom. I believe that the organ of the future ought to be able to provide us with at least two entirely different and separate kinds of total effect, each total effect representing different ideals of architecture controlled by its own keyboard. I think it is rather absurd to say to the listener: "This is the full great, and this is the full swell, but they must be coupled together if you want to hear what this organ is capable of." The great organ should be really true to type and a completely satisfying ensemble; so should the swell organ; but why should these two departments always be regarded as a married couple? These two departments provide us with a grand opportunity for contrasted effects.

I am not saying that flue work should be set against reed work, but that a combinational chorus of flue and reed should be developed in each department. The difference would then consist in the design and treatment of each chorus. The great chorus would presumably possess far more body and weight than the swell chorus, which would be slender and vivacious. It so happens that Father Willis tried to do this at Salisbury Cathedral without overdoing the contrast between great and swell. Walker also made some attempt at this at York Minster when Dr. Tertius Noble was in charge. Harrison & Harrison again tried it at St. Mary Redcliffe, Bristol, where the contrast was, in my opinion, rather too glaring. I naturally mention British examples since I do not know what attempts may have been made in the United States by American builders. I am certain that neither Schulze nor Cavallé-Coll ever tried to work out the idea; the single idiom holds sway in every department of their stop-lists, and the same criticism applies to the baroque system.

The great bar to stylistic differentiation is the voicer's own personal touch. In order to achieve true contrast it is necessary to engage two different voicers and finishers, each the master of his own style, the one for the great chorus, the other for the swell chorus. Whether this suggestion would fall in with practical politics I will not say; but it is certainly not impossible. Let the reader just conjure up for one ecstatic moment the picture of a church interior with a Willis organ gracing the north side of a spacious chancel and a Schulze organ gracing the south side. Both are controlled from one and the same console. Imagine a first-rate performer introducing first one organ, then the other, as best suited to the circumstances, and with a full grasp of the possibilities of both types! Would not the combination and selection of effects from these two historic creations in one and the same building (not too unsympathetic, let us hope) prove of unique interest? I quote only one example of such a combination of different types; many another could easily be quoted. What a lesson in tonal design we could all learn from such an experience!

The one great difficulty in carrying out this comprehensive idea would be the swell-box. In other words, how much or how little shall the designer allow to be enclosed in expression chambers? The answer, I think, depends on the type of building in which the organ is placed. In a resonant building I would recommend a minimum of enclosure, the swell reeds being the only stops so treated. But I am not at present concerned with the details of design and construction; I am just putting out an idea—an idea that has

LETTERS TO THE EDITOR

[Writers of letters to the editor are urged to confine their communications to 300 words or less if at all possible. In this way they will help us to conserve space. Crisp, suggestive comments on subjects of interest to the organ world are solicited for this department. Make this your forum for the discussion of various topics, but bear in mind that brevity on your part will make it possible also to publish the expressions of others.]

Says Few People Know Tone.

Owen Sound, Ont., Jan. 5, 1944.—Dear Mr. Gruenstein: Would you like to hear the reaction of an ordinary organist to your articles that have appeared for a long time around this subject of the baroque organ? I've never heard a baroque organ or one of the new organs with string-toned diapasons. Now there are a few organists here and there who know organ and organ tone, good, bad and indifferent, and who have a fine appreciation of this matter. But the average organist doesn't know tone from a hole in the fence. To them the stops are loud or soft, but beyond that nothing. How few there are who have any ideas of tone or show any desire to produce beautiful tone! Among your fiddler friends how many realize that tone is the first requirement? Among your pianist friends you'll hear some harsh words about the tone of your favorite piano. In the organ-building trade only a few know tone; the others are merely mechanics working with the usual problems of pitch, scale, etc.

Some of your contributors use long, unusual words, mixed-up, bookish phrases, and the result is as clear as mud. No doubt there are those who disagree with Mr. Skinner's idea of color in organ tone, but his articles are convincing because the language is direct and I am never hazy about his meaning. With some contributors on this subject I feel that the writer is long on using fine words and fancy phrases and short on the applied end of it. You just know that he has never built an organ pipe or even tuned a reed. It would be like a white-collared city dweller explaining some fine point of farming to a dirt farmer.

FRANK C. BUZZA.

Color Discussed by Mr. Covell.

Newport, R. I., Jan. 12, 1944.—Dear Mr. Gruenstein: I would like to quote, and then comment briefly upon, a statement which appears in Mr. Skinner's letter in the January number. It follows: "I have no confidence in musical taste that does not include color as indispensable in musical performance." Let us stop and think about color for a few minutes.

What color, in a musical instrument, may be, and what Mr. Skinner thinks it to be may well be quite different. Color, strictly speaking, is the particular quality of tone that an instrument produces. It may be brilliant or sombre, bright or dull, or have other characteristics susceptible to "literary" description. But Mr. Skinner

haunted me for years. The coupling of departments is not ruled out by any means, but it no longer forms the basis of design. Nor need the instrument be so very large to enable the idea to take material form. A three-manual organ with ten stops or ranks per manual and a suitably-equipped pedal department could be designed on the required lines.

One fine day, when the new order begins to appear, it may be possible to announce a recital by a famous organist on the new instrument built in friendly collaboration by two famous firms associated with different tonal ideals (neither of them too extreme). Is fraternal cooperation so impossible in industrial circles as to make such a suggestion sound ludicrous? If so, why?

seems, by implication, to accept and approve only what may be called "positive" color. He apparently prefers the English horn to the oboe because of its more strikingly individual accent. He would seem to like the trumpet more than the flute, for similar reasons. As applied to the organ, he would seem to prefer the salicional to the old dolce or dulciana, the Geigen to the smooth diapason, etc.

But does he not realize that "color" is but an incident in musical expression? What counts, far more than color, is the character of the musical ideas of the composer, and the accuracy and inflection (or phrasing) of the instrumentalist. These things are truly indispensable, whereas merely attractively romantic "color" is of relatively slight importance.

If Mr. Skinner were a connoisseur of the fine arts it might be assumed that he would have only oil paintings in his museum: water-colors, being less positive in effect, would be ruled out, and no etchings, wood-cuts, or the like would be tolerated—they have no color, of course. Similarly, sculpture would be ruled out *in toto*. How dull would be such a collection, riotous with color! Fortunately, no such museum ever existed, or is likely to exist.

Mr. Skinner has certainly done what he could to introduce his concept of color into the organ, but he must not be disappointed if other persons with musical interests fail to approve French horns, erzählers, dulcets, voces humanae as adequate substitutes for clear and ringing diapason choruses and complete and independent pedal sections. There is ample color in the latter, even if it is less obvious.

WILLIAM KING COVELL.

Definite and Positive.

Pittsburgh, Pa., Jan. 4, 1944.—My dear Mr. Gruenstein: Permit me to quote from your correspondent's letter in THE DIAPASON of October, 1943: "Widor said—and Schweitzer quoted—'with Cavallé-Coll the study of Bach began.' Definite! Positive! With that one breath Widor blew away 200 years of German organ design. For those who trust Widor the matter is settled."

And now let us hear what Widor himself has to say: "As a born musician Andreas Silbermann strove above all for purity and clarity. * * * His organ is the classic organ absolutely; it is forever the ideal instrument for the performance of the imperishable creations of J. S. Bach."

Written by Widor in the year of our Lord 1926, after having presided at Cavallé-Coll's masterpiece at Saint-Sulpice in Paris for fifty-seven years.

"Definite! Positive! For those who trust Widor the matter is settled."

CASPAR KOCH.

Mr. Skinner on Relative Costs.

Chestnut Hill, Mass., Nov. 18, 1943.—To the editor of THE DIAPASON: This is in response to your invitation to reply to a recent statement made in your paper that the pipes of an organ should cost 60 per cent of the total. By the same process of reasoning the strings of a piano or violin should bear a like proportion of the cost. We might carry this reasoning a little farther and say that the gas in a balloon should cost 60 per cent of the total, since the balloon cannot go up without it.

A beautiful console, wind-chests, action, reservoirs, expression boxes, motor and screen are just as important as the pipes, as any organist or organ builder knows, and four times as expensive. A statement that the pipes of an organ should cost 60 per cent of the total is a confession of total ignorance of the subject. It is on a par with a statement I saw in another paper, to give emphasis to the present disparagement of diapasons, namely: "I have looked through several Silbermann specifications and found none. He used an 8-ft. principal!" I suppose a diapason by any other name will sound as sweet.

I believe it a very good thing that the so-called organ architect is rarely allowed to interfere.

ERNEST M. SKINNER.

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Christmas Music That Made Appeal in 1943; Pre-View of Easter

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

Sometimes in late years I have wondered what happens to all the new music published for Christmas, but this season it was fairly well represented. Seth Bingham's admirable "Personent Hodie" appealed to several, including Henry Overley (Kalamazoo) and Vernon de Tar (New York). In New York Dr. Williams tried Harwood's "I Sing the Birth." In Cleveland Charles A. Rebstock used the new Marryott carol, "Born on This Tide." In Lincoln, Ill., Max G. Miranda performed Bach's "Sheep May Safely Graze" in the new Biggs arrangement for piano and organ. Speaking of Dr. Bingham, C. Albert Scholin (St. Louis) used his Italian carol, "The Bells within the Steeples." I did not see so many performances as I expected of his new organ piece, "At the Cradle of Jesus"; one who used it was Thomas M. Wilcox of Bellevue, Pa.

There was evidently a rush to find a Chinese carol, the choice falling on "Stars of Ice," used by several, including D'Alton McLaughlin (Toronto), Robert W. Hays (Topeka) and J. R. Mountford and Mrs. D. Moyer (Woodstock, Ont.).

Our Russian allies were not forgotten. N. Lindsay Norden (Philadelphia), who has done so much to edit the Russians, gave a place of honor to Kastalsky's "God Is with Us." At Lincoln College the Mirandas used a group of five Russian numbers edited by R. Kingsley, each by a different composer.

Our favorite editor of carols in Canada is, of course, Dr. Whitehead. This was the twentieth year of his famous carol concerts at Christ Church Cathedral, Montreal. He used no less than fourteen carols, all but five of which he arranged himself. The others belong to Professor D. S. Smith and Geoffrey Shaw. All the carols at this annual service are sung unaccompanied, without a chord from the organ, though he does introduce a few organ solos. A few numbers seem to be repeated nearly every year: "Lo, How a Rose" and the "Rocking Carol," and Shaw's excellent arrangement of "Good King Wenceslaus." Two that seem likely to be added to his annual list are his own "Come, Follow Me" and "O Mary, My Mother." I see Dr. Whitehead's name on many American programs: "Good Christian Men, Rejoice" at the Cathedral of St. John the Divine in New York, for instance; in the same city my favorite Irish carol of his, "Now Christmas Day Is Come" (V. de Tar).

It is interesting to swing from the Montreal Cathedral to the one in Washington, where I was pleased to find a larger number of American editions than sometimes have appeared there. Here are some of the numbers from that program: Barnes (French), "Angels We Have

Heard"; Mackinnon (French), "I Hear along Our Street"; D. McK. Williams, "The Stork"; Smith (French), "Noel de Thevet"; Dickinson (Bohemian), "Still Grows the Evening." Vaughan Williams and Holst are also represented.

It would be superfluous to list the Dickinson carols; everybody uses some of them. Dr. Gaul remains popular also: Clarence E. Heckler (Brooklyn) likes the Mexican carol, "The Shepherds and the Inn"; Mr. Hays used three Gaul arrangements—"Ancient Moravian Carol of Gregor," "Bulgarian Straw Carol" and "Christmas Snows of Sweden."

Though he has not published any carols for a long time, Hugh A. Mackinnon of the San Francisco Cathedral is not forgotten. "I Hear along Our Street" was used by Joseph Ragan (Atlanta) and George Howerton (Northwestern University). In New York Dr. Reginald L. McAll preferred "O, the Holly, the Holly!" That favorite editor, Ralph Marryott, appears often; for instance, Mrs. Victor Clark (Atlanta) used both "The Searching Carol" and "Infant So Gentle" (Gascon). Mrs. Clark lists also Carl F. Mueller's Slovak carol, "The Light of Bethlehem," and he appears on other programs—for example, his "Away in a Manger" was sung by Walter Wismar's children's choir in St. Louis.

I suspect that I have not spoken often enough about the carols of Professor Morten J. Luvaas. At Wausau, Wis., Eugene L. Nordgren used his Moravian "Hark Now, O Shepherds" and the Norwegian "Cradle Song"; in Washington, Pa., Edward H. Johe listed the arrangement for women of "From Heaven Above" and the quaint "Carol of the Owl." The many arrangements of Miss Davis hold their popularity; I noticed, for example, in the program of Stanley Baughman (Grand Rapids) her "Angels o'er the Fields" (French) and "Yuletide Is Here" (Swedish). At Detroit, Dr. A. D. Zuidema used her "As It Fell upon a Night" and "Carol of the Drum."

As you know, I have been insisting that the recently discovered carols of our Southern mountains should not be overlooked, especially those notable ones edited by John Niles. The exquisite "Jesus, Rest Your Head" has reached Victor Kerslake at Owen Sound, Ont., one of the Canadians who are always finding good things. In Cincinnati Parvin Titus used two Niles arrangements, "The Seven Joys of Mary" and the superlative "I Wonder as I Wander" (which he used twice). This last was featured by Mrs. Charles Chalmers (Atlanta) and by Dr. F. L. Whittlesey and Miss Alma H. Way at Erie, Pa. By the way, Miss Way used Dr. Bingham's "Nativity Song" and the choir sang Dr. Harry Burleigh's spiritual "Behold That Star." The whole arrangement of their program is excellent, grouped under the following topics: "Glad Tidings," "The Inn at Bethlehem," "The Little Town," "The Star," "The Angels," "The Shepherds," "The Children at the Manger," "The Tender Mercy of God," "The Holy Babe," "Tis Christmas Again" and "Christmas Prayer."

Our organists are still partial to "The Messiah," presented by Adolph Steuterman at Memphis, Tenn., and by many other leading organists. I think that the most popular cantata is "The Story of Christmas," by Dr. H. A. Matthews, performed by Ethel Widener Kennedy at San Diego, Cal., and by Charles C. Bonte in Brooklyn. I noticed that in Minneapolis Frank K. Owen used for string trio and organ the "Consolation" by Dr. Matthews. And, speaking once again of that talented Philadelphia composer, I must add that he still helps to solve the problem of the sacred solo at Christmas. At Long Beach, Cal., William R. Dorr used the Matthews "Calm on the Listening Ear of Night" as a soprano solo with violin, piano and organ; also Liza Lehmann's "No Candle Was There." Mr. Dorr always seems to choose something by W. R. Voris; this time it was "Three Shepherds," which gave two more boys chances at solos.

Another good cantata I was glad to see listed is Dr. Clokey's "When the Christ-child Came," given by Clyde English at Pittsburgh. At Lancaster, Pa., Howard L. Ralston used Clokey's Pastorale ("Le Prologue de Jesus") and Clokey's Magnificat on a Twelfth Century Melody. (This same Pastorale was played by Mr. Baughman at Grand

Rapids and by D. A. Pressley at Columbia, S. C.) As usual Mr. Ralston gave attention to the American composer; among carols I note the Negro "Go, Tell It on the Mountain" (Fax), Mackinnon's "Christ Is Born" and Marryott's "A Christmas Roundelay."

One other cantata aroused pleasant memories when I saw it on the programs of Walter Lindsay of Olney, Philadelphia: "The Adoration," by the late George B. Nevin, talented father of an even more talented son, Gordon Balch Nevin, whom we lost this last year.

There are two modern English carols (at least twenty years old) which seem to be established classics: Taylor's "The Three Ships," which happens to have a delightful text as well as charming, melodious music; so think Messrs. Howerton, Ragan, de Tar, Williams and others. Also Broughton's "The Holly and the Ivy," performed this year by K. M. Schuil of Yonkers, N. Y., and others.

Mr. Schuil played one of several Edmundson pieces now available for Christmas ("From Heaven Above"). If space permitted I should say much more about the organ pieces. My neighbor at Auburn, N. Y., Miss Louise C. Titcomb, played two pieces by Candlyn, the "Divinum Mysterium" and the Scherzo on "In dulci Jubilo," as well as the Edmundson "In dulci Jubilo" and other good solos.

New Music for Easter

The firm of H. W. Gray has some new numbers, including "Easter Again Is Here," by Claude Means, with soprano solo or junior choir. This is good, resonant music, rather reminiscent of John E. West at his healthy best.

Francis S. Moore's "He Is Risen" (Gamble) is an easy and pleasing Easter anthem of seven pages with solo for high voice. I have seen it only in proofs, and my eyes do not take kindly to the nasty green colors that engravers insist upon using.

Nita Akin's Chicago Recital

Nita Akin proved herself a mature artist who succeeded in making a deep impression on her first Chicago audience at a recital in Kimball Hall Jan. 24. The Chicago Club of Women Organists, which has a flair for introducing woman organists of extraordinary ability to the city's music-lovers, brought Mrs. Akin to Chicago.

Mrs. Akin's program consisted of several of the great works of organ literature, which she interpreted with skill and competency, and enough of the lighter and more appealing compositions to give variety to the evening. In the great Liszt Prelude and Fugue on B-A-C-H she showed mastery of the organ, and the same may be said of her performance of the Dupré Fugue and the Toccata by Lanquetuit, while Leo Sowerby's brilliant show-piece, "Pageant," originally written as a vehicle for the display of Fernando Germani's virtuosity, gave Mrs. Akin the opportunity to show her pedal dexterity. Over against these works and the Bach Prelude and Fugue in D major there was the perfectly lovely Pastorale of Garth Edmundson on "Fairest Lord Jesus" and his scintillating "Humoresque Fantastique." Beautiful registration marked the Franck Chorale, though some might have questioned the approach to the sentimental in the freedom taken with the tempos.

The audience was not satisfied with the set program and demanded more; and Mrs. Akin generously responded with Bornschein's "French Clock," the Boellmann "Ronde Francaise" and Bach's "In Thee Is Joy." The group of encore numbers was one of the most enjoyable portions of the entire evening, which, musically and from the standpoint of size of the audience, was a thoroughgoing success.

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MANY MUSICAL OFFERINGS AT CATHEDRAL IN MINNEAPOLIS

Two years ago St. Mark's Church in Minneapolis became the cathedral church of the diocese of Minnesota and with this new status has come an expansion of musical activity. In addition to music for the regular morning service, the choir and outside organizations are providing variety at the Sunday afternoon service. The series opened with a navy service Oct. 24, followed by a testimonial to Bishop McElwain, who resigned the first of this year. The first musical service was that of the Twin City Choirmasters' Association Nov. 14, followed the next Sunday by "Lazarus," an oratorio by Stanley R. Avery, organist and choirmaster of the cathedral, sung by the cathedral choir and the Simpson Methodist choir combined. This was repeated at Simpson Church the following Sunday evening. The Swedish Hospital nurses' chorus under Robert N. Pearson sang at a Florence Nightingale service the last Sunday of November and the Camp Fire Girls' choir under Jean McIntyre the next Sunday.

Then came the annual "Messiah" performance under Mr. Avery's direction, with a string orchestra, Marion Hutchinson at the organ and the cathedral choir and that of Central Lutheran Church combined. This was repeated at Central Lutheran the following Sunday evening under the direction of Peter Tkach. Sunday afternoon, Dec. 19, the Apollo Club, under the direction of William MacPhail, sang at a memorial service for Hal Woodruff, for twenty-five years director of the club.

The Christmas music at the cathedral included the Christmas Eve service and the Christmas morning service, at which the junior choir sang Mr. Avery's new Communion Service in G. Among afternoon offerings for the remainder of the season are Mendelssohn's "Elijah," a hymn festival, Mozart's "Requiem," Stainer's "Crucifixion" and Haydn's "The Seven Words of Christ." An event of great interest was the installation of Bishop Stephen E. Keeler as bishop of the now combined dioceses of Minnesota and Duluth at St. Mark's Cathedral the evening of Jan. 13. The organ was augmented by a trumpet trio and the anthem was "Onward, Ye Peoples," by Sibelius.

LIST OF ACTIVITIES MARKS SEASON FOR THE DICKINSONS

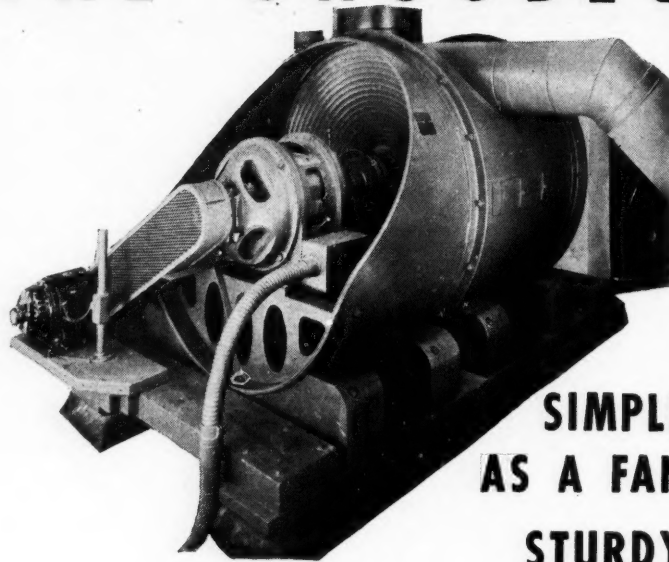
The Christmas period was a busy one for Dr. and Mrs. Clarence Dickinson. In addition to the Bach "Christmas Oratorio," two presentations of "The Messiah" and the candle-light services of carols of many nations at the Brick Church and Union Theological Seminary, Clarence Dickinson dedicated the Aeolian-Skinner organ in the Huguenot Memorial Church, Pelham Manor, N. Y., Dec. 21. Mrs. Dickinson gave a talk Dec. 26 on "The Christmas Carol in History" at the Second Presbyterian Church, Newark, N. J., illustrated with lantern slides and organ numbers, and the singing of the choir of the church, of which Luis Harold Sanford is organist and choirmaster.

Dec. 28 Dr. Dickinson gave a recital in the Bethesda Methodist Church, Salisbury, Md., as part of the celebration of the one hundred and first anniversary of the building of the church. His program included: "We Thank Thee, O Lord," Weitz; Ronco, from Concerto for Flute Stops, Rinck; "In the Church," Novak; Fifth Concerto (Adagio-Allegro-Moderato), Handel; "Giles Farnaby's Dream," Farnaby; "St. Anne Fugue," Badinerie and "Have Mercy upon Us, O Lord," Bach; "Piece Heroique," Franck; Intermezzo, Dickinson, and this group of Christmas pieces: "A Lovely Rose Is Blooming," Brahms; "From Heaven High," Pachelbel; Berceuse, Dickinson; "Christmas," Dethier.

Meeting of Detroit Women.

Edith Wykes Bailey was hostess to the Woman Organists' Club of Detroit Jan. 25 at St. John's Episcopal Church. The organ music was by Neva Kennedy Howe and Rachel Hinman. Three soloists of St. John's Church contributed the vocal part of the program. Mildred Macdonald, Geraldine Ridout and Andrew Magnuson were the singers. The program followed the dinner and monthly business meeting, conducted by the president, Carol Fjellstad.

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The Wa-Li-Ro choir, consisting of some fifteen boys and men from a group of the churches of Cleveland, joined in the civic carol program at the Cleveland Museum of Art during the holidays, singing before an audience of 4,000.

Ulmer Goes to Historic Church.

Bertram P. Ulmer has been appointed director and organist of St. John's Lutheran Church, Philadelphia. Old St. John's Church was built in 1806 at Sixth and Race Streets, with bricks brought from England. It was the first Lutheran church in America to permit English sermons. When the Delaware River bridge was built the church was razed and rebuilt in 1929 at Sixty-first and Columbia Avenue, its present site. The bricks, altar, pews, gallery and organ were originally in the old church. The organ is a large four-manual built in 1877 by the Odell Organ Company of New York and enlarged in 1929.

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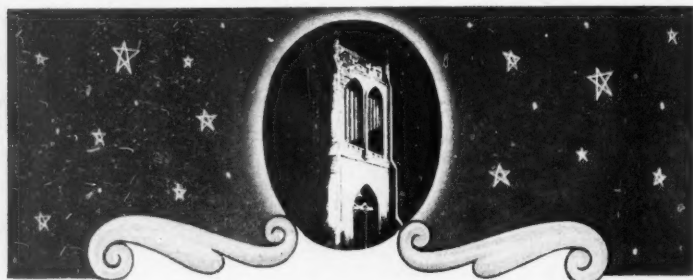
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