

THE DIAPASON

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DR. H. C. MACDOUGALL'S LIFE COMES TO CLOSE

DIES AT WELLESLEY MARCH 16

Professor at Wellesley College from 1900 to 1927—A Founder of A.G.O.
—Conducted Column in The Diapason Twenty-five Years.

Dr. Hamilton C. Macdougall, noted American organist and composer, one of the group of founders of the American Guild of Organists and for twenty-seven years professor of music at Wellesley College, died March 16 in Wellesley, Mass., where he had made his home since 1900 and where he had continued to live after he had been made professor emeritus in 1927. In January Dr. Macdougall retired as a staff contributor to THE DIAPASON, after having written the column headed "The Free Lance" for a little more than twenty-five years. For the last year or two Dr. Macdougall had not been in good health and he relinquished his last activity, his monthly article for THE DIAPASON, because of failing health. He was 86 years old.

Hamilton Crawford Macdougall was born Oct. 15, 1858, in Warwick, R. I. He attended the public schools in Providence and then studied music with such eminent men of the day as J. C. D. Parker, S. B. Whitney and B. J. Lang of Boston, and Robert Bonner of Providence. Then he went to Europe, where he was a pupil of Dr. E. H. Turpin in London. Dr. Macdougall was the second American to pass the examination of the Royal College of Organists, winning the associate degree. Brown University conferred on him the degree of doctor of music in 1901. From 1882 to 1895 Dr. Macdougall was organist of the Central Baptist Church in Providence. For the next five years he held the position at the Harvard Church in Brookline. At Wellesley he instilled a love of music in hundreds of young women, many of whom cherish his memory and who recall his many organ recitals. He also taught many who afterward achieved fame. One of them is Ralph Kinder, the Philadelphia organist and composer.

Dr. Macdougall studied and traveled extensively in Europe in later years and older readers of THE DIAPASON will recall the articles on English organs and organists which he wrote for this publication. In addition to being a founder of the A.G.O. Dr. Macdougall was dean of the New England Chapter for three terms, from 1908 to 1911. In 1908-09 and again from 1910 to 1912 he was a lecturer in music at Brown University. He also lectured at the Brooklyn Institute of Arts and Sciences. In 1893 and 1894 he was president of the Rhode Island Musical Association.

Dr. Macdougall's last book, "Early New England Psalmody," to which he devoted years of research, was published in 1940. He was the author also of a number of other volumes. His "Dramatic Pedal Studies" are especially well known among organists. He composed many anthems, organ and piano pieces, etc.

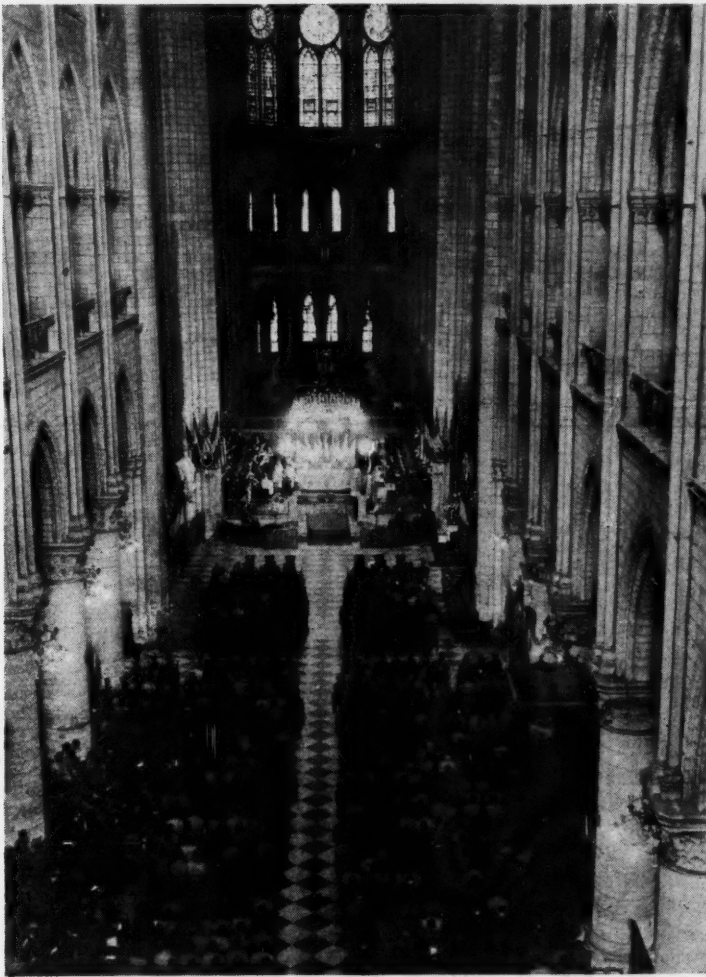
From 1908 to 1923 Dr. Macdougall edited an organ department for *The Musician*, published by the Oliver Ditson Company, and he joined the staff of THE DIAPASON when the Ditson Company ceased publishing *The Musician*.

While at Wellesley Dr. Macdougall for a number of years managed the Wellesley College Concert Fund, which brought a number of the world's most famous musicians to the college.

In 1898 Dr. Macdougall married Alice Gertrude Beede, who died in 1934. In 1936 he married Elisabeth Gleason of Hartford, Conn. Besides the widow he is survived by a son of the first marriage—Robert B. Macdougall of Trenton, N. J.—and a granddaughter, Caroline.

Funeral services were held Sunday afternoon, March 18, at the Wellesley College Chapel. Burial will be in Center Sandwich, N. H.

SCENE IN NOTRE DAME CATHEDRAL AT THANKSGIVING SERVICE



CHARLES E. WHEELER ENDS FIFTY-FIVE YEARS AT ORGAN

Charles E. Wheeler, F.C.C.O., one of Canada's outstanding musicians, retired from active duties March 1 after completing fifty-five years as organist and choirmaster in churches of London, Ont. Mr. Wheeler relinquished his duties as organist at the Dundas Center United Church after seven years. He went to this church from St. Andrew's Church, where he served for forty-seven years.

Mr. Wheeler was born in London seventy-five years ago and began his musical education there. He went later to Toronto for study of the organ and from there to Leipzig to study at the famous conservatory before completing his studies in England. His ability and scholarship have received international recognition and many of his compositions for voice and various instruments, including cantatas and anthems, have been published.

Mr. Wheeler is a fellow of the Canadian College of Organists, of which he was one of the founders and president for two years. He is now registrar of the College. Until the beginning of the war he was one of the music adjudicators at the Canadian National Exhibition.

HUGH GILES PRESENTS THREE EVENINGS OF MUSIC AT CHURCH

Special "evenings of music" on three Mondays in March at the Central Presbyterian Church in New York City were arranged by Hugh Giles, organist and choirmaster of that church. March 5 Mr. Giles was at the organ with the Siedenber Little Symphony Orchestra playing a program, a feature of which was Francis Poulenc's Concerto for organ and strings. March 12 Mr. Giles and Nadia Reisenberg, pianist, gave the program, the organ selections being the following: Prelude and Fugue in B minor, Bach; "Noel" in G major, d'Aquin; Chorale

Prelude, "I Call to Thee," Bach, and "Le Coucou," d'Aquin. On March 19 the choir of the church was featured, with Mr. Giles directing and Edith Campbell, soprano; Allen Curtiss, baritone, and Natalie Gutekunst, pianist, the assisting artists. Tournemire's "Suite Evocatrice" and Faure's Requiem were among the numbers on the program.

RECITAL SERIES BY MARRIOTT AT U. OF C. BEGINS ON EASTER

Frederick Marriott, organist of Rockefeller Chapel, University of Chicago, will begin a series of spring recitals on the large organ in the chapel Easter afternoon. Special features of the Easter program will be a new work by Edouard Nies-Berger, entitled "Resurrection," and Karg-Elert's "Erschienen ist der Herrliche Tag." For seven consecutive Sundays the series will be continued, Mr. Marriott will first give a half-hour carillon program beginning at 4 and will follow it with his organ recital.

On May 24 at 8:15 Mr. Marriott will be presented in an evening program at Rockefeller Chapel that will be an addition to the performances with which he has enhanced the fame of organ music at the university.

ORGAN BUILDERS MEET; PLAN GRADUAL WORK RESUMPTION

A meeting of the Associated Organbuilders of America was held in Washington, D. C., March 20 and 21. The object of the meeting was to discuss ways and means of gradually resuming work as the war needs of the nation for material and labor are reduced. The meeting was held at the Shoreham Hotel and there was a very representative attendance, all members with one exception being present. Several members remained in Washington for a day or two to take up various problems with government officials.

GIVE THANKS IN PARIS; CATHEDRAL IS PACKED

AMERICANS AND FRENCH JOIN

Colonel Ranger Tells of Service in Notre Dame—Saint-Martin at Organ
—Heinz Arnold Directs Choir
—Organ in Dupré Home.

One of the first among the Americans to enter Paris after its liberation from German occupation was Lieutenant-Colonel Richard H. Ranger of the signal corps, in peacetime a maker of various musical sound devices connected with the organ. Colonel Ranger took occasion to do some reporting for THE DIAPASON and has written about the services of thanksgiving, of visits to Marcel Dupré and of other matters that interest readers of THE DIAPASON.

"A royal welcome was certainly extended all who arrived with the American troops in liberating Paris," says Colonel Ranger. "There was no electric current the first Sunday, but portable electric generating equipment was made available for the Cathedral of Notre Dame immediately and M. Leonce de Saint-Martin was able to give fitting support to the services of thanksgiving of the people. On Sunday, Sept. 17, Archbishop Francis J. Spellman of New York officiated at the cathedral, packed to the doors, and it was fully a half-hour before he was able to pull away from all of the men who greeted him in the large square in front of the cathedral.

"At San Sulpice they were not so fortunate in having electricity, so that foot-operated bellows came into their own.

"On Thanksgiving Day services were held for the Americans at Trinity Episcopal Church and at Notre Dame. Both edifices were crowded to the doors. A choir was made up and called the Seine Section Choir, under the direction of Sergeant Heinz Arnold of Brooklyn, N. Y. At Notre Dame brass or, as the French call it, *cuirasse* from the Garde Militaire augmented the organ and voices with marvelous effect. At the great organ, M. Saint-Martin played 'Marche de Fete,' by Henri Büsser, and 'Messa' by Don Lorenzo Perosi and for the Finale Sergeant Arnold played the Toccata by Widor.

"Through the good offices of M. Boreau, head of the Thomson-Houston Electrical Industries, I visited Marcel Dupré at his home in Meudon. We had a private concert all our own and he brought into action a remarkable new method of registration which had been worked out at his request by M. Boreau at the Thomson-Houston plant. This method consists of using a 35-millimeter motion-picture film as the support for perforations in much the manner of a pianola roll. One individual frame consists of 120 holes which are punched out. These frames, with different punches, are advanced electrically for each new registration. A little numbering indicator at the left upper part of the organ shows which frame is being used. M. Dupré has the music organized with numbers to indicate the sequence of the registration frames. He perforates the film himself in advance. Two buttons, one on each side of the expression pedals, enable him with a quick movement to change the film to a complete new set of 120 registrations.

"This is but one of the many devices M. Dupré has added to his own organ. He also has an arrangement by means of which he can sustain any note or chord he wishes for a predetermined time until he releases it by a little lever on any manual, or until he plays another on that manual. This can be drawn to act on any manual. He also has arrangements by means of which he can split the keyboard, having one type of registration for the right hand and another type for the left and he has it so organized that he may move the center point to the right or left. This is accomplished by having

'unison off' above a middle note on the keyboard, and 'couplers off' below that note on the same manual.

"This organ was built in 1900 by the Cavaille-Coll Company for Alexandre Guilment, who played it until his death in 1911. The organ remained in his home (on the street which bears his name) until 1926, after which it was set up in M. Dupré's home and was opened in 1927. It was in 1934 that he had electric action installed and added the fourth keyboard."

The scheme of stops is as follows:

GRAND ORGUE.

- Bourdon, 16 ft.
- Montre, 8 ft.
- Salicional, 8 ft.
- Flute Harmonique, 8 ft.
- Préstant, 4 ft.

POSITIF.

- Quintaton, 16 ft.
- Principal, 8 ft.
- Cor de Nuit, 8 ft.
- Flute Douce, 4 ft.
- Nazard, 2 2/3 ft.
- Quartede Nazard, 2 ft.
- Tierce, 1 1/2 ft.

RECIT.

- Diapason, 8 ft.
- Flute Traversière, 8 ft.
- Dulciana, 8 ft.
- Voix Celeste, 8 ft.
- Flute Octave, 4 ft.
- Doublette, 2 ft.
- Plein Jeu, 3 ranks.
- Trompette, 8 ft.
- Hautbois, 8 ft.

SOLO.

- Flute, 8 ft.
- Gambe, 8 ft.
- Voix Celeste, 8 ft.
- Hautbois d'Orchestre, 8 ft.
- Clarinet, 8 ft.
- Bassoon, 16 and 8 ft.

There are eight adjustable pistons for each keyboard, eight adjustable general pistons, four fixed general pistons and four pistons for the couplers. All of these pistons may be brought into action for any rank of pipes directly from the front of the organ to either side of the keyboards. There are little knife switches which accomplish this for each rank for each piston. Each of these switches has three positions—"on," "off" and "neutral." The third permits leaving in any stop from previous settings and simplifies set-ups where only one or two additional stops may be required at any given point.

The four keyboards are provided with sostenutos which hold any note or chord played until another note or chord is played. Disengaging bars are placed under each of the keyboards to permit any notes sustained to be released without the necessity of throwing out the sostenuto.

A switch allows selected action on the crescendo pedal, so that it will come on without the 16-ft. couplings, the higher couplings, the reeds or the mixtures.

"On the strength of our private recital," says Colonel Ranger, "a second was arranged, at which several army and navy representatives had the pleasure of coming out for another visit with the Duprés. This second recital was played Jan. 26. For the improvisation I had the pleasure of giving M. Dupré a little theme I had worked out up in the White Mountains at my wife's mother's farm. All agreed that it should be published after the way Dupré transformed it. After the organ recital M. Dupré's daughter gave a splendid piano rendition of Grieg's 'Ballad' and Mme. Dupré was most charming as the hostess.

"Music is decidedly on the increase in Paris. The French flock to the concert halls and we were impressed with the chamber music given by the Quatores Loewenguth. All of the Beethoven Quartets were given in a series of five evenings by this group, with a most enthusiastic reception by the French. It must be realized that all of this concert work was done in the cold, because of the lack of fuel. The lighting also was most uncertain. The electricity only came on at 5 o'clock and these concerts were often held at this time. At any moment the light might go out and a single emergency light on batteries would serve over the stage. The soloists all seemed to accept this situation without a moment's hesitation half-way through a measure."

MISS ANNA L. GREGORY, an active organist for many years, died March 15 in Middletown, N. Y., at the age of 66. She was graduated from the New England Conservatory of Music and Syracuse University. Miss Gregory later taught piano and became organist of the Monroe Methodist Church. Afterward she was organist of the North Congregational Church in Middletown for thirty-six years. Surviving are two sisters, Ruth and Alice Gregory of Middletown, and a brother, the Rev. John L. Gregory of New Haven, Conn.

PARVIN TITUS, F.A.G.O.



PARVIN TITUS, M.Mus., F.A.G.O., organist and choirmaster of Christ Church in Cincinnati, Ohio, has been in demand for recitals this season in various parts of the United States. He will have been heard before the season closes in Texas, Colorado, Kansas, Minnesota and the District of Columbia, in addition to his recitals and other musical activities in his home city. Jan. 7 he played for the Missouri Chapter, A.G.O., and the St. Louis Sunday Evening Club; Jan. 30 he gave a recital at Carleton College, Northfield, Minn.; April 11 he is to play at the University of Texas; April 17 at St. John's Cathedral in Denver; April 19 at Manhattan, Kan.; May 1 at the Washington Cathedral and early in May at Huntington, W. Va. The April tour will include several additional engagements.

At Christ Church Mr. Titus has directed the tenth annual performance of the Brahms Requiem and arranged one special program of music for organ and strings, in addition to the regular Sunday afternoon pre-service recitals. He has also done two Christmas programs, the Handel "Utrecht Jubilate" and the Bach "St. Matthew Passion," and will finish the season with a choir festival service on the night of Ascension Day in which choirs of most of the parishes in metropolitan Cincinnati will sing.

DORSEY D. BAIRD ARRANGES RECITALS AT HASTINGS, NEB.

Dorsey D. Baird, the exponent of good organ music in Hastings, Neb., arranged a series of recitals in Lent at St. Mark's Pro-cathedral, where he presides over the three-manual Austin organ. The first of these recitals was played Feb. 22 by Sergeant Donald B. Robinson, stationed at the nearby Harvard air base. Sergeant Robinson presented the following program: "Lamentation," Guilment; "Come, Sweet Death," Bach; Fantasia in B minor, Bach; Chorale No. 3, Franck; "Prayer" in F major, Guilment; Toccata in D minor, Bach.

Sergeant Robinson is on leave from his position as organist at the Broadway Presbyterian Church, New York City. During civilian week-days he was director of music at the John Lewis Childs public school, Floral Park, on Long Island.

JAMES ALLEN DASH TO DIRECT PHILADELPHIA BACH FESTIVAL

The 1945 Philadelphia Bach festival, conducted by James Allen Dash, will be held May 25 and 26. On the evening of May 25 an orchestral concert will be given at the Academy of Music, when these works are to be performed: Brandenburg Concerto No. 2; Suite No. 3, in D major; Flute Sonata in E flat major; duets for treble voices and Brandenburg Concerto No. 5. Saturday evening, May 26, the "St. Matthew Passion" will be sung, the first part at 5 o'clock and the second part at 8:30, with the Bach festival chorus, the boy choir of Old St. Peter's Church and the women's chorus of the University of Pennsylvania taking part and forty members of the Philadelphia Orchestra playing the accompaniments. Eight prominent soloists—four of them vocal—are on the program.

L. D. MORRIS, OLD CHICAGO ORGAN MAN, TAKEN BY DEATH

Leonard D. Morris, an organ man well known for a generation in Chicago, died at his home in Glendale, Cal., Feb. 28 at the age of 82 years. Since last March he had been ill and in May he suffered a second heart attack from which he never recovered. Funeral services were held March 3 and the body was cremated, the ashes being buried beside those of his wife in Forest Home Cemetery, Chicago.

Mr. Morris was born in Massachusetts and did his first work as an organ builder with Steere & Turner in Springfield, Mass. Later he came to Chicago and was superintendent of the organ factory of the W. W. Kimball Company. Then he purchased the business of the old Votey Organ Company and founded his own establishment under the name of the L. D. Morris Organ Company. He was the head of this concern for forty years and did an extensive business in building organs, rebuilding and maintenance work. He had an especially fine reputation as a tone regulator. He also represented several Eastern builders, including M. P. Möller and the Hutchings-Votey Company.

After the death of Mrs. Morris in 1926 Mr. Morris sold his business to William Anderson, who had been associated with him since he was 14 years old, and it is still conducted by Mr. Anderson under the old name. Mr. Morris then moved to California.

Mr. Morris is survived by two daughters—Helen E. (Mrs. S. M. Condie) of Glendale and Edna P. (Mrs. J. C. Stinton) of Berkeley, Cal.

WILLIAM B. GOODWIN, BOSTON ORGAN EXPERT, 86, IS DEAD

William Bradford Goodwin, a veteran organ man of Boston, died March 15 in a hospital in Lowell, the town in which he made his home. He was 86 years old. Funeral services were held at his home March 18.

Mr. Goodwin was rated as one of the ablest organ experts of his generation in New England and designed a number of important instruments. Until very recently he had the care of organs in Lowell and vicinity. Mr. Goodwin had the high

IN THIS MONTH'S ISSUE

Dr. Hamilton C. Macdougall, professor emeritus at Wellesley College, and for twenty-five years a staff contributor of THE DIAPASON, died March 16.

Services in Paris after the liberation and organ in home of Marcel Dupré are described by Lieutenant Colonel Richard H. Ranger.

Staff Sergeant Edwin D. Northrup, former Cleveland organist, writes from "somewhere in France," reporting that large organs in that country have escaped severe war damage.

Pfc. William O. Tufts, Washington organist, relates interesting experiences in North Africa and elsewhere.

Lessons are drawn from design of 860 organs built by William A. Johnston in a study made by Lieutenant Homer D. Blanchard.

Program of May festival of A.G.O. in New York is made public.

Hope for safety of Richard Purvis, the young American organist and composer, grows dim as no news comes following word that he is missing in action.

J. Frank Bates' sixtieth anniversary as organist of his church at Turners Falls, Mass., is observed.

Lent brings many organ recitals of distinction in all parts of America.

THE DIAPASON.

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**HOPE DIM FOR SAFETY
OF RICHARD I. PURVIS**

RICHARD I. PURVIS

NO WORD COMES TO FAMILY

Young Organist and Composer Missing in Action in Luxembourg after Desperate Battle—Had Composed in Foxhole.

Hope for the safety of Warrant Officer Richard I. Purvis, the young American organist and composer, has been fading since no word from him has been received in March. Mr. Purvis' parents, Mr. and Mrs. G. T. Purvis of Oakland, Cal., were notified Jan. 10 that their son had been missing in action in Luxembourg since Dec. 22. In March the War Department sent the parents a letter stating that all recent lists received from the International Red Cross had been carefully checked but that Richard's name did not appear on any of them. His family and friends continue, however, to cherish the hope that word of his safety will come.

Warrant Officer Purvis was bandmaster of the Twenty-eighth Division band overseas. When Colonel Strickler found it necessary to hurl all his forces against the Germans he armed every one of the sixty members of the band, as well as clerks, quartermasters and ordnance men, and even convalescents, for the battle. From Sunday afternoon, Dec. 17, through Tuesday, Dec. 19, they defied the enemy and suffered heavy losses in the desperate fighting.

Before entering the service in the summer of 1942 Richard Purvis was organist of St. James' Church in Philadelphia. He was a private at Fort Meade, Md., and later was stationed at Fort McPherson, Ga. He studied at the army music school at Fort Myer, Va., in the spring of 1943 and entered the division headquarters band at Camp Pickett, Va., that fall. While in the midst of his war activities he continued to compose music for the organ in a foxhole, as told in the December issue of THE DIAPASON. Here he wrote what was to be the first of a group of four preludes on carols, the

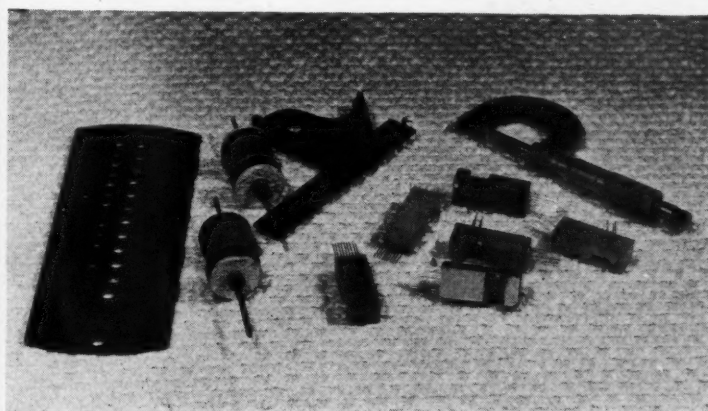


initial one being on the Christmas song "What Child Is This?" The piece was published in America before Christmas. His band was the first to march in the streets of Paris after the liberation and Warrant Officer Purvis in his letters expressed the hope of marching down the streets of Berlin.

Before entering the armed forces Mr. Purvis had gained widespread fame as a composer for the organ and his compositions are issued by several of the leading publishers.

Richard Purvis' only brother, Robert, has been overseas for two years and was in North Africa, but is now in Italy.

THE LAST RECITAL of the third season at St. Paul's Evangelical Lutheran Church, Fort Wayne, Ind., took place Feb. 25, when Carl Weinrich was heard by a congregation of 1,100 people. This was the seventh program in the series and the audiences have numbered 850 on an average. The choirs of St. Paul's Church and Concordia College, conducted by Walter Bűszin, sang several anthems.



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18. Lent and Communion.....	Five Composers.....	1679-1780
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NORMAN HENNEFIELD, Editor

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**Preaching Not Easy,
Says Soldier-Organist
Reporting on Africa**

JULIUS MATTFELD



Resourcefulness and ingenuity stand one in good stead nowhere more than in the armed forces, as Pic. William O. Tufts, the Washington organist, has discovered in his activities in North Africa and in Hawaii. He writes as follows from Hawaii: "If I ever hear any organist making unreasonable comments about ministers, I shall ask the organist in question if he ever conducted a service, including the preparation and preaching of a sermon. I have, so I think I am entitled to my 2 cents' worth. All joking aside, it was an experience of a different sort, entirely unofficial and yet one that had to be met. I happened to have a little more time for my own use, and that is the only reason I appeared to be doing the job. Actually the other boys who led services, played the organ, etc., deserved most of the credit."

Private Tufts wrote on Feb. 4.

"Just as I started this letter the radio program going on beside me was interrupted with the announcement that Manila had been taken," he says.

Arranging for church services under difficulties is told by Private Tufts.

"As to our experiences in North Africa, I don't think there is much of interest there," he states. "The town where we were stationed had its Catholic church and also a Jewish temple. There was no Protestant church or congregation nearby and we were too far from Algiers to have a chaplain reach us very often. As it finally worked out, one did come twice a month in the middle of the week. But there was no provision for Sunday services. A group of half a dozen of us decided to see what we could do, and what sort of response we would obtain. So we managed to get hold of some song books from the chaplain's office in Algiers and started off. For the first few weeks we had no instrument to help us in our singing. But we made a joyful noise unto the Lord anyway. After a few weeks, through a little adroit snooping, I found an orphan field organ which I was able to 'adopt.' Our music then improved. After a few weeks we were holding a morning service along the usual lines and an evening discussion meeting.

"At Easter time, with the aid of our visiting chaplain, we arranged for a speaker to come from the Methodist Missionary Board in Algiers. But he suddenly returned to the United States. In his place he sent one of his workers, a Sweden-trained Norwegian working in North Africa for an American mission, with French as the basic language. But he also spoke English and gave us a fine Easter message. As a result of his visit our committee (unofficial) voted to send our money to their work among the native boys.

"One time when our visiting chaplain could not come he sent in his place a French army chaplain who had studied in the United States and was at one time on the faculty at Swarthmore College.

"I visited the headquarters in Algiers of the Methodist Mission Board and saw some of their work. When he returned from the United States the superintendent made up for missing out on our Easter service by coming out with the chaplain and giving us a most illuminating and instructive talk about his work. We were able, incidentally, to send about \$200 to them for their work.

"Our present commanding officer, who came to us before we left Africa, has been very helpful not only in attending our services regularly, but in helping us in other ways. Whenever the chaplain made his visit the C.O. would make certain that every man who wished to attend the service could do so without conflict. I know of one time when a 'movie' was moved back one hour so that it would not start until the service was over.

"Now we are in Hawaii, with a chapel only a few steps away, and services every Sunday and during the week. So we no longer have to carry on for ourselves.

"Two weeks ago today I attended services in Central Union Church, Honolulu, where my friend and schoolmate Kenneth Holt holds forth on the organ. They certainly have a beautiful church! I have also talked to Bill Thaanum, Union Seminary School of Sacred Music, class of '37, who has been at St. Andrew's Cath-

JULIUS MATTFELD HAS BEEN HEARD IN six Lenten recitals on Wednesday evenings at the First Lutheran Church of Throggs Neck, New York City. Among the programs given by Mr. Mattfeld as guest organist have been the following:

Feb. 28 — Prelude on the Name "B-A-C-H," Richard Keys Biggs; Adagio, Gretchaninoff; "Toccata Duodezima," Muffat.

March 14—Chorale Prelude, "Rhosymedre," Vaughan Williams; Symphony in B flat, Le Bègue; Meditation, Bubeck.

March 21—Prelude, Leyding (1664-1710); Vesper No. 9, Elgar; Finale from Sonata No. 5, Mendelssohn.

Julius Mattfeld was born in New York in 1893 and is a member of a well-known musical family. His uncle, William Mattfeld, the composer, and his aunt, Marie Mattfeld, for years with the Metropolitan Opera Company, are remembered by many admirers. Mr. Mattfeld was educated musically at the New York German Conservatory, which was founded by Alexander Lambert and later incorporated into the New York College of Music. In 1910 he joined the staff of the New York Public Library, becoming acting chief of the music division in 1923. In 1926 he was appointed music librarian of the National Broadcasting Company. Later he became librarian of the Columbia Broadcasting System, where, with a large staff of assistants and arrangers, he has built up one of the largest libraries of its kind in the world.

From 1915 to 1932 Mr. Mattfeld was active as a church organist in New York, holding the position at the Fordham Lutheran Church during that period. He gave a series of 118 recitals "From the Organ Loft" on the air, and played at the New York World's Fair; also at the various governmental receptions to foreign delegates and for the King and Queen of England. His works include "Folk Music of the Western Hemisphere" and "A Hundred Years of Grand Opera in New York." A ballet, "Virgins of the Sun," received a hundred performances in New York in 1922.

dral for some years. He is now in the army, but every Sunday finds him at his old stand, at the request of Uncle Sam.

"Our post chapel has a small two-manual Austin, and I play occasionally on my free Sundays."

EVENING WITH GREAT HYMN WRITERS HELD IN PRINCETON

An evening with some of the great hymn writers was the subject of a meeting held in the chapel at Princeton Theological Seminary Feb. 20. The program was presented by members of the junior class under the direction of David Hugh Jones, Mus.D., F.A.G.O., director of music at the seminary. There were hymns by Isaac Watts, hymns translated from the Latin, hymns by Charles Wesley and hymns translated from the German. Miss Marion Avakian was at the organ.

THE BOARD OF DIRECTORS of the Fort Wayne, Ind., Civic Symphony Orchestra Society has approved the appointment as conductor of Dr. Eric DeLamarter, former associate conductor of the Chicago Symphony Orchestra and prominent Chicago organist. Dr. DeLamarter succeeds Gaston Ballhe, founder and conductor of the Civic Symphony during its thirteen years of existence, at the present season's close.

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MARTHA B. REYNOLDS



others, closing with all standing and joining in "God Bless America."
Miss Reynolds has been for a number of years a prominent teacher of piano, organ and harmony in Portland. She studied at Nebraska University and with Wallace Goodrich in Boston. Previous to going to Portland she was on the faculty at Oklahoma State College in Stillwater. She has also presented famous artists in Oregon, including Fernando Germani, the Italian organist, and the late Dr. John J. McClellan of the Salt Lake City Tabernacle.

**LENTEN EVENT IN ST. LOUIS;
ORGAN AND CHORUSES HEARD**

The Eighth District Missouri Federation of Music Clubs and the St. Louis Sunday Evening Club presented a Lenten musical program at Centenary Methodist Church in St. Louis Sunday evening, March 11. A capacity audience gathered to hear an inspiring program prepared by the musical director of the church, Edgar L. McFadden, assisted by Alice Mace Nowland, Paul Friess and Ruth Ruder at the organ. Two fine choruses participated, the first on the program being the Grand A Cappella Choir under the direction of Kenneth Schuller. The second was the chorus of 125 women composed of various organizations representing the Missouri District Federation of Music Clubs under the direction of Mr. McFadden, assisted by Erma Welsch, violinist; Vienna Wilson, pianist, and Ruth Ruder, organist. The program closed with the "Hallelujah Chorus" by Handel. The organ numbers by Mrs. Nowland were: Prelude and Fugue in B flat major, Bach; Pastorale from Sonata in D minor, Guillemant; Chorale, "Praise to the Lord, the Almighty," Karg-Elert, and Sea Sketch, Warner. Mr. Friess' program consisted of: Meditation, Bubeck; Pastorale, Scholin, and Improvisation on "Ton-y-Botel," Maekelberghe. The Rev. Charles M. Crowe of Centenary presented the message of the evening. The choral clubs represented in the mass chorus were the Bel Canto, Carondelet, Child Conservation Conference, Monday, Wednesday Evening and Woerner School Mothers'.

PLANNING ALMOST CONTINUOUS music for thousands of service men who enter the George A. White service men's center in Portland, Ore., is the volunteer contribution of Martha B. Reynolds, A. A. G. O., secretary of the Oregon Chapter of the A. A. G. O. More than 2,000 sailors, soldiers and marines visit this center every day, and weekends there have been as many as 8,000. Every one of the five floors, from lounge and recreation room to snack bar and dormitory, is the gift of Portland citizens. Gathered around the pianos one finds not only GI's, but Canadian and Australian flyers and British limeys. The climax of the week is the Sunday professional concert. Without a break for three years this has been given at the "home hour" of 5:30 by a number of Portland's best musicians. After that always comes the "everybody sing." Hundreds of song sheets are passed and blocks away can be heard "Pack Up Your Troubles," "I've Been Walkin' on the Railroad" and, of course, "Over There," "Anchors Aweigh" and



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"Edouard Nies-Berger, celebrated French organist, is one of the formidable virtuosi of today. He is both poet and dramatist. He displayed brilliant mechanical command and drew upon the instrument's rich resources of varied tone color to make both the classic and the modern elements in his program as exciting and as stimulating as a symphony program."
—*Dr. Gunn, Washington Times-Herald.*

"Remarkably talented—maturity, authority, brilliancy, poetry, splendid sweep, blending of stops nothing short of ravishing."
—*Herman Devries, Chicago American.*

"Mastery of the organ—his artistry is outstanding."
—*Isabel Jones, Los Angeles Times.*

"Sterling qualities, admirable taste—a great organist."
—*Frank Colby, Pacific Coast Musician.*

"Performed the Handel organ concerto with technical address and a classic chasteness of registration."
—*Noel Straus, New York Times.*

Made a very favorable impression on a large audience at Rockefeller Chapel, University of Chicago. Exhibited a real flair for color and for the orchestral type of playing. In Franck's "Grande Pièce Symphonique" he did no doubt the finest work of the evening.
—*The Diapason.*

Edouard Nies-Berger has appeared at Carnegie Hall, New York, under the baton of Arturo Toscanini, Artur Rodzinski, Bruno Walter, Pierre Monteux, Leon Barzin and Rudolph Ganz. He has been heard over the Columbia Network as soloist with the New York Philharmonic Orchestra.

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LARGE FRENCH ORGANS ESCAPE HEAVY DAMAGE

EDWIN D. NORTHRUP WRITES

**Enemy Does Not Remove Pipework—
American Shares The Diapason
with Dupré—Apple Pie a la Mode
Is Found in Luxembourg.**

Writing from "somewhere in Luxembourg" under date of Feb. 17, Staff Sergeant Edwin D. Northrup, former Cleveland organist, transmits interesting information on the organ situation in the European war zone, especially France, and tells of receiving THE DIAPASON and passing it on to Marcel Dupré.

"Ever since my arrival in France in June, 1944," he writes, "I had inquired of all manner of persons as to the state of the block tin pipework for which France is so justly famous. So far as I could determine the Germans had not removed any pipework and substituted 'ersatz' material. M. Dupré assured me that on that point Vichy France was unwavering. No pipework was removed from French organs. In some of the smaller parishes the bells were removed and melted down. Here and there a vacant pedestal suggests that a bronze statue has been seized.

"Virtually all of the organs in Paris are in playable condition and are in use when the electricity situation permits. The Gonzales (1938) in Rheims is exactly as when used for the rededication, according to Mme. Mezurel, wife of the organist at the cathedral. The 1880 Cavaille-Coll in Nancy will be rebuilt as soon as conditions permit, but according to M. Pernier, the organist, the original work remains. The same is true in Cherbourg, Orleans, Troyes and Le Mans Cathedrals. All may need rebuilding, but they are in no sense of the word destroyed.

"I have not had the opportunity to explore the organs 'somewhere in Luxembourg.' A two-manual by Stumm Brothers is apparently of German manufacture, originally tracker, but with a swell division of pneumatic action added in a later rebuild. It is a substantial instrument, with excellent strings in the swell, but a poor reed—a trompette on the swell.

"The terrain is not unlike the eastern United States. The people speak a German dialect, but their sympathies are French. The younger generation, particularly, is well educated and English is commonly heard in everyday speech. It would seem that with Luxembourg, German, French and English as languages, and possibly Spanish and Italian in the higher grades in school, Luxembourgers must be among the best educated people in Europe. They are quite progressive and anxious to learn about American ways.

"After fifteen months overseas it was something less than a miracle to find that good old Yankee dish, apple pie a la mode. Their chocolate ice cream (or Dutch chocolate, as we would call it) is delicious. Right now the demand far exceeds the supply!"

Speaking of the bringing of news from home by THE DIAPASON Sergeant Northrup writes:

"While the issues of THE DIAPASON were much appreciated by me, you might be interested to know that they have done double duty. At New Year's I found myself in Paris and, of course, made straight for St. Sulpice to hear Marcel Dupré. I was most courteously received and besieged with questions concerning Cleveland's well-known and loved Albert Riemenschneider. One really has to go away from home to find out how good and how much respected our local talent is. There were many other inquiries concerning Arthur Poister, Claire Coci, Edwin Arthur Kraft, Ernest M. Skinner and Donald Harrison. Some I knew and others unfortunately I knew only by reputation.

"With all the discussion at home concerning the various types of organs, the romantic or classical (baroque), the German, French, English and American schools of organ building, it was a pleasure to hear this Cavaille-Coll of 1903 and to hear Dupré say that they intended to leave it alone. The building was unheated and Dupré sat at the console in a heavy overcoat and wore wristlets. The console, so wide and old-fashioned to me, with its flat pedalboard, did not seem to

DR. CHARLES A. SHELDON, ATLANTA, GA., ORGANIST



Dr. Charles A. Sheldon is engaged in an interesting activity—one of the many that demand his time—in the form of "half-hours of delightful and inspiring music" played on the large four-manual Aeolian organ in the home of Asa G. Candler, Atlanta, Ga., every Tuesday evening. These programs, called "The Abbey Hour," are broadcast by station WGST at 9:30 p.m. They are sponsored by the West View Abbey, a community mausoleum under construction in West View Cemetery. A male quartet and soprano and alto soloists supplement the organ music.

alter the music's quality at all. Dupré literally walked up and down the pedalboard while he stretched from one side to the other, drawing a knob here, returning one there. They surely did not go in for 'gadgets' in those days. It made me wonder why our organists with all their modern consoles so very often fail to make full use of them. You might be interested to know the program: Prelude and Fugue in G major, Bach; Chorale, "The Old Year Has Gone," Bach, and Improvisation on a Chorale, Dupré.

"After the clergy of St. Sulpice decided to remain during the German occupation the Duprés decided to stay in their home, and M. Dupré to continue his work. It was not pleasant, but M. Dupré informed me that aside from some German organist asking to play the organ he was not unduly imposed upon. They found that remaining in their own home was better than leaving it to be surely occupied by Germans. Rationing still is strict, coal is very difficult to obtain in sufficient quantity to heat their home, but they are still carrying on, anxiously awaiting the day when they can return to normal living."

CHURCH MUSIC THROUGH AGES MAKES UP SEATTLE PROGRAM

"Church Music through the Ages" was the title of a program presented by the sanctuary choir of the University Congregational Church, Seattle, under the direction of Talmage F. Elwell, on Ash Wednesday, Feb. 14, in the church auditorium. The program featured some of the chants, plainsong, chorales, hymns and anthems used in various periods from earliest days of Christianity to the present time. Among choral and instrumental numbers on the program were works of Palestrina, Bach, Biber, Handel, Mendelssohn, Bizet, Gounod and Rachmaninoff. The program closed with an organ postlude by a living American composer, Richard Keys Biggs, whose "Toccata-Deo Gratias" was played by Miss Gladys Green.

Assisting artists included Annie Tschopp Gombosi, who played a Biber violin sonata with organ accompaniment by Mr. Elwell; John Lundberg, tenor, who sang Bach's "Come, Sweet Death" in the original German, and Mary Louise Roderick, who sang "O Rest in the Lord," from Mendelssohn's "Elijah." A quartet composed of Myrtle S. Edwards, Gladys Green, Wayne Dick and Harlan Reynolds sang in Latin the Palestrina motet "Adoramus Te." Also sung in Latin was the anthem "Agnus Dei," by Bizet, with soprano solo by Martha Johnson.

BIGGS PLAYS SOWERBY WORK WITH CHICAGO ORCHESTRA

At its Tuesday matinee concert March 13 the Chicago Symphony Orchestra, with Desire Defauw conducting, presented a program entirely of American writings. It is not often that the Chicago Symphony presents an organist as soloist, and on this occasion it was fortunate in its choice of E. Power Biggs of Cambridge, Mass., whose playing is unusually brilliant. Mr. Biggs played with the orchestra Leo Sowerby's Classic Concerto for Organ and String Orchestra and Walter Piston's Prelude and Allegro for Organ and Strings, the first hearing for both of these pieces in Orchestra Hall.

Mr. Biggs played at all times with excellent effect. His performance is distinguished by fine choice of registration—the fast passages were cleanly executed. It was organ playing at its best.

Mr. Sowerby, one of our country's leading composers, was present and shared the hearty applause with Mr. Biggs and the orchestra after the playing of his Concerto.

Another Chicago composer on this American program was the young Evans-tonian, Gardner Read, whose First Overture was played. A.H.R.

BRIGHAM PLAYS HIS 600TH RECITAL IN ROCKFORD CHURCH

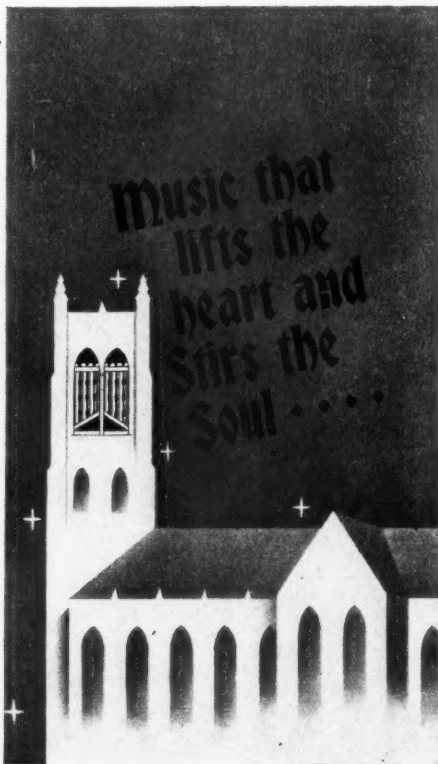
When Ralph H. Brigham sat down at the organ in the Second Congregational Church of Rockford, Ill., to give his pre-service recital March 4 it was to play the 600th recital given by him in this prominent church. The compositions selected for the occasion were: Prelude in C minor, Gliere; "Swaying Tree Spirits," Stewart; Minuet in G minor, Handel; "Coronation March," Svendsen-Allen.

CORPORAL CLAUDE MEANS writes from "somewhere in France" on March 2 that "we are sitting in a mud hole at present, but are hoping for much better things very soon." He adds that he "visited Rouen last week. The cathedral is badly damaged, and much of the town, but repair work is already going forward. Have already played several French organs, none of them, however, of much interest. The villagers hereabouts have been hit hard and have little but are friendly despite our bombing in the past."

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Prominent Composer;
Career of Don Malin**

DON MALIN



Out of an early environment created by agricultural training in the great corn belt, supplemented by activity as a newspaper man and radio work, has come an outstanding member of the fine group of American composers whose work is gaining increasing attention. This composer, whose name is appearing on a large number of service lists, is Don Malin, at present central states representative of C. C. Birchard & Co., Boston music publishers, with headquarters in Chicago. Before becoming a member of the Birchard staff a year ago Mr. Malin was for ten years manager of the educational division of Lyon & Healy in Chicago. He is at present vice-president and a past president of the Music Education Exhibitors' Association, a group of publishers, dealers and manufacturers which is an affiliated trade organization of the Music Educators' National Conference.

Mr. Malin was born in 1896 near Tama, Iowa, close to the center of that state, and was graduated from Iowa State College at Ames. He was in the army in the first world war and then became a member of the staff of *Wallace's Farmer*, a prominent agricultural paper. Later he became associated with station WLS in Chicago. Always interested in music, it was not as much of a jump as one might imagine to a place in the music trade. His earliest musical inspiration came from his first piano teachers in his home town of Tama—Vera Wonsler and Abbie Bissell. They helped to develop the love for music inherited by Mr. Malin from his parents, both of whom played the piano and sang in church choirs.

The list of Mr. Malin's compositions is a long and important one. Many of the titles are secular, but there is a goodly number of anthems issued by the leading publishers of America. The Neil A. Kjos Music Company of Chicago has put out "The Day of Resurrection" and "Give to Our God Immortal Praise," the Gamble Hinged Music Company published "A Babe Is Born," Galaxy has issued "The Carol of the Birds" and the B. F. Wood Music Company "All Thy Works Shall Give Thanks," while Witmark is the publisher of "Come and Adore" and Birchard publishes "Let All the World in Every Corner Sing" and "Let All Together Praise Our God." All the foregoing are for mixed voices. Also for mixed voices there are the following: "Open Thy Gates" (G. Schirmer); "Prayer" (Polish) (Clayton F. Summy Company); "Psalm-XX" (Neil A. Kjos); Revival Song (B. F. Wood); "Shout On, Pray On" (J. Fischer); "A Song of Joy" (B. F. Wood); "This New Christmas Carol" (Kjos); "What Sweeter Music" (Birchard).

There are also anthems for women's

voices and for men's voices, and the "Aeolian Chorus Collection for Young Men," published by the H. T. FitzSimons Company. Aside from composition Mr. Malin professes that his hobby is educational work and readers of THE DIAPASON will recall the publication in this magazine of valuable articles by Mr. Malin on the church and organ music that is most popular.

In 1921 Mr. Malin married Miss Helen Rhodes of Baldwin, Iowa. Mr. and Mrs. Malin have two sons, both of whom are in high school. They have made their home in Evanston since 1928.

**G. B. FONTANA DEAD; 41 YEARS
IN NEW YORK CITY CHURCH**

Giovanni Battista Fontana, organist of the Catholic Church of Our Lady of Pompeii, New York City, for the last forty-one years, died March 9 at his home at the age of 72.

Mr. Fontana, who was a music teacher and composer, was born in Italy, and before coming to this country had been director of the Ponchielli Institute of Music at Cremona. He leaves a widow and a son, both of whom are now in Italy.

THE BALTIMORE HANDEL CHOIR'S annual spring performance was advanced to March 18 because of the possibility that Sergeant W. Richard Weagly, the director, may be sent abroad. The program included a performance of Dubois' "The Seven Last Words of Christ on the Cross" and works of Miss Katherine E. Lucke, the Baltimore composer and president of the choir. The compositions of Miss Lucke included an organ number, "Psalm 18"; a vocal solo, "O Lord, I Pray"; an anthem, "Go Forth to Life"; a vocal solo, "My Harp of Many Strings," and an anthem, "Come Ye, and Let Us Go Up."



His Banner

*"Fling out the banner, let it float
Skyward and seaward, high and wide
The sun that lights its shining folds
The cross on which the Saviour died."*

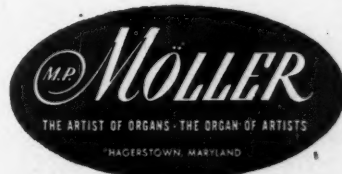


This is the banner given to them that fear Him 'that it may be displayed because of the truth'.

On the truth for which it stands, a nation has been founded: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, among these are Life, Liberty and the pursuit of Happiness."

And by this truth men have been led to live, to fight, to die to live again . . . that others might live free from fear and want, free to worship Him whose banner leads them, free to speak the truth it symbolizes.

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Organ and Harpsichord

Program in New York by

Dr. Porter and Miss Pessl

For the annual subscribers' night meeting, A.G.O. headquarters on March 12 offered an unusual program of music for the organ and for the harpsichord, featuring Dr. Hugh Porter, F.A.G.O., and Yella Pessl. Despite the Guild's usual bad luck with the weather (it rained, of course), Guild members and subscribers all but filled the Collegiate Church of St. Nicholas, where the program was given.

The joint program comprised the following: Canzona, Gabrieli; Fantasia in Echo Style, Sweelinck, and "Cantilena Anglica Fortunae," Scheidt (Dr. Porter); Partita, "Jesu, Du bist all zu Schöne," Böhm, and Concerto in G minor, Vivaldi-Bach (Miss Pessl); Chaconne and "Tierce en Taille," Couperin, and "Noel on the Reed Stops," d'Acquin (Dr. Porter); "Le Tombeau de M. Blancherocher" and Suite in B minor, Couperin, and Three Sonatas, Scarlatti (Miss Pessl); Toccata, Adagio and Fugue, Bach (Dr. Porter).

Dr. Porter's first two groups were well contrasted and especially effective, thanks to his intelligent and musically use of fairly light registration. One would seldom consider registering such a piece as the Couperin Chaconne lightly, but the lack of full-organ volume was compensated by the clarity of an ensemble of well-chosen voices. Dr. Porter gave the Bach Toccata, Adagio and Fugue a dashing performance. The Adagio made its usual appeal and the transitional passage which precedes the fugue gave evidence of scrupulous care and planning.

Miss Pessl's playing throughout the evening was marked by an intensely dramatic vigor. This quality, although effective, occasionally tended to obscure both the texture and the rhythmic line of the music. Most of the harpsichord numbers, however, were played with exquisite effect, especially the more serenely moving works. "Le Tombeau de M. Blancherocher" of Louis Couperin was interpreted with great piquancy.

Miss Pessl gave an interesting and informative talk before her second group of numbers, explaining and demonstrating the harpsichord. She pointed out its many similarities to the organ.

In these hectic days it is a real privilege to hear a program of such noble music, full of spiritual conviction and quiet, ordered beauty. Guild members and subscribers owe a debt of sincere gratitude to Dr. Porter and Miss Pessl for their performance of these infrequently heard works.

After the recital refreshments were served at an informal gathering in the parish-house. SEARLE WRIGHT.

National A.G.O. Sunday, April 29.

To all the members of the Guild: For a long time many of us have thought that a day should be set apart to honor the work of the Guild. The council has made plans for the observance of Sunday, April 29, as American Guild of Organists Sunday. We hope that you will agree that such an occasion is appropriate and desirable. Several deans of chapters have already signified their enthusiasm over this project.

The committee appointed by the warden makes the following recommendations:

1. Purpose: (a) To give the organist a sense of unity with the Guild and a sense of the importance of his work in its relation to the Guild. (b) To call to the attention of the clergy and congregation the

musical and ethical principles of the Guild.

Observance: Preferably a regular service reaching all members of the congregation. In addition to this, special services are to be encouraged.

Public Interest: Advance announcements in the pulpit and in the newspapers.

Service Program: Original compositions by Guild members. It is desirable that the minister support the service in an announcement or in his sermon. Many Guild members have already received copies of the warden's "Brief Sketch of the A.G.O." which contains a summary of the educational and ethical values of the Guild. Your minister may be able to use some of this material.

We urge you to support this undertaking in whatever way is most fitting for your own church. These recommendations are for general information. Copies of "A Brief Sketch of the A.G.O." and any information you may require concerning compositions by Guild composers will be supplied if you write to the chairman of this committee at national headquarters.

The committee for A.G.O. Sunday consists of T. Scott Buhman, T. Frederick H. Candlyn, Franklin Coates, Charles M. Courboin, John Holler, Willard I. Nevins, Grover J. Oberle and George Mead, chairman.

Clergy Guests at Dubuque Dinner.

The Dubuque Chapter held a dinner at the Hotel Julien Monday evening, Feb. 26. Thirty-four were present. The members entertained as their guests the pastors of the churches, both Catholic and Protestant. The long table was beautifully decorated in our national colors, and the place cards were rhymes descriptive of each guest.

Miss Martha Zehetner, dean of the chapter, presided. After a few introductory remarks the program was opened with a reading of Browning's "Abt Vogler" by Mrs. Donald Eysen. Miss Eleanor Long, contralto, sang a group of solos. She was accompanied by Miss Marjorie Wilson.

The feature of the evening was an address by S. E. Gruenstein, editor and publisher of THE DIAPASON. Mr. Gruenstein spoke of the place of music in worship, the relation and cooperation of the organist and pastor, the development of the organ and the ideals and aims of the Guild.

The event was the first of its kind in Dubuque. It was enjoyed by all present and the chapter hopes to make it an annual occasion.

MARJORIE WILSON, Secretary.

March Meeting in Pasadena.

The Pasadena and Valley Districts Chapter met March 12 at the Central Christian Church. Dinner preceded a program by Mildred Saunders, organist of the church, and the choir under the direction of William H. Budd. Mildred Saunders played the Harpsichord Suite in G minor, Bach, and Fantasia in A major, Franck. The choir sang "Unto Thee, O Lord," Mallotte; "Justice Shall Dwell in the Wilderness;" Bode, and "Let Not Your Heart Be Troubled," Mills. Ruth Bampton, organist-director of the Lincoln Avenue Methodist Church, closed the program, playing: "Harmonies du Solr," Karg-Elert; "Verset des Psaumes," Dupré; Finale, "Ave Maris Stella," Dupré; "Distant Chimes," Snow; Fantasia, Bubeck. VERA FOSTER, Librarian.

Ithaca, N. Y., Chapter.

The Ithaca Chapter held its monthly dinner and meeting March 12. Miss Louise C. Titcomb, dean of the Auburn Chapter, was guest speaker. Her subject was "Hymn Festivals." She gave a definition of hymn festivals and dealt with the materials available, the treatment of hymns, the responsibilities of directors, etc. She also led the discussion of plans for a hymn festival May 27 in which all choirs in Tompkins County will participate. LOUISE WALLACE, Secretary-Treasurer.

The Warden's Column

Copies of chapter programs for the season are still being received at national headquarters and mark an especially high standard in interest and value. The subjects discussed are of a practical educational nature and are greatly varied. There are more chapter directories printed than ever before. This is an excellent idea, enabling each member to have a list of the entire membership of the chapter.

It is hoped that April 29 will be observed throughout the country as A.G.O. Sunday. The letter from the committee gives full particulars. We believe this will create widespread interest in the Guild and its work. All members of the Guild are requested to help in this movement.

Inquiries concerning the Guild and its work have been received from the Division of Foreign Information Research of the Office of War Information. Conferences with officials have been held which have proved of great interest. They are interested in including information about the Guild in a directory of various types of American organizations, which is to be sent to European countries, the purpose being to reestablish as quickly as possible communications between American cultural societies and corresponding organizations in Europe. In addition organ and choral compositions by American composers are to be distributed in Europe.

A visit to the Lehigh Valley Chapter, in Pennsylvania, the home of the Bethlehem Bach festival, was full of interest. This beautiful historic region, with its Moravian traditions, holds much of value to church musicians. The chapter is planning a campaign of renewed activity.

A synopsis of the program for our spring music festival in New York City, May 7 to 11, appears in this issue of THE DIAPASON. Souvenir programs containing complete information will be sent to all chapters and headquarters before the first of May.

Our newest chapter has been organized in Ottumwa, Iowa. The formation of several new chapters is anticipated as the result of a Guild tour to be made in April, which will be reported next month.

Orders for the Guild pin and seal ring may be sent to national headquarters. These are very attractive emblems, artistically designed.

Just by way of reminders: Any dues still unpaid should be sent in promptly to avoid discontinuance of subscriptions to THE DIAPASON. Candidates for the Guild examinations should qualify as per instructions in the March issue of THE DIAPASON. Faithfully yours, S. LEWIS ELMER, Warden.

Resolution on George A. A. West.

The following resolution was adopted by the executive committee of the Pennsylvania Chapter at the last meeting:

Resolved, That the Pennsylvania Chapter of the American Guild of Organists records with profound sorrow the death of its fellow member and former dean, George Alexander A. West. His examples of service and faithfulness to the chapter were an inspiration to all who knew him. To the members of his family this chapter extends its deepest sympathy in their bereavement.

Resolved, That a copy of this resolution be spread upon the minutes of this chapter, and that a copy be sent to the family of Mr. West and to THE DIAPASON, The American Organist and the Crescendo.

Youngstown Chapter.

The Youngstown, Ohio, Chapter met with the Song Writers' Club Feb. 20 at Trinity Church. Dr. Bethuel Gross of the American Composers' Clinic was the speaker. D'NELLE RILEY, Secretary.

Spring Music Festival

Program from May 7 to 11 in New York is Announced

Monday, May 7.

5 p.m.—Choral evensong at the Cathedral of St. John the Divine under the direction of Norman Coke-Jephcott, F.A.G.O.
5:30—Recital by Bernard Piché, organist of the Cathedral of Trois Rivières, Que.
8:30—Service at the Church of St. Ignatius Loyola under the direction of Dr. Reginald Mills Silby.

Tuesday, May 8.

10 a.m.—Meet at Guild headquarters for a visit to the Frank Taft Bach Gallery in Montclair, N. J.
3:30 p.m.—Lecture by Dr. Paul Lang of Columbia University in the community-house of St. Bartholomew's Church.
4:30—Recital by Sergeant Virgil Fox, U.S.A.A.F., at St. Bartholomew's Church.
5:30—Meeting of the council with deans and regents in the choir-room of St. Bartholomew's.
7—Warden's dinner to deans and regents at the Savarin Restaurant, Fiftieth Street and Lexington Avenue.
8:30—Service at Lutheran Church of the Holy Trinity under the direction of Dr. Henry F. Seibert, A.A.G.O.

Wednesday, May 9.

10 a.m.—Meet at Guild headquarters for a visit to The Cloisters, Fort Tryon Park.
4:30 p.m.—Recital by George William Volkell, F.A.G.O., at the Cathedral of the Incarnation, Garden City, Long Island.
6—Dinner in the cathedral house.
8 p.m.—Service with choral and instrumental works of Bach under the direction of Maurice Garabrant.

Thursday, May 10.

11 a.m.—Ascension Day service at Trinity Church under the direction of George Mead, A.A.G.O.
4 p.m.—Lecture in the guild hall, St. Thomas' Church, by A. W. Binder, professor of Jewish liturgical music at the Jewish Institute of Religion, New York City.
5—Organ and harp recital by Dr. and Mrs. Alexander McCurdy of Philadelphia at St. Thomas' Church.
8—Ascension Day service at St. Bartholomew's Church; combined choirs under the direction of Dr. David McK. Williams, F.A.G.O.

Friday, May 11.

10 a.m.—Meet at Guild headquarters for a tour of Radio City.
12:30 p.m.—Recital by Ernest Mitchell at Grace Church.
4—Recital by Ernest White at the Church of St. Mary the Virgin.
6:30—Annual general meeting and dinner of the Guild at Schrafft's Restaurant, Fifth Avenue at Forty-sixth Street.

Rochester Chapter Letter.

Although there has not been a report from the Rochester Chapter since the beginning of the current season, it has been holding regular meetings and programs. Some of the meetings have been combined with the choir directors' organization, the outstanding evening being that when Mrs. Clarence Dickinson lectured on the church service and the duties of the organist in the service. Other meetings have been devoted to evenings of church music, when various members played preludes and presented anthems which they had been using in their own churches. In January Mr. and Mrs. Harold Gleason gave a lecture-recital on organ literature from the old masters to the present time and earlier in the season Mrs. Mary Chapell Fisher told of her experiences when she studied in France as a pupil of Guilmant.

The next Guild event will be a recital by Catharine Crozier, the proceeds of which will go to the Bonnet fund. The last activity of the season will be a service with the combined choirs of Guild members singing anthems and taking part in the service together.

C. GLEASON, Secretary.

News of the American Guild of Organists—Continued

Coke-Jephcott's Choir and Harold Heeremans Heard at Cathedral of St. John

A service of real beauty was given for the Guild by Norman Coke-Jephcott and his splendid choir of men and boys at the Cathedral of St. John the Divine in New York Tuesday evening, Feb. 27. The guest organist was Harold Heeremans, who played the prelude, the postlude and most of the service.

The Magnificat and Nunc Dimittis were arrangements by Vine of Irish hymn-tunes, one of which is known to most of us as "St. Patrick's Prayer." This and the anthems on the program afforded the well-trained choir opportunities for effective contrasts, from exquisite pianissimos to dignified and spirited fortissimos. One number, "The Pilgrim Pavement," was of particular interest. The words were written by the poetess Mrs. Partridge especially for the Pilgrim pavement at the cathedral and at the suggestion of our fellow-organist, Dr. Becket Gibbs, Vaughan Williams set the poem to music. He dedicated the anthem to Mr. Coke-Jephcott and the cathedral choir.

Mr. Heeremans' well-balanced accompaniments did much to enhance the beauty of the service numbers and anthems. In a building where the echo presents such difficulties the clarity attained in the lively Haydn anthem, as well as in the well-chosen prelude and postlude, was a real achievement.

The complete musical program was as follows: Prelude and Fugue in C minor, Bach; "Psalm 126," Gibbons; Magnificat and Nunc Dimittis, Vine; anthems, "The Pilgrim Pavement," Vaughan Williams; "Improperia," from the "Reproaches for Good Friday," Vittoria; "Kondak for the Dead," Kiev Melody, and "Distracted with Care and Anguish," Haydn; Postlude, Vierne.

LILIAN CARPENTER.

Isadore Freed Lectures in Hartford.
The Hartford Chapter was privileged to hear a program of Jewish festival music at Temple Beth Israel March 13. Dr. Isadore Freed, composer and visiting lecturer of the Harri Musical Foundation and organist of Temple Keneseth Israel, Philadelphia, spoke on the "Music of the Jewish Liturgy." To illustrate the Hebrew influence on early Christian church music, Dr. Freed sang and compared Hebrew cantillation with a Gregorian Kyrie, showing that they were almost identical in scale, rhythm and motives, differing only in accentuation. Two old hymns were played to show the influences to which the music of the Jews has been subjected through the centuries.

Liturgical works by Sulzer, Gerowitz and Bloch were sung by the temple quartet under the direction of Gordon Stearns, A.A.G.O. The music of Ernest Bloch's "Sacred Service" for the Sabbath morning ritual was a noble and moving utterance of exalted religious feeling transcending the barriers of race and creed in its universal appeal.

At the conclusion of the program Rabbi Abraham J. Feldman explained the many symbolical details of the temple.

RAYMOND LINDSTROM,
Publicity Chairman.

Schreiner Recital in Atlanta.
Alexander Schreiner played an excellent program on the four-manual Pilcher organ in the Temple of the Hebrew Benevolent Congregation, Atlanta, Ga., Feb. 21. A large audience was in attendance and all present expressed appreciation to the Guild for making this recital possible. Mr. Schreiner's program was as follows: Chorale and Prelude, "If Thou but Suffer God to Guide Thee," Bach; Prelude and Fugue in D major, Bach; First Sonata, in G minor, Rene L. Becker; "March of the Nightwatchman," Bach-Widor; "La Piccolo," Leschetizky; Scherzo in D major, Schreiner; "Nalades," Vierne; "Unto the Hills," Bingham; "Song of the Lonely Njeri," Saxton; Finale from Sixth Symphony, Vierne.

Mr. and Mrs. Robert Lowrance, choir director and organist of the Covenant Presbyterian Church, were hosts to the Guild at its meeting March 12. Mrs. Edwin Alken, sub-dean, presided at the business meeting. The study course on the hymn prelude was explained by Mrs. Victor Clark, program chairman. The first program was presented at this meeting. It was as follows: Hymn Improvisation on "Jesus, Still Lead On," Karg-Elert (played by Mrs. Frank Alexander);

Hymn Prelude on "Picardy," Bedell (played by Mrs. Victor Clark); Hymn Prelude on "Awake, Awake," composed and played by C. W. Dieckmann, F.A.G.O.; "Victimae Paschali Laudes," Kreckel (played by Mrs. Frances Shaffer Edwards); Hymn-Prelude on "Dort," Daniel Gregory Mason (played by Mrs. Allan Greene); Chorale Fantasia on "Ye Holy Angels Bright," Darke (played by Mrs. Robert Lowrance).

After each number a discussion was held and each performer gave the names, publishers and composers of several of his favorite preludes.

Mrs. RAY SMATHERS, Reporter.

Northern California Chapter News.
The outstanding event on the calendar of musical events for February was the recital of Walter Baker in Calvary Presbyterian Church, San Francisco, Sunday afternoon, Feb. 25. The organ, a four-manual Aeolian, was magnificently demonstrated in the performance of a selection of works which revealed the tonal resources of the instrument. Mr. Baker played for an unusually large gathering of Guild members and their friends. At the conclusion of the program a reception was held in the church parlors.

The program was as follows: "Fugue a la Gigue," Bach; Chorale Prelude, "Hark, a Voice Saith," Bach; Vivace, Sonata 6, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Hymn to the Stars," Karg-Elert; Scherzo, Symphony 2, Vierne; "La Nativite," from "Poemes Evangeliques," Langlais; Toccata from "Suite pour Orgue," Durufle. V.C.R.

Plan Virginia Hymn Festival.
The Virginia Chapter held a supper meeting at Franklin Terrace in Richmond March 13. Dean Alton Howell introduced James Sydnor, who spoke on the hymn festival to be held in May. This will be the largest community program the chapter has undertaken. Nearly all the junior and adult choirs in the city will take part. Miss Margaret Powers, minister of music at Grace-Covenant Presbyterian Church in Richmond, is one of the program advisors.

In April Walter Baker will again be presented in recital by the chapter.

NINA R. SWANN, Publicity Chairman.

Maekelbergh Guest in Chicago.
A large group of members and friends of the Illinois Chapter met in the ivory room at Mandel's March 5 to meet August Maekelbergh of Detroit, who was presented the following evening in a recital at Rockefeller Chapel, University of Chicago. Dean Walter Flandorf called on some of those present to say a word of greeting to Mr. Maekelbergh. Those who spoke included Frank Van Dusen, William H. Barnes, Francis Moore, S. E. Gruenstein and Professor Henry Gaertner.

On Sunday afternoon, March 11, some members responded to the invitation of Dr. Emory L. Gallup to hear the choir of the First Methodist Church of Evanston sing the Brahms Requiem. Helene C. Grossbacher, soprano, and Harry O. Swanson, baritone, were the soloists and the preludial recital of Brahms chorale preludes was played by Dr. Gallup. As usual a fine supper was served afterward.

A program of contemporary organ music is being planned for Monday evening, April 30, at St. James' Methodist Church.

GRACE SYMONS, Registrar.

Francis' Choir Sings for Chapter.
The boy choir of St. John's Episcopal Church in Charleston, W. Va., under the direction of Dr. J. Henry Francis, sang at a special musical service Sunday afternoon, March 4, in St. John's Church. This was the choir's annual program for the Kanawha Chapter. The choir sang "Blessed Is He That Cometh," from Gounod's "Messe Solonelle," with Master Edwin Caudill as soloist; Stainer's "How Beautiful upon the Mountains"; "O Holy Father," adapted from Saint-Saens by Anne Merritt; "Of the Father's Love Begotten," a twelfth century plainsong hymn, and an example of an Anglican chant by Macfarren. The Rev. Harry S. Longley, rector of St. John's, spoke on "Music in Religion." As the prelude Dr. Francis played "Chant sans Paroles" by Fauriel and as the postlude an Elevation by Guilmant.

Chesapeake Chapter Notes.
The Chesapeake Chapter held its regular meeting March 12 at the First Presbyterian Church, Baltimore. At the business meeting a letter from our former dean, Corporal Ralph Rexroth, was read. He wrote of a recital he had been asked to play in Paris. Two new members were voted into the chapter.

After the business meeting a program under the direction of Mrs. Schamberger proved to be of unusual interest. Each member was given a number tag and assigned to one of four groups. The groups were led by Mr. Austin, Mr. Dunn, Mrs. Lentz and Mr. Quandt. Members had been requested to bring copies of organ music and anthems. There was an informal exchange of ideas as the music was discussed in each group. A progres-

sive system was used, which made it possible for each person to spend a period of time with each group leader, to learn of new methods and to have an opportunity to learn of new music. Refreshments were served.

GRACE A. FRESH, Secretary.

Missouri Chapter.
Although King Winter was continuing his relentless reign and had left a heavy coat of snow in his wake, the Missouri Chapter had another interesting meeting Feb. 26 at the Second Presbyterian Church, St. Louis, with the genial Oscar Jost as host. A large gathering was on hand to enjoy a good dinner served by the ladies of the church, plus a splendid program arranged through the combined efforts of Mr. Jost and the program committee. At the dinner Mr. Jost proved his versatility on the accordion and led the group through various songs and stunts which proved entertaining and humorous. After the business meeting the chapter gathered in the beautiful chapel, where a program in the form of a Lenten meditation was presented by Mr. Jost with the assistance of the Rev. James W. Clarke, the Rev. Wilford Taylor and Gladys Yourree, reader. The musical part of the program was added with Mr. Jost as organist, Alfred Lee Booth pianist and the church quartet. The chapter read and sang Fryklof's "A Passion Motet." This beautiful arrangement proved a worthy addition to any Lenten service.

We were very happy to welcome into membership the following: Beatrice A. Glesing and Mae Carpenter Kile.

Our March meeting was omitted owing to Holy Week but our April gathering promises to be a highlight among the accomplishments of our program committee.

ARTHUR R. GERECKE, Treasurer.

Central Ohio Meetings.
A joint meeting with the Columbus Music Teachers' Association was held by the Central Ohio Chapter March 19 at Mees Hall, Capital University. Professor Ellis Snyder, director of the chapel choir, spoke on "Early Church Music." The choir sang "Hodie Christus Natus Est," Palestrina; "Father Most Holy," Crueger; "Haec Dies," Byrd; "If I Speak with the Tongues of Men," Leonard, and Mueller's "O God, Our Help in Ages Past." Betty Gardner played "Harmonies du Soir," Karg-Elert. Mr. Shaw played Franck's "Piece Heroique." Marjorie Jackson played a Pachelbel toccata and a Buxtehude chorale prelude. Miss Gardner and Martha Mae Jones, pianist, played a nocturne by Kroeger.

The February meeting was held at the Glenwood Methodist Church, Columbus. The large choir of the church sang Shelley's "The King of Love My Shepherd Is." Mary Riddle Walton is the director. Alice Jean Remington sang Gulon's "Prayer." The church organist, Mrs. Clyde Moore, played two Bach chorales—"Blessed Jesu, at Thy Word" and "O Sacred Head Now Wounded"—"Sketches of the City," by Gordon B. Nevin, and the Bach Toccata and Fugue in D minor.

A. M. SEBASTIAN, Secretary.

Poister Plays in Youngstown.
The Youngstown Chapter enjoyed a most artistic recital by Arthur Poister of Oberlin, Ohio, at its March meeting, held in St. John's Episcopal Church Sunday, March 11, at 4:15. A large audience heard the following program: Toccata in F major, Bach; Vivace from Sixth Trio-Sonata, Bach; Preludio, Corelli; "Noel" in G major, d'Aquin; Chorale Preludes, "Deck Thyself, My Soul" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; Andante in F major, Mozart; First Movement, Second Sonata, Hindemith; Prelude and Fugue in G minor, Dupre; "Elegie," Peeters; "Variations sur un Noel," Dupre.

D'NELLE RILEY, Secretary.

Young People Heard in Nashville.
An outstanding meeting of the Central Tennessee Chapter was held at Ward-Belmont College, Nashville, March 13. The program consisted of offerings by young people's choirs and young organists and was in charge of Mrs. Nell Louise Harmon. Everything was well done, but especially notable was the playing of the young student organists who handled the three-manual instrument in an artistic and business-like manner. Those who played organ numbers were Marion Hassell of Scarritt College, Bonnie Jean Nichols of Ward-Belmont College, Barbara Coker of Peabody College and Dorothy Neale of Ward-Belmont. Miss Hassell and Miss Coker are pupils of Arthur Croley. Miss Nichols and Miss Neale are pupils of F. Arthur Henkel.

A business meeting followed the program. In this Lawrence H. Riggs presented a further report from the educational committee, recommending that we plan definitely for strong educational work at our meetings.

The nominating committee presented a report and names of proposed officers for next year's work.

JAMES G. RIMMER, Dean.

Tour of Chambersburg Organs by Cumberland Valley Chapter Members

The Cumberland Valley Chapter devoted its meeting March 10 to a tour of organs in the colleges and churches of Chambersburg, Pa. At the brief business meeting held at Wilson College Dr. Paul Havens, the president, congratulated the members on the formation of a chapter in the valley and welcomed the chapter to musical events at the college.

Dr. Carl Wiesemann, dean of the chapter, named Maryland, the District of Columbia and Virginia as participants in the regional conference June 25-26.

The first program was presented at the Wilson College Chapel, where Miss Isabel Ferris, Mus.B., A.A.G.O., demonstrated the large Moeller organ with "Come, Sweet Death," Bach-Fox, and Fugue in D, Bach. At Penn Hall Junior College chapter members heard the Moeller organ combined with piano in Allegro Cantabile, Widor, and Theme and Variations, Widor, played by Miss Ethel Dixon, organist of the First Lutheran Church (at the piano), and Miss Ruth Bailey, Mus.B., M.Ed. (at the organ). Miss Katharine Sierer played Cantabile, Franck, and Finale, Symphony 1, Vierne, on the Skinner organ at the Presbyterian Church of the Falling Spring. On the Casavant at the Central Presbyterian Church Miss Ferris played: Allegretto, Lucke, and "Tu es Petra," Mulet.

Chapter members were the guests of Wilson College for a recital by Dr. Rollo Maitland, F.A.G.O. The climax of a brilliant performance came in improvisations on themes submitted by Miss Ferris, Professor Golz and Dr. Wiesemann.

RUTH E. BAILEY, Secretary.

Southern Ohio.
Stainer's "The Crucifixion" was heard by members of the Southern Ohio Chapter Sunday afternoon, March 18, under the direction of Dean Carl F. Kuehner, Mus. M., organist and choirmaster of the Church of Our Saviour, Episcopal, Cincinnati. Dean Kuehner conducted a mixed choir of thirty-five voices. The organ work was superb. The soloists were: Soprano, Donna Allison; alto, Bess Plerle; tenor, Edward H. Kuehner, brother of the dean, and bass, Howard Fuldnar, all of whom did excellent work.

At the morning service in the Church of Our Saviour the drive for a new organ was begun. The instrument at present is a Hook & Hastings two-manual. It is the church's plan to retain all the present pipes and add to them and substitute a three-manual for the two-manual console.

Rector Wayne S. Snoddy, D.D., officiated at the reception afterward and was obviously pleased with the magnificent turnout and performance.

ROBERT S. ALTER,
Chairman of Publicity.

Young Organist Introduced in Toledo.
Grace Stout, youthful organist of Toledo and Bowling Green, was presented by the Toledo Chapter March 20 in her first recital. The recital was given in Trinity Episcopal Church, where her teacher, John Gordon Seely, is organist and choirmaster. Miss Stout is the daughter of Harry O. Stout, professor of chemistry at Bowling Green University. She attended high school in Bowling Green and then came to Toledo to continue her musical studies. Miss Stout is organist at Epworth Methodist Church, is studying piano with J. Harold Harder and theory, harmony and musical history with A. Beverly Barksdale. She has also studied flute with Charles Gregory.

Miss Stout's program was as follows: Toccata and Fugue in D minor, Bach; Chorale, "I Call to Thee," Bach; Allegro Moderato, Adagio and Allegro from Trio-Sonata No. 1, Bach; Andantino, Vierne; "Divertissement," Vierne; "L'Organo Primitivo," Yon; "Romance sans Paroles," Bonnet; "Chant de Printemps," Bonnet; Pastorale, Adagio and Finale from Symphony No. 2, Widor.

HELEN M. MOSBACH, Sub-dean.

French Program in Fort Worth.
The Fort Worth, Tex., Chapter held its monthly meeting at St. John's Episcopal Church Sunday night, March 4, at 9, for a program of French organ music. The program included: Praeludium, Third Sonata, Guilmant (Mrs. Q'Zella Jeffus); Adagio, Third Sonata, Guilmant (Mrs. Fred W. Parker); Prelude, Clerambault; "Romance sans Paroles," Bonnet, and Fughetta, Dubois (W. Glen Darst); Three Interludes, Tournemire, and "Ave Marie Stella" No. 4, Dupre (Miss Gwendolyn James).

GWENDOLYN JAMES,
Corresponding Secretary.

News of the A.G.O.—Continued

Clarence Watters Plays
French Works Superbly
in His New York Recital

There's considerable loose talk about two of the important schools of organ composition—French and German—and the manners and styles in which the compositions of these two schools should be interpreted. Consequently it is a real joy to hear a man perform the music of one of these schools when that man has not just merely dabbled in this and that style of music, but has made a thorough study of it. The person in question is Clarence Watters, and the school is the French. The occasion was his recital at St. Bartholomew's in New York on March 7. The audience was a large one and made up mainly of laymen accustomed to attending the musical services of St. Bartholomew's, expecting excellence and obtaining it (with gratitude to Dr. David McK. Williams). The Watters recital was decidedly no exception.

The program ranged in period from early to late French. Outstanding in the early numbers was the exquisitely played "Noel pour L'Amour de Marie" of Nicolas le Begue, with its nicety of registration and its delightfully faithful rendition of the turns and mordents. With the enormous organ at his disposal, Mr. Watters set forth Franck's Chorale in E major just about as we would imagine Franck himself might have done it. It is conceivable that the opening section might have had a little brightening added to the foundation tone, but that is a matter in which *de gustibus non disputandum est* and did not in the least mar the interpretation in its entirety.

The high points in the recital for this listener were reached in the playing of Dupre's "Crucifixion" from the Passion Symphony and the Scherzo from the Second Symphony of Vierne. The playing of the "Crucifixion" brought back vivid memories of hearing Mr. Watters play the entire Passion Symphony one Holy Week on the magnificent Aeolian-Skinner organ in All Saints' Church, Worcester, Mass. This symphony should be a "must" of every organist's repertoire, and a second "must" might very well be added: Hear Clarence Watters play it! The Scherzo of Vierne to all outward appearances is a jolly little number, but playing it with the impeccable rhythm and phrasing with which it was performed is a different matter. Recommended: More Watters recitals.

W. JUDSON RAND, JR.

Hymn Festival in Delaware.

The Delaware Chapter held a hymn festival in the Methodist Church at Newport, Del., Sunday afternoon, Feb. 18. Choirs from several churches in Wilmington assisted the Newport choir in the service. Mrs. Marion Green, organist, and William D. Blair, director, had charge of the musical part, and the Rev. Paul McCoy, pastor of the church, presided at the service. The Rev. Paul Kellogg, rector of Christ Episcopal Church, Dover, and chaplain of the Delaware Chapter, gave the discourse on the history of the hymns used. After the service a social hour with refreshments was enjoyed.

WILMER C. HIGHFIELD, Secretary.

Two Recitalists in Rhode Island.

The Rhode Island Chapter and Grace Church in Providence were joint sponsors of a recital by Mlle. Renee Nizan of Paris in Grace Church Feb. 22. Her program was as follows: "Electa ut Sol," Dallier; Gavotte, Martini; Sicilienne, Bach; Prelude and Fugue in A minor, Bach; Pastorale, Franck; Berceuse, Vierne; Scherzo, Gigout; Cantilene, de Saint-Martin; Finale, Nizan.

On the evening of March 5 the Rhode Island Chapter was happy to present in recital Lawrence Apgar, A.A.G.O., a former dean of the chapter. The recital was given in St. Stephen's Church, Providence, where Mr. Apgar was organist and choirmaster for ten years. He is now organist and choirmaster at Trinity Church, Newton Center, Mass., a faculty member of the music department at Harvard and assistant conductor and accompanist of the Cecilia Society, Boston. Mr. Apgar's program was as follows: Allegro Vivace and Air from "Water Music" Suite, Handel (arranged

by McKinley); "Sheep May Safely Graze," Bach (arranged by E. Power Biggs); Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach (arranged by Harvey Grace); Berceuse ("Suite Bretonne"), Dupre; "The Fifers," d'Andrieu; "Piece Heroique," Franck; "Comes Autumn Time," Sowerby; "Sailing over Jordan," Bingham; "Echo" (Canon), Yon; "The Legend of the Mountain," Karg-Elert; "Ronde Francaise," Boellmann; "Carillon-Sortie," Mulet. A large audience was present and an informal reception was held after the recital in the choir room of the church, where many friends had an opportunity to greet Mr. Apgar. Refreshments were served.

ANNIE M. RIENSTRA, Registrar.

Discuss Examinations in Philadelphia.

The February meeting of the Pennsylvania Chapter was held Saturday evening, Feb. 17, at the Church of St. Luke and the Epiphany, Philadelphia, where Harry C. Banks, Jr., is organist and director. A forum on the examinations was held and, although attended by a small group, was quite a success. The playing of the test pieces was inspiring. Claribel Thomson was the organist for the occasion. Her registration was conservative, but interesting, and her playing was characterized by clarity.

Dr. Rollo F. Maitland discoursed on the paper work. He read the resume of the meeting on examinations held in New York and added comments from his own book of knowledge on the subject. His approach to the many problems of the paper work was of great help to all who attended.

ADA R. PAISLEY.

Program of Piano Duets in York.

The regular meeting of the York Chapter was held Feb. 13 at the home of Mrs. Evelyn Souerwine in York, Pa. A program of piano duets was played by S. Paul Lynerd, organist of Zion Reformed Church, Spring Grove, and Gerald Markle, organist of Zion Evangelical Church, Hanover.

FLORENCE R. FUTER.

Catholic Music the Subject.

The Champaign-Urbana Chapter was privileged to hold its meeting March 12 in the lounge of the Newman Foundation, the Catholic student center at the University of Illinois. Mrs. LeRoy Hamp, the dean, presided over a short business session. The speaker was the Rev. Edward J. Duncan, S.T.D., who was graduated from Holy Cross College, Worcester, Mass., studied in Austria and Switzerland and received his doctor's degree from the Catholic University of America in Washington. Father Duncan took as his subject "The Music of the Catholic Church," and since March 12 is the feast day of St. Gregory, he spoke particularly on Gregorian chant. His talk was divided into three parts—first, the spirit of the chant and its importance in worship; second, the forms of the chant, and, third, the historic conspectus of the chant. At the close of his talk the eight Gregorian modes were illustrated by the choir of St. John's-Catholic Chapel under the direction of Father Alfred Deutsch, O.S.B. Questions were answered and the evening closed with a social session.

NADINE W. KISTNER, Registrar.

Recital by Rahe in Galveston.

The Galveston Chapter presented Professor Anthony Rahe in a very interesting recital the night of Feb. 13 at the Scottish Rite Cathedral. The following program was enjoyed: Chorale Preludes, "In Thee Is Joy" and "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in A minor, Bach; "A Toye," Farnaby; Prelude to "Suite L'Arlesienne," Bizet; "Requiescat," Cyril Scott; "The Bells of St. Anne de Beaupre," Russell; "Sportive Fauns," d'Antalfy; Pastorale, Milhaud; "La Concertina," Yon; "Vitrail" and "Tu Es Petra," Mulet.

M. F. COLLERAIN, Secretary.

Organ, String Ensemble and Voice.

The March program of the Buffalo Chapter was a recital of organ, string ensemble and vocal music by three Buffalo Chapter organists—Emilie Yoder Davis, Frances M. Gerard and Charles R. Nicholls, M.Mus. The string ensemble was directed by Cameron Baird. The vocalists were Florence Ralston, soprano; Mildred Banasik, contralto, and John L. Priebe, tenor. The recital was given Thursday evening, March 8, in the First Presbyterian Church, of which Mr. Nicholls, chairman of the March committee, is organist and choirmaster. Excel-

lent musicianship was displayed in the following program: Concerto No. 11, in G minor, Handel (organ and string ensemble); solo cantata, "Nunc Dimittis," Buxtehude (for tenor, two violins and organ); "Sheep May Safely Graze," Bach, arranged by E. Power Biggs (organ and string ensemble); "Sinfonia Sacra, Psalm 42," Schuetz (for two sopranos, two violins and organ); Trio-Sonata in F major, Corelli (organ and string ensemble); solo cantata, "My Jesus Is My Lasting Joy," Buxtehude (soprano, two violins and organ); Three Sonatas, Numbers 9, 13 and 15, Mozart, edited by Carl August Rosenthal (organ and string ensemble).

EDNA L. SPRINGBORN, Secretary.

Texarkana Chapter.

The Texarkana Chapter met at the First Presbyterian Church, Texarkana, Ark., Feb. 28, at 2 o'clock. After a short business session Mrs. William Hibbits, organist of the host church and our dean, played for us the following: Fugue in G minor (the lesser), Bach; Cantabile, Franck; "Ronde Francaise," Boellmann. W. A. McCartney, a Texarkana business man, talked to the chapter on the history of the Texarkana churches.

DAVID H. WITT.

Central New York Chapter.

The Central New York program postponed because of the fuel shortage was given March 6 at 318 Genesee Street, Utica. At a short business session, with Dean Wald presiding, plans for the annual choir festival in May were presented. We are promised a successful event, with at least a hundred in the choir, at Calvary Episcopal Church.

The March program was an innovation. Margarethe Belesen, A.A.G.O., organist and director at Westminster Presbyterian Church, played Bach's Fantasia in G minor, "Sleepers, Wake," Bach, and Overture, Faulkes. George Davis, organist and director at Calvary Episcopal Church, sang "Thy Beaming Eyes," MacDowell, and "Ich liebe Dich," Grieg. J. Paul McMahon, organist of St. Joseph's Catholic Church, sang "I'll Not Complain," by Schumann, and "Madamina," from "Don Giovanni," Mozart. Margaret Griffith read "Mozart and the Gray Steward," by Thornton Wilder. The program concluded with an ensemble consisting of George Wald, organist of the First Presbyterian Church, playing cello; Clara Quinn Walsh, organist of Christ Church, at the piano, Miss Briesen at the organ and Miss Esther Brown, member of the First Church choir, playing the flute. Their numbers were: "Prayer," Levenson, and "At Evening," Pache. The audience obviously was entertained and the performers glowed with justified satisfaction. There followed a social session, with Mrs. Robert Bothwell in charge of the dining-room. Mrs. C. Lloyd Fague and Mrs. Reba Maltby poured.

MARGARET GRIFFITH, Secretary.

Rocky Mountain Chapter.

The Rocky Mountain Chapter sponsored a recital Feb. 9 by Alexander Schreiner at St. John's Cathedral in Denver. The program, played before a large and very appreciative audience, was made up of the following numbers: Chorale Prelude, "My Heart Is Filled with Longing," Bach; Toccata, Adagio and Fugue in C major, Bach; Prelude and Gigue in E flat, for pedals alone, Bach; Allegro, from Concerto in G minor, Handel; "Panis Angelicus," Franck-Schreiner; Canon in B minor, Schumann; "Carillon de Westminster," Vierne; "Naiades," Vierne; Toccata in C, Sowerby.

A dinner in honor of Mr. and Mrs. Schreiner preceded the recital. The monthly recital was given in March by Helen Dow Parker. She was assisted by the South High School a cappella choir. Mrs. J. W. HEDGES, Secretary.

Anthem Demonstration in Newark.

A demonstration of anthems for the church year, particularly numbers little known to members, was held by the Metropolitan New Jersey Chapter March 5. The meeting was held in the choir room of Grace Episcopal Church, Newark. The dean, Robert A. Pereda, opened by welcoming visitors and singers from the choirs of some of the chapter members. After a short business meeting Dean Pereda turned the meeting over to W. Norman Grayson. The entire group present then was turned into a choir.

Several in the group had brought music from the libraries in their churches. Mr. Grayson called on Cornelia S. Hunter to act as first conductor. Her selections included: "My Faith Looks Up to Thee," Schaefer; "Ave Verum Corpus," Mozart; "The Early Dawn was Breaking," Spence. The next conductor was Harold B. Niver, organist of the host church. His numbers were: "With a Voice of Singing," Shaw; "Light's Glittering Morn," West; Communion Service, Niver. Mary Elizabeth Compton conducted "Alleluia! Christ Is Risen," Kopyloff-Gaul; "Great and Glorious Is the Name of the Lord of Hosts," Dickinson; "O Lord God, unto Whom Vengeance Belongeth," Baker. The last group of anthems was conducted by Mr.

Grayson and included: "Sun, Shine Forth!", Gaines; "A Lenten Meditation," Rogers; "A Sweeter Song," Thompson; "Personent Hodie," Bingham.

The meeting was closed with a tour through the church and inspection of the fine four-manual Austin organ.

At its next meeting April 16 the chapter will entertain Warden S. Lewis Elmer. The place is to be announced later.

FLORENCE D. WERNER, Registrar.

Events in Akron, Ohio.

Members of the Akron Chapter were guests Feb. 19 at a recital given by Kenneth R. Osborne in the Church of Our Saviour. Mr. Osborne, a member of the faculty of Davidson College, Davidson, N. C., is acting head this year of the music department of Kent (Ohio) State University.

The chapter held an open meeting Sunday afternoon, March 11, in Temple Israel, Akron. A Jewish liturgical service with lecture-commentary by Rabbi J. Marshall Taxay was heard. The program was presented by the temple quartet—Mr. and Mrs. William Lindner, Gertrude Miller and Willis B. Gardner. Clarence Lightfritz, organist, played "Addis Hu" and "Matnath Yad" in the arrangements of T. Tertius Noble, and the "Hebrew Prayer of Thanksgiving" as arranged by Harvey B. Gaul. Roger C. Stone, violinist, played the traditional "Koi Nidrel." RUTH BOWER MURSER.

Tallahassee, Fla., Branch.

A series of pre-Easter vespers was opened by Mrs. Ramona Cruikshank Beard, professor of organ at F.S.C.W., Sunday, March 4, in the Westcott Auditorium of the F.S.C.W. campus, Tallahassee, Fla. Her program was: Fantasia and Fugue in G major, Bach; "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "My Heart Cries Out in Anguish," Brahms; "The Tumult in the Praetorium," de Maleingreau; "Easter Morn on Mount Rubidoux," Gaul.

The second program in the series was by Claude L. Murpree of the University of Florida March 11 and the third by Robert Miller, organist of Trinity Methodist Church, Tallahassee, March 18. The fourth and last program, on Palm Sunday, was to be a choral vespers sponsored by the American Guild of Organists, Tallahassee Branch, in which thirteen choirs were to participate.

Walter Baker in Los Angeles Recital.

The Los Angeles Chapter enjoyed a fine program Feb. 16, when we presented Walter Baker in a recital at Immanuel Presbyterian Church. Mr. Baker played the following program: Chorale Preludes, "In dulci Jubilo," "O God, Have Mercy" and "Christians, Rejoice," Bach; Concerto No. 5, in F major, Handel; Introduction; Passacaglia and Fugue, Regner; "The Soul of the Lake," Karg-Elert; Scherzetto, from "Twenty-four Pieces," Vierne; Berceuse and "Spinning Song," from "Suite Bretonne," Dupre; "Carillon-Sortie," Mulet. He responded generously to the applause, giving us two encores—Gigue Fugue, Bach, and "Sunset," Jacobs.

After the recital chapter members and their friends adjourned to the church parlors, where a reception was held for Mr. Baker.

HELEN MACEY, Secretary-Registrar.

Meeting of Monmouth Chapter.

The February meeting of the Monmouth Chapter was held at the home of the dean, Miss Thelma Mount, Allenhurst, N. J., Feb. 26. The session was a continuation of the January meeting, marked by a discussion of the choral and organ music planned for and used by members of the chapter for Lent and Easter. After a very informative discussion, several records were played, among them Carl Weinrich's recordings of some of Bach's chorale preludes. We were pleased to have Dr. and Mrs. Verne Leslie Smith of St. Paul's Church, Ocean Grove, where our dean is organist and director, with us. Dr. Smith made some interesting remarks about the Bach festival held every year in Wilkes-Barre, Pa. We were also very pleased to welcome to membership in our chapter Mrs. Mary Makin, choir director at the Presbyterian Church in Point Pleasant, N. J. After the meeting the hostess served refreshments and recordings of a different type were enjoyed, including some excellent ones of the music from "Show-boat."

GEORGE W. ROE, Secretary.

Program in St. Petersburg, Fla.

The St. Petersburg, Fla., branch gave its March recital March 13 at the First Presbyterian Church. The hostess was the vice-regent, Dr. Harriette G. Ridley, organist of the First Presbyterian and head of the junior college music department. The program was as follows: Harp and organ, "In a Gothic Cathedral," True (Harriet Hoppe Walters and Harriette G. Ridley); "Give Ye Thanks," Grun (Junior College Trojanettes); Analysis of Toccata and Fugue in D minor, Bach (Dr. Ridley); Helen McClellan at the organ; "Listen to the Lambs," Dett (First Presbyterian Church choir, Floyd Eaddy, director); "Lift Thine Eyes," Mendelssohn (Junior College co-eds); tenor solo, "I Was the Tree," Hagemar (Paul Bakeman); organ, Cathedral Fugue, Bach (Mrs. A. D. GULLERCK).

LURA FULLERTON YOKE, Secretary.

News of the A.G.O.—Continued

Guild Service in Detroit with Dr. Barker Directing Annual Event of Chapter

The annual Guild service of the Eastern Michigan Chapter was held in the First Baptist Church, Detroit, on the evening of Feb. 20. Preceding the service a dinner was served to forty members and guests and a short business meeting was conducted by Sub-dean John Callaghan.

The service was sung by the choir of the First Baptist Church, with the director, Dr. Cyril Barker, A.A.G.O., at the organ. Preceding the service Dr. Barker played the Larghetto in B minor by Handel. The choral part of the service consisted of the following anthems: "O Praise the Lord of Heaven," Arensky; "Expectans Expectavi," Wood; "Hearken to My Prayer and Supplication," by the Detroit composer Julius Chajes, and "Come, Thou, O Come," by Healey Willan.

The evening sermon was preached by the Rev. Hillyer H. Straton, D.D., minister of the First Baptist Church, who spoke on "The High Calling of Church Music." The statement of religious principles of the Guild was read by the Guild chaplain, the Rev. Thomas M. Wilson, pastor of Divinity Lutheran Church, Detroit.

After the service our colleague Miss Helen McConachie played the "Plymouth Suite," Percy Whitlock.

The Eastern Michigan Chapter held its March meeting at Marygrove College, Detroit, Tuesday evening, March 20. Miss Dorothy Kolb, organist of the college, was the hostess. Fifty members and guests sat down to dinner in Madame Cadillac Hall. A short business meeting was conducted by the secretary in the absence of the sub-dean, John Callaghan.

The recitalist of the evening was Mrs. Frieda Opt-Holt Vogan of the faculty of the University School of Music, Ann Arbor. Mrs. Vogan gave a splendid rendition of the following program: Concerto in F major, Handel; Prelude and Fugue in B minor, Sonatina from "God's Time Is Best" and Chorale Prelude, "In Thee Is Gladness," Bach; Sonata on the Ninety-fourth Psalm, Reubke. MARK WISDOM, Secretary.

Branch Formed at Franklin College.
In New York Dec. 28 the council of the Guild authorized the formation of the Franklin College branch of the Indiana Chapter, with Miss Elsie MacGregor, F.A.G.O., head of the organ department of the school, as regent. The following were elected colleagues: Elizabeth Lee Sage, Barbara Easterday, Judson Reamy, Marjorie Seitz and Mabel Burton.

On Feb. 9, in the chapel of Franklin College, the charter was presented to the branch by Paul R. Matthews, dean of the Indiana Chapter, and a formal recognition of the branch in the college was made by the president of the college, Dr. W. G. Spencer. Three of the colleagues—Miss Sage, Miss Easterday and Mr. Reamy—presented a program of organ selections. Luncheon was served in the dining-room of the women's residence hall. Dean Matthews was guest of honor.

Organ students in the college will be recommended to the Guild for election as colleagues after proving themselves worthy. Programs will be given monthly on the campus in accordance with the policy of the other chapters of the Guild. Everything points to the successful career of this newest member of the Guild family.

ELIZABETH LEE SAGE, Secretary.
Indianapolis Event Draws 1,200.

An enthusiastic audience of 1,200 crowded the auditorium of the Scottish Rite Cathedral in Indianapolis for a Lenten presentation by the Indiana Chapter Sunday afternoon, March 4. The Indianapolis Symphonic Choir of 150 voices and soloists under the direction of Elmer A. Steffen sang Rossini's "Stabat Mater." Seldom is this choir heard apart from the Indianapolis Symphony Orchestra. The cathedral-like setting and the superior organ accompaniment of Oswald Ragatz of Indiana University combined to make a very impressive performance. Soloists for the oratorio were Nell Tange-mann and Naomi Pryor, sopranos, and William Ross, tenor, all of Indiana Uni-

versity, with George A. Newton of Indianapolis, bass soloist.

Preceding the "Stabat Mater" Bomar Cramer, Indianapolis pianist, played the second Rachmaninoff Concerto, with Mr. Ragatz playing the orchestral parts transcribed for organ. The performers are to be commended for their careful timing in coordinating the various instruments and voices in widely-separated parts of the auditorium to make a highly satisfactory presentation of difficult music. HELEN M. RICE, Secretary.

Fine Program in Oklahoma City.

A recital was given by the Oklahoma City Chapter Feb. 11 at the Olivet Baptist Church. An excellent program had been arranged by Miss Amanda O'Connor. Two of his own compositions—"Tragic Interlude" and "Petite Chanson"—were presented by Raymond M. Ryder, organist at Pilgrim Congregational Church. Mr. Ryder also played the Chorale Prelude on "Drumclog" by Noble. The Allegro from the First Symphony by Maquaire and "Chant de Bonheur," Lemare, were played by Lydia Rorem Smith. A string, organ and piano ensemble, "Consolation" by H. Alexander Matthews, was presented by Mrs. R. E. Miles, violin; Mrs. F. W. Reich, cello; Mrs. J. I. Payte, piano; Edward A. Flinn, organ. The Prelude and Fugue in B minor by Bach and "Piece Heroique," Franck, were played by Arthur King, organist at Trinity Baptist Church.

The Oklahoma City Chapter met March 6 in the home of Mrs. C. A. Richards for dinner and the following organ program: "A Rose Breaks into Bloom," Brahms, and "Before the Image of a Saint," Karg-Elert, played by Ethel Stone; "Jesu, Joy of Man's Desiring," Bach, and "A Saving Health to Us Is Given," Bach, played by Miss Mary Haley. An organ-piano duo—Rhapsody in D minor, by Federer—was played by Mrs. Richards at the organ and Mrs. Cecil Hamilton at the piano. MRS. C. A. RICHARDS, Secretary.

Weinrich Stimulates Kansas City.

The Kansas City Chapter sponsored a recital by Carl Weinrich Feb. 27 at the First Baptist Church. An unusually large audience heard a beautiful program superbly played. It was most stimulating to our members and aroused a great deal of interest generally. POWELL WEAVER, Chairman Special Committee.

Massachusetts Chapter.

An excellent program of choral music was presented March 13 at the Wollaston Congregational Church by Edward B. Whittridge, F.A.G.O. The selections were well chosen for interest and balance. The choir sang mostly unaccompanied, showing marked training in direction and appropriate effects. Especially successful were the Russian number "Praise Ye the Name of the Lord," by Nikolsky, and "In the Night Christ Came Walking," Cain. The small group of men's voices carried the program in fine fashion and reflected great credit on Mr. Whittridge for taste in balancing of parts. Francis Hagar played an Adagio in E major by Bridge as the Prelude and Velma Harden played as the postlude a Finale by Bossi.

The April meeting will be a service at the Church of the Holy Name, West Roxbury, Frank Mahler, organist and choir-master.

MARGARET R. MARTIN, Secretary.

Meeting of LaCrosse Chapter.

The LaCrosse, Wis., Chapter met March 16 at St. Rose College of Music. The treasurer gave a financial report and the possibility of inviting a guest organist for our next meeting was discussed. Gregorian chant was again the topic for study and the members continued work on the "Cum Jubilo" Mass No. IX. By the analysis of grouping, chironomy, interpretation, and finally the singing of the chant, we are more and more absorbed with its beauty and richness.

SISTER M. ANTONICE, Secretary.

York, Pa., Chapter Makes Gain.

A meeting of the York Chapter was held March 15 at the Fifth U. B. Church, North York. Mrs. Mary Ellen Cauffelt, church organist, was in charge of the program. The program consisted of organ and piano duets, vocal numbers and selections for saxophone and trumpet. After the program there was a short business meeting. Mrs. Eddythe Wareheim, the dean, presiding.

Thirteen new members have been accepted since the beginning of the season.

Central New Jersey.

Central New Jersey Chapter members enjoyed an evening of fun and music March 5 when they were entertained by Mr. and Mrs. W. A. White of Morrisville, Pa. Mr. White has a two-manual Estey organ with pedals. The following entertained with piano and organ duets: Ramona Andrews, Edith Hartman, Isabel



Charles Camille Saint-Saens (1835-1921)

Born with the spark of genius, Saint-Saens began composing at the age of seven and gave piano recitals at eleven. His fine intellect and great capacity for work brought forth a brilliant musical career. Only four years of his life were devoted to teaching the organ and among his pupils were Faure, Gigout and Messager. In 1857 he was appointed organist at the Madeleine in Paris.

In composing, Saint-Saens experimented successfully with every branch of musical art. His operas, symphonies, concertos and music for every instrument gained world-wide recognition. He was an editor, a writer on scientific subjects, a poet and a literateur.

As an eminent organ virtuoso touring many countries, the singular fact persists that only a small portion of his voluminous writings were for the organ. One of these, especially effective for recitalists, is the Gavotte, which, requiring quick response for its staccato characteristics, can be given perfect performance through the patented instantaneous action of the moden Wicks Organ.

"The Masters applaud"

WICKS ORGANS

HIGHLAND • ILLINOIS

Hill, Luella Conover, Robert Wigley, Nita Sexton, W. A. White and Helen Pierce.

After refreshments were served we hated to leave the White home with its promise of spring (forsythia and snow-drop decorations).

The chapter sponsored a musical program at Fort Dix March 14.

There will be no regular April meeting.

HELEN R. PIERCE, Registrar.

Southwestern Virginia.

Franklin Glynn gave the first program for the new Southwestern Virginia Chap-

ter, of which he has been elected dean, at Calvary Baptist Church in Roanoke March 5. He played these compositions on the Hall organ: Prelude, Fugue and Variation, Franck; Allemande, Greene; Reverie, Bonnet; Fantasia and Fugue in G minor and Two Chorale Preludes, Bach; Air with Variations, Haydn; "An Easter Alleluia," Gordon Slater; "The Swan," Saint-Saens; Pastorale, Whitlock; Gavotte, Wesley; Improvisation on the Irish Melody "The Little Red Lark"; Toccata from Fifth Symphony, Widor.

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**Late Publications
for Choir Appraised;
Views and Reviews**

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

Though my recommendations for Easter have been published in two articles, a few other numbers have arrived at the last minute. There is an effective two-part accompanied carol by J. Henry Francis, "Ring! Ye Bells, 'Tis Easter" (Schmidt), in which the lower part, for a change, gets the pretty melody. Then there is a unison number by Alec Rowley, "Christ the Lord Is Risen" (Novello, '43), delayed in transit from England, but worth waiting for. The English have a special gift in this generation for writing sturdy unison anthems. Finally there is "Alleluia, Christ Is Risen" (Lorenz), by Charles H. Marsh, an accompanied, easy number which gets some admirable choral effects.

Other Anthems, Mixed Voices

Together with a number of other anthems delayed in transmission from G. Schirmer, I find an excellent one for time of war with emphasis upon the church's mission, "Churchmen of Christ" ('44), by Maurice C. Whitney. This is healthy, strong music, not difficult, running to ten pages; both choir and organ are given something to say. This is worth seeing, no matter whether you have a quartet or a very fine chorus.

Another recent Schirmer number, needing for full effect an orchestra, is Kent Kennan's "Blessed Are They That Mourn" ('44), twelve pages in length and definitely for the chorus choir. The transcription of the orchestral accompaniment for piano is not satisfactory for organ.

A sturdy anthem of praise is Corporal Claude Means' "Sing unto Him" (Galaxy). One section requires a soprano solo against the choir (accompanied). This is eleven pages in length.

If you still have evening services there is a melodious anthem by George I. Tilton called "At Eventide It Shall Be Light" (G. Schirmer, '44), with short solos for SA.

"Christ Today" (Hall & McCreary) by Ada Billson is a good unaccompanied anthem for time of war or for general use in prayer for guidance. Jack Edwin Rogers' "Hear Us, O Lord" (Hall & McCreary) likewise, though its theme is "Guidance into Victory," will be useful after the war. It opens with a Handelian short solo for soprano, answered by baritone, followed by easy and vigorous music for chorus.

Two quiet numbers are Albert Schollin's "Beloved, If God So Love Us" (G. Schirmer, '44), unaccompanied, and the tuneful "Spirit of God," by Jessie D. Lewis (G. Schirmer, '44), which has a short solo for high voice.

New Editions, Mixed Voices

The Purcell Society's new editions of the master's works go on, hampered by rather poor paper and notes a little too small for comfort. Let me recommend No. 9 in the series, "Three Sacred Canons" (Novello), which has two fine Alleluias, one for TTBB and one for SSA, as well as a Gloria and a Gloria Patri (Latin) for SATB. Also two of the anthems are excellent—"Lord, How Long Wilt Thou Be Angry?" (No. 13) for SSATB, ten pages, and "Blessed Is He Whose Unrighteousness Is Forgiven" (No. 6), for SSATB, eighteen pages, with solos for TB and with a verse for SS.

There are two good and short Russian numbers published by Summy: Tschesnokoff's "The Righteous Shall Be in Everlasting Remembrance" and Shvedoff's "For Ever Is It Meet," both edited by N. Lindsay Norden, who seems not only the most skillful of those Americans who have arranged Russian church music, but also about the only one who always selects music that is characteristically Russian. These are both beautiful and chorally very effective. Peter J. Wilhousky, to whom we are indebted for a number of Russian discoveries, has edited the Bortniansky-Tschalkowsky "Glory to God in Heaven" (Carl Fischer) for SSAATB and also for SSA.

I have been recommending the recently revived compositions of the New Englander William Billings, who died in 1800. The C. C. Birchard Company has three of his pieces, well edited by Oliver Daniel: "Bethlehem" (SAATB), "The Bird" (SATBB) and "The Shepherds' Carol" (SATB). Remember them for next Christmas. I am late in getting these mentioned; they are a year or two old.

Let me remind you that Roy Harris edits Sweelinck's "Psalm XXIII" (G. Schirmer, '44) for unaccompanied chorus in six parts, ten pages of lovely music. Also Walter Wild has arranged for mixed voices Mendelssohn's well-known oratorio solo, "Hear Ye, Israel!" (G. Schirmer, '44).

For Women's and Men's Voices

For women's voices there are the following:
Anderson, W. H.—"Madonna's Prayer," SSA, unaccompanied. (Birchard.)

GERHARD SCHROTH



GERHARD SCHROTH, new director of the University of Chicago choir and director of chapel music, who has taken the position vacated by Mack Evans, was formerly director of music at station KFUO in St. Louis and director of music at Concordia College in Milwaukee. Mr. Schroth has been working with church choir groups since 1936. The Milwaukee Lutheran A Cappella Choir appeared in Rockefeller Chapel under his direction several years ago.

Mr. Schroth was born in Mayville, Wis., nearly thirty years ago. He holds a bachelor's degree in music from Milwaukee State Teachers' College.

The ninety members of the choir were to appear with the Chicago Symphony Orchestra March 30 and 31, the program including portions of Bach's "St. Matthew Passion."

Adams-Breck—"The Holy City." SSA. A popular favorite forty years ago. (C. Fischer.)

Diller—"Our Father." SA. (G. Schirmer, '44.)

Duchow—"Benedictus." SSA, unaccompanied. Latin words only. (Parnasse, '44.)

Mueller—"Laudamus Te" (SSAA, unaccompanied); also "God Bless Our Native Land" (same). Published by G. Schirmer.

The only piece for men's voices that I can recommend this month is W. H. Anderson's arrangement of Parry's "A Prayer for These Days" (Birchard, '41); this is the fine tune "Dies Irae" beloved of Welshmen.

Service Music, Etc.

A "Congregational Te Deum" has been arranged from Troyte's Chants Numbers 1 and 2 (Novello) with effective use of descants.

Gretchaninoff's "Missa et in Terra Pax" (McLaughlin & Reilly) might well be examined by Protestant choirmasters for choir concerts. The Credo uses a bass soloist impressively.

L. S. Salathiel has "Twelve Prayer and Closing Responses" (Hall & McCreary, '44); they are easy, hymn-like.

The intelligent direction being given to church music is illustrated by two pamphlets. One is the "Twelfth Bulletin of Distinctive Choral Music Selected for the Choral Union, 1944-1945" (Concordia), a splendid service to Lutherans and to all Protestants who wish to keep informed on matters of taste. There are graded suggestions for the seasons and for various important topics; there is a rating as to quality in three classes, though of course nothing is mentioned which is not recommended.

The other pamphlet is "A List of Texts of Anthems Approved by the General Conventions of 1940 and 1943" of the Episcopal Church in the United States, published last autumn by that church's joint commission on church music. Such a list is made necessary by the rubric which limits anthems to texts found in the hymnal, prayerbook or Scriptures; the rule is modified by these exceptions. I should say that the selections of texts has been discreetly done, but the persons concerned could be more generous toward Canadian and American composers.

Organ Solos

This branch of reviewing is done much better by Dr. Lester, but from time to time I like to recommend something. For example, there is the pretty little "Air in the Style of Handel" (Morris) by Jean Pasquet, which I like somewhat better than his quiet Meditation on the Chorale "Our Father" (Morris). Dr. Noble's "Legend" (Galaxy, '44) is eloquent romantic music (eight pages), a little Wagnerish for once, but very nice.

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SIX LENTEN PROGRAMS of "Sunday at Five" vesper services have been presented by the choirs of the Court Street Methodist Church, Rockford, Ill., under the direction of Wayne Farley, minister of music. The Rev. J. Richard Sneed is the pastor.

Mr. Farley took up his work in Rockford Feb. 1, 1944, coming from St. Matthew's Lutheran Church, York, Pa. Previously he was organist and choirmaster for twelve years at the First English Lutheran Church, Wheeling, W. Va. Mr. Farley has welded his choirs into a well-organized, interested and ambitious group. There are four choirs—the chancel choir of fifty-five voices, the intermediate choir of forty voices, the junior girls' choir of fifty and a newly-organized boy choir of forty. Following are the programs which have been presented in the Lenten season:

Feb. 18—Lecture-recital by Mr. Farley: "Ein feste Burg," Faulkes; "As Jesus Stood beside the Cross," Scheidt; "From God I Ne'er Will Turn Me," Buxtehude; "The Bells of St. Anne de Beaupré," Russell; "Gethsemane," Malling; "My Heart Is Filled with Longing," Bach; Concert Variations, Bonnet.

Feb. 25—"Gallia," Gounod (junior girls' choir).

March 4—"The Daughter of Jairus," Stainer (intermediate choir).

March 11—"Crucifixion," Stainer (chancel choir).

March 18—"Penitence, Pardon and Peace," Maunder (boy choir).

March 25—"The Seven Last Words of Christ," Dubois (chancel choir).

These programs have been received enthusiastically, each Sunday having brought an increase in attendance.

PORTER ANNOUNCES FACULTY FOR UNION SEMINARY SCHOOL

Dr. Hugh Porter, director-elect of the School of Sacred Music, Union Theological Seminary, announces the faculty for the year 1945-1946. Dr. Clarence Dickinson will retire as director of the school, which position he has held since its organization, as previously announced, but Dr. and Mrs. Dickinson have consented to continue as members of the faculty. Additions to the faculty will include David McK. Williams, organist and choirmaster of St. Bartholomew's Church; Alfred Greenfield, director of the Oratorio Society of New York and chairman of the department of music, New York University; Lowell Beveridge, director of chapel music, Columbia University; Harold W. Friedell, organist and choirmaster of Calvary Episcopal Church and chairman of the examination committee of the American Guild of Organists, and George William Volkel, organist and choirmaster of All Angels' Episcopal Church. Edwin W. Stringham, head of the department of music at Queens College, will return after an absence of several years.

The organ department will be under the direction of Dr. Porter, who is choirmaster of the seminary and Harkness associate professor of sacred music. The history of sacred music, liturgics, oratorio interpretation and sacred art will be taught by Dr. and Mrs. Dickinson. Courses in conducting will be under the supervision of Dr. Williams, Dr. Beveridge and Professor Greenfield. Voice classes will be taught by Mrs. William Neidlinger and Mrs. Corleen Wells. Com-

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position, orchestration and theory will be taught by Dr. Stringham, Mrs. Charlotte Garden, Mr. Friedell and Wallace McPhee. Classes in score reading will be conducted by Mr. Volkel, who teaches similar courses in the Juilliard School of Music. Frederick Schlieder will continue to teach improvisation and Franklin Robinson will have courses in the philosophy of music.

A course in music in the church school will be given by Miss Marguerite Hazard and the course in boy choir work and the Episcopal service will be taught by Ralph A. Harris.

BAYLOR UNIVERSITY SERIES IS OPENED BY DORA POTEET

Dora Poteet, professor of organ at Southern Methodist University, Dallas, Tex., was presented in a recital Feb. 19 at Waco Hall, Waco, Tex., by the Baylor University School of Music, as one of the features of the current Baylor centennial celebration and the first of a

series of organ recitals to be given this spring. The program opened with the Chorale Prelude "We All Believe in One God, Creator," followed by the Virgil Fox arrangement of another Bach chorale, "Come, Sweet Death." These were followed by the Bach Prelude and Fugue in D major, the brilliant performance of which was one of the highlights of the program. Other features were the Franck Chorale in A minor, the Mulet Toccata, "Thou Art the Rock," and the Scherzo from Vienne's Sixth Symphony, which received colorful treatment. Additional numbers were the Allegro from the Tenth Concerto, Handel; the Martini Gavotte, a Karg-Elert chorale improvisation, and a delightful piece by a contemporary composer, Adagio Molto from the Sonata in E minor of Nanney.

The recital was played on the S. P. Brooks memorial organ, a four-manual of sixty ranks in the university auditorium. Other organists who will be heard are Thomas Webber, Jr., of Memphis,

Tenn., and Dr. William H. Barnes of Chicago, who will play May 27. Robert Markham, professor of organ at Baylor, will play April 15, and three recitals will be given by former organ graduates of the university—Sergeant Jack Goode, who is stationed at Dodge City, Kan.; Sam Parker of Dallas and Blanchard Boyer of the faculty of the School of Mines at El Paso, Tex. In addition, Dan Nicholson, present junior in the School of Music and an outstanding organ student, will be presented in a Bach recital.

REGINALD STEWART, DIRECTOR of the Peabody Conservatory of Music, Baltimore, has announced a summer course beginning June 25 and continuing for six weeks. It will be managed by Frederick R. Huber and the faculty will consist of members of the conservatory staff, assisted by teachers of the preparatory department, as well as of guest teachers on specialized subjects. Pupils are accepted in all grades and branches and this season the faculty will be greatly enlarged and the curriculum broadened.

THE DIAPASON

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CHICAGO, APRIL 1, 1945

Hamilton C. Macdougall

Although the life of Hamilton C. Macdougall was full of years and honors, it is with a feeling of deep sadness that we record his passing. In his association of more than a quarter century with THE DIAPASON there developed an affectionate regard for Dr. Macdougall, not only as a figure of eminence in the organ world, but even more as a man. This regard was shared with our readers, as proved by the many letters received by THE DIAPASON and by Dr. Macdougall himself from every part of the country after the announcement of his retirement as a staff contributor only two months before his death.

Trained in the best traditions by the great organists of his day in America and England, Dr. Macdougall was qualified to inculcate in Wellesley students over a period of twenty-seven years an understanding of the principles and beauties of music. At the same time he won the personal respect and admiration of all of these girls. In his older years, while holding fast to tradition, he was always broad enough to sense the viewpoint of the new generation and to sympathize with all that is good in modern things.

The promise voiced by the Psalmist, "With long life will I satisfy him," was richly fulfilled for the "sage of Wellesley," and that it was a very useful and happy life makes it that much more of a comfort to his friends.

Advertisements That Help

How the advertisers make good use of their space in THE DIAPASON to render a service to our readers was a subject of comment in the February issue. Additional evidence of the fact that those who skip the "ads" are missing something is found from month to month, for these advertisers prove that they have something to say and are willing to put up their money to say it—entirely aside from the purpose of directing attention to their own products, which is a prime object of all advertising.

In a current series of advertisements the Aeolian-Skinner Organ Company has made use of its space ever since February, 1944, to present short but pertinent essays on the tone and mechanism of the organ. Looking back we find that the first of these "ads" offered this sound advice:

"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."

In the next issue we find this paragraph which contains a subtle allusion to those who claim they alone, being

organ architects, can be relied upon to direct the design and construction of a successful organ: "Any organ builder worth his salt is an artist and knows what he can do and how to do it. Let him show his skill freely without the burden of pleasing your habits of mind. You will then be certain to get a work of art. He is responsible." Important suggestions to the prospective purchaser of a post-war organ as to location, acoustics, tonal plan and mechanism follow in April. Next comes a half-page on the two-manual organ, pointing out that, "properly designed, it may present a tone palette capable of playing anything required in organ music or in accompaniment" and listing the resources that should constitute a good twenty-stop two-manual.

Succeeding chapters deal with the choir organ and the 4-ft. stops. Superfluous mechanical gadgets in the console are considered sensibly in the next installment. Then there is a chapter on the crescendo pedal which will help any young organist who may be inclined to make frequent rather than sparing use of this accessory. In a word on manual 16-ft. stops we are told that "sub-octave couplers are no substitute for proper 16-ft. tone" and that "stops of this pitch are expensive because of their size, but they repay the expenditure in many ways." Wind supply is the subject in December, 1944, and various types of console controls are discussed in January of this year. The combination action, of which the organist not mechanically minded is often entirely ignorant, is the latest subject taken up.

All this is like a series of lessons on matters that concern every organist who wishes to be well-posted. In these days of preparation for the organs to come after the war it behooves us to take advantage of all such discussions, in the editorial or in the advertising pages, so as to gain new information or to brush up on things we should keep fresh in our minds.

Gift of a Church and a Store

A story of cooperation between a church and a large mercantile establishment to give a community of 75,000 people the benefit of organ programs comes from London, Ont. Every Sunday evening since last fall a half-hour program has been played from 6 to 6:30 on the organ in the Cronyn Memorial Church and broadcast by the local radio station, CFPL. At the console has been the organist of the church, Dr. Frederic T. Egener. The recitals were sponsored by the store. The first of these recitals took place last September.

It seems that there was criticism by sensitive souls who objected to having any commercial advertising come from a church on a Sunday and so on March 11, after twenty-six recitals had been played under the store's auspices, the remaining four programs of the series, ending at Easter, were taken over by *The Free Press*. This newspaper finds that the recitals have met with such appreciation that a new series of the same nature next season is under consideration.

So far as the criticism mentioned is concerned, the Cronyn Church answers it squarely with the statement that the church received no remuneration for the use of the organ and that the recitals were the contribution of a local firm "as a gift to the community, with a minimum of recognition of the sponsors," adding: "The organist is simply given a wonderful audience for his playing, whereas formerly he played for a handful of people when giving recitals in the church."

The announcement on the folder of the Cronyn Memorial Church March 11 closes with this paragraph, containing an excellent suggestion to other churches: "Some day we shall work out the right relationship between business and religion in this matter of sponsored programs. A lot of people have the problem in mind. Business needs religion, and the church needs business. We shall see clearly some day how to live together and help each other."

Maekelberghe Plays at U. of C. Looking Back into the Past

August Maekelberghe, F.A.G.O., organist of the Church of the Messiah, Detroit, Mich., and a performer and composer whose name is gaining fame rapidly, made his initial recital in Chicago on an occasion of more than ordinary interest. He was heard at Rockefeller Chapel, University of Chicago, on the evening of March 6 under the auspices of the Illinois Chapter, A.G.O. For this occasion Mr. Maekelberghe selected a program which consisted entirely of works of present-day modern composers, with the exception of Bach, whose A minor Prelude and Fugue was presented in a style by no means cut and dried. Being a very capable exponent of the modern school, Mr. Maekelberghe made his performance especially attractive to the many organists present. Even for those who have little taste for that style of composition these new modern works were made genuinely palatable. As dressed up by Mr. Maekelberghe they wore their best bib and tucker.

The evening opened with the first movement of Paul Hindemith's First Sonata. After the Bach work came a Theme and Variations by the Italian Angelelli, a melodious and appealing composition first played in America by Pietro Yon. Leo Sowerby's Meditation on the hymn "O God, Unseen, Yet Ever Near," published by Gray in 1942, is an impressive work which was played beautifully and whose devotional character is perhaps its finest feature. Next Mr. Maekelberghe played three of the four movements of Pecters' "Suite Modale," of which the Scherzo especially was delightful.

The recital closed with Mr. Maekelberghe's own Fantasia for organ, voice and orchestra, written in 1943 and played for the first time in public a year ago at the Art Museum in Detroit by the composer. It is published by J. Fischer & Bro. and has been heard within the last year in Baltimore and Washington. Its orchestral brilliance made it a fine climax for an enjoyable and educational evening.

"Your Career in Music"

Much practical information for anyone contemplating a life of professional musicianship, in whatever branch, is embodied in a book entitled "Your Career in Music," by Harriett Johnson, music critic of the *New York Post* and widely known for her work in the vocational music field. The volume is published by E. P. Dutton & Co. As Olga Samaroff Stokowski points out in her introduction, the volume "provides an answer to the innumerable inquiries received by mature musicians of reputation from bewildered students and anxious parents."

There are seventeen chapters, from the initial one which endeavors to answer the question "Is music the career for you?", followed by chapters on the concert artist, welding a baton, playing orchestra instruments, composing, etc. To readers of THE DIAPASON there will be special interest in the chapter entitled "If You Play the Organ." Into thirteen pages are crowded a history of the organ from the time Nero is supposed to have played the hydraulis to the present day. How the church organist lives, the versatility of the organist, the fees he earns and the fact that few persons devote all their time to the organ are all touched in a rather sketchy manner, interesting to the amateur. The author closes with a tribute to the organ and to "the satisfaction and power of expression which has belonged for centuries to many organists, a feeling that can come only from playing great music on a great instrument."

There is included a summary of the requirements for the A.G.O. examinations.

EIGENSCHENK AND ENSEMBLE IN CHICAGO PROGRAM APRIL 8

The Van Dusen Organ Club will present Dr. Edward Eigenschek in a program at the Second Presbyterian Church, Chicago, at 3:30 Sunday afternoon, April 8. Dr. Eigenschek will be assisted by three ensemble groups playing the following numbers which are rarely heard: The Moline trio for organ, piano and violin, with Sara Hammerschmidt at the organ; the chorale "Nun ruhen alle Waelder," Karg-Elert, for organ, violin and voice, with Victor Mattfeld at the organ, and the DeLamarer solo cantata on Psalm 144 for organ and contralto, the organ part being played by Miriam Clapp Duncan. No admission fee will be charged, but an offering will be received for the benefit of the men and women in the armed forces.

Thirty-five years ago the following news was recorded in the issue of April 1, 1910—

Dr. David D. Wood, famous blind composer and organist, who had taught many men and women who afterward achieved fame as organists, died March 27 in Philadelphia.

The Michigan Chapter of the American Guild of Organists was organized and John C. Batchelder was installed as dean. It was stated that there were then eight chapters of the A.G.O. in various parts of the United States.

The Austin Company was erecting a large organ in the Auditorium-Armory of Atlanta, Ga., and the specification was presented.

When Edward Kreiser, the prominent Kansas City organist, was giving the inaugural recital on an organ in the Washington Avenue Methodist Church of Kansas City, Kan., his mother, who was ill, heard the performance over the telephone. It was in this church that Mr. Kreiser held his first position, succeeding his mother at the reed organ when he was a boy.

Twenty-five years ago the following news was recorded in the issue of April 1, 1920—

St. James' Episcopal Church, Chicago, awarded to the Austin Organ Company the contract to rebuild and modernize its organ and the stop scheme of the four-manual was presented.

The city of St. Paul on March 18 commissioned Ernest M. Skinner to build a four-manual for its Auditorium and THE DIAPASON presented the stop specification of the instrument.

Ten years ago the following news was recorded in the issue of April 1, 1935—

A series of Monday afternoon recitals by Chicago organists, given in Orchestra Hall at 5 o'clock, under the auspices of the Illinois Chapter, A.G.O., was drawing very encouraging audiences to hear excellent programs.

LECTURE ON THE NEW CHINA HEARD BY CHICAGO WOMEN

At the meeting of the Chicago Club of Women Organists, held in the Kimball Building March 12, Mae Doelling Schmidt, noted pianist, gave a fascinating lecture on the music and customs of ancient and "new" China. On display on the platform was a collection of Chinese objects made by Mrs. Schmidt over a long period. On one table was a miniature ancient wedding procession with attendants bearing long trumpets, flower drums and other old Chinese instruments and the bride in her closed chair robed in red. Mrs. Schmidt illustrated parts of her speech at the piano with authentic Chinese melodies and at one point the entire audience was asked to join in the new Chinese national anthem from a transliteration prepared by Vera Flandorf, president of the club.

The program was opened by Rita Wolfson, young violinist, playing a Tarantella by Wieniawski, accompanied by Tera Sells. Mrs. Schmidt concluded with the playing of "Pagodes," by Debussy.

On April 9 the club will hold a choral and organ program at the First Congregational Church, Oak Park, preceded by a dinner at the church at 6:30. The choir of the church under the direction of Mme. Else Harthar Arendt, with Adrienne Moran as organist, will present the Fauré Requiem. Mary Porter Gwin will play an organ prelude. The club has invited the Illinois Chapter, A.G.O., the Van Dusen Organ Club and the Harrison Wild Club to this dinner and program.

FRANCES BEACH CARLSON TAKES NEW BRITAIN POSITION

Mrs. Frances Beach Carlson has resigned as organist and director at the First Baptist Church of Waterbury, Conn., after an incumbency of more than ten years, to go to the First Baptist Church of New Britain. After a special Lenten service in the Waterbury church a reception for Mrs. Carlson was held and all of the choirs under her direction sang. A brooch and a purse of money were presented to her and the Rev. David P. Gaines, the pastor, spoke in warm appreciation of her work and of the programs given under her direction, especially with the young people's choirs.

**Giles and Baker Play
In Montreal and Win
High Praise of Critic**

By **GEORGE M. BREWER**

The fifth recital in the 1944-45 series of the Casavant Society of Montreal took place in the Church of St. Andrew and St. Paul Feb. 19. Hugh Giles replaced at short notice Arthur Poister, due to the sudden illness of the latter.

Mr. Giles was a newcomer to Montreal. His playing was marked by sobriety, yet colored by romanticism. His program was a happy blending of the liturgical and the secular in organ literature. Opening with the Bach-Vivaldi Concerto in A minor, he evidenced a fine sense of balance between tutti and solo passages, and in the lyrical adagio he made it clear that it was an established fact that Bach was quite aware of such things as the tremolo. The Prelude in trio form on the chorale "I Call to Thee, Lord Jesus" was marked by beautiful registration. The Cesar Franck Chorale in B minor was somewhat restless in tempo, the rhythm being slightly disturbed by the speed of the interludes in the middle of the work.

In the latter part of his program Mr. Giles proved himself to be a scholarly and sage interpreter of the moderns. Himself a pupil of the late Charles Tournemire, he entered into the spirit of the modern French school in a manner which was both refreshing and illuminating. Under his registrational layout the somewhat stark quality of the music became softened and assumed a new character. His registration of Vierne's "Clair de Lune" was a veritable triumph of color contrast, lithesome nuance and sympathetic feeling for melodic line. A composition of outstanding interest was an "Elégie" by Flor Peeters. Mr. Giles made this tone poem a species of sombre Flemish painting.

The program ended with an "Alleluia" from a section of Tournemire's "L'Orgue Mystique." If anyone could convert a listener to the music of Vierne and Tournemire it is Mr. Giles.

The last recital of the season for the Casavant Society took place in the Church of St. Andrew and St. Paul March 12. The recitalist was Walter Baker, organist and director of music of the First Baptist Church of Philadelphia. The evening proved to be a veritable *tour de force* of virtuosity in the broadest meaning of the word. A more exacting program would be difficult to compile. When one considers not only that all the technical problems were met and mastered, but that every note was memorized, the colossal character of the undertaking was almost beyond belief. It is not to be expected that one could agree with everything that Mr. Baker did, but what he did was done with such breath-taking facility and such conviction that it completely disarmed the critic.

Bach's "Fugue a la Gigue" has seldom been heard at such a dazzling tempo. It was in very truth a "jig." The Reger Introduction, Passacaglia and Fugue, Op. 127, is a work rarely heard, for the obvious reason that its difficulties are almost insurmountable. Mr. Baker surmounts them, and appears to have a thoroughly good time in doing so. Every region and every resource of the huge organ was explored in this *magnum opus*. Karg-Elert's "Nymph of the Lake" was replete with color. Every extravagance in the matter of registrational indication that the composer splashed so lavishly over the score was utilized to paint an impressionistic canvas. We recall "storms" in Lucerne, London, Paris, Salzburg and Munich, but Walter Baker provided Montreal with one that for sheer artistry in gradation of tone and angry tumult excelled them all.

I. H. BARTHOLOMEW, MUSEB., who retired from active organ playing after serving forty-two years as organist and director at Holy Trinity Lutheran Church, Bethlehem, Pa., is devoting his time to duties as an accountant for the Bethlehem Steel Company and playing organ recitals. A recent recital in Christ Church, Freemansburg, included a "Religious Tone Poem" based on the theme "Our God, Our Help in Ages Past" and dedicated to the pastor of the church, the Rev. Earl Kredler.

THE REV. GERHARD BUNGE, clergyman-organist, and pastor of St. Paul's Lutheran Church, Ottumwa, Iowa, is in charge of organ music on a religious broadcast under the auspices of the Ottumwa Ministerial Association from station KBIZ. The broadcasts are heard every Saturday from 5:30 to 6 p.m. The large organ in the First Presbyterian Church is used in these radio performances.

THE BOGUSLAWSKI College of Music announces the formation of the Chicago Woman's Chorus under the direction of Dr. Francis S. Moore, the Chicago organist. The first performance of the new chorus will take place May 6.

JOSEPH WILKINSON



**JOSEPH WILKINSON HONORED
BY LAWRENCE, MASS., CHURCH**

Many friends of Joseph Wilkinson were included in the capacity audience which attended the Sunday morning service in Trinity Congregational Church, Lawrence, Mass., Feb. 25, at which time the thirtieth anniversary of Mr. Wilkinson's ministry of music at this church was observed. An augmented choir under the direction of Dr. Robert Farquhar sang and in this group were Mr. Wilkinson's two brothers, W. Arnold and Harry Wilkinson. His mother, Mrs. Rose Wilkinson of Methuen, and other members of the family were present.

A feature of the observance was the presentation of an illuminated address on parchment commemorating the thirty years of faithful service. The presentation was made by Wilbur E. Rowell, chairman of the board of deacons. An original poem was read by the pastor, the Rev. Charles W. Keirstead, Ph.D., and the Women's Federation of the church presented Mr. Wilkinson with a floral tribute and a silver vase.

After the service a reception was held. Among those to greet Mr. Wilkinson in the reception line was Professor George F. Hamer, who recently reached the age of 83 years and who was organist at the church prior to Mr. Wilkinson.

Mr. Wilkinson was born in Bradford, Yorkshire, England, and came to the United States in 1892. He tutored in piano, organ, harmony and counterpoint with B. W. Hartley, F.R.C.O., and was trained in boy choir work by John Batchelder, late organist and choirmaster at Christ Episcopal Church, Andover. Mr. Wilkinson served as organist at St. Paul's Methodist Church, Lawrence; Christ Church, Andover; the Church of the New Jerusalem, Newtonville, and as organist and choirmaster at St. Paul's Episcopal Church, North Andover. He has been organist at Trinity Congregational Church since February, 1915, succeeding Dr. C. W. Partridge as director of music in 1931. Mr. Wilkinson also is organist for Bethany Commandery, Knights Templar, and Lawrence Lodge of Perfection.

Mr. Wilkinson was associated with the textile industry at the Washington Mills for fourteen years and for twenty-five years at the Wood Worsted Mills, American Woolen Company, thirteen of the twenty-five years as assistant resident manager.

Mr. and Mrs. Wilkinson have three children—Mrs. Enos Lowe of West Englewood, N. J., H. Raymond Wilkinson of Needham and Irvin T. Wilkinson of Andover, Mass., who is organist and director of music at the Trinitarian Congregational Church, North Andover.

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Kitchener Center.

The first of three Lenten recitals sponsored by the Kitchener Center featured Miss Laura Kinton, 'cellist, of Toronto, with Ray Massel, organist at St. Louis Church, Waterloo, who contributed toward the student recital at the 1944 convention as organ soloist. Glenn Kruspe was accompanist for Miss Kinton. The event took place in Zion Evangelical Church. Miss Kinton played: Sonata, Galliard-Salmon; Air, Bach; Largo and Allegro from Sonata No. 4, Marcello; Andantino, Martini-Kreisler; "Le Cygne," Saint-Saens; "Prayer," Bloch. Mr. Massel's numbers were: Short Fugue in G minor, Bach; "O Sacred Head Surrounded," Bach; Folk-tune, Whitlock; "Benedictus," Rowley; Chorale, Karg-Elert.

These youthful artists gave a fine performance. The 'cello tone was thoroughly satisfying and the style of presentation pleasing. The audience appreciated this opportunity of hearing the 'cello on a C.C.O. recital. DOROTHY PETERSEN.

Brantford Center.

Members of the Brantford Center met at the home of Mr. and Mrs. George A. Smale Saturday evening, March 10. Mr. Smale, organist and choirmaster of Zion United Church and supervisor of music in the Brantford schools, gave an interesting talk on the mechanical workings of the modern organ. He dealt with the construction of the early organ, noting improvements down through the ages. Mr. Smale concluded with recorded music by famed organists.

George C. White presided over a business meeting and plans were made to hold a junior choir festival in the near future. Refreshments were served and Dr. Henri K. Jordan thanked Mr. and Mrs. Smale for their hospitality. ELEANOR L. MUIR, Secretary.

London Center.

On Feb. 25 Charles E. Wheeler, F.C.C.O., one of the founder members of the C.C.O. and dean of London organists, retired as organist and choirmaster of the Dundas Center United Church, thereby concluding a career of over fifty years as a church organist.

Mr. Wheeler has received recognition for his many published compositions for voice and instruments. A sacred cantata, "Promise and Fulfillment," was performed under the composer's direction by the Dundas Center choir a year ago. AILEEN GUYMER, Secretary.

Toronto Center.

The March meeting of the Toronto Center was held at Grace Church-on-the-Hill March 13. Eric Rollinson, Mus.B., F.R.C.O., organist and choirmaster of Grace Church and president of the College, played the following compositions, which are some of the test pieces of the C.C.O. for the next examinations: Prelude and Fugue in A, Bach; Folk-tune, Whitlock; Fantasia and Fugue in G minor, Bach; Allegretto, Whitlock; "Carillon-Sortie," Mulet.

Dr. Henri K. Jordan of the Brantford Center was the guest speaker of the evening. He delivered an address on "Choir Organization and Choral Interpretation." It was a great privilege for the members of the Toronto Center to hear Dr. Jordan. He has had wide experience as an organist and choirmaster and as conductor of the famous Schubert Choir of Brantford, which he directed for forty years. We know that all profited from this entertaining address. It was an inspiration to choirmasters of long standing as well as to the younger members.

The meeting was in charge of the chairman, D'Alton McLaughlin. Refreshments were served, bringing to a close one of the best meetings our center has held.

Hamilton Center.

The Hamilton Center held its monthly meeting at the home of Mr. and Mrs. Harry J. Allen Sunday evening, Feb. 18. In the absence of the chairman, George

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J. FRANK BATES SIXTY YEARS AT ORGAN IN HIS CHURCH



Veary, Vice-Chairman Cyril Hampshire conducted the business meeting, after which a social hour was spent by all.

It is with keen interest that we note that one of our past secretaries, Dr. Harry Martin, now on active service, has been promoted from the rank of captain to major.

Mr. and Mrs. Harold Jerome convened the luncheon.

CHARLES A. SNIVELY, Secretary.

HENRY H. CROMPTON SERVES HIS CHURCH HALF A CENTURY

March 4 marked the fiftieth anniversary of Henry H. Crompton as organist of St. George's Primitive Methodist Church, Methuen, Mass. A special celebration was held in the church that afternoon. The pastor, the Rev. Stanley M. Sprague, conducted the service, assisted by one of the former pastors, the Rev. Joseph Holden, D. D., father-in-law of the pastor. Former choir members united with the regular choir. Professor George F. Hamer, dean of Lawrence organists, played a half-hour recital. After the service there was an informal reception.

Henry Hughes Crompton was born June 23, 1874, in Lawrence. He attended the Arlington School, Cannon's Commercial School and the Lowell Textile School. Later he became an instructor in the Lowell Textile School. As a young man Mr. Crompton held a position in the Arlington Mills. In 1929 Mr. Crompton was elected to the board of assessors and he has held this office until the present time. Since 1921 Mr. Crompton has served as a town meeting member. He has served in many capacities in the affairs of the state.

Mr. Crompton for many years was the most popular leader of community singing.

One of the members of the early choir of the church was Fidelia Waddington. She became Mrs. Crompton Sept. 22, 1897. Mr. and Mrs. Crompton have two daughters—Mrs. Wilfred Slater and Mrs. Beverly Ingalls.

Mr. Crompton, in addition to serving as organist and choirmaster, has served in nearly every important position in the church. At the reception following the service of worship representatives from the town government, the Methuen Christian League, the Greater Lawrence Ministerial Association, representing more than fifty churches of Greater Lawrence, the president of the trustees of the church, the choirs and the musicians of Lawrence brought greetings.

FOR THE PHILHARMONIC Society's New York presentation of Bach's "St. Matthew Passion," under Bruno Walter, Edouard Nies-Berger will again be at the console of the Carnegie Hall organ. April 7 he will be the soloist with the Philharmonic Orchestra in the Guilman Concerto No. 1.

J. FRANK BATES SIXTY YEARS AT MASSACHUSETTS CHURCH

New England, where organists live long and are able to serve their churches for many years, produces another instance of an unusual musical ministry to one church. The sixtieth anniversary of J. Frank Bates as organist of the First Congregational Church of Turners Falls, Mass., was observed by that church Feb. 25. Though now in his eighty-seventh year, Mr. Bates was able to preside at the organ for most of the service. The prelude was played by Miss Marguerite Rist and there were selections by soloists and a male quartet. The sermon by the Rev. William Thistle was on "The Ministry of Music." A beautiful bouquet on the console was sent by all the organists in Turners Falls.

After the service an informal reception was held and a purse was presented to Mr. Bates, the gift of his many friends.

Mr. Bates was born in Gill, Mass., Feb. 12, 1859, and moved to Turners Falls in 1876. He began his service as organist in March, 1885. In the sixty years he has seldom missed a rehearsal or a regular service, having the distinguished record of being absent only four Sundays in forty years.

For many years Mr. Bates' great ambition was to have a new organ for the church, and in 1924 a fund was started with a vesper service at which \$60 was received. The fund gradually increased and in 1927 the present Estey organ was installed.

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Meditation on the Chorale "Our Father," by Jean Pasquet; published by Edwin H. Morris & Co., New York City.

This number, dedicated to Dr. T. Tertius Noble, is a first-class essay in the field of the chorale prelude. The majestic theme is handled in a masterly fashion, the craftsmanship and erudition of the composer are made manifest and the result is a beautiful piece of music. It is ideal for service use, and of sufficient pictorial and dramatic effect to make of it practical recital material. It is registered for a four-manual organ with pedal and will be tremendously effective with such means. But it can be easily scaled down to the stop possibilities of even a small two-manual without total loss of musical effect. The technical demands do not go past moderately difficult.

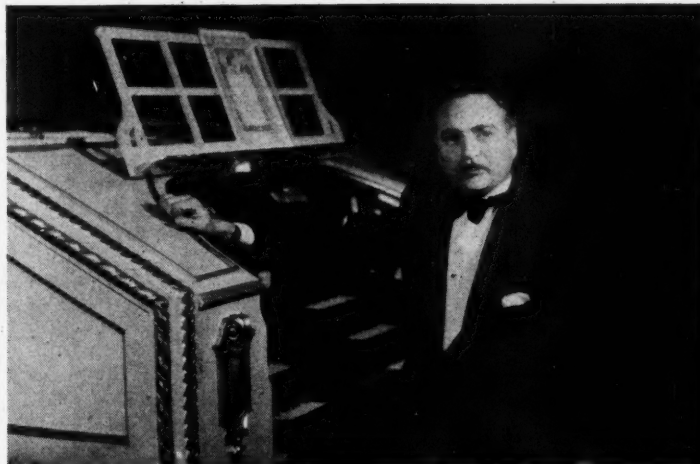
"Masterpieces of Organ Music," Volume 19, Easter music; Volume 20, toccatas; and Volume 21, organ works by Orlando Gibbons; edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York.

This series of organ folios keeps expanding steadily, and with high standards maintained. The three volumes listed above are the latest to be issued. Included in the Easter book are interesting chorale preludes by Bohm, Scheidt, Volckmar and J. G. Walther. Folio 2 contains brilliant toccatas by Ahle, Buxtehude and Krieger. Three voluntaries identified only by number, one of similar mold called "A Cornet Voluntary" and "Pavan to the Lord of Salisbury," make up the Gibbons book. All this is music of style, elegance and striking beauty. Organ repertory is the richer for this unique set of folios.

"Ad Altare Dei," music for organ, composed by Julian Zunico; published by McLaughlin & Reilly Co.

This book contains easy short pieces for organ (reed, pipe or electronic), printed on two staves, with optional pedal part indicated. The music is designed for use in Roman Catholic services and is fittingly dignified, of high quality, reverential in tone and idiom, simple for the most part, and modest in technical and mechanical requirements. The composer is a new name to me. Of his competency and abilities there can be no question after this exhibit.

G. HOWARD SCOTT, ASBURY PARK CONVENTION HALL ORGANIST



G. HOWARD SCOTT has been municipal organist at the convention hall in Asbury Park, N. J., for the last twelve years, during which time he has played more than 4,000 recitals and broadcasts on this organ and has been heard by thousands of visitors from all parts of the world. In the last two years the hall has been occupied by military forces as a training school and the organist has given noon-day recitals for the service men.

Several seasons ago Mr. Scott gave an original and spectacular version of "The Storm" with a story built around the landing of the Pilgrims, in which the Pilgrim Fathers encountered a terrific storm at sea. The entire story was told

with an original musical setting and with sensational lighting and stage effects. Mr. Scott was the first organist in the country to use synchronized lighting effects in connection with his recitals, on the theory that different keys and moods in music suggest certain colors.

Mr. Scott has just begun a new series of broadcasts for the Radio Industries Broadcasting Company. These broadcasts are heard Thursdays at 9 p.m. and Saturdays at 2 from station WCAP.

Mr. Scott has also been organist and musical director at the First Methodist Church of Asbury Park for the last ten years, plays a four-manual Austin organ and conducts a large chorus choir.

WORCESTER CHORUS OF 550

SINGS AT SACRED CONCERT

The Worcester Association of Church Musicians gave a sacred concert at the Memorial Auditorium in Worcester, Mass., Sunday evening, Jan. 28, under the sponsorship of the Aletheia Grotto, for the benefit of the crippled children's fund and for the rehabilitation of wounded veterans at Cushing General Hospital, Framingham, Mass. A chorus of 550 voices from more than twenty-five churches sang under the direction of H. Augustine Smith of Boston University. Carl Weinrich was the organ soloist, playing the Bach Toccata and Fugue in D minor, Handel's Concerto in D minor; "The Mirrored Moon," Karg-Elert, and the Finale from Vienne's First Symphony. Alice Erickson, violinist, and Raymond A. Galipeau, tenor, were other soloists. The program was broadcast.

The Worcester Association of Church Musicians is less than a year old. Warren Scott Lekberg is the president. It is the professed aim of the organization "to make the city aware of the best in church music, both instrumental and choral."

EIGHTH BOY CHOIR FESTIVAL AT CLEVELAND CATHEDRAL

The eighth annual boy choir festival sponsored by Camp Wa-Li-Ro, the summer boy choir school of the Diocese of Ohio, will be held in Trinity Cathedral, Cleveland, Sunday evening, April 29, under the direction of Paul Allen Beymer. Walter Blodgett, Stephen Cool and other organists will preside at the cathedral organ.

THE SPRING CONCERT by the Brooklyn Oratorio Society will take place on Tuesday evening, April 3, at the Brooklyn Academy of Music. It will mark the first performance of the chorus under its new director, Edouard Nies-Berger. The Requiem of Faure (in the English translation by Mack Evans) and Schubert's "Miriam's Song of Triumph" will be sung. Members of the New York Philharmonic Orchestra will assist and present several Mozart sonatas for strings and organ. Dr. Robert L. Bedell will be the organist.

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Programs of Organ Recitals of the Month

Harold Heeremans, F.A.G.O., New York City—Mr. Heeremans played the following compositions in a recital at the Cathedral of St. John the Divine on the afternoon of Feb. 25: Vivace, Trio-Sonata No. 2, Bach; Chorale Preludes, "O God, Hear My Sighing," Krebs, and "My Inmost Heart Doth Yearn," Brahms; Prelude and Fugue in C sharp minor, Heeremans; "Benedictus," Reger.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—Mr. Webber's recital at Idlewild Presbyterian Church, with the assistance of his choir, Sunday afternoon, Feb. 25, was marked by the performance of the following organ works: Toccata and Fugue in D minor, Bach; Air, Tartini; "The Fifers," d'Andrieu; Elegy, Peeters; "Rhapsodie Catalane," Bonnet; "Mirage," Ceiga; "Transfigured Night," Schönbeger; "Up the Saguenay," Russell; Humoresque, Tschaiakowsky; "A Brown Bird Singing," Wood; Introduction and Finale ("The Ninety-fourth Psalm"), Reubke.

Corporal Charles F. Boehm, Camp Maxey, Tex.—Corporal Boehm gives regular recitals at Camp Maxey, where he is organist and assistant to the Rev. Leland R. Larson, Lutheran chaplain there. These fifteen-minute programs precede the regular Lutheran evening services every Sunday at the Twenty-sixth Regimental Chapel. Programs the last five Sundays are listed below: "Vision," Rheinberger; Andante Religioso, Thome; "Prayer," Humperdinck; Chorale, "My Heart Is Filled with Longing," Bach; "Supplication," Schreiner; Chorale, "Hark, a Voice Saith All Are Mortal," Bach; "Toward Evening," Kennedy; Chorale, "O Gott, Du frommer Gott," Karg-Elert; Largo, Dvorak; "Le Cygne," Saint-Saens; Intermezzo, Mascagni; Berceuse, Godard; "Legende," Bedell; "Freu Dich sehr, O meine Seele," Karg-Elert; "Lullaby" (MS.), Lacey; "Jesus, Joy of Man's Desiring," Bach; "Harmonies du Soir," Karg-Elert; "Reverie," Dickinson; Cathedral Prelude and Fugue, Bach; "Dreams," McAmis.

Before going into the army in 1941 Corporal Boehm was organist and choir-master of Emanuel Lutheran Church, Corona, Long Island, N. Y.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave two recitals in March at St. Matthew's Lutheran Church, these recitals taking place on Sunday afternoons. March 4 he played: "Dialogue," Clerambault; Elevation ("Tierce en Taille"), Couperin; "Benedictus," Couperin; Chorale in E major, Franck; "The Mystic Hour," Bossi; Scherzo in G minor, Bossi; "Carillon," DeLamarter; Evening Song, Balrstown; Toccata ("Electa ut Sol"), Dallier.

The offerings March 25 included the following: Prelude and Fugue in C minor, Bach; Pastoral Suite, Bach; Chorale in A minor, Franck; "Meditation a Sainte Clotilde," James; "Nocturne at Twilight," DeLamarter; "Cortege et Litanie," Dupré; Spring Song, Macfarlane; "Grand Choeur Dialogue," Gigout.

Earl B. Collins, East Orange, N. J.—With the assistance of Russell Kingman, cellist, Mr. Collins gave a Bach recital at the First Presbyterian Church Sunday afternoon, Feb. 11. The program was as follows: Fugue, "We All Believe in One God"; "Jesus, Joy of Man's Desiring"; Prelude and Fugue in D major; Siciliano; Chorale Prelude, "O Lamb of God, Pure, Spotless"; Chorale Prelude, "Our Father in Heaven," and Arioso (Mr. Kingman); Fugue in G minor (the Lesser).

Alfred C. Kuschna, Harrisburg, Pa.—In a Lenten recital at the Cathedral of St. Stephen Saturday afternoon, Feb. 17, Mr. Kuschna, organist of the cathedral, played: Chorale Prelude, "To My Dear Lord," Bach-Noble; Fugue in A minor, Bach-Noble; Air for the G String, Bach; Andante and Allegro from "Grande Piece Symphonique," Franck; Sonata No. 1, Mendelssohn.

Norman Hennefeld, New York City—Mr. Hennefeld played a program of special Lenten music by the old masters at St. John's Evangelical Lutheran Church Wednesday evening, Feb. 28. His offerings were: "O Lord, Hear My Suffering," "Jesus Mine I'll Not Leave" and "O God, Who Lookest Down from Heaven," Krebs; "My Heart Is Filled with Yearning," J. C. Bach; "Farewell, Henceforth Forever," Kauffmann; "O God and Lord," Walther; Fugue in G minor, Bach.

Ralph R. Travis, La Verne, Cal.—Mr. Travis gave a recital at Pomona College Sunday afternoon, Feb. 4, and presented the following program: Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; "Come, Blessed Death," Bach; Chorale in B minor, Franck; Elevation from the Low Mass, Vierne; Toccata, Sowerby; "Meditation a Sainte Clotilde," James; "Pantomime," Jepson; "Pageant," Sowerby.

Frank B. Jordan, Des Moines, Iowa—In a faculty recital at Drake University March 18 Mr. Jordan presented a pro-

gram consisting of these compositions: Bell Symphony, Purcell; Pastorale, Traditional; Adagio, First Sonata, Mendelssohn; Allegro Vivace, Sammartini; Andante, Stamitz; Fantasie and Fugue in G minor, Bach; Sketch in F minor, Schumann; Chorale in E major, Franck; "Humoresque," Edmundson; "Communion," Torres; Concert Variations, Bonnet.

Hugh Porter, New York City—Dr. Porter gave a recital in the Princeton University Chapel on the afternoon of Feb. 7, presenting the following program: Canzona, Gabrieli; Fantasia in Echo Style, Sweelinck; "Cantilena Angelica Fortunae," Scheidt; "Tierce en Taille," Couperin; "Noels," d'Aquin; "Alla Siciliana," Handel; Concerto in B flat, No. 2, Handel; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Kommst Du nun, Jesu, vom Himmel herunter," Bach; Prelude and Fugue in D major, Bach.

Dr. Porter played for the Western Pennsylvania Chapter, A.G.O., at the East Liberty Presbyterian Church, Pittsburgh, Feb. 20, when his offerings were these: Concerto No. 2, in B flat, Handel; "Alla Siciliana," Handel; "Cantilena Angelica Fortunae," Scheidt; Chorale Preludes, "O Lord, Have Mercy" and "Comest Thou, Jesu, from Heaven," Bach; Prelude and Fugue in D major, Bach; Allegretto from Sonata No. 4, Mendelssohn; Canon in B minor, Schumann; Allegro from Symphony 6, Widor; "Carillon," DeLamarter; Folk-tune, Whitlock; "Regina Pacis," Weitz.

Charles Schilling, F.A.G.O. (Chm.), Philadelphia, Pa.—On March 11 Mr. Schilling played his first Philadelphia recital at Bethesda Presbyterian Church, where he is organist and director. The organ is a well-preserved tracker instrument installed sixty-three years ago and rebuilt forty-three years ago. The program was as follows: Prelude and Fugue in C major, Krebs; Toccata in G minor, Pachelbel; Toccata in G major, Pachelbel; "My Heart Is Filled with Longing," Bach; "Rejoice, Beloved Christians" and Prelude and Fugue in C minor, Bach; Sonata No. 6, Mendelssohn; "Clair de Lune" and "Now Thank We All Our God," Karg-Elert; Pastorale, Franck; "Carillon-Sortie," Mulet.

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke gave the dedicatory recital on a three-manual organ built by M. P. Möller, Inc., in the First Congregational Church of Charlotte, Mich., March 5. His program consisted of the following compositions: Rigaudon, Campra; "The Walk to Jerusalem," Bach; Chorale Prelude and Fugue in A minor, Bach; "Chinese Boy and Bamboo Flute," Spencer; "Mist," Doty; "Kyrie Eleison," Purvis; "Firework Music," Handel; "Clair de Lune," Karg-Elert; "The Squirrel," Weaver; "Ave Maria," Schubert; "Carillon de Westminster," Vierne.

Dr. Einecke gave a recital March 11 on the new Wicks organ in the First Methodist Church of Cadillac, Mich.

Frederic T. Egner, Mus.D., London, Ont.—Dr. Egner, organist of the Cronyn Memorial Church, London, gave a recital for the Junior Hospital Aid of Owen Sound, Ont., at the Knox United Church in that city March 8. The program included these numbers: "Suite Gothique," Boellmann; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "The Bells of Aberdovey," Stewart; "Finlandia," Sibelius; "Drifting Boat and Evening Chimes," "Among the Pines" and "Cascade," Egner; Variations on "Peyel's Hymn," Burnap; "A Rose Breaks into Bloom," Brahms; "Liebestraum," Liszt; Toccata, Widor.

Henry Overley, Kalamazoo, Mich.—In a faculty recital of Kalamazoo College Feb. 22 Mr. Overley had the assistance of Robert MacDonald, pianist. An audience of more than 400 enjoyed the program, which included the following organ solos: Chaconne (from the Seventeenth Century), Couperin; Concerto No. 13, in F major ("The Cuckoo and the Nightingale"), Handel; Fantasia in G minor, Bach; Sarabande, Bingham; Toccata from "Canonical Suite," Miles I.A. Martin.

Mr. Overley and Mr. MacDonald played these organ and piano duets: "Concerto Gregoriano" (First Movement), Yon, and Second Piano Concerto, (First Movement in G minor), Saint-Saens.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree's recital at the University of Florida March 4 was marked by the performance of a Bach program, which was as follows: Chorale Preludes, "In Thee Is Joy" and "I Cry to Thee"; Trio-Sonata in C minor; Prelude and Fugue in A minor; "Jesus, Joy of Man's Desiring"; Toccata and Fugue in D minor; Siciliano (Flute Sonata); Fantasia in G; Prelude 22, "Well-tempered Clavichord"; Passacaglia and Fugue in C minor.

March 18 Mr. Murphree gave this program of works of modern French composers: "Caprice Heroique," Bonnet; "Romance sans Paroles," Bonnet; Sixth

Symphony (complete), Widor; Canzone in B minor, Loret; Scherzo in C, Commette; Chorale in E, Franck; Andantino, Tournemire; Toccata, "Thou Art the Rock", Mulet.

J. George Ribble, Mus.D., Erie, Pa.—Dr. Ribble played the following program in a recital in the lobby of the Erie Y.M.C.A.: "Suite Gothique," Boellmann; "Oh, the Lifting Springtime," Stebbins; "Dreams," McAmis; Paraphrase on "St. Kevin," Miles; "The Squirrel," Weaver; Fountain Reverie, Fletcher; "Now Thank We All Our God," Karg-Elert; Second Sonata, Mendelssohn; Chorales, "How Brightly Beams the Morning Star," "O Sacred Head Now Wounded" and "Come, Sweet Death," Bach; "Wind in the Pine Trees," Clokey; "Marche Champetre," Boex; "Romance sans Paroles," Bonnet; Concert Study, Yon.

Dr. Ribble gave a twenty-minute recital preceding the morning service each Sunday during Lent in the Mount Calvary Lutheran Church, Erie. Among his offerings are these:

March 18—"Legende," Bedell; Toccata, Yon; "Harmonies du Soir," Bedell; Toccata, Yon.

March 25—"Come, Sweet Death," Bach; "Les Rameaux," Faure; "The March to Calvary," Maunder; Toccata and Fugue in D minor, Bach.

April 1—"Resurrection Morn," Johnson; Paraphrase on "St. Kevin," Miles; "Easter Morn on Mount Rubidoux," Gaul; "Christus Resurrexit," Ravanello.

Emory L. Gallup, Mus.D., Chicago—Dr. Gallup of the First Methodist Church of Evanston was guest recitalist at St. Paul's Methodist Church in Houston, Tex., Sunday evening, March 4, when he was presented by D. Deane Hutchison, minister of music of the church, and played this program: Prelude and Fugue in E minor (Cathedral), "Jesus, Joy of Man's Desiring," Aria for the G string and Three Chorale Preludes, Bach; Cantabile (G major) and Chorale (E major), Jongen; Pastorale and "Piece Heroique," Franck; Scherzo and Finale, Fourth Symphony, Widor.

Robert L. Bedell, New York City—Dr. Bedell will give this program in a recital at the Church of the Covenant on the evening of April 17: Prelude-Toccata, Pierne; "Meditation Religieuse," Mulet; "Grand Choeur," Büsser; Communion ("Messe Basse"), Vierne; Pastorale in A and "Marche Religieuse," Jongen; "Priere," Libert; "When in the Hour of Deepest Need," Sittard; "O Thou Love of My Love" and "What God Does Is Well Done," Chaix; "To Thee, Jehovah" and "Do with Me, Lord," Karg-Elert; Fughetta and Pastoral, Bossi; "Grand Choeur," "L'Adoration Mystique" and "Toccata Francaise," Bedell.

Rollo F. Matiland, Mus.D., Philadelphia, Pa.—As a prelude to a religious song festival under the auspices of the churches of Philadelphia at the Irvine Auditorium of the University of Pennsylvania Feb. 22 Dr. Matiland played: Chorale Prelude, "We All Believe in One God," Bach; Chorale Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Allegretto, Parker; Chorale Improvisation, "A Mighty Fortress Is Our God," Karg-Elert.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy, organist and choir-master of the church, was heard in a recital at Christ Church March 4. He played: "Grand Choeur Dialogue," Gigout; Lenten Chorale Preludes, "St. Cross" and "Martyrdom," Parry, and "O Man, Behemoon Thy Grievous Sins" and "O Sacred Head Surrounded," Bach; Prelude and Fugue in D major, Bach; Caprice and Melodie, Harry Alexander Matthews; Finale in B flat, Franck.

Helen Dow Parker, Denver, Colo.—Mrs. Parker was assisted by the choir of the South High School, Dorothy Wassum, director, Sunday afternoon, March 18, at St. John's Cathedral, when her organ numbers were these: Dorian Toccata and "God's Time Is Best," Bach; Sonata No. 6, Mendelssohn; "Belgian Mother's Song," Benoit-Courboin; Scherzetto, Vierne; "A Negro Once Sang at Good Friday," Gaul; Finale, Sonata 1, Gullmant.

Erwin Esslinger, St. Louis, Mo.—Before the Lenten services at Hope Lutheran Church on Wednesday evenings Mr. Esslinger has played programs that have drawn large congregations. Among his offerings were the following:

Feb. 14—"Herzlich thut mich verlangen," Bach; "Agnus Dei," Markworth; "Komm, suessers Tod," Bach; "O Lamb of God," Reger; "My Jesus Calls to Me," Brahms.

Feb. 28—"To Thee, O Lord," Edmundson; "Wer nur den Lieben Gott," Karg-Elert; Fugue in E minor (Cathedral), Bach; "Herzlich thut mich verlangen," Bach.

March 7—"As Jesus Stood beside the Cross," Scheidt; "O Man, Bewail Thy Grievous Fall," Bach; "Benedictus," Reger; "A Mighty Fortress," Edmundson. March 14—Fugue in D major, Pachel-

bel; "Sheep May Safely Graze," Bach; Arioso, Bach; Prelude on a Chorale by Purcell, Edmundson.

Mrs. Lincoln Dupon, Kalamazoo, Mich.—In a vesper recital at the First Congregational Church Feb. 25 Mrs. Dupon played: Trumpet Tune and Air, Purcell; "Jesus, Joy of Man's Desiring," Prelude in G minor and Chorale Prelude, "Sheep May Safely Graze," Bach; Fantasia and Fugue, S. Archer Gibson; Intermezzo, Verrees; "Belgian Mother's Song," arranged by Courboin; "The Tragedy of a Tin Soldier," Nevin; "Carillon-Sortie," Mulet.

Russell L. Gee, Cleveland, Ohio—In a recital at the Fairmount Presbyterian Church, Cleveland Heights, Sunday, March 25, at 4:30 p.m. Mr. Gee played: Fantasia and Fugue in G minor, Bach; Five Chorale Preludes, Bach; "Andantino Doucement Expressif" (from String Quartet, Op. 10), Debussy-Gullmant; "En Bateau," Debussy-Roques; Sonata No. 6, Mendelssohn; Festival Toccata, Fletcher.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch's program for his twilight recital at St. Paul's Episcopal Church April 15 will be as follows: Paraphrase on the Easter Hymn "St. Kevin," Miles; "Rondeau," Minuet and Sarabande and Trumpet Tune, Purcell-Fricker; Madrigal, Sowerby; "Cuckoo and Nightingale" Concerto (Largo-Allegro), Handel; Prelude, "The Chimes" (manuscript), Grace Clark DeGraft; "Carillon" on the Easter Carol "O Sons and Daughters," R. K. Biggs; Gavotte from "Mignon," Thomas; "La Reine des Fetes" ("The Queen of the Feasts"), Webbe.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Recent programs for the Sunday afternoon recitals by Mr. Mackinnon at Grace Cathedral have been as follows:

Feb. 4—"Rejoice, Ye Pure in Heart," Sowerby; Idyll, Lemare.

Feb. 18—Prelude, Fugue and Variation, Franck; "Basso Ostinato," Karg-Elert; Nocturne from Second String Quartet, Borodin.

Feb. 25—Prelude in G minor, from "The Well-Tempered Clavichord," Bach; Andante Espressivo in D flat, Goodhart; Cavatina, Bohm; "Benedictus," Rowley; Andante Cantabile from First String Quartet, Tschaiakowsky.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd's program for the Grace Church memorial recital Feb. 22 included: Toccata, Adagio and Fugue, Bach; Chorale Prelude on a Theme by Tallis, Darke; Intermezzo from "Twenty-four Fantasies," Vierne; Three Movements from Fifth Symphony, Widor.

Corporal Arthur J. Reines, Kearns, Utah—Corporal Reines gave a recital in Chapel 2798 Feb. 20 with the assistance of Blanche Mortenson, mezzo-soprano, of Salt Lake City. The organ numbers were these: Fugue in C minor, "I Call to Thee" and "Sleepers, Wake," Bach; Aria, Buxtehude, arranged by Nevins; "In Summer," Stebbins; "Evensong," Martin; Second Sonata, Mendelssohn.

Arthur Thomas, Seattle, Wash.—Mr. Thomas of Trinity Parish gave a recital Sunday evening, Feb. 4, at the University Christian Church at the invitation of the organist, Joseph H. Greener. Mr. Thomas' program was as follows: Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Fantasia and Fugue in G minor, and "Jesus, Joy of Man's Desiring," Bach; "Pageant of Autumn," Sowerby; "And Twilight Came," Arthur Thomas; "Vom Himmel hoch," Edmundson; "Starlight," "A Wild Rose," "An Old Trusting-Place," "A Deserted Farm" and "A.D. MDCXX," MacDowell; Toccata, Fifth Symphony, Widor.

Greta Marie Graham, Memphis, Tenn.—Thomas H. Webber, Jr., presented Miss Graham, who is only 13 years old, in a recital at the Idlewild Presbyterian Church Sunday afternoon, Jan. 28. Her program was as follows: Prelude and Fugue in C, Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Toccata, DeMereaux; "Bethlehem," Malling; "Wind in the Pine Trees," Clokey; Intermezzo, Callaerts; "Canyon Walls," Clokey; "The Musical Snuff-box," Liadoff; "Chinese Boy with Bamboo Flute," Spencer; "The Little Red Lark," arranged by Clokey; Festival Toccata, Fletcher.

Gordon E. Young, Lancaster, Pa.—In a Lenten recital at the First Presbyterian Church Feb. 24 Mr. Young played: "Rigaudon," Campra; Prelude in B minor, Bach; "Carillon-Sortie," Mulet; Scherzetto and "Divertissement," Vierne; Toccata from Fifth Symphony, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in March: Prelude in C, Balrstown; Two Chorale Preludes on "St. James," Noble; "Processional," Shaw; Fugue in F minor, Seeger; Fugue in A flat major, Kopriwa; "Ode Heroique," Diggle; "Picardy" and "Luise," Sowerby; Good Friday Meditation, Gaul; Prelude on "Aberystwyth," Noble.

Programs of Organ Recitals

Mark Davis, Bethlehem, Pa.—Mr. Davis, dean of the Lehigh Chapter, A.G.O., was assisted by the trombone choir of the Moravian Congregation in a recital at the Central Moravian Church Sunday afternoon, March 18. The trombone choir, directed by Fred Sawyer, played four Passiontide chorales and the "Tower Music" by Johann Penzel (1639-94). Mr. Davis' numbers were: Toccata, Adagio and Fugue in C, Bach; "Evocation a la Chapelle Sistine," Liszt; Allegro Cantabile, Fifth Symphony, Widor; "Komm, süßer Tod," Bach-Fox; Festival Chorale, "Wunderbarer König," Karg-Elert (Mr. Davis, trombone choir and tympani).

Virgil Fox, Washington, D. C.—S/Sgt. Virgil Fox of the Air Corps on Feb. 25 played his third recital in the series presented by the National City Christian Church for the benefit of the Army Air Forces Aid Society. Sergeant Fox gave a brilliant performance on the four-manual Skinner organ of the following program: Canzona, De Monte; "Ye Sweet Retreat," Boyce; Second Symphony, Vierne; "Elegy" (MS.), Howe; Prelude and Fugue in G minor, Dupré. Co-artist on the program was Margaret Dittmar, soprano, of Baltimore and New York.

Clinton Reed, New York City—A recital by Mr. Reed took the place of the sermon at evensong in the Chapel of the Intercession March 4. Mr. Reed made use of the following compositions: Fantasy on "Ton-y-Botel," Noble; "Ave Maria," Schubert; "God's Time Is the Best," Bach; Meditation, Massenet; Chorale Prelude on the Passion Chorale, Brahms; Prelude to "Parsifal," Wagner; Adagio and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Thomas H. Webber, Jr., F.A.G.O., Memphis, Tenn.—Baylor University, Waco, Tex., invited Mr. Webber to give a recital on the Brooks memorial organ March 13 and he presented the following program before a very large audience: Prelude and Fugue in D, Bach; Chorale Prelude, "From the Depths of My Heart," Karg-Elert; Toccata, Demereaux; Introduction and Allegro, Walden; "Twilight at Fiesole," Bingham; Chorale Fantasia on "Good King Wenceslas," Read; "Lament," Baumgartner; Fantasia and Fugue on "B-A-C-H," Liszt; "Bible Poems" ("Abide with Us" and "The Last Supper"), Weinberger; Variations on a Noel, Dupré; "Night Blooming Cereus," Beckett; "The Cuckoo," Weaver; Toccata, "Thou Art the Rock," Mulet.

Maurice Garabrant, Garden City, N. Y.—Mr. Garabrant, organist and choir-master of the Cathedral of the Incarnation, has presented half-hours of organ music at the cathedral at 5 o'clock on Sunday afternoons in Lent. His offerings have consisted of the following:

Feb. 18—Chorale Prelude on "Dundee," Noble; Cantabile, Jongen; "Song without Words," Bonnet; Andante from First Sonata, Harwood; "Alleluia-Finale," Bossi.

Feb. 25—Trumpet Tune and Air, Purcell; "Chant sans Paroles," Faure; Andante Cantabile from First Sonata, James; Allegro, Handel; Toccata and Fugue in D minor, Bach.

March 11—"Toccata Deo Gratias," Biggs; "Evening Bells," Saint-Saens; Chorale, Jongen; "By the Waters of Babylon," Karg-Elert; "March on a Theme of Handel," Gullmant.

March 25—"Piece Heroique," Franck; "O Sacred Head Surrounded" and Adagio from Toccata in C, Bach; "Adoratio et Vox Angelica," Dubois; "Meditation a Ste. Clotilde," James; Fantasy on "St. Theodulph," McKinley.

On March 18 the cantata "Gethsemane," by C. Lee Williams, was given by the Long Island Choral Society and the cathedral choir.

Thelma M. Goldsword, Cleveland, Ohio—Mrs. Goldsword, who has been organist of the First Methodist Church for eighteen years, gave a recital at her church Sunday afternoon, March 4. Her program consisted of these compositions: "Psalm XIX" (first movement), Marcello; Menuet, C. P. E. Bach; Toccata (Dorian), Bach; "The Little Red Lark," Clokey; Scherzo, Sonata in E minor, Rogers; "Carillon" and "A Gothic Prelude," DeLamarter; First Movement, Sixth Symphony, Widor.

Elizabeth Marine Harvey, Newtonville, Mass.—In a recital preceding a Lenten program by the choir at the Methodist Church Sunday evening, March 18, Miss Harvey played a program of chorale preludes on well-known themes made up as follows: "Christ Lay in the Bonds of Death," Bach; "O Sacred Head Now Wounded," Bach; "My Inmost Heart Doth Yearn," Brahms; "Go to Dark Gethsemane," Bingham; "Lovely," Vaughan Williams; "The Day Thou Gavest, Lord, Is Ended," McKinley.

Paul Lindsay Thomas, New York City—Mr. Thomas, who is just 16 years old, will give his third recital at the Cathedral of St. John the Divine Sunday, April 8, at 3:30. His program will include: Cathedral Prelude and Fugue in E minor, Bach; Andante Religioso, Sonata No. 4,

Mendelssohn; "Lied," Vierne; "Miniature Trilogy" (Prelude, Ground Bass and Toccata), Coke-Jephcott.

Giuseppe Moschetti, Toronto, Ont.—In a recital at the Eaton Auditorium April 5 Mr. Moschetti will play: Prelude and Fugue in G minor, Frescobaldi; Theme with Ten Variations and Pedal Cadenza, Corelli; Andante Appassionato, Scarlatti; "Jesu, Joy of Man's Desiring" and Prelude and Fugue in C minor, Bach; Introduction, Chorale and Menuet Gothique," Boellmann; "Angelus," Massenet; "The Nightingale," Allbief; "Echo of an Abbey," Moschetti; Toccata from Fifth Symphony, Widor.

Orrin Clayton Suthern, Greensboro, N. C.—Mr. Suthern played these numbers in his second winter series recital at Bennett College March 14: Prelude in D major, Chorale Prelude, "O Sacred Head Surrounded," and Prelude and Fugue in G major, Bach; "Ave Maris Stella," Bedell; "The Squirrel," Weaver; "Carillon-Sortie," Mulet.

Grace Marie Rinck, Grand Rapids, Mich.—Miss Rinck gave the "hour of organ music" at the Park Congregational Church Sunday afternoon, March 11, playing the following works of Bach: Credo, "We All Believe in One God"; Chorale Preludes, "Sleepers, Wake!"; "O Sacred Head Now Wounded" and "Come, Sweet Death"; "In Thee Is Gladness"; Andante and Vivace, Trio-Sonata No. 3 in D minor; Sarabande from Sixth Violoncello Suite; Fantasia and Fugue in G minor.

Marta Elizabeth Klein, New York City—Miss Klein has given recitals on Tuesdays and Thursdays in Lent from 12:30 noon to 1 o'clock at St. Paul's Chapel, Trinity Parish. Among her programs have been the following:

March 20 and 22—Concerto 4, Adagio and Allegro, Handel; "Tiento des Falsas," Cabanilles; Chorale Prelude, "Saviour of the Gentiles, Come," Bach; "Pange Lingua," de Grigny; Chorale Fantasia on "St. Magnus," Ambrose P. Porter.

March 27 and 29—Chaconne, Bonnet; "Benediction," Rowley; Fugue in A major, Bach; "Priore," Franck.

George Dok, Rockford, Mich.—Besides the traditional marches Mr. Dok played these selections at the Day-Rosa wedding in Klise Memorial Chapel, Grand Rapids, Mich., March 31: "O Filli et Filiae," Lore; Prelude to "Tristan and Isolde," Wagner; "Romance," Debussy; "Epithalame," Woodman; "At an Old Trysting-Place," MacDowell. Frances Hunter Carlson was the soloist.

Emma Virginia Decherd, Austin, Tex.—Miss Decherd has presented Lenten vesper programs of sacred music every Thursday at All Saints' Chapel. Vocal soloists have assisted in the programs. The organ offerings have included: Siciliano and Presto, Fifth Concerto, Handel; Air from Twelfth Concerto, Handel; Adagio and March from Occasional Oratorio, Handel; Chorale Prelude, "In Death's Strong Grasp," Bach; Sonata No. 2, Mendelssohn; Chorale Prelude, "O God in Heaven," Penick; "Jesus Comforts the Women of Jerusalem," Dupré; Chaconne, Couperin; Chorale Preludes, "In Adam's Fall," "When on the Cross the Saviour Hung," "We All Believe in One God" and "O Sacred Head," Bach.

Robert S. Clippinger, Harrisburg, Pa.—Mr. Clippinger was heard in a recital at Grace Methodist Church Feb. 15, playing: Toccata and Fugue in D minor, Bach; Rondo from Concerto for Flute Stop, Rinck; Chorale in A minor, Franck; "Marche Champetre," Boex; "Dreams," McAmis; "Variations de Concert," Bonnet.

Reginald F. Lunt, Harrisburg, Pa.—In a recital Saturday afternoon, March 3, at the Cathedral of St. Stephen Mr. Lunt played: Vivace, Trio-Sonata 2, Bach; "Passacaglia et Thema Fugatum," Bach; Chorale Preludes, "Rejoice Now, Christian Souls," Bach; "My Heart Is Filled with Longing," Brahms; and "My Faithful Heart Rejoices," Brahms; "Carillon-Sortie," Mulet; "Divertissement," Vierne; Spring Song, Shelley; Fugue on the Chorale "Ad Nos, ad salutem undam," Liszt.

Phyllis Stevenson, Mount Vernon, Iowa—Miss Stevenson gave her senior recital at King Memorial Chapel of Cornell College March 23. Her program consisted of: Allegro ma non troppo, Concerto in G minor, Handel; Chorale Prelude, "Wachet auf," Bach; Toccata in F major, Bach; "Piece Heroique," Franck; Chorales, "O wie selig seid Ihr doch" and "Herzlich dich mich verlangen," Bach; Prelude and Fugue on the name "B-A-C-H," Liszt; "Idylle Melancolique," Vierne; Toccata, Fifth Symphony, Widor.

Marian Stone, Mount Vernon, Iowa—Miss Stone, a pupil of Eugene Devereaux at Cornell College, gave her senior recital in King Memorial Chapel Feb. 23, playing: Chaconne in D minor, Pachelbel; Chorale Prelude, "Das alte Jahr vergangen ist," Bach; Toccata, Adagio and Fugue in C major, Bach; Chorale in A minor, Franck; Sonata 2, Second Movement, Hindemith; "Apparition de l'Eglise

Eternelle," Messiaen; "Grandfather's Wooden Leg" and "The Cat," Clokey; "Carillon Finale," Johnson.

David Pew, Denver, Colo.—Mr. Pew gave the recital at St. John's Cathedral Sunday afternoon, March 4, playing: Prelude in C minor, Bach; Sketch in D flat, Schumann; Chorale Preludes, "Deck Thyself, My Soul" and "My Inmost Heart Is Longing," Brahms; Allegro and Adagio from Sixth Symphony, Widor; Toccata on the "Ave Maris Stella," Dupré.

Russell H. Miles, M. Mus., Urbana, Ill.—Professor Miles, who gave the University of Illinois recital Feb. 18, played a program made up as follows: Chaconne, Couperin; "Jesu, Joy of Man's Desiring," Bach; Fugue in E flat, Bach; "Lamentation," Gullmant; Reverie-Improvisation, Bedell; Sonata in A minor, Borowski.

Joseph C. Beebe, New Britain, Conn.—A group of six Lenten recitals have been played by Mr. Beebe at the South Church on Monday evenings. March 12 he presented a Bach program. March 26 the offerings consisted of the following: Chorale Preludes, "O Lamb of God, Most Holy," "As Jesus Stood at the Cross" and "O Man, Thy Sin Bemoan," Pachelbel; "Contemplation," Saint-Saens; "At the Foot of the Cross," Malling; "Ubi Caritas et Amor" ("Opus Sacrum"), de Maleingreau; "Miserere," Bach.

Charles Ludington, St. Paul, Minn.—Mr. Ludington, music librarian of the St. Paul Public Library and choir-master of Christ Lutheran Church, gave a program of music of the German baroque period in Westminster Presbyterian Church, Minneapolis, on the afternoon of March 11. His offerings were the following: Prelude and Fugue in E minor, Nikolaus Bruhns; Chorale Preludes, "Meine Seele erhebt den Herren," "Gelobet seist Du, Jesu Christ," "Herr Christ, der ein'ge Gottes Sohn" and "Komm, Heiliger Geist, Herr Gott," Pachelbel; Tripped ("Christ ist erstanden," "Vexilla Regis" and "Christe, qui Lux es et Dies"), Fridolin Sicher; Credo, "Wir glauben All' an Einen Gott," Scheidt; Three "Geistliche Concerte" for two voices and organ ("Erhöhe mich, wenn ich rufe," "O lieber Herr Gott" and "Der Herr ist gross"), Schütz; Suite on the chorale "Auf meinen lieben Gott," Buxtehude; Sinfonia to Cantata No. 21, "Ich hatte viel bekümmernis," and Prelude and Fugue in B minor, Bach.

Clifford Mottaz, tenor and Harold Jahn, baritone, were the assisting vocalists.

George I. Tilton, Trenton, N. J.—Mr. Tilton and the Kiwanis glee club, of which he is the director, gave a program

at the Third Presbyterian Church March 11. The organ numbers were: "We All Believe in One God, Creator," Bach; Meditation on the Passion Chorale, Tilton; "Variations de Concert," Bonnet. Mrs. Ethel Thomas was the piano accompanist for the glee club and Miss Dorothy Reitzle played the organ accompaniments to "Ye Watchers and Ye Holy Ones," "Land-Sighting" and the "Pilgrims' Chorus."

Walter Blodgett, Cleveland, Ohio—At his final performance in the new curator's organ recital series, Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, will play on Wednesday, April 4, at 8:15: "Grande Piece Symphonique," Franck; Trio-Sonata 6, in G major, "Deck Thyself, My Soul," "In Thee Is Joy," "My Soul Ascends to the Lord," "My Inmost Heart Doth Yearn," Passacaglia and Fugue in C minor and "When We Are in Deepest Need," Bach. At his McMyler recital on the Sundays in April Mr. Blodgett will play: Sonata No. 2, in C minor, Mendelssohn; Toccata for the Flutes, Stanley; Spring Song, Hollins; Finale, Franck.

Ruth Piiger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in January and February: Variations on a Theme of Tschalkowsky, Arensky-Silver; Fugue on the Kyrie, Couperin; "Epiphany," Edmundson; Cantilena from Eleventh Sonata, Rheinberger; Canon, Merkel; Chorale Prelude on "As with Gladness Men of Old," Cowell; "Lead, Kindly Light," Schmutz; "Ah, Dearest Jesus," Dickinson; "Holy God, We Praise Thy Name," Sattler; "My Heart Is Filled with Longing," Reger; "Forty Days and Forty Nights," Lutkin; "O God, Unseen Yet Ever Near," Sowerby; "O Sacred Head" and "Stabat Mater Dolorosa," Douglas; "Blessed Are Ye, Faithful Souls," "O World, I Now Must Leave Thee" and "O Darkest Woe," Brahms; "If Thou but Suffer God to Guide Thee" and "Out of the Depths I Cry to Thee," Bach; "Awake, Thou Wintry Earth," Bach; Whitford; "Come, Sweet Death," Bach-Fox; "Peace Be with Thee," Edmundson; "Basso Ostinato" and "Benediction," Reger; "Requiescat in Pace," Sowerby.

Francis E. Aulbach, Aurora, Ill.—In a recital at Trinity Episcopal Church Sunday afternoon, March 18, Mr. Aulbach played: Allegro, Sixth Symphony, Widor; Suite, "Through Palestine," Shure; Allegretto, Sonata No. 4, Mendelssohn; Chorale in A minor, Franck; "Carillon-Sortie," Mulet.

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Johnson's 860 Organs Present a Challenge to Designers Today

By LIEUT. HOMER D. BLANCHARD

In recent issues THE DIAPASON has given its readers much food for thought in the matter of small organ design. No more appropriate time could have been chosen for such discussions than this period of new beginnings, rising markets and fantastic technological advances. All the more because of these factors comes the challenge to produce new and finer works of art of native, truly American design.

Considerable research has been done in the last decade by those interested in the European organs of various periods from Compenius to Steinmeyer. The result of this enthusiasm has been the evolution in America of the "baroque organ," of the "clarified ensemble" and of the so-called "American classic organ." Where these are good they are sometimes very good, but where they are bad they are quite often just as bad in their way as our pre-1930 phono-infested wheeze-boxes. Our enthusiasm for period European design has not often enough been tempered with reason; our critical judgment has too often been left in abeyance. This is particularly true in the matter of imitations of "baroque" voices, in the elimination of expressiveness and in the inclusion of a multiplicity of overtone registers of one sort or another.

Before we decide that the American organ shall be burdened with the tonal paraphernalia of seventeenth and eighteenth century German organs, whose function was quite different from that of the modern American organ and which were in turn outmoded by the finer instruments of a later day, let us try to find some principles of strictly American tonal design that can be considered objectively. Then, if sound and defensible, let us apply these principles rationally to the design of the relatively small organ with a view to profiting by the experience of our own American past in order to build a better American organ for the future.

Students of organ building have given very little attention to the work of American builders as a whole and anything like a history of American organ building is completely lacking. Some attempt has been made in this general direction, however, by J. V. V. Elsworth and myself, who have been investigating the history of the firm of Johnson & Son, Westfield, Mass., builders of organs from 1844 to 1898.

William A. Johnson was a mason and contractor of Westfield, who became interested in organ building in 1844, educated himself in the art, then surrounded himself with the best native talent, much of which he trained and developed himself, particularly pipe makers. William A., joined later by his son William H. Johnson, built a known 860 organs in fifty-four years of activity. It should be obvious that these instruments must reflect not only a half century of American musical taste, but also a half century of American tonal design and American craftsmanship. The Johnson organs seem to have been particularly free from the influences of foreign-trained workmen; hence it is to these instruments I would turn for a study of what principles, if any, of tonal design the Johnsons followed and if those principles are sound and useful today.

Of the total Johnson production of 860 organs, 616 were two-manual instruments, ranging from eight to thirty-five ranks. We now have enough Johnson stoplists in hand to be able to get some perspective on the matter of two-manual design, but certain general facts must first be understood. The chart is based chiefly on instruments of twenty ranks or less. The chronological distribution is reasonably good considering the material available, which necessarily leaves many organs out of the picture.

The Johnson organs were, with one known exception, tracker or tracker-pneumatic. Johnson employed tracker-pneumatic action at least as far back as 1875, but only in his largest instruments. Tracker action plus hand blowing, which was standard equipment, meant low wind pressures, rarely exceeding three and one-half inches. I do not think, however,

that the mere fact of low wind pressure influenced Johnson's choice of voices, for in his work as a whole we find a wide range of flues and reeds represented. Low pressure did, as can be imagined, influence voicing. Nevertheless, this same low pressure obviated any forcing of the tone, which had to come freely and naturally from properly voiced pipes. Fortunately the architecture of the majority of the churches in which Johnson organs were placed, while not always good as judged by modern standards, nevertheless was favorable to the production of unrestricted and hence unforced tone. The organ was often placed in an exposed position, which greatly favored the builder. Gallery locations were common and more often than not the instrument was built to stand against a wall, with casework on three sides.

Mechanical action throughout also made a difference in console appointments. Couplers were limited to the usual unisons, except in the somewhat later large instruments, where an occasional octave coupler appears. Octave couplers, unless the pneumatic stack were present, added both weight and complications to the action. They were not needed for brilliance, moreover, because all manual divisions were planned to be inherently bright enough for their respective purposes without them. Combination movements were few and usually cumbersome, and were not freely adjustable. The swell pedals were mechanical, hence slow, but it must be admitted that the original Johnson swell-boxes were effective. The tremolo occurs at least as far back as 1858 and was good or bad, depending upon its adjustment.

The Johnson greats were uniformly solid, but at the same time exhilarating and alive. They are naturally bright enough to lead full congregational singing and are dignified without being dull. Johnson never compromised in the matter of making the great the home of a true, if sometimes small, diapason chorus. Several four-voice, five-stop greats are listed (Op. 538, 642, 786). Here the chorus goes only through the 4-ft., but it is present. The next step was to the six-stop great (Op. 458), which had three 8-ft.s, two 4-ft.s and one 2-ft. Such a great is fully balanced and was disposed wherever possible, even if it left room for a very small swell. The diapason chorus was more important in small instruments than was any contrasting chorus, such as reed.

It should be noted that these greats, from six voices up, contained also a minor chorus, such as melodia, 8 ft., dulciana, 8 ft., and flute d'amour, 4 ft., which as such gave a positive suggestion of diapason color. The octave, 4 ft., was then both voiced and regulated to draw with this minor chorus before the 8-ft. open. I have proved this in many cases. When the octave is loudened to about the same level of power as the 8-ft. open, as many would have it today, its usefulness as the top member of the minor chorus is destroyed, as is the balance of the full great. The Johnson greats were not built to have their diapason choruses played alone as such, but to have them contribute useful voices to the great ensemble in various groupings and at different levels. In this role they are unexcelled. Octave slides in on top of the minor chorus; then 8-ft. open, which makes the tone solid and rich; then fifteenth, which spreads the silver line along the top; then twelfth, to knit things together and synthetically to strengthen the 8-ft. line; then trumpet, to give it some punch and thrilling color.

One should note the uniform tendency to avoid great string tone. No gamba tone is represented on the chart, although some does actually come into the larger two-manual instruments not considered here, but only after the great is otherwise a complete division. The dulciana, however, was never fluty and not exactly a diminutive member of the diapason family, but more often had a slight suggestion of echo gamba reediness.

In the earlier instruments Johnson seems to have been debating what kind of unison flute to put on the great, stopped or open. Up to and into 1865 he included both types on the great, but by 1868 we find him settling upon an open wood flute, first the clarabella, then resolving into the melodia, as the standard flute for the two-manual great. The reason for the choice may have been that space considerations made the stopped diapason best for the swell-box

LIEUT. HOMER D. BLANCHARD



HOMER D. BLANCHARD was born March 26, 1912, in Elyria, Ohio. He was graduated from Elyria High School in 1929 and from Ohio Wesleyan University in 1933, received an M.A. in German from Ohio State in 1934 and a Ph.D. in German in 1940. His doctor's thesis was on German organ building terminology. Dr. Blanchard studied organ at Oberlin under Leo C. Holden and in Heidelberg, Germany, under Friedrich M. Poppen. He was organist and choir director of St. Luke's Lutheran, Columbus, from 1934 to 1936. Dr. Blanchard entered the Naval Reserve in May, 1942, and has been a lieutenant, teaching in the foreign language department of the United States Naval Academy since that time. In 1934 he married Miss Gwendolyn Sautter, an Ohio Wesleyan classmate who received her B.A. with a music major in 1933.

and that Johnson simply wanted a contrasting 8-ft. flute color on the other manual. On the other hand, many musical considerations make the open flute of the waldflöte type desirable for the great and the stopped flute for the swell. Again, some experimenting is evident in the matter of the appropriate 4-ft. flute to go with the open 8-ft. flute, but the final choice appears to have been the flute d'amour, made with the splayed mouth (not the inverted mouth), pierced stoppers, wood up to six-inch c, then open metal. The standard combination then becomes melodia, 8 ft., and flute d'amour, 4 ft. It should be noticed that wherever possible Johnson pairs off an open flute, 8 ft., and a half-covered flute, 4 ft., on the great in contrast to an 8-ft. stopped flute and an open, usually harmonic, metal flute, 4 ft., on the swell. Non-harmonic metal flutes, 4 ft., are relatively rare in all Johnson work, although they do occur (Op. 458, 485).

Mention must be made of the importance of the split stops in the tracker organs. The practice of dividing a given stop into bass and discant goes back before the sixteenth century. Its practical as well as its musical purpose is at once apparent in the early Johnson organs, where, for example, both stopped and open flutes appeared on the great. Either type by itself would normally have a stopped bass, so one bass octave was made to do duty for both flutes as well as for the softest stop of the division, whether it be dulciana or keraulophon. In those instruments where no unison bass appears it may be assumed that the dulciana had its own, usually stopped metal, bass. Where the unison bass appears, the dulciana usually extends only to tenor C. Several factors may have dictated the unison bass for the dulciana: the cost and difficulty of making open dulciana pipes speak promptly on low wind in the 8-ft. octave; considerations of space; wind supply; the relative unimportance of the pianissimo registers in the major ensemble. In the case of manual 16-ft.s. the division is more logical, since it provided through couplers a possible soft 16-ft. for the bottom octave of the pedal without upsetting the usefulness of the parent manual for accompanimental work otherwise.

The usual great reed was the trumpet. The idea of planting the larger reed of the organ on the great in an unenclosed position suggests English or continental influence. It admittedly offers the dis-

advantage of leaving the most powerful voice unexpressive, but the stop occurs only where a reasonable amount of swell material is also available, including a reed. The more solistic reed was regularly enclosed. No great trumpets occur without also the expressive oboe in the swell.

The occasional great clarinet is interesting and sound. It provided a mild chorus voice and a good solo voice on the great. The lack of enclosure was a disadvantage, but the stop was a practical one for the great. The great reed usually was the inside rank on the great chest, which put its pipes underneath the swell-box in limited head-room. Trumpets had to be fantastically mitered, which doubtless kept out dirt, but the clarinet fitted perfectly, especially since it was usually carried to tenor C only. These pipes had fairly wide bells and cloth dust catchers, which when clean did not muffle the tone. Very good imitative or orchestral quality was achieved, although this was not necessarily the intention.

The matter of mixtures is particularly interesting. Experience with unaltered Johnson mixture-work of varying types has been most satisfying, and often thrilling. Original Johnson mixtures had quality in all the best senses of the word. They never screamed. They were not disposed at random. Apart from the expressed wish of the purchaser, I would say that Johnson included a mixture only when he felt that a good straight, unforced scheme was inadequate in a given place and under given conditions without it. The mixtures were not included merely to have mixtures in the scheme, but were put in when the tonal structure had reached a point where their inclusion was the next logical step. No mixtures occur where there is not already a great 16-ft. voice present. It is also worthy of note that the great is the regular home for the mixture. The swell sometimes houses a cornet, where such is needed, but the difference in essential characteristics of mixture and cornet is sharply maintained. The practical consideration of keeping mixtures properly tuned may have mitigated against their more frequent inclusion, however. It was a real job to tune a three-rank mixture in a hand-blown organ while leaning over an 8-ft. reed and while stooping under an overhanging swell chest, and all by candle-light.

Manual 16-ft.s. are relatively scarce. There is shown only one example of two of them in one organ. In all instances the heavier bass line is balanced to some extent by the brilliance of reeds or upper work. The only 16-ft.s. shown are of the stopped flute variety, although 16-ft. diapasons appeared in the larger two-manual instruments. Johnson may have included manual 16-ft.s. in order to meet acoustical demands for body of tone. Whatever his reason, experience has shown that these stopped flutes do not muddy the ensemble or obscure inner voices in contrapuntal work, which ought to be the acid test.

In the Johnson swells a very slight tendency may be noted toward mildly stringy diapason tone in the later years. This is still further borne out in other work not considered here, and is not always as satisfying as is the non-stringy type. The usual swell diapason was a very fine counterpart of the great open and without edginess. The stopped flute as the logical choice for the swell has been discussed above. Where it is divided it frequently implies the omission of the bottom octave of the diapason and/or the soft string.

One should note the general veering away from the more foundational (viola d'gamba) or mildly solistic strings (salcional, etc.) in favor of the very soft strings (aeoline, dolce, etc.). The dolce was often tapered. The aeoline regularly had box beards and was slow of speech in spite of them. These and the violas were very mild strings. Johnson must have realized the problems of getting strings to blend with the rest of the organ; hence he avoided pronounced character voices in the smaller instruments. This is not because he could not voice a good string, but because of the inherent tendency of keen strings not to blend. It may have been easier to omit them than to fight with them. My own experience is that in these instruments solo 8-ft. strings seem less necessary when one has a good soft 8-ft. string

THIRTY JOHNSON STOPLISTS IN PERSPECTIVE

	1866 Op. 47 V-15	1868 Op. 76 V-31	1862 Op. 131 V-22	1866 Op. 182 V-15	1866 Op. 202 V-16	1868 Op. 253 V-12	1872 Op. 385 V-14	1873 Op. 417 V-14	1875 Op. 458 V-12	1876 Op. 464 V-21	1876 Op. 465 V-11	1880 Op. 538 V-9	1881 Op. 550 V-16	1881 Op. 551 V-12	1882 Op. 574 V-19	1882 Op. 577 V-20	1882 Op. 581 V-19	1882 Op. 592 V-19	1885 Op. 642 V-9	1885 Op. 646 V-14	1885 Op. 651 V-13	1887 Op. 686 V-17	1889 Op. 712 V-15	1889 Op. 724 V-10	1890 Op. 736 V-13	1891 Op. 746 V-16	1892 Op. 766 V-8	1892 Op. 787 V-19	1892 Op. 789 V-18	1894 Op. 814 V-17		
GREAT:																																
16 ft. Open Diapason to																																
Bourdon Bass																																
Bourdon Treble																																
Bourdon																																
8 ft. Open Diapason																																
Stopped Diapason Bass																																
Unison Bass																																
Stopped Diapason Treble																																
Clarabella																																
Melodia																																
Viola D'Amour																																
Dulciana																																
Keraulophon																																
4 ft. Octave																																
Principal																																
Flute																																
Flute D'Amour																																
Flauto Traverso																																
Waldflöte																																
2 1/2 ft. Twelfth																																
2 ft. Fifteenth																																
Super Octave																																
1 1/2 ft. Seventeenth																																
3 rank Mixture																																
8 ft. Trumpet																																
Clarinet																																
SWELL:																																
16 ft. Bourdon Bass																																
Bourdon Treble																																
Bourdon																																
Bourdon to																																
Lieblich Gedeckt to																																
8 ft. Open Diapason																																
Geigen Principal																																
Violin Diapason																																
Stopped Diapason Bass																																
Stopped Diapason tr																																
Quintadena																																
Gamba Bass																																
Stopped Dulciana																																
Viola d' Gamba																																
Salicional																																
Voix Celeste																																
Keraulophon																																
Viola																																
Dolce																																
Aeoline																																
Dolcissimo																																
4 ft. Celestina																																
Gambette Bass																																
Principal																																
Fugara																																
Violina																																
Flute																																
Flute Dolce																																
Flute Harmonic																																
Flute Harmonique																																
Harmonic Flute																																
Rohrflöte																																
Gemshorn																																
2 1/2 ft. Twelfth																																
2 ft. Fifteenth																																
Flautino																																
3 rks. Cornet																																
8 ft. Cornopean																																
Bassoon																																
Oboe to																																
Oboe-Bassoon																																
Corno D'Amour																																
Oboe																																
PEDAL:																																
16 ft. Bourdon																																
Double Open Diapason (Bdn.)																																
Double Stopped Diapason																																
Double Open Diapason																																
Open Diapason																																
Sub Bass																																
8 ft. Violoncello																																

V = Voices.

and perhaps a good 4-ft. violina or fugara to go with it. Voix celestes appear only in the larger instruments.

Johnson at first split some of his swell 4-ft. stops (celestina, gambette bass). The purpose of this is more clear in the one-manual instrument, and he soon seems to have given up the practice for the two-manual organs. It is interesting to note the shift from the swell principal, 4 ft., to two 4 ft.s.—a flute and a fairly foundational string which might serve both as an octave and a string. In the 90's one can sense a slight tendency to make the 4-ft. stop a string when only one swell 4-ft. was present, especially when an 8-ft. violin diapason appeared. The favorite swell flute, 4 ft., is the open harmonic metal, 4 ft., which appears first in the 70's. There is no predilection on Johnson's part for tapered stops in general, such as gemshorn, spitzflöte, etc., and only one appears in the two-manual organs here considered. Metal gedeckts or rohrflötes are also rare, although they do occur in the

MISS VIOLA FISHER



MISS VIOLA FISHER, organist and director at St. Paul's Methodist Church, Hagerstown, Md., conducted a program of sacred music by her adult choir Sunday evening, Feb. 18, at which time the anthems included "Open Our Eyes," Macfarlane; "God So Loved the World," Stainer; "Jesus, Thou Joy of Loving Hearts," Poteat; "O Lord Most Holy," Franck, and Mendelssohn's "Hear My Prayer." "Christ, the Light of the World" was the subject of the service. As organ numbers Miss Fisher played Karg-Elert's "Harmonies du Soir" and "If Thou but Suffer God to Guide Thee."

Miss Fisher studied organ under Arthur Leslie Jacobs and Donald C. Gilley in Worcester, Mass., and then entered the conservatory of music at Oberlin College, from which she was graduated, receiving the degree of bachelor of music. While there she studied organ with Arthur Poister and Claire Coci. In addition to her conservatory training she has attended the Westminster Choir Summer College under the direction of Dr. John Finley Williamson and the school of junior choir methods under the direction of Edith Sackett in New York.

ACCORDING TO PUBLISHED REPORTS from Paris, Lawrence K. Whipp, the American organist recently released from a German concentration camp, as recorded in THE DIAPASON, has been missing since Feb. 11. He had been organist and choirmaster of the Pro Cathedral of the Holy Trinity for twenty years. Mr. Whipp was preparing to return to the United States when he disappeared.

THE FIRST MINSHALL-ESTEY electronic organ to be installed in a church was dedicated March 4 in the Baptist Church of West Brattleboro, Vt., with Miss Evelyn Thurber at the keyboard. The instrument is one of ten stops. Its tonal resources made a very favorable impression, according to a report from the Rev. Homer C. Bryant, secretary of the Vermont Baptist State Convention.

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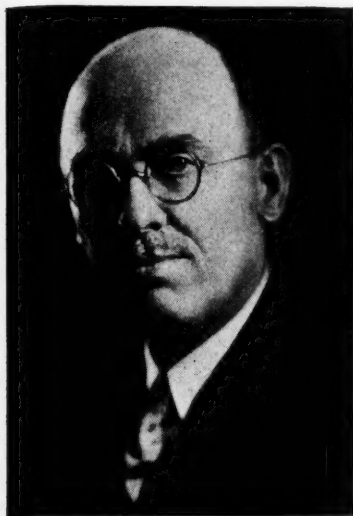
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HOWARD R. THATCHER



WORK OF HOWARD THATCHER HAS PREMIERE IN BALTIMORE

The premiere of an overture entitled "Military Echoes" by Howard R. Thatcher was a feature of gala concerts by the Baltimore Symphony Orchestra March 7 and 11 under the baton of Reginald Stewart, the program being dedicated to the memory of George Peabody, the 150th anniversary of whose birth was being celebrated by the Peabody Conservatory of Music. Mr. Thatcher has been on the Peabody faculty for nearly thirty-four years. One Baltimore critic wrote: "Mr. Thatcher conducted the score ably and revealed it as a well-patterned and purposeful piece of music. It made particularly good use of the full orchestra in the *tutti*, and its harmonic investiture was fresh and occasionally astringent, with more than a mere bow to the devices of pungent modernism. The huge audience liked the piece and recalled Mr. Thatcher repeatedly to acknowledge its pleasure."

The Peabody Chorus, directed by Ifor Jones, sang four compositions: "Rejoice in the Lord Alway," by John Redfern; "Carol of Beauty," a French carol; "A Spotless Rose," by Herbert Howells, and "Alleluia," Randall Thompson.

TOPEKA ORGANISTS HEARD IN NOON RECITALS IN MARCH

Three organists of Topeka, Kan., gave Friday noon recitals at the First Presbyterian Church in March. At each recital a vocal soloist was on the program. W. Arnold Lynch, organist and director at the church, gave the first recital March 2, playing: Trumpet Tune and Air, Purcell; "Da Jesus an dem Kreuze Stundt," Scheidt; Prelude and Fugue in G minor, Buxtehude; "Ave Maria," Arkadelt; Passacaglia, Frescobaldi.

Robert Wilson Hays, M.S.M., presented the following program March 9: Prelude and Fugue in E minor, Bach; Allegro and Intermezzo from First Symphony, Widor; Partita, "Stabat Mater Dolorosa," Douglas; Prelude, "Pange Lingua," Edmundson; Fireworks Suite, Handel.

Richard Gayhart played the following numbers March 16: Allegro Moderato e Serioso from First Sonata, Mendelssohn; Prelude, "When Jesus Stood beside the Cross," Bach; "Alleluia," Dubois; "Angelus," Snow; Toccata, Boellmann.

Mr. Lynch played again March 23, presenting this program: Andante and Allegro, "The Cuckoo and the Nightingale" Concerto, Handel; Cantabile, Sixth Symphony, Widor; Allegretto in E flat, Wolstenholme; Chorale in A minor, Franck.

In a recital Sunday afternoon, March 4, in which he had the assistance of the senior girls' glee club of the Topeka High School and Betty Lou Wells, violinist, Mr. Lynch's selections included: "Piece Heroique," Franck; Fugue, Kanzone und Epilogue, Karg-Elert; "Florentine Chimes," Bingham; "Dreams," McAmis; Arioso in A and Toccata and Fugue in D minor, Bach.

GABRIEL FAURE'S REQUIEM was sung by the Friends of Music under the direction of Dr. Carl Wiesemann at St. John's Lutheran Church, Hagerstown, Md., Sunday afternoon, March 25. The occasion was a memorial service for the men and women of Washington County, Maryland, who have given their lives for their country.

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BALOGH DIRECTS BRUCKNER
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Dr. Louis L. Balogh, the Cleveland organist, introduced Cleveland to the beautiful and impressive Te Deum by Anton Bruckner Feb. 16 at Severance Hall. Directing the Notre Dame College choral club at its annual concert, assisted by the John Carroll University glee club and the Cleveland Heights high school orchestra, Dr. Balogh also had the aid of a gifted young singer, Joseph Laderoute, tenor, of New York City. It was because his fiancee, Miss Cornelia Linfield of New York, was in Cleveland that Laderoute sang at all. She substituted for his accompanist, Hellmut Baerwald, stranded in Grand Rapids.

Two other recent first presentations by these youthful forces were "The Origin of Fire," by Sibelius, and the "Stabat Mater" by Szymanowski. The male section of the chorus was supplied mostly by navy V-12 students of John Carroll University.

Louis L. Balogh, A.M., Ph.D., is director of music at John Carroll University; organist and choirmaster of Gesu Church (the church of John Carroll University), and organist and choirmaster of St. Ann's Church, Cleveland. The last-mentioned is a temporary position while the regular organist is in the armed forces. Dr. Balogh is also director of music at Notre Dame College, South Euclid, Ohio. He has been visiting instructor of music at Western Reserve University, Cleveland, from which he received his master's degree in 1940.

Dr. Balogh went to Cleveland in 1938 from the Conservatory of Music in Toronto.

DR. SCHWEITZER SENDS NEWS
ABOUT HIS WORK IN AFRICA

The Albert Schweitzer Fellowship, with headquarters in Middlebury, Vt., has received interesting communications from Dr. Schweitzer, who has not neglected the organ in the midst of his hospital work and manifold other activities in Lambarene, South Africa.

"I am deeply moved by the interest of the organists of the United States," says Dr. Schweitzer, "I still remember the day when Widor asked me to collaborate with him on the edition of Bach's organ works which Schirmer proposed. We retired to my village, Günsbach, in Alsace, and here discussed the authentic way of executing each prelude and each fugue. Those are unforgettable weeks for me. Every evening now, if I am not too tired, I practice on my piano with organ pedals, which the Bach Society of Paris gave me on my first departure for Africa."

After giving details of his daily "chores," Dr. Schweitzer adds: "I am unfolding for you some of the prosaic tasks of the life I lead. But when I am a doctor, or when I study the organ, or when I work at philosophy during the night, I forget all these humdrum tasks."

MRS. CHRISTINE REINHART,
GALVESTON ORGANIST, DIES

Mrs. Christine Reinhart died Feb. 20 in Galveston, Tex., at the age of 30 years. Funeral services were held Feb. 23 at Zion Lutheran Church. Mrs. Reinhart was organist of Zion Lutheran Church for several years and a charter member and very active in the local A.G.O. chapter.

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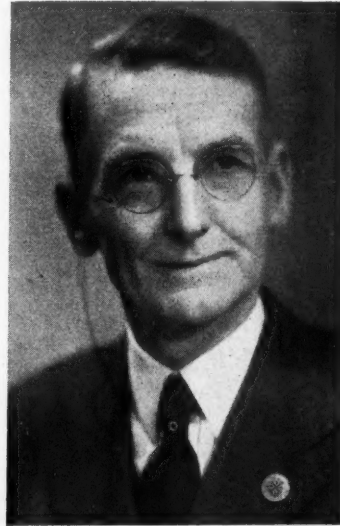
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HENRI K. JORDAN



DR. HENRI K. JORDAN, well-known Canadian musician, retired Jan. 1 as organist and choirmaster of the Brant Avenue United Church, Brantford, Ont., after thirty-two years of service to that congregation. Dr. Jordan was founder of the noted Schubert Choir and its conductor for more than thirty-five years. He served in the Canadian army overseas in the first world war and holds the rank of major. In 1938 Dr. Jordan was honored by the University of Toronto with the degree of doctor of music for his contribution to choral art. He has been a member of the Brantford Center, Canadian College of Organists, since its

inception in 1937 and was chairman in 1941-42.

SAMUEL ELIEZER HONORED
BY CHURCH ON ANNIVERSARY

In a church packed to capacity and made beautiful by many floral expressions of appreciation and congratulation, Samuel Eliezer, organist of the Broadway Baptist Church, Paterson, N. J., on March 11 celebrated his twenty-fifth anniversary, presenting a program of organ selections.

Preceding the sermon, Dr. Ernest A. Elwell, the pastor, spoke of the faithful Christian service rendered by Mr. Eliezer. Dr. Elwell then introduced John H. Moll, chairman of the music committee, who offered Mr. Eliezer a tangible token of appreciation on behalf of the congregation, choir and friends. Mrs. Eliezer, wife of the organist, Mr. Eliezer, and little Blanchette, their daughter, were called to the pulpit, where they were presented with a well-filled purse. In addition, Mr. Moll said Mr. Eliezer had been asked to take leave of his duties Sunday, May 6, that he might visit his older daughter, Lois, who is in college in the South.

An added touch of beauty to the program was the rendition of "The Ninety-first Psalm," by MacDermid, by Mrs. Eliezer, contralto soloist.

PAUL KLEPPER, head of the standard and foreign departments of the Edward B. Marks Music Corporation, celebrates this year his twentieth anniversary with the Marks firm. These twenty years have seen the Marks foreign department become one of the most important branches of this organization. Mr. Klepper's experience covers a period of over thirty-five years, during which he learned the trade and worked with the leading publishers in France, as well as in this country.

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"The Hymnal After Ten Years," a report which appeared in *The Presbyterian Tribune* of February, 1945, tells of the experience of one minister who decided that his congregation should master and enjoy the content of its hymnal. The author, the Rev. Richard Paul Graebel, D.D., pastor of the First Presbyterian Church, Ottumwa, Iowa, begins the article by saying that in ten years of service in two churches he has employed 246 hymns for congregational use, of the total of 512 in the book. Forty-two additional ones were heard as solos for voice or organ and twelve as choir hymns. This is in addition to other service music at the end of the book.

Dr. Graebel continues with a message to those eager to wake "their sleeping people to the realization that the hymnal is one of the great treasures of the church." He recommends detailed study of it by each pastor, stressing the value of liberal cross-references. Complete familiarity with the book will lead to "an intimate companionship with its authors and composers that is really a delight." Constant use of the companion handbook will increase his acquaintance with these creative personalities.

Choirs should rehearse the hymns every week. A choir that knows in advance why a certain hymn is to be used will give more intelligent leadership when it is sung. Among the devices for directing the attention of the people to new hymns and tunes the "hymn-of-the-month" idea is often helpful.

Dr. Graebel urges that the first line of the hymn and the name of the tune should be indicated in the order of worship. This is invaluable for future reference, and it gives the hymn and its tune the notice they deserve.

The people should be told by the pastor the reason why they are invited to learn a new hymn, with a word as to its theme and purpose, and something about the author and the music. The pastor should bear in mind that the words of very many hymns have inspired their musical settings. The best tunes fit their texts just as a glove fits the owner's hand. (We would add that care must be taken in passing the glove along to other wearers. Either it may fall to fit properly or it may become worn out from excessive borrowing!)

Finally Dr. Graebel reminded his readers that any church, however small, can emphasize the importance of hymns in public worship. It should be said that theological seminaries must fulfill their responsibility for equipping students with the knowledge and skill for doing their own part in the planning and leadership of congregational worship in their future parishes, and for training the very best available musicians as organists and choir directors.

H. Augustine Smith, professor of church music at the Boston University College of Music, is the speaker at the next meeting of the Hymn Society in New York, to be held on Tuesday evening, April 10, at St. Bartholomew's community-house, 109 East Fiftieth Street. Professor Smith is known throughout the country as a hymnal editor and conductor of singing at important conventions and musical festivals. He has written extensively on the fine arts in worship and Christian education. This is an open meeting, and it will be of equal interest to ministers and church musicians.

We record with deep sorrow the pass-

ing of a veteran member of the Hymn Society, Frank J. Metcalf, who was one of its vice-presidents when he died in Washington Sunday, Feb. 25. He was very well known as an authority on hymns, had written several books on the subject and had ready for publication the manuscript of a bibliography of hymn-books in America from 1640 to 1880 which lists over 7,500 titles.

Mr. Metcalf's own hymnic collection was comprehensive, containing over 2,500 hymn-books, as well as a vast amount of hymnic information. He was a veteran research worker in the Library of Congress.

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Sowerby Plays in Sewickley

Leo Sowerby, one of America's most distinguished musicians, played a recital at St. Stephen's Church, Sewickley, Pa., March 6. The program opened with Bach's massive Prelude in C minor, rightly regarded as one of his finest works, which was played with rhythmic vitality and the utmost clarity. This was followed by Franck's First Chorale, another masterpiece, written a century and a half later, played with due regard for the composer's suggested registration and with the warmth and intensity of feeling without which Franck's music fails of effect. In both these numbers Dr. Sowerby demonstrated anew the fact that a creative musician, knowing how music is constructed, has a distinct advantage when called upon to recreate in performance the works of other composers. The structure was crystal clear and made its essential contribution to the total effect.

Preludes on the Welsh hymn-tunes "Rhosymedre" and "Hyfrydol" by Vaughan Williams were followed by a new Prelude on the Tune "Peel Castle," by Darwin Leitz, one of Dr. Sowerby's gifted pupils. This remarkable piece depicts in tone the varied moods of the four stanzas of Bonar's hymn, "Here, O My Lord, I See Thee Face to Face," and leads us to expect great things of this young composer.

The concluding group consisted of five compositions by the eminent artist from Chicago. It is always an experience to hear a composer play his own works and settle once for all every question as to his intentions regarding tempo, registration and phrasing. The Chorale and Fugue gave proof of the vitality still inherent in the old polyphonic forms. One always feels that Sowerby's dissonance is the logical product of the momentary clashing of active and energetic voice parts which know where they are going and why. The Arioso, imbued with a profound mysticism, was followed by the sparkling Toccata, which received a clean-cut, rhythmic performance. The Meditation on "St. Vincent" was reminiscent of the Pachelbel style of chorale prelude, each line of the melody being preceded by a colorful and moody section of interlude.

The excellent Austin organ, one of the most flexible and colorful in western Pennsylvania, proved here, as throughout the program, to be an ideal medium for the expression of Dr. Sowerby's artistry. The recital closed with a Prelude on the Tune "The King's Majesty," which promises to become a "must" for Palm Sunday. It is a rich and stirring fantasy on a fine new melody composed for Milman's hymn, "Ride On, Ride On in Majesty," by Captain Graham George of the Canadian army, and included in the new Episcopal Hymnal. Masterly canonic imitation helps to intensify the emotional effect of what might well be regarded as one of Sowerby's most brilliant achievements.

Many organists and lovers of organ music from all parts of the Pittsburgh district were attracted by this outstanding event, made possible by St. Stephen's Church, the Rev. Louis M. Hirshson, rector, and Julian R. Williams, organist and choirmaster.

CHARLES A. H. PEARSON.

THANE McDONALD, S 1/c, now on leave of absence from his position as director of music at Wake Forest College, Wake Forest, N. C., is finishing his training at the naval training school for chaplains at Williamsburg, Va. He will be eligible this month for the rating of Sp(W), or chaplain's assistant. Prior to being assigned to this school he served in the chaplain's department at Camp Peary, Va., for eight months. In a short recital preceding the evening service at the Baptist Church of Williamsburg March 4 Mr. McDonald played the "Water Music Suite" of Handel, "Rustic March," Boex; "Benediction," Karg-Elert, and Fantasie in G minor, Bach.

PRISCILLA ANN HAMP came to live with Mr. and Mrs. LeRoy Hamp Feb. 27. She weighed 9 pounds and 5 ounces. This completes a "ladies' quartet" in the musical Hamp home in Champaign, Ill.

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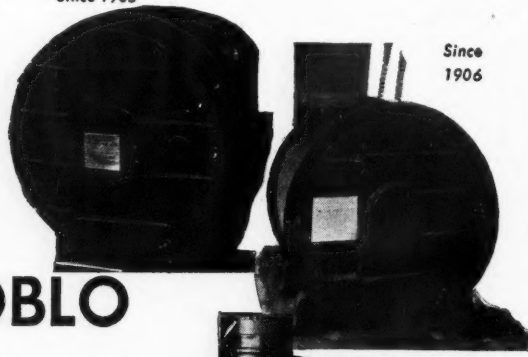
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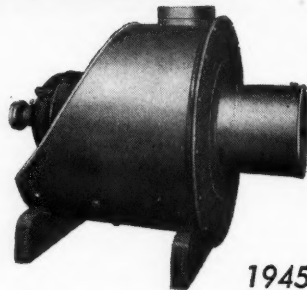
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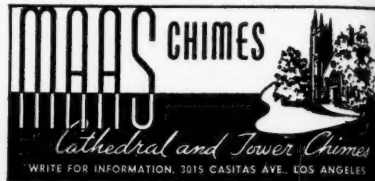
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WANTED — CHIMES; WITH OR without action, eighteen or twenty notes. Advise us what you have. Louisville Organ Studios, 811 East Broadway, Louisville 4, Ky.

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

WANTED — ONE OR TWO GOOD bench and service men. Give data. Florida Organ Company, Box 608, Lake Wales, Fla. [5]

WANTED—QUINTADENA OR MELODIA that will set in standard chest, sixty-one notes, five-inch wind. R. P. Condron, Morgan Mill, Tex.

WANTED—SET OF CHIMES AND ACTION. What have you. R. P. Condron, Morgan Mill, Tex.

WANTED — WURLITZER CLARINET with chest, sixty-one notes; ten-inch wind. Write Joe Brite, Box 326, Alamosa, Colo.

WANTED—SMALL BLOWER, WITH or without motor. Address B-5, THE DIAPASON.

WANTED — THREE-PHASE MOTOR, suitable Spencer blower; 1 to 2 horsepower. Address D-7, THE DIAPASON.

WANTED — ORGAN CABLE, MAGNETS, any type. Advise what you have and price. Address C-8, THE DIAPASON.

POSITION WANTED

POSITION WANTED—CHOIR-DIRECTOR-organist, male, desires full-time church position; fifteen years' experience; F.A.G.O.; academic degrees. Address C-6, THE DIAPASON.

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FOR SALE—BLACK CHOIR GOWNS, \$5.00 up. Ministers' robes, \$20.00 up. Taken from rental stock. Send for descriptive leaflet. Louis J. Lindner, 153-TD West Thirty-third Street, New York, N. Y. [5-45.]

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FOR SALE—CONSOLES, NEW AND used pedalboards, reconditioned chests, pipes, organ parts and actions. American Organ Supply Company, 2506 South Ninth Place, Milwaukee 7, Wis.

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FOR SALE—ONE SET OF AEOLIAN swell shades, 10 feet long, 8 feet high, complete with six-stage motor, two-inch stock, \$100.00. Two sets of bourdon pipes, CCC-BBB, Wurlitzer, \$35.00; Morton, \$50.00. Spencer blower, five-inch wind, three-h.p., three-phase, speed 1,800, with pulley and generator stand like new, \$150.00. All prices cash and f.o.b. Josef H. DeWolfe, 1056 Fairwood Lane, Jacksonville 5, Fla.

FOR SALE—A NUMBER OF NEW and used reeds, metal and wood flue stops. Includes 16-ft. trombone, sixty-one pipes; 16-ft. violone, twelve pipes; 8-ft. pedal cello; 8-ft. clarinet; 8-ft. melodia; twelfth; 2-ft. super octave; 3-rk. mixture; 8-ft. oboe; 8-ft. tuba; 8-ft. trumpet; 8-ft. tibia clausa; 8-ft. doppelflöte; 8-ft. stopped diapason. Send a list of your requirements. All stops can be revoiced. The A. Gottfried Company, Erie, Pa.

FOR SALE—IDEAL HOME FOR NEW York organist. Modern seven-room colonial home, four bedrooms, tile bath, lavatory, garage, brass plumbing, etc., with fine two-manual, eight-rank Estey organ, beautifully installed in two chambers. In planned community; excellent teaching opportunities. Near New York. Price, complete, \$15,000. W. D. Mitchell, 4 Burlington Place, Fair Lawn, N. J.

FOR SALE — MIXTURES. THREE-rank string mixture, twelfth, fifteenth and seventeenth. Three-rank great mixture; two-rank mixture; 4-ft. clarion, orchestral oboe, saxophone, English horn and clarinet, free reeds; 16-ft. pedal open diapason, 16-ft. bourdon, 16-ft. lieblich gedeckt; all medium scales. Jerome B. Meyer & Sons, Inc., Milwaukee 7, Wis.

FOR SALE — SEVEN-INCH WIND and perfect pipes. Open diapason, 85 pipes; tibia, 61; viol d'orchestre, 73; voix celeste, 61; flute unit, 97 pipes; trumpet, 73; oboe, 61; vox humana, 61. The relay is available (2); the chests are available, but not too good. Address D-5, THE DIAPASON.

FOR SALE — TWO - MANUAL AND pedal Wurlitzer pipe organ. Practically new, and completely changed to church style. Detached console and sixty feet of cable. Chamber size; 8 ft. wide, 12 ft. long and 9 ft. high; six ranks unified. Write Mystic Storage Warehouse, 40-60 Union Street, Medford, Mass.

FOR SALE—TWELVE 16-FT. KIMBALL tuba pipes, like new; 15-inch pressure; \$75.00. Kinetic belt-driven blower, Wagner A.C. single-phase motor, 2-h.p., 208 volts, 60 cycles, 1,750 r.p.m. Base and felt pads for blower and motor; \$100.00 f.o.b. Philadelphia. Address D-6, THE DIAPASON.

FOR SALE—ORGAN MUSIC FOR sale. Praeludium and Fugue, Reger; Scherzo and "Cortège et Litanie," Dupré; Introduction and Toccata, Walond; "Dithyramb," Harwood, and some Bach chorale preludes. Address Box D-2, THE DIAPASON.

FOR SALE — TRACKER ACTION chests, great, swell and pedal; built by reputable builder; fine material; worth rebuilding to electric action. Nearly all pipes. Oak wood case, blower, bellows. Will sell cheap, at its place. Jerome B. Meyer & Sons, Inc., Milwaukee 7, Wis.

FOR SALE—FORTY-NINE-NOTE MARRIMA, thirty-seven-note xylophones, bells, sleigh bells, etc. Swell fronts with individual motors, regulators and other organ parts. Address P. J. Buch, 417 Eighth Avenue S. E., Cedar Rapids, Iowa.

FOR SALE—VACUUM PUMP FROM Wurlitzer roll player, in good condition, with 1/2-h.p. motor. Sixty-one-note keyboard; quantity of rubber tubing; 1/2-h.p. single-phase blower, five-inch pressure. Bill Kaltrider, Owosso, Mich.

FOR SALE—USED TWELVE-STOP tracker organ with blower. A-1 condition. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—ORGATRON 600. TWO manuals and pedals. Good as new. Now in residence in southern Ohio. Address D-8, THE DIAPASON

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FOR SALE—DEALERS' SALE. Everything must go by March 31. Two-manual and pedalboard and blower Mason & Hamlin, solid oak console. One walnut with top pipes, one foot power Wurlitzer and Estey folding organs. Mustel (Paris) two-manual celeste chimes reed organ. Small parlor organs. Aeolian player organs. Wurlitzer combination piano and pipe organ (88-note piano), reproducing player. Reproducto player pipe organ (Gothic type). Fifteen hundred organ rolls for Duo-Art, Aeolian and Welte. Twenty-five-note chime action (Wurlitzer). Möller, Gothic grille front with two art glass doors (mahogany). Möller reproducing desk player (duplex tracker); also rolls and pneumatic pump. D'Artridge Organ Company, 49-08 Skillman Avenue, Woodside, N. Y.

FOR SALE—VERY FINE AEOLIAN forty-nine-note harp, complete with cable. Aeolian great, swell and choir chests, pedal chests; all in fine condition. Reservoirs, swell shades with actions; 3-h.p. blower, single-phase; 16-ft. pedal open diapason, 16-ft. wood string, 16-ft. bourdon, 16-ft. tromba, 8-ft. pedal string, 8-ft. flute, all thirty notes; 8-ft. English horn, 8-ft. clarinet, 8-ft. saxophone, 3-rank string mixture, 16-ft. great open diapason, natural zinc; front pipes in natural zinc. Three-manual console; organ is in music room, parts can be inspected, all material in fine condition; must be removed by April 15. Write to Jerome B. Meyer & Sons, Inc., 2339 South Austin Street, Milwaukee 7, Wis., for further details.

FOR SALE—TWO DOUBLE OPEN diapasons, 16 ft., big scale, 32 pipes; two subbass, 16 ft., big scale, 32 pipes; one bourdon, 16 ft., medium scale, 32 pipes; two sets of trumpets, 8-ft. reeds, metal, 61 pipes; two sets of oboe and bassoon, reed and metal, 61 pipes; six sets kinuras, reed and metal, 61 pipes; two sets vox humana, 8 ft., 61 pipes; four sets clarinet, 8 ft., 61 pipes; four sets flute harmonic, 4 ft., metal, 61 pipes; two sets salicional, 8 ft., metal, 61 pipes; one set gemshorn, 8 ft., metal, 61 pipes; one electric generator; six used reservoirs; round and flat phosphor bronze wire; nickel and silver wire in straight lengths. Otto Hausmann, Eldorado, Wis.

FOR SALE—VOCALION REED ORGAN, suitable for small church or funeral home. Very good condition. \$75.00 f.o.b. Detroit. R. F. Steinert, 16507 Lilac, Detroit 21, Mich.

FOR SALE—BASS DRUM, SNARE drum, cymbal and other traps for pipe organ. Viner Organ Company, 885 Richmond Avenue, Buffalo 13, N. Y.

FOR SALE — SEVERAL KINETIC and Spencer blowers, 2, 3 and 5 h.p. Also miscellaneous organ materials and pipes. Address F-9, THE DIAPASON.

FOR SALE — DEAGAN THIRTY-seven-note xylophone and orchestral bells, complete, with electro-pneumatic action. P. O. Box 213, Lyndhurst, N. J.

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W. JUDSON RAND, JR., organist and director of music at the Old Bergen Church of Jersey City, N. J., directed a concert of sacred music at this church on the evening of Feb. 21. The choir sang the second part of Handel's "Messiah," choruses by Palestrina, Vittoria, Brahms and Franck and three chorales from Bach's "St. Matthew Passion." Mr. Rand played the Canzona by Gabrieli. The concert was dedicated "to the memory of those men and women from this church who have fought, bled and died that we who remain may continue to live in a security fashioned from the ideals of Christian teaching."

THE WOMAN ORGANISTS' CLUB of Detroit presented Margarethe Wurst in a recital of modern organ music at the First Baptist Church March 6. Miss Wurst had the assistance of Doris Yoder, violinist. An audience of 237 heard the program. The organ numbers were: Apostolic Symphony, Edmundson; Three "Pastels from the Lake of Constance," Karg-Elert; Five Interludes, Tournemire; "The Kettle Boils," Clokey; "Carillon," DeLamarter; "Comes Autumn Time," Sowerby.

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