

# THE DIAPASON

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

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## SEVENTY CHOIRS JOIN IN DICKINSON TRIBUTE

### JAM BIG RIVERSIDE CHURCH

Festival in Honor of Retiring Head of School of Sacred Music of Union Theological Seminary — His Compositions Are Sung.

Seventy choirs, forming a chorus of more than 2,000 voices, conducted by men and women who received their training and inspiration from Dr. Clarence Dickinson, united to sing a program of his sacred compositions on the evening of May 14. This extraordinary tribute of devotion and respect to a church musician was paid in New York City and no doubt will go down as an event of historical interest in the annals of church music. Every seat in the large Riverside Church was occupied before the procession began and many arrived an hour early to make sure of admittance.

The festival was arranged by alumni and students of the School of Sacred Music of Union Theological Seminary to mark the close of his last year as director of the school. Dr. Dickinson conducted the united choirs and Mrs. William Neidlinger conducted the twenty-two junior choirs placed in the gallery. Dr. Charlotte Lockwood Garden played the organ accompaniments. Dr. Dickinson played his "Exaltation" as the prelude. Dr. Hugh Porter, who succeeds Dr. Dickinson, played the processional hymn, "Rejoice, Ye Pure in Heart." Luis Harold Sanford played the setting of "Our God, Our Help in Ages Past" as the postlude. There was a group of soloists which included Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor; Virgil Day, tenor, and Frederick Baer, bass, with Viola Wasterlain, violinist; Bernard Altschuler, cellist; Elinor Mellinger, harpist, and a quartet of trumpets and trombones.

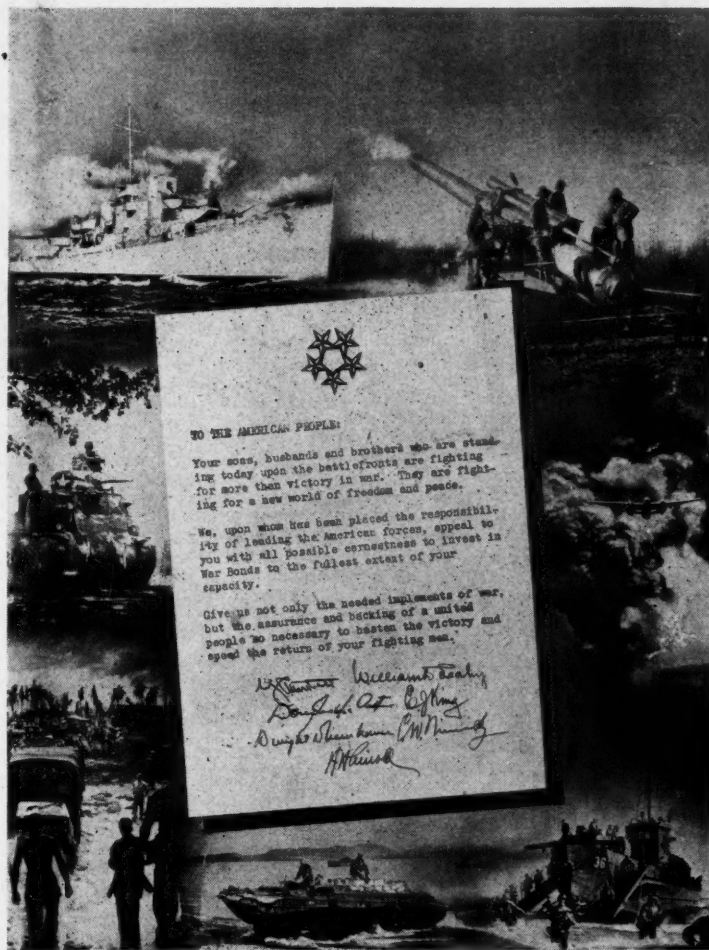
The choirs sang twelve of the sacred compositions of Dr. Dickinson, presenting a program of variety in which the sameness that might be expected of the works of one man was at no time felt. Beginning with the beautifully sentimental "Music When Soft Voices Die," there followed the virile "Great and Glorious," sung by all the choirs, with effective use of the hymn "Our God, Our Help in Ages Past"; "List to the Lark," by the youth and chancel choirs; two Christmas numbers—"The Shepherd's Story" and "All Hail, the Virgin's Son," the latter one of the finest offerings of the evening; "Roads," with its beautiful solo and the dramatic climax by the chorus; "In Joseph's Lovely Garden," the words to which were written by Mrs. Dickinson and which is sung at Easter by more choirs today than almost any other composition; "An Easter Litany," more pretentious than some of the anthems, with sublime soft effects and a powerful climax; "We Adore Thee," "Still There Is Bethlehem"; "The Shadows of the Evening," sung by the youth choirs, and "For All Who Watch Tonight."

President Henry Sloane Coffin of Union Seminary pronounced the invocation and the benediction and the Rev. Paul Austin Wolfe, D.D., of the Brick Presbyterian Church, where Dr. Dickinson continues his work, offered a prayer.

At a dinner in honor of Dr. Henry Sloane Coffin, who is retiring as president of Union Seminary, it was announced that a fund of \$500,000 is being raised to establish a chair in his honor. Dr. Coffin expressed the hope that \$100,000 would be set aside as the "Clarence and Helen Dickinson Endowment in Sacred Music," to be used for support of the seminary's School of Sacred Music.

H. WILLIAM HAWKE has resigned as organist and choirmaster of St. Mark's Church, Philadelphia, after a long service there.

## A LETTER ADDRESSED TO THE AMERICAN PEOPLE



### WALTER J. CLEMSON DEAD AT AGE OF 88; A GUILD FOUNDER

Walter J. Clemson, a veteran Boston organist and one of the founders and a life member of the American Guild of Organists, died April 25 after a long illness. He was 88 years old.

Mr. Clemson was organist and choir-master of St. Thomas' Episcopal Church, Taunton, Mass., for fifty years. For nine terms he served as dean of the old New England Chapter, A.G.O. He established a composition prize under the auspices of the A.G.O. for which many American composers competed.

Mr. Clemson was the composer of several hymn-tunes and anthems.

Mr. Clemson had been confined to his bed at the Phillips House since last fall. Funeral services were held at St. Thomas' Church.

### WURLITZER COMPANY BUYS EVERETT ORGATRON RIGHTS

The Rudolph Wurlitzer Company, manufacturer of musical instruments, has purchased the electronic organ business, including all rights, patents and good will, of the Everett Piano Company, South Haven, Mich., it is announced. The price was not disclosed. The Everett product, known as the Orgatron, will be manufactured by Wurlitzer at its North Tonawanda, N. Y., plant.

Full-scale production will be begun at North Tonawanda as soon as the war is over and the government permits manufacture of Orgatrons for civilian use.

For the last ten years the Everett Piano Company has been developing the Orgatron. Wurlitzer manufactured and sold thousands of pipe organs which were distributed all over the world. The production of organs was discontinued in 1942, when the entire North Tonawanda plant was converted to war work.

### DAVID M'K. WILLIAMS IN PULPIT FOR HIS 25TH ANNIVERSARY

Completion of twenty-five years of distinguished service at St. Bartholomew's Episcopal Church in New York by Dr. David McK. Williams was made the occasion for a celebration of extraordinary scope. Dr. Williams was asked by the rector, Dr. George Paull T. Sargent, to occupy the pulpit at the morning service April 29. The subject of his address was "The Place of Art in Religion" and the church has published this address in pamphlet form. In introducing Dr. Williams Dr. Sargent paid him a warm tribute from which the following paragraph is quoted:

Today we are happy to honor our organist and master of the choir, David McK. Williams, Mus.D., on the completion of twenty-five years of a truly remarkable ministry of music in this parish. The standards of religious music which, with the assistance of the choir, he has ever maintained are well known to us all and have brought joy and inspiration to countless thousands.

A purse of very large size was presented to Dr. Williams.

### MUSIC BUILDING FOR REDLANDS UNIVERSITY TO COST \$250,000

A strong impetus to the work of the music department of the University of Redlands in California has been received through a gift of a building to be named Robert Watchorn Hall and to be devoted to the school of music.

The late Robert Watchorn was long a resident of Redlands and made several bequests to the university. The building as planned will cost about a quarter of a million dollars. Especially useful will be a recital hall holding about 400 people. Two organs will be installed in the new building—one in the recital hall and an additional one for practice.

## FESTIVAL IN NEW YORK AMID VICTORY SETTING

### SIX SERVICES; SIX RECITALS

American Guild of Organists' Meeting Includes Five Days of Rousing Events—Closes with Annual Dinner and Reports.

The spring festival of the American Guild of Organists, held in New York City in May, assumed added significance and interest in that it became also a part of the nationwide celebration of Victory Day. The triumphant note pervaded the events of five days and found expression especially in two great Ascension Day celebrations and in a magnificent Bach festival. Six services, held in Episcopal, Lutheran and Roman Catholic churches of worldwide fame, and six recitals by men whose names are known from coast to coast were topped off with the annual Guild dinner Friday evening, May 11, at which 175 members, including not only the men and women of the metropolitan district, but visitors from chapters from Maine to California, from Texas, Iowa, Illinois, Kentucky, Pennsylvania and other states and from the nation's capital, celebrated the close of the Guild year.

### Evensong at Cathedral

Choral evensong in the Cathedral of St. John the Divine formed an appropriate opening for the festival Monday, May 7, and was the occasion for expressing gratitude over the ending of the war in Europe. Dr. Norman Coke-Jephcott, organist and choirmaster of the cathedral, had arranged the musical portions of the service, which included Psalm 67 to the Tonus Peregrinus, a Magnificat and Nunc Dimittis by Vaughan Williams and Marcello's anthem "As the Hart Panteth." The service closed with the litany.

Bernard Piché, whose fame has been well established in Canada and who is organist of the Cathedral of Trois Rivieres, Que., gave a program of an hour on the cathedral organ. He played with taste and discretion. It was a standard program of the best things which he presented and the numbers that stood out were a sparkling performance of the Scherzo from Widor's Fourth Symphony and brilliant interpretations of the Finale from Vienne's Third Symphony, M. Piché's own Fugue on the "Ite Missa Est" and the Dupré Prelude and Fugue in B major. The opening number was the Bach Prelude and Fugue in A minor. The chorale "Jesus Christ, Our Saviour" of Bach seemed to become too much of a jig for what the composer must have intended. The Franck Chorale in B minor, Vienne's popular Berceuse and a Noel and Variations of Ballastre were other items on the program. M. Piché's audience was attentive and appreciative, though he was handicapped by the delay in beginning, which extended the recital to a late hour and compelled some to depart before he finished, and by the confusion caused among other things by the fact that the altar boys took care of their chores while he played.

### Dr. Silby's Mass Is Sung

Dr. Reginald Mills Silby, organist and choirmaster of the beautiful Church of St. Ignatius de Loyola and one of the ablest exponents of Gregorian chant, gave a demonstration of the highest type of music of the Roman Catholic Church Monday evening at his church, which was filled with worshippers. After the opening numbers, "Haec Dies" and "De Profundis," in Gregorian, came the feature of the service—a Mass in Honor of St. Ignatius, composed by Dr. Silby, in which the men and boys of the choir showed their careful training and the beauty of tone which had been achieved by them. Other numbers among the musical offerings of the evening included Palestrina's "O Bone Jesu," "Ascendit Deus," by Jacob Handl, a very effective "Lamenta-

tion (Aleph)," composed by Dr. Silby, and "Jerusalem," by Tallis. Preceding the service of benediction Father C. E. F. Hoefner, S. J., paid a tribute to Dr. Silby, now in his twelfth year at this church.

A caravan of about thirty made its way through the rain to Montclair, N. J., Tuesday morning and found itself well repaid by a visit to the collection of Bach manuscripts and other most interesting exhibits in the home of Frank Taft, for many years a prominent figure in the organ world. Not only Mr. Taft's precious possessions, but the manner in which he has placed them, making a museum and art gallery of every nook and corner of the attic of his home, was observed by those able to make the trip.

[The May issue of THE DIAPASON contains an article describing the Taft collection.]

A scholarly address entitled "Writing about Music" was delivered by Dr. Paul Lang of Columbia University in the community house of St. Bartholomew's Church Tuesday afternoon. Dr. Lang pointed out that music is composed to fit its setting and that the transcriptions of Bach's organ works by Stokowski for orchestra do not truly represent these compositions any more than orchestral works are adequately reproduced on the organ.

#### Recital by Virgil Fox

Virgil Fox, the dynamic virtuoso who is still among the young organ recitalists of America, although his name has become familiar to all ever since he thrilled audiences in his teens, gave Victory Week an added thrill with his recital on the great Skinner in St. Bartholomew's Church. With an artist such as Sergeant Fox and an instrument that fills every nook of the great edifice with its chancel, gallery and dome divisions, everything was provided for a rare treat. This was, however, a fine opportunity for Satan with malicious men to get in his work, and a cipher halted and delayed the recital until the offending member could be eliminated.

The variety of the program and the manner of its performance left no dull moments except when the cipher monopolized the situation. Sergeant Fox opened with the Prelude and Fugue in F sharp minor of Buxtehude and closed with the Prelude and Fugue in G minor of Dupré. Between these two there was a truly delightful Scherzo by the present-day American Everett Titcomb, dedicated to Sergeant Fox, which the latter registered beautifully, and a melodious and appealing piece by William Boyce, "Ye Sweet Retreat." Beginning the Bach Prelude in A minor softly, the performer worked up to a magnificent climax. The Second Symphony of Viërne, an imposing legacy to organ music by the great Frenchman, stood out especially for the lovely Cantabile, the Scherzo and the climactic Finale. Another outstanding item was the late Dr. Wilhelm Middelschulte's "Perpetuum Mobile," for pedals alone, a stunt piece which Virgil Fox plays frequently and which displays his prodigious fleetness of foot. Still another number was Karg-Elert's "In dulci Jubilo," which this reviewer has never heard played better.

Visiting deans and regents from various parts of the country made brief reports on the activities of their chapters at a council meeting which followed the Fox recital and then the group were guests of Warden Elmer at dinner in the Savarin restaurant of the Waldorf-Astoria Hotel.

#### Luther's Service Reproduced

Members of the Guild worshiped according to the Lutheran tradition with the people of the Evangelical Lutheran Church of the Holy Trinity Tuesday evening and were afforded a historical example of Martin Luther's "Formulae Missae et Communio," reproduced as faithfully as possible. It proved to be an impressive liturgical service in a beautiful setting. Dr. Henry F. Seibert, organist and choirmaster of Holy Trinity, played two Bach and one Brahms chorale prelude as the opening numbers and for the processional played three verses from an anonymous Te Deum composed in 1531 and transcribed by Joseph Bonnet. All the music of the service was Gregorian except for the hymns, which were among the great chorales of the German church. The Rev. Dr. Paul Scherer, pastor of the church, welcomed the visitors and the Rev. David Miller, assistant pastor, delivered a short sermon in which he traced the decline of church music after the Reformation and the renaissance that came later. The celebration of com-

munion as it was done 420 years ago proved thoroughly impressive.

#### Bach Day in Garden City

It was Victory Day for Johann Sebastian Bach on Long Island Wednesday and the Guild united with the choral forces of a group of churches during the afternoon and evening in the historic Cathedral of the Incarnation in the community of Garden City, twenty miles from the confusion of Times Square, to pay homage to Bach. In the afternoon George William Volkel, F.A.G.O., gave a recital which opened with four of the eleven settings of the chorale "To God on High Alone Be Praise," followed by the poignantly beautiful Chorale Prelude "O Man, Bemoan Thy Grievous Sin" and two preludes on "We All Believe in One God." The "Fantasia e Gravement" in G major made a deep impression with its grand conclusion. It was followed by the Prelude and Fugue in C minor and then the lovely Pastorale in F—the first two movements. The program closed with a fine performance of the Passacaglia.

The choral and instrumental program in the evening, for which the church was entirely filled, was one of those occasions that will not soon be forgotten. It was the fifth annual festival of the Long Island forces, with Maurice Garabrant, organist and choirmaster of the cathedral, as director and at the organ. Ralph A. Harris, F.A.G.O., played the prelude—the Prelude and Fugue in A major and "In dulci Jubilo." The cathedral choir was united with those of All Saints' Church, Great Neck, conducted by Hugh McEdwards; the Hoefstra College Glee Club, directed by Norman Hollett, and the Adelphi College Glee Club, Igor Buketoff director, as well as the Long Island Choral Society, which Mr. Garabrant conducts. These forces were supplemented by a quartet of vocal soloists of distinction—Margaret Daum, soprano; Pauline Pierce, alto; Charles Bergener, tenor, and Gene Greenwell, bass—and an instrumental group consisting of two violinists, a viola, a cello and two flutes, led by Marie Vandebroek. Two cantatas—No. 79, "The Lord Is a Sun and Shield," and No. 28, "O Praise the Lord for All His Mercies"—were features of the evening. The chorus' opening number was the Credo from the Mass in B minor.

The Suite in B minor for flute and strings lent fine variety to the vocal program. The familiar "Sheep May Safely Graze" was sung by Miss Daum to the accompaniment of organ and two flutes and was in itself worth the trip to Garden City. Enthusiasm was expressed by many over the perfection of the ensemble in three chorales sung by the chorus. Mr. Greenwell did fine work also in the recitative and air "Yea, This Thy Word" and "Whom Jesus Deigns," from the Cantata No. 104. The two-hour program, all of which the congregation enjoyed to the full, closed with Mr. Hollett's postlude, the Toccata and Fugue in D minor.

#### Impressive Ascension Day Services

Two very impressive Ascension Day services, interspersed with a recital and a paper, marked Thursday. Every seat in historic Trinity Church, the splendid edifice which for just ninety-nine years has faced Wall Street, was filled for the service at 11 o'clock, and the choir and an orchestra under the baton of George Mead, A.A.G.O., organist and choirmaster of Trinity, presented inspiring music suitable to the day. The orchestra played Elgar's Prelude to "The Dream of Gerontius" as the prelude and, as last year, the procession came in to Henry Hiles' "O Zion Blest." Mozart's Mass in B flat, No. 7, was sung for the festival eucharist—a melodious work of great beauty—while for the offertory Elgar's "The Light of Life" was used with really glorious effects. Dr. Frederick S. Fleming, rector of Trinity, said that the service was in celebration not only of the greatest victory ever achieved—the Ascension—but at the same time of the most consequential victory won in Europe.

The address of Professor A. W. Binder in the afternoon on "The Music of the Synagogue" was of extraordinary interest and informative to nearly all of the audience which had braved a terrific rainstorm to hear the speaker, who is professor of liturgical music at the Jewish Institute of Religion in New York and a magnetic lecturer.

[THE DIAPASON expects to publish a large part of Professor Binder's lecture in a future issue.]

Jewish music is as old as the Jewish people, Professor Binder said, and he

(Continued on page 4)

#### DR. HERBERT E. HYDE



DR. HERBERT E. HYDE will celebrate the twenty-fifth anniversary of his appointment as organist and choirmaster of St. Luke's Episcopal Church, Evanston, Ill., on Sunday, June 3. Plans for the anniversary consist of a special musical program at the Sunday morning communion service, at which time anthems of Dr. Hyde's composition will be sung, including a new one composed especially for the occasion and recently published by the H. W. Gray Company. It is entitled "God Is Our Hope and Strength"—a setting of a text from the Eighty-third Psalm.

After the service there will be a reception for Dr. Hyde in the church. The day before the anniversary service a luncheon in Dr. Hyde's honor will be given by the vestry of St. Luke's.

Under Dr. Hyde's direction the music at St. Luke's, where he has a mixed choir of fifty voices and a four-manual Skinner organ of seventy-two stops, has received wide recognition for its excellence both in repertoire and performance. Dr. Hyde's career has always been associated with the Episcopal Church. He began as a choir boy at the age of 7 in the Church of the Ascension, Chicago. In his boyhood he attracted attention as a piano prodigy and at the age of 13 became organist at St. John's Mission. Three years later he was appointed organist of the Church of the Ascension and at 18 won the appointment as organist of St. Peter's Church, Chicago. Three years later he became organist and choirmaster of the same church, remaining until his appointment to St. Luke's twenty-five years ago.

Dr. Hyde's organ teachers have been Dr. Clarence Dickinson, the late Dr. Peter C. Lutkin, Harrison M. Wild, Charles Macpherson of St. Paul's Cathedral, London, and Joseph Bonnet and Charles Marie Widor in Paris. His theoretical training was acquired at Northwestern University and with Rossetter G. Cole, Arne Oldberg and the late Adolf Weidig.

As a composer Dr. Hyde has to his credit several anthems and organ compositions, as well as songs, piano pieces, children's songs, cantatas and operettas, madrigals and secular compositions for male and mixed chorus.

Dr. Hyde was superintendent of the Civic Music Association for many years and formerly was organist of the Chicago Symphony Orchestra and conductor of the Chicago Musical Arts Society. At present he is teaching harmony, theory and counterpoint at Wright City Junior College, Chicago, and is conductor of the glee club of the Chicago Association of Commerce.

#### ORGAN BUILDING PERMITTED, BUT WITH WPB LIMITATIONS

Limitation Order L-37-a, controlling the production and repair of musical instruments and accessories, has been revoked, but the use of tin, nickel and other materials that are still critical continues to be controlled by materials conservation orders and regulations, the War Production Board announced May 10.

Production of musical instruments had been restricted since Feb. 17, 1942. Critical materials restricted under the revoked L-37-a order were steel, brass, tin contained in solder and nickel used for plating functional parts. The use of cer-

#### IN THIS MONTH'S ISSUE

Spring festival of the American Guild of Organists is marked by a series of events, including services, recitals, papers, etc., closing with annual meeting, dinner and election of officers.

Great tribute is paid to Clarence Dickinson when the Riverside Church in New York is filled to hear a program of his compositions by seventy choirs under the direction of men and women who studied under him.

Will C. Macfarlane, for a generation a noted American organist, died in New England.

Death takes Walter J. Clemson, a founder of the A.G.O. and a leader in the organization for many years.

Dezso d'Antalfy, organist and composer of fame, died in New York after a long illness.

David McK. Williams made address at morning service and received large purse to mark his twenty-fifth anniversary at St. Bartholomew's Church in New York. Anniversaries of a number of other church musicians are celebrated.

Throng of 2,000 people at twenty-second annual service of Negro spirituals in St. George's Church, New York City.

#### THE DIAPASON.

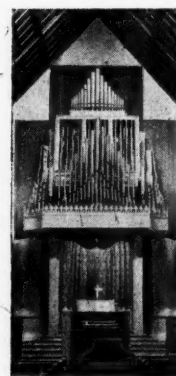
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tain other materials was prohibited—chromium, copper, except in brass, neoprene, nickel, except for plating functional operating parts, rubber, tin, except in solder, and zinc, except in brass. To the extent that iron and steel become available, manufacturers of musical instruments may use these materials, except that Order M-126 prohibits the use of iron and steel in the production of chimes, bells and music stands. Use of copper and brass for musical instruments, though not restricted by Order M-9-c, is subject to allotment under the controlled materials plan.

The tin order (M-43) permits the use of solder containing 30 per cent tin for joining purposes in the manufacture and repair of musical instruments. Tin and alloys containing tin may be used for the repair and maintenance of existing organs for religious and educational institutions, but only where and to the extent that substitution of a less critical material is impossible. Use of tin and alloys containing tin is not permitted for rebuilding or building new organs.

Quarterly use of zinc under Order M-11-b is limited to the amount used for the same purpose in the corresponding quarter of 1944. Use of lead for musical instruments is prohibited by M-38.

#### ET NON IMPEDIAS MUSICAM



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**WILL C. MACFARLANE,  
FAMED ORGANIST, DIES**

**END COMES AT THE AGE OF 74**

**Held Position at St. Thomas' Church  
in New York and then Was Municipal  
Organist of Portland, Maine  
—His Anthems Well Known.**

Will C. Macfarlane, for many years one of the most prominent organists of America and a composer whose anthems are sung in many churches, died May 12 at North Conway, N. H., where he had lived in retirement since 1941. He was one of the founders of the A.G.O. and formerly was organist and choirmaster of St. Thomas' Church, New York City, resigning this post to become the first municipal organist of Portland, Maine. Mr. Macfarlane was 74 years old.

Mr. Macfarlane's compositions, aside from a number of anthems, included organ pieces, among them a Meditation, Reverie, Spring Song and Cradle Song. He also wrote a well-known cantata, "The Message of the Cross," published in 1907. His operettas, "Little Almond Eyes" and "Swords and Scissors," were produced in Portland in 1916 and 1918.

Born in London, Mr. Macfarlane was brought to New York at the age of 4. His musical education was received in New York, first from his father, the late Duncan Macfarlane, and later from Samuel P. Warren.

Mr. Macfarlane made his debut as a concert organist in a recital at Chickering Hall in New York in 1886. From 1889 to 1900 he was organist at All Souls' Church and he was organist at Temple Emanu-El from 1898 to 1912, organist and choirmaster at St. Thomas' Episcopal Church from 1900 to 1912, and conductor of the Yonkers Choral Society from 1902 to 1912.

From 1912 to 1919 he was municipal organist of Portland, being the first to give recitals on the organ presented to the city by Cyrus H. K. Curtis. Mr. Macfarlane won the Clemson gold medal for an anthem in 1897. In 1911, 1914 and 1917 he won the Kimball prize of the

Chicago Madrigal Club for a *cappella* works. Bates College bestowed an honorary master of arts degree on him in 1915 and an honorary doctorate of music three years later.

Dr. Macfarlane is survived by his widow, Mrs. Florence Macfarlane.

**WILLIAM H. BARNES RECEIVES  
SECOND DOCTOR'S DEGREE**

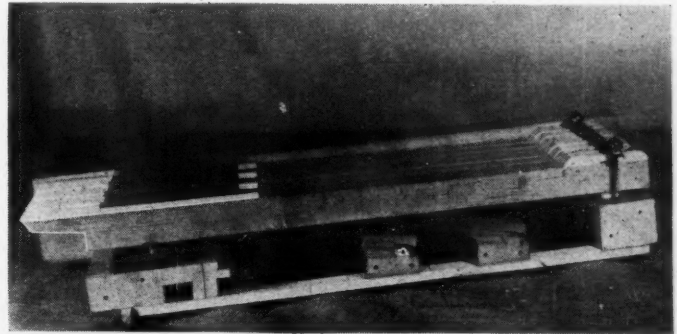
William H. Barnes marked a visit to Texas in May by giving recitals in three cities and receiving the degree of doctor of music from Baylor University. He played at the University Church, Dallas, under the auspices of the Guild; at the University of Texas for the fine arts department and at Baylor University. The last recital was the musical feature of the centennial commencement there. At commencement the following day Dr. Barnes received the honorary degree, which is the first doctor of music degree conferred by Baylor in its hundred years of existence. Dr. Robert A. Markham, the university organist, writes: "I am particularly glad that this first doctor of music degree is to be given in the field of organ and to Dr. Barnes, who has done so much for the advancement of appreciation in this field, both artistically and practically."

Dr. Barnes received a doctor of music degree from Park College in 1931.

**WESTERN RESERVE OFFERS  
COURSE IN CHURCH MUSIC**

The Division of Music of Western Reserve University, Cleveland, Ohio, will conduct its second seminar in church music beginning June 18. This course will run for six weeks, until July 27. The course is taught by Dr. F. Karl Grossman and Professor Russell Gee, both of whom are on the regular faculty of the university.

Professor Grossman for a quarter of a century has been director of music in the Lakewood Methodist Church, one of the largest in Methodism. He is also conductor of the Cleveland Philharmonic Orchestra. Mr. Gee is associate professor of music and head of the department at Flora Stone Mather and Adelbert Colleges. He is organist and choirmaster at the Fairmount Presbyterian Church.



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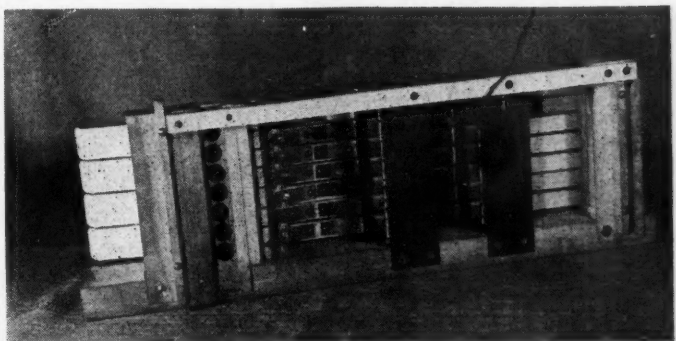
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**NEW YORK GUILD FESTIVAL  
HELD AMID VICTORY SETTING**  
*[Continued from page 2.]*

told of the various instruments used in the time of David, including a forerunner of the organ which was described as having ten pipes, which would emit 100 tones and which, it was told, could be heard from Jericho to Jerusalem, a distance of thirty miles. He pointed out that the "Songs of Zion" achieved fame as popular music, as evidenced by the fact that the Jews were asked to sing them in captivity. He told also of the credit given by many authors to Jewish music as the basis for that of the Christian church.

**Harp and Organ Recital by McCurdy**  
Dr. Alexander McCurdy, the Philadelphia organist of national reputation, who is on the faculty of Curtis Institute and the Westminster Choir College, and Mrs. McCurdy (Flora Greenwood) gave the festival audience an unusual treat in the form of a recital of organ and harp music at St. Thomas' Church after Professor Binder's lecture. The effectiveness and beauty of the rare combination of instruments was the subject of general comment. Dr. McCurdy's organ numbers included five Bach and four Brahms chorale preludes, among which the Bach "Hark, a Voice Saith" and Brahms' "A Rose Breaks into Bloom" and the first setting of "O World, I E'en Must Leave Thee" stood out as artistic gems. The "Cathedral" Prelude and Fugue of Bach, Vierne's rollicking Scherzetto and a colorful interpretation of Karg-Elert's "Legend of the Mountain" were topped off with four of the Dupré Antiphons, among which the "Ave Maris Stella" was a demonstration of Dr. McCurdy's facile technique. Mr. and Mrs. McCurdy played two modern groups in which there was a delightful blending of organ and harp—an Introduction and Allegro by Ravel and "Danse Sacree" and "Clair de Lune" by Debussy.

Celebration of Ascension Day closed in a glorious manner with the evensong at St. Bartholomew's Church—another world-famous house of worship. It was another one of those occasions when superlatives are in place. With Dr. David McK. Williams' choir were united those of the Church of the Ascension, directed by Vernon de Tar; Calvary Church, of which Harold W. Friedell is organist and choirmaster, and the Collegiate Reformed Church of St. Nicholas, under Dr. Hugh Porter. These, with the trumpets and brasses and the solo quartet, made up a musical force of great power and beauty. There was special interest in the first choral number, Frederick C. Schreiber's setting of the One Hundred and Third Psalm, which this year won the prize offered by the H. W. Gray Company in the contest under A.G.O. auspices. A first hearing created the impression that here was an anthem that should meet with a warm reception and which is singable and dramatic. Dr. Williams' "Cantate Domino" is a triumphant composition which comes off well in just such a setting as that of the evening. "Here on Earth Have We No Continuing Place," from Brahms' Requiem, showed the ensemble at its best both at the opening and in the overwhelming climax.

A fine rendition of Beethoven's cantata "Engedi" was marked by good work by the soloists. It is a work seldom heard and a large undertaking, and it is dramatic throughout, bordering on the operatic. The trumpets and brasses in this and in the hymn "Coronation" provided a thrill that will not soon be forgotten by the 2,000 people present.

Mr. de Tar played as the postlude Mulet's "Carillon-Sortie" in an arrangement by himself in which the trumpets supplemented the great organ.

**Recitals by Mitchell and White**

Ernest Mitchell's Friday noon recitals at Grace Church, in downtown New York, have been features for a number of years, but have had little notice outside New York, partly because of the modesty of Mr. Mitchell. On Friday A.G.O. forces from many places had the opportunity to hear Mr. Mitchell in an excellent performance. As is his custom, his program brought to attention new compositions for the organ and the first offering of the hour was a Fantasia and Chorale from Book 5 of "The Mystic Organ," by Tournemire, in the distinct style of this writer. Then came Bach's "All Glory, Laud and Honor" and as the final offering M. J. Erb's Sonata "Mater Salvatoris," preeminently the chief attraction of the recital. The hauntingly

beautiful "O Sanctissima" should be on many recital programs, as should the second movement, "Rosa Mystica," while the fiery "Magnificat" gave a stirring finale to the program.

Ernest White's recital, the last of the week, had double interest because of his high standing as a concert organist and because of the organ, which is perhaps the largest and most outstanding example of the restored classical tonal design and is one of the masterworks of G. Donald Harrison, head of the Aeolian-Skinner Company. The Church of St. Mary the Virgin was well filled to hear Mr. White in a program that began with the early seventeenth century and closed with a stunning performance of Bruce Simonds' Dorian Prelude on "Dies Irae," for which such a consummate artist and such a great organ as that at his command are required. Among other items on the program were the dynamic Prelude, Fugue and Chaconne of Pachelbel, excerpts from de Maleingreau's "Symphonie de L'Agneau Mystique" and Farnam's one important composition—the Toccata on "O Filii." For variety there were interspersed Couperin's popular "Soeur Monique," Reger's Christmas number, "Weihnachten," Philip James' "Meditation a Ste. Clotilde" and Yon's "Echo," giving the hearer something from nearly every age and school of organ literature—and by no means slighting the American composer.

**Annual Dinner Final Event**

The dinner at Schrafft's on Fifth Avenue Friday evening was a festive event over which Warden S. Lewis Elmer and Harry Gilbert, chairman of the festival committee, presided alternately with charm. The reports of officers and committee chairmen gave an insight into the activities of the A.G.O. during the year and formed an interesting feature. Among the more important reports were those of Harold W. Friedell as treasurer, showing the Guild to be in a solid financial condition, and Mr. Friedell's further report on the work of the examination committee; the statement of Ralph A. Harris on the fruits of the work of the expansion committee and Samuel A. Baldwin's humorous report for the committee on ethics, in which he gave out the glad news that no complaints had been received during the year, though, he added, "now that the war in Europe has ended the scrapping may be resumed on the home front." Mr. Baldwin also announced the approaching completion of the history of the A.G.O., to be published in THE DIAPASON preceding the Guild's fiftieth anniversary next year.

Warden Elmer in his report stated that 1,049 members had been added in the last year, either new colleagues or reinstated ones. He also announced that 107 manuscripts had been submitted in the anthem contest for a prize of \$100 offered by the H. W. Gray Company. The prize was presented to F. C. Schreiber, composer of the winning anthem, a setting of Psalm 103, by Harold Gray of the company which offered the prize.

Other speakers included Edwin J. Hughes of the National Music Council and Farris Wilson of Louisville, Ky., who was selected to represent the deans of chapters outside New York. The election resulted in the choice of the ticket already published in THE DIAPASON, with the following eight elected to the council: Robert Baker, Norman Coke-Jephcott, Grace Leeds Darnell, John Holler, Philip James, Willard I. Nevins, Hugh Porter and Frank E. Ward.

The speaker of the evening was Canon Edward N. West of the Cathedral of St. John the Divine, who entertained his audience with the witty manner in which he described the situation in many churches with candor. He dealt with three subdivisions of his topic—for the clergy "organists I have organized," for the organists "rectors I have wrecked" and for the congregation "curates I have cured." Canon West emphasized the necessity for "synthesizing" the three differing viewpoints described and to create a status of greater friendliness among clergy, organists and the man in the pew.

It was announced that more than \$3,000 had been raised for the Bonnet memorial fund to help French organists in need because of the war.

AT EAST TENNESSEE COLLEGE, Johnson City, from June 11 to 30, there will be a junior choir course daily by Grace Leeds Darnell of New York City. A demonstration group of boys and girls will give an opportunity to those taking the course to work out practically the ideas taught.

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By Lawrence Keating

This useful collection contains forty effective and easy numbers for unison or two-part junior choirs. The carefully prepared content reflects the compiler's thorough understanding of the general capabilities of the average junior choir, and has been chosen especially with a view of melodic appeal. Besides arrangements from Beethoven, Dvorak, Grieg, Mendelssohn, Schubert, and others, there are several original numbers from the pen of the compiler.

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**Congregation of 2,000  
Hears Negro Spirituals  
as Directed by Kemmer**

The annual service of Negro spirituals in St. George's Church, New York City, has become a musical and religious institution of the metropolis, as proved by the fact that upward of 2,000 people crowded every seat and every inch of standing-room on the afternoon of May 13 to enjoy this unique service, arranged and directed by George W. Kemmer, organist and choirmaster of St. George's Church. Mr. Kemmer had the cooperation of a large and excellent choir and distinguished soloists, outstanding among whom are the ever-youthful and vigorous Harry T. Burleigh, the distinguished Negro who has been a soloist at this church for more than half a century, and Edith Umbers, young Negro singer.

Preceding the service there was a half-hour harp program by Mildred Dilling and the appropriateness of this music as the vast congregation gathered impressed everyone. The spirituals included not only the traditional favorites, but a number of new ones. They were harmonized and arranged by Mr. Kemmer, Dr. Burleigh and Hall Johnson.

This was the twenty-second year of these services, which are unlike any other one hears in New York or perhaps anywhere else. The spirituals make a distinct appeal to the heart and the singing of the vast congregation in "America" and at the close in the old tune of "Erie" to the words of "What a Friend We Have in Jesus" would make the most snobbish stickler for plainsong admit that in the great chorus of voices of two races there is a beautiful expression of genuine devotion. For the offertory Mr. Kemmer played his own finely-conceived Prelude on "Deep River."

PUPILS OF WALTER A. EICHINGER at the University of Washington gave a recital at the University Temple in Seattle on the afternoon of April 15. Those who took part were: Esther Stone, Jane Willard and Marjorie Hodges.

**PAULINE VOORHEES FETED  
ON THIRTIETH ANNIVERSARY**

Miss Pauline Voorhees was presented with an engraved silver platter, a gift of money and a master's gown in honor of her thirtieth anniversary as organist and choir director of Center Church, New Haven, Conn., at the supper and meeting April 27 of the John Davenport Club of Center Church. Perry Dudley, president of the club and master of ceremonies, introduced Dr. Frederick N. Sperry, chairman of the music committee for many years, who made the presentation. A large gathering of church members, choir members and friends tendered Miss Voorhees a rousing reception. Dr. David Nelson Beach, pastor of Center Church, and Dr. Sperry both expressed appreciation and gratitude for Miss Voorhees' contribution to art and beauty in the religious life of the parish.

Miss Voorhees has served the church from 1912 to 1916 and from 1919 to 1945. She began her career as organist in the Summerfield Methodist Church, then the Pilgrim Congregational Church, the United Church and Center Church. She is a fellow of the American Guild of Organists, a fellow of Westminster Choir College and received her bachelor of music degree from Yale University in 1912 and the master of music degree in 1942.

Miss Voorhees has served on the faculty of Larson Junior College for nine years and teaches organ and voice. She studied in Paris with Widor in 1913 and with Vierne, organist of Notre Dame, in 1926. Her last recital on the Woolsey Hall organ was her master's recital in 1942. During the years at Center Church the choir has presented nearly every well-known oratorio.

♦  
SERGEANT AND MRS. TREVOR M. REA announce the arrival of a daughter, Kathleen Melsom Rea, May 9. Mrs. Rea is the former Miss Madeline Thorpe and for the last few years has been soloist at First Church of Christ, Scientist, Bayshore, Long Island, N. Y. Sergeant Rea, prior to his entry into the armed forces, was a member of the faculty at the Hoosac School. He is now stationed at Fort Slocum, N. Y., and will live with his family in New Rochelle.

*We on  
the homefront--  
must wait*



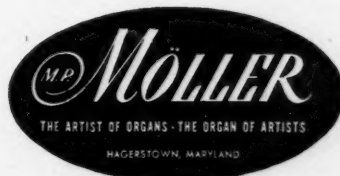
It would be easier if the guns were ours to carry, the miles of mud were ours to march, the foxholes ours to dig and live in.

Yet, we must wait.

True, our waiting cannot be an idle one. There are shells for us to make, ships for us to build to carry these to far-off places we have never known. There are letters for us to write to foxhole addresses. There's the blood-bank appointment we must keep; and fats to save, paper and metal to salvage and War Bonds to buy.

Busy with our share of the work to be done, going about our homely, everyday tasks, we're building the world they will come back to... a world based on the truths they fight for.

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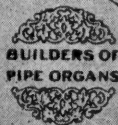
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## "Noble Festival" Held in Wheeling, W. Va., with Dr. Noble as the Guest

A "Noble festival" was held at St. Matthew's Church, Wheeling, W. Va., April 29 with Dr. T. Tertius Noble as the guest of honor, at the invitation of the rector and vestry. The event was arranged by Robert Knox Chapman, organist and choirmaster of St. Matthew's.

Dr. Noble arrived April 26 and inspected the church and the four-manual Ernest M. Skinner organ. He was entertained at a small luncheon at the Fort Henry Club, with Dr. Frank Asper of Salt Lake City. Thursday and Friday night were spent in rehearsing with the two choirs. Saturday morning the newly-formed chapter of the A.G.O. gave a dinner in Dr. Noble's honor as its first public function. This was attended by about forty organists and their husbands and wives. Dr. Noble spoke informally, relating some of the more humorous experiences of his life at York Minster. At the end of the talk the siren sounded, announcing (falsely) the end of the European war. The chapter and guests adjourned to St. Matthew's Church, where a prayer was offered by the rector, the Rev. J. Moulton Thomas, after which the organists sang "O God, Our Help in Ages Past" with Dr. Noble supplying new harmonies on each verse. After this, Dr. Noble spoke about good taste in organ playing, and analyzed and played four Bach works, concluding the evening by answering many questions.

Sunday afternoon, at choral evensong, Dr. Noble walked in the procession and then played the service. The choirs sang, besides four Noble hymns, his Magnificat and Nunc Dimittis in B minor, "O Wisdom," "Grieve Not the Holy Spirit" and "Rise Up, O Men of God." After the benediction and recessional, Dr. Noble played a half-hour recital of his own works, including his Toccata and Fugue in F minor, "Elegy," Chorale Prelude on "St. Kilda," "Legend," and lastly, his newest Chorale Prelude on "Leoni." A record congregation heard the service and stayed for the recital.

### READ AND WEAVER PRESENT THEIR OWN COMPOSITIONS

Compositions by Gardner Read and Powell Weaver were featured on a benefit program for the MacDowell Colony early in April at the Washington Avenue Methodist Church, Kansas City, Kan. Mr. Weaver played his "A Gothic Cathedral" and with Mrs. Weaver performed his "Exultation" for organ and piano. Edna Scotten Billings, organist of Holy Grace and Trinity Cathedral in Kansas City, Mo., played Mr. Read's Chorale Prelude on "Jesu, meine Freude" and Chorale Fantasia on "Good King Wenceslas." The composer's wife, Vail Read, gave the first performance of the initial movement, "Intrada," of his new piano "Sonata da Chiesa" and also played an "Impromptu" dedicated to Mrs. Edward MacDowell, manager of the MacDowell Colony at Peterboro, N. H.

Mr. Read has been appointed chairman of American composition of the Missouri State Federation of Music Clubs and recently was elected president of the newly-formed Kansas City Composers' Guild. Powell Weaver was elected vice-president of the latter organization.

### GIFTS FOR HOMER WHITFORD FROM CHURCH IN CAMBRIDGE

The annual spring organ recital given by Homer Whitford May 7 at the First Church in Cambridge, Mass., marked the close of Mr. Whitford's tenth year as organist and musical director of the church. "Through these years his competence as a musician, his ability as a leader and his understanding of the art of worship have been keenly appreciated by our people," wrote the pastor, Dr. John H. Leamon, in the folder for the day. "The church is grateful for these years of faithful and able service."

At the senior choir rehearsal Mrs. Whitford received a corsage and he a war bond. An appreciation by the president preceded refreshments. After the anniversary recital a reception was held in the church social rooms. The chairman of the music committee spoke and presented Mr. and Mrs. Whitford with a generous check from friends in the congregation.

WILLARD IRVING NEVINS



### BACH MASS REPEATED UNDER NEVINS' BATON IN NEW YORK

Bach's B minor Mass (complete) was sung under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, April 22. Because of the great demand for cards of admission the whole work was repeated to a filled church on April 29.

Ruth Diehl, Barbara Troxell, Amy Ellerman, Joseph Laderoute and Floyd Worthington were the soloists. Harold Friedell was the accompanist.

### CONCERTS AT CHICO, CAL.; ORGAN-STRING GROUP FORMED

The U.S.O. at the army air field in Chico, Cal., has recently undertaken to sponsor a series of concerts by local military and civilians. The final concert of this series took place with Sergeant Charles van Bronkhorst as organist and the Chico High School A Cappella Choir, directed by O. V. Hauschildt, assisted by Corporal George A. Wainwright, baritone, of the Chico air field. This concert was scheduled for May 14 at the First Baptist Church in Chico.

A group has been organized in Chico to play music for organ and strings. So far the members practice for their own enjoyment, but it is hoped to arrange a short evening of music as a part of the service at the First Baptist Church within the near future. With the recent release of several fine editions of music for organ and strings—the complete edition of Mozart Sonatas by E. Power Biggs; the Corelli Trio-Sonata, also edited by Biggs, and the Bach "Sheep May Safely Graze" (Biggs)—a wealth of new material has become available. Sergeant van Bronkhorst also has arranged two solo editions of organ concerti for the original scoring with strings. These are the Felton Concerto No. 3, in E flat, and the Handel Concerto No. 10, in D minor.

### RUTH SEIFERT PLAYS IN PITTSBURGH ON HER RETURN

Miss Ruth Seifert is returning to Pittsburgh, after several seasons of study with Gaston Dethier at the Juilliard School of Music, New York, to give a recital at North Side Carnegie Music Hall June 17. She has also been invited by Dr. Marshall Bidwell, organist of Carnegie Music Hall, to substitute for him at the Third Presbyterian Church during the summer. Miss Seifert was graduated, in February, from the organ department at Juilliard, where she also studied piano, theory and choral conducting.

FIFTY YEARS AGO Dr. John T. Erickson played the wedding march for Mr. and Mrs. Albin J. Anderson in Bethesda Church, New York City. On April 28, 1945, he played the same march at their golden wedding anniversary in Pilgrim Congregational Church, Brooklyn. On this occasion he rendered the following program: "Now Thank We All Our God," Bach-Means; Air in D, Bach; "Ave Maria," Schubert; Reverie-Improvisation, Robert L. Bedell; "Canzone Amorosa," Ethelbert Nevin, arranged by Gerrit Smith.

A SPECIAL PROGRAM of organ and choral music marked the beginning of Frederick Stanley Smith's eighth year as organist and choirmaster of the First Baptist Church, Raleigh, N. C., and the opening of national music week Sunday evening, May 6.

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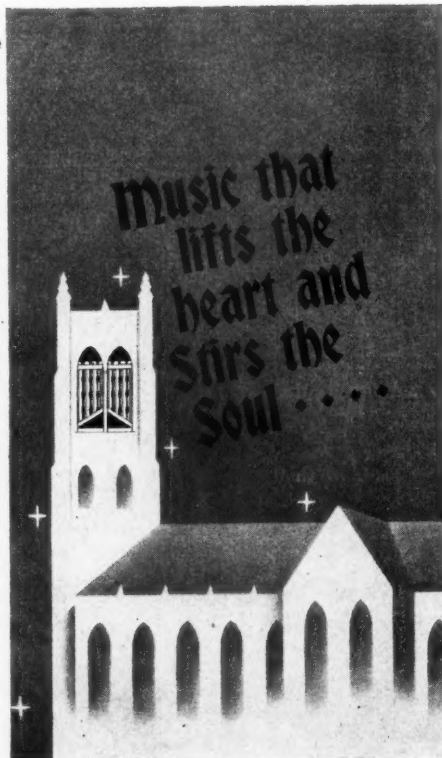
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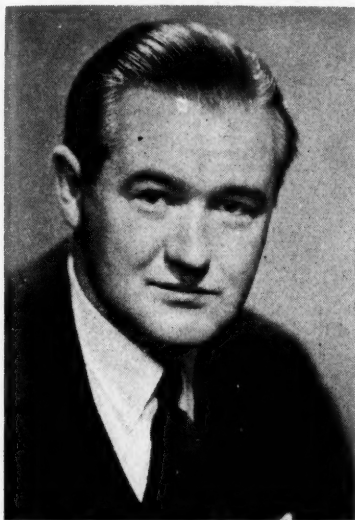
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**E. POWER BIGGS**



**E. POWER BIGGS WILL PLAY UNDER JUDSON MANAGEMENT**

Announcement is made that E. Power Biggs is now under the concert management of Arthur Judson for the 1945-46 season.

Mr. Biggs has personally built up a wide audience of organ enthusiasts in this country through many appearances in recitals, with symphony orchestras and on the air. In January CBS announced that he would do the complete organ works of Bach during 1945 on his Sunday morning broadcasts—a feat which first won him countrywide admiration in 1938. He made history then by playing the entire series in twelve concerts to sold-out audiences at the Germanic Museum in Harvard. American works of which he has given first performances over CBS and with leading orchestras include Sowerby's Concerto for organ and full orchestra, "Classic" Concerto for organ and string orchestra and Symphony for organ (which Mr. Biggs also recorded for Victor last summer); Piston's Prelude and Allegro for organ and string orchestra with harp; Harris' Chorale and Toccata for organ and brasses, and Porter's Fantasy on a Pastoral Theme for organ and string orchestra.

Born in England, Mr. Biggs studied at the Royal Academy of Music in London, where he was graduated with the highest distinction. Before coming to America he played at Queens Hall in London and gave numerous recitals in cathedrals and churches of England. In this country (he is now an American citizen) he has made a number of trans-continental tours, has been soloist with the Boston, Cincinnati and Chicago Symphony Orchestras and has appeared at the Library of Congress in Washington, at the Berkshire Symphonic Festival and at the Bethlehem Bach Festival.

**APPEAL TO RESTORE ORGAN IN SMALL NORMANDY TOWN**

In a letter to Frederick C. Mayer, organist of the West Point Military Academy, Marcel Dupré tells of the hardships of the winter in France and answers an offer by Mr. Mayer to do anything he could for those suffering from the ravages of the war by telling of a village in Normandy, Aunay-sur-Odon, of which nothing remains as the result of enemy bombardment. M. Dupré goes on to say:

I have just received a letter from a friend who is very anxious to help in the resurrection of his little city (it had 1,400 inhabitants). You know that many destroyed cities have been adopted by other happier cities either at home or abroad, but, of course, tiny places like Aunay-sur-Odon are unknown and do not rouse any interest. So, my friend wondered whether it would not be possible to find in the United States some city or people who would care to be interested in it, or at least help in the rebuilding of the little church and of the organ. The church was destroyed; only part of the tower and the organ loft were left standing. A curious thing, whereas the organ was in pieces, the music-rack had not been touched and on it was my book of seventy-nine chorales undamaged.

If you think a little help can be found, for the church or even for the organ alone, I should be happy and grateful.

Mr. Mayer has made a gift toward a fund for the restoration of the organ mentioned and suggests that perhaps other American organists will wish to make contributions. These may be sent to Mr. Mayer at West Point, N. Y.

**CHARLES F. HANSEN RETIRES AFTER 47 YEARS IN CHURCH**

Dr. Charles F. Hansen, the blind organist of Indianapolis, Ind., brought to a close a distinguished service of forty-seven years at the large Second Presbyterian Church on Sunday, April 29. For more than an hour after the service Dr. Hansen stood shaking hands with hundreds of worshippers, people who Sunday after Sunday had fallen under the spell of the sightless organist's music.

"We are not saying good-by to Professor Hansen," said Dr. Jean S. Milner, pastor of the church. "This is his church. He will continue to worship with us. He will continue to feel completely at home here."

Commenting on the occasion, Dr. Milner said that "this is our privilege to honor a rare soul who has lived so splendidly a victorious life. This is an appreciation for the genius which led our retiring organist to overcome a great handicap. As a congregation we admire him for what he has done and what he is. With abounding gratitude in our hearts we say, 'Well done, good and faithful one.'"

Although he has retired from his position as church organist and musical director, Professor Hansen does not intend to drop all his activities. He plans to spend his time in the future writing a symphony.

As successor to Dr. Hansen Edwin Bilciffe, pianist and organist of the Indianapolis Symphony Orchestra, has been named.

"A RELIGIOUS SERVICE of American idealism" was held at the Unitarian Church of All Souls in New York City on the afternoon of May 13. "My Country," a poem by Russell W. Davenport, was interpreted by solo speaking voices and a speech choir, and anthems were sung by the combined chorus. William Henry Brewster, organist and director of the Church of All Souls, played the organ and directed the chorus. The choirs of the following churches joined with the choir of the Church of All Souls: Church of the Saviour, Brooklyn, Harold Heermans, director; First Unitarian Society, Plainfield, Miss Helen C. Reichard, director; First Unitarian Church, Flushing, Mrs. Lee Lane, director.

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 Trinity Sunday, May 27, through the First Sunday in Advent

- |  |             |         |
|--|-------------|---------|
| Magnificat—"My Soul Doth Magnify the Lord".....    | Pachelbel   | Folio 1 |
| Suite on Chorale "Upon My Loving God".....         | "           | " "     |
| "We All Believe in One True God, the Creator"..... | Scheidt     | " 4     |
| "Our Father Who Art in Heaven", II.....            | Bohm        | " 6     |
| "Lord Jesus Christ, Be Present Now".....           | "           | " "     |
| Ricercare on "Ave Maria Klara".....                | Fischer     | " 7     |
| "All Glory Be to God On High".....                 | Zachau      | " 8     |
| "Lord Jesus Christ, Reveal Thy Face".....          | Telemann    | " 11    |
| "These Are The Holy Ten Commandments".....         | J. M. Bach  | " 12    |
| "The Lord's Prayer".....                           | Complete    | " 17    |
| Ricercares.....                                    | Paestrina   | " 22    |
| Kyrie; Christe, Kyrie; Toccata for Elevation.....  | Frescobaldi | " 24    |

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# American Guild of Organists

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



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April 13, 1896

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Dec. 17, 1896

Incorporated  
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Amended Charter  
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## Four Chapters Will Meet in Hagerstown, Md., and Enjoy Two-Day Program

A regional conference of the District of Columbia, Chesapeake, Cumberland Valley and Virginia Chapters will be held at Hagerstown, Md., June 25 and 26 and an excellent program for the two days has been prepared.

Registration will take place in the forenoon June 25 at St. John's Lutheran Church and luncheon will be served, with M. P. Möller, Jr., as chairman. In the early afternoon there will be a meeting at St. John's Church, with Dr. Carl Wiesemann, regional chairman, presiding. Theodore C. Schaefer of the Covenant-First Presbyterian Church, Washington, D. C., will speak on "Anthems for Wartime Choirs." At 3 o'clock Miss Katharine S. Fowler, M.M.S., organist and director at the Columbia Heights Christian Church and director of music at the McKinley High School in the capital, will give the first recital. Her program on the four-manual Möller organ will be as follows: Allegro ("The Cuckoo and the Nightingale"), Handel; Nocturne ("The Fountain"), DeLamarter; Scherzetto, Vienne; Prelude and Fugue in G minor, Dupré; "Chinese Boy and Bamboo Flute," Spencer; "The Reed-Grown Waters," Karg-Elert; Toccata ("Thou Art the Rock"), Mulet.

Charles W. Craig, Jr., F.A.G.O., organist and choirmaster of All Saints' Church, Richmond, Va., will speak on "Useful Music for the Small Organ." This will be followed by a pilgrimage to St. John's Episcopal Church, where Thomas B. Dunn of the Cathedral of the Incarnation, Baltimore, will play these compositions: Symphony in G major ("Very Broadly"), Sowerby; "Litanies," Alain; Symphony in G major (Passacaglia), Sowerby.

Tuesday morning the organ factory of M. P. Möller, Inc., will be the host and a practical demonstration of pipe voicing will be given by Fred Carty. Next Christ Reformed Church will be visited and here Margaret Westlake Powers, M.S.M., of Grace Covenant Presbyterian Church in Richmond will play this program: Toccata and Adagio in C major, Bach; Chorale in A minor, Franck; "The Sun's Evensong," Karg-Elert; "The Squirrel," Weaver; Toccata on "O Filii et Filiae," Farnam; "Romance sans Paroles" and "Variations de Concert," Bonnet.

"What Is Tone Quality?" is the subject of an address by Otto Ortmann of Goucher College, Baltimore.

The last recital will be by Miss Charlotte Klein, Mus.D., F.A.G.O., of Mary Washington College, University of Virginia, who will present the following program on the three-manual Möller organ in St. Paul's Methodist Church: Chorale in E major, Franck; Reverie, Bonnet; Fantasia and Fugue in G minor, Bach; "Fairest Lord Jesus," Edmundson; Prelude on "The King's Majesty" and "Requiescat in Pace," Sowerby; "Rondo alla Campanella" (dedicated to Miss Klein), Karg-Elert; "Jesu, meine Freude," Karg-Elert; "Carillon-Sortie," Mulet.

The conference will close after this recital with luncheon and a business meeting.

### Service in Indianapolis Cathedral.

A program of Catholic liturgical music was excellently rendered at the May meeting of the Indiana Chapter in Saints Peter and Paul Cathedral, Indianapolis. Elmer A. Steffen, K.S.G., director for the archdiocese of Indianapolis, introduced

the program with a short paper describing the numbers. He made a plea for a study of religious music as a necessary part of any well-rounded music education and deplored the fact that the requirements for degrees so often are limited to secular music, although the arts have always been closely related to religion.

The clergy choir, directed by the Rev. Edward Sahn, sang three Gregorian chants. The second group was sung by the Schola Cantorum and the third group by the massed choirs (all male voices) under the direction of Mr. Steffen. Edward F. Krieger, organist at St. Joan of Arc, played the accompaniments and an organ solo. The entire program was marked by unusual skill and polish.

A dinner meeting preceded the program. Nine members from the branch at DePauw University attended. The following officers were elected for the coming year: Dean, Paul R. Matthews; sub-dean, Helen Shepard; secretary, Mrs. C. T. Rice; treasurer, Erwin W. Muhlenbruch; librarian, Lois Entwistle; registrar, Mrs. Farrell Scott; chairman of programs, Mrs. John C. English; auditors, Mrs. A. G. Staub and Harold Holtz; executive committee, Mallory Bransford, Mabel Pruitt Duncan and Helen Thomas Martin.

HELEN M. RICE, Secretary.

### Report on National Expansion.

The annual report of the national expansion committee, headed by Ralph A. Harris, is as follows:

While the general points in the program of the national expansion committee are aptly expressed in the warden's report, perhaps it will be well to give a bit more detail herein.

The committee members, fifteen in number, are all prominent Guild members residing each in a different locality, so that all forty-eight states are duly covered. Each one is chairman of a sub-committee, including deans and regents of existing chapters in his particular territory.

Until rather recently Guild activity was limited to large cities in the main; the program of this committee is to expand so as eventually to reach every village where five or more organists can be interested. A tremendous work has already been done; literally thousands of new names have been added to our prospective lists; all have been circularized with Guild literature.

We do the "ground-work," as it were; wherever possible this initial work is followed by a visit by the warden and in most cases a new chapter is the result. By this means, during the past year, over 1,000 new members have been added and fifteen chapters and two branch chapters have been organized. Several other groups are, shall we say, almost ready.

Results are necessarily slow; the organization effected this year is the result of groundwork done last year; next year will see still more accomplishment due to the work of the committee done this year, and so on. Our guess is that by 1947 there will be 10,000 Guild members in the U.S.A., with at least 200 chapters and branch chapters. Is this too much to expect? It is not, if we continue with the enthusiasm that has been so evident on the part of many during the past two years.

It is our opinion that the greatest good we can do for the Guild and the profession is to keep the warden busy on his missionary journeys, as St. Paul of old, for wherever he goes there is born a new chapter of the American Guild of Organists.

RALPH A. HARRIS.

### Youngstown, Ohio, Chapter.

The April meeting of the Youngstown Chapter was held Tuesday evening, April 24, in the parish-house of St. Paul's Lutheran Church. Mrs. W. O. Kaufman of Warren, Ohio, gave an illustrated talk on European cathedrals. The social committee, headed by Miss Emma P. Cook, arranged the refreshments for the social hour.

D'NELLE RILEY, Secretary.

## The Warden's Column

Not only has broad progress been made nationally in all the work of the American Guild of Organists during the past year, but firm foundations have been laid by means of carefully considered policies for great extension of activities when peace is declared. Many requests for information concerning the A.G.O. are being received constantly from organists in the armed forces.

Through the efforts of the national expansion committee, consisting of fifteen regional representatives whose territory covers the forty-eight states and the District of Columbia, we are reaching many organists throughout the land, to whom literature concerning membership in the Guild and information about the examinations is sent, and in a number of instances visits by the warden are made. The results are most heartening. One thousand and forty-nine members have been elected or reinstated during the year. Fifteen chapters and two branch chapters have been organized.

Allow me to say that I deem it an honor to have been your emissary upon all these occasions and am grateful to you for the confidence placed in me. Everywhere the Guild and its standards are held in the highest esteem. Communities where there have been no chapters are proud to become a part of our great organization and existing chapters have a wholesome spirit of friendly competition to achieve the very best that is possible in their locality. We at national headquarters have a great responsibility in upholding the high standards associated with our organization.

The conclave of deans and regents at Christmastime and the spring festival have done much for the Guild nationally. The forum on examinations conducted by the examination committee at the conclave proved to be of great value both to teachers and pupils. Similar forums were held in several centers. An examination booklet is being published which will help still further in giving useful information regarding the examinations.

The increasing participation of the chapters in the national program of the Guild is very gratifying. In addition to chapter series of events of high character being given, several have sent suggestions to headquarters which have been adopted, such as: Guild student groups in schools and colleges, annual national A.G.O. Sunday, committee to consider possibilities of suitable orders of services for denominational churches, lists of organ and choral music which could be recommended, and the A.G.O. membership card.

Next year we shall be celebrating the semi-centennial of the Guild. Of the 145 founders only about twenty are still with us. A history of our organization under the title "Story of the Guild" is nearly ready for publication. Mr. Baldwin, chairman of the committee, has this well in hand.

It is in my heart to express deep appreciation of all that you have done to help me advance the cause of the Guild. This includes the national officers, the council, the deans and regents, all committees and the general membership, for a grand cooperative spirit is abroad. At headquarters our thanks go out especially to Mr. Harris, general secretary and chairman of the national expansion committee; Mr. Friedell, general treasurer and chairman of the examination committee, and to Mr. Gilbert, chairman of the public meetings and festival committee. They have done great service and in your name I assure them of our sincere appreciation.

The founders had a great vision. Let

## Kansas City Chapter Hears

### Program of Compositions by Weaver; Visit by Warden

S. Lewis Elmer, the warden, visited the Kansas City Chapter April 4. A reception in his honor was held at St. Paul's Episcopal Church. The warden gave an informal talk on Guild affairs in general and the members enjoyed the opportunity of meeting him.

On April 22, at the First Baptist Church, the Kansas City Chapter presented Powell Weaver, one of our own members who is nationally known as a composer and performer, in a recital of his own compositions. Mr. Weaver was assisted by Mrs. Weaver, pianist; Mrs. Vera Watson Downing, violinist, and the Paseo High School *cappella* choir, under the direction of Miss Marguerite Zimmerman. The program was representative of the varied talents of Mr. Weaver in the field of composition and included the following numbers: Organ, "A Gothic Cathedral," Passacaglia, Chorale Prelude on "Once in David's Royal City," "Bell Benedictus," "The Cuckoo" and Toccata; piano and organ, "Exultation" ("Piece Symphonique"); violin and piano, Sonata (first performance); chorus, "Spirit of God," "O God, Our Help in Ages Past," "Come, Thou Fount of Every Blessing" and "Windy Weather." A large and appreciative audience attended this recital, which was one of the outstanding Guild events of the year.

The annual banquet of the Kansas City Chapter was held at the Sophian Plaza April 28. The dean, Clarence D. Sears, presided, and gave a short talk on the history and purposes of the Guild. Mrs. A. R. Maltby was toastmistress. Gladys Cranston, accompanied by Miss Julia Thorp, sang a group of songs. The guest speaker was Clad H. Thompson, music critic of the *Kansas City Star*, who gave a humorous account of how he became a music critic. He said that music needs "music listeners" more than "music critics." The evening closed with an informal discussion and suggestions for next year.

HESTER CORNISH, Registrar.

us, inspired by their example, carry the Guild gospel to the vast number of those in our profession from coast to coast. The value of religious music in upholding the morale of those in the armed forces and those in civilian life is recognized by our government as never before. Our obligation in war or in peace, as the organization representing the organists of this country, is to do everything in our power to maintain the highest standards of music used in the worship of Almighty God.

Respectfully submitted,  
S. LEWIS ELMER, Warden.

### Annual Meeting in New Haven.

The annual meeting of the New Haven Chapter was held Sunday, April 29, at the First Methodist Church. Officers elected are the following: Dean, Pauline Law Kirkwood; sub-dean, Miles P.A. Martin; secretary, Mary Clapp Howell; treasurer, Charles R. Fowler; registrar, Clare S. Smith; auditors, Alvin C. Breul and Carl J. Jensen.

A service was held in Trinity Episcopal Church at 5 o'clock in honor of national Guild Sunday. This service was under the direction of Robert C. Young, organist and choirmaster. Tea was served after the service in the parlors of the First Methodist Church. Elsie Payne and Florence Guthlein June poured.



## News of the American Guild of Organists—Continued

### Audience of 4,000 Joins Choir of 600 Voices in Richmond Hymn Festival

More than 4,000 lovers of the great hymns of the church jammed the Mosque Auditorium in Richmond, Va., Sunday afternoon, May 6, for a hymn festival, which opened the celebration of national music week. Nearly an hour before the service a traffic jam assured members of the Virginia Chapter that the occasion would be a highly successful one. Forty-seven churches of all denominations entered choirs. Singers below senior high school age were seated in the mezzanine gallery and sang two special hymns. The adult choirs, numbering 600 voices, sat with the congregation on the main floor and assisted in leading the singing.

James Rawlings Sydnor, professor of sacred music at the General Assembly's Training School and Union Theological Seminary, was chairman of the festival committee and led the singing. Alton Howell, dean of the Virginia Chapter and minister of music of the Ginter Park Presbyterian Church, was the organist and Charles W. Craig, F.A.G.O., sub-dean and organist and choirmaster of All Saints' Episcopal Church, was the pianist. Professor Sydnor's *a cappella* choir of the training school and seminary sang "Spirit of God," arranged by Harris, and Mr. Craig's boy choir of All Saints' sang Bach's "Jesu, Joy of Man's Desiring."

The festival was endorsed by the Richmond Ministerial Union and leading ministers took part in the program. Dr. Joseph J. Rives of Centenary Methodist Church spoke on "The Spiritual Value of Hymn Singing." Dr. Rives commented on the fact that on such occasions one does not think whether his neighbor belongs to his particular faith or not, but all are united by the great bond of music.

The occasion was a colorful one. The choir boys wore scarlet festival robes, the ministers taking part wore gowns and academic hoods and the junior and professional adult choirs were vested. Though more than a thousand choir singers took part in the festival, the program was planned for congregational singing. Most of the hymns used were familiar, with an occasional stanza sung by the choirs. Two thrilling moments came in the singing of "Joyful, Joyful, We Adore Thee," with descant, and "God of Our Fathers" with trumpet fanfare. The program closed with the singing of the Lutkin "Benediction" by the *a cappella* choir.

Richmond newspapers gave exceptional space, one department store assisted in the advertising and Dr. Douglas S. Freeman, nationally known editor and author of "R. E. Lee," wrote an editorial stating that the occasion was an excellent opportunity for "thanksgiving and rededication." Public reaction to the festival indicates that this first occasion of its kind will not be the last and that the Virginia Chapter will make this an annual affair.

#### Crozier Recital in Rochester.

An event long to be remembered by lovers of organ music was the recital by Catharine Crozier at the Brick Presbyterian Church, Rochester, N. Y., Sunday, May 6. The service of this distinguished artist was given for the benefit of the Joseph Bonnet memorial fund and she was presented by the Rochester Chapter, American Guild of Organists. Revealing commanding technique, solid musicianship, richness of registration and a prodigious and never-failing memory, I do not hesitate to say that in this recital she did some of the finest organ playing ever heard in Rochester. By her past performances we have been taught to expect great things from her and we are never disappointed.

The Handel Concerto No. 5, in F major, made an ideal first number, which was played cleanly and brilliantly and left nothing to be desired. In three chorale preludes of Bach the recitalist played with stability, fine style and regard for the traditions. Next came the "Ninety-fourth Psalm" Sonata by Julius Reubke. This number proved to be a *tour de force* and the fine interpretation of this great work made it easily the high point of the recital. It was in this number

that one realized that the new Möller organ contained exquisite tonal resources and proved to be an excellent medium in the artist's hands.

Garth Edmundson's lovely Prelude on the Gregorian processional "Pange Lingua," third tone, elicited considerable interest, as did Seth Bingham's "Rhythmic Trumpet." The latter number proved very effective through a skillful use of the reeds. Gorgeous effects were achieved in the Karg-Elert "The Reed-Grown Waters." Mulet's brilliant "Carillon-Sortie" closed the program.

I came from the recital firmly convinced that the day of the organ recital is not past, notwithstanding the distractions of our day.

PHILIP G. KRECKEL.

#### Last Meeting of Massachusetts Season.

Eighty-nine members and guests of the Massachusetts Chapter met at St. Paul's Church, Brookline, for dinner and the annual meeting May 14. Past Dean William B. Burbank was the host.

Election of officers followed the dinner, with Harris S. Shaw, A.A.G.O., dean; Maurice C. Kirkpatrick, A.A.G.O., sub-dean; Leslie A. Charlton, treasurer; Margaret R. Martin, secretary, all elected for a second year, and with the addition of three members to the executive committee: E. Hilda Barnes, William K. Provine and Samuel T. Walters, A.A.G.O.

Dean Shaw spoke of the high points of the spring festival in New York. A moment of silence was observed in tribute to the memory of Dr. Hamilton C. Macdougall and Walter Clemson, both of whom were past deans of this chapter and founders of the Guild.

Dr. Charles E. Park, LL.D., minister of the First Church in Boston, was the speaker of the evening. His subject, "New England," was close to the hearts of his audience, which was delighted with his beautiful slides and his vitality of speech and his humor.

A short executive committee meeting was held after Dr. Park's talk to admit seven candidates to membership.

MARGARET READE MARTIN, Secretary.

#### Group Meetings in Hartford.

Group meetings for study and discussion have been held by the Hartford Chapter in April and May. The meetings have included two sessions devoted to anthem repertory, with Mrs. Esther Ellison as chairman. On April 24 a large group visited the factory of Austin Organs, Inc. Under the expert guidance of Basil F. Austin an excellent opportunity was offered to observe construction methods. Other group meetings have included a discussion and performance of new and standard organ music at the home of Joel E. Ramette and a study of recorded organ music at Jarvis Hall, Trinity College, led by Clarence E. Waters.

RAYMOND LINDSTROM.

#### Guild Sunday in Denver Church.

Guild Sunday was observed at the Highlands Methodist Church in Denver, Colo., April 29 with two services calculated to promote good church music. The services were arranged by H. Myron Braun, organist of the church.

At the morning service nearly all of the music was from the compositions of Dr. Van Denman Thompson, under whom Mr. Braun studied. The anthem was "Sing Alleluia Forth"; the organ works were "Arietta," "To an American Soldier" and three hymn-meditations; hymns by Dr. Thompson that were used, as found in the Methodist Hymnal, were "Alleluia! Alleluia! Hearts to Heaven and Voices Raise" and "Immortal, Invisible, God Only Wise." At the sermon time a study of six hymns unfamiliar to the congregation was made; six fine hymns were selected, a brief statement of their background was made by the minister, Dr. Roy H. McVicker, and they were sung by the choir and congregation.

Choral evensong took place at 4. After the worship ritual a half-hour recital was played by William F. Spalding, organist at St. Mark's Episcopal Church, Denver. Mr. Spalding and Mr. Braun are members of the Rocky Mountain Chapter of the Guild.

#### Mrs. Bogen New Illinois Dean.

The Illinois Chapter held its annual dinner and election of officers in the "Great Hall" at the First Methodist Church of Evanston May 2. A ticket headed by Mrs. Allen W. Bogen as dean

MRS. ALLEN W. BOGEN



was chosen. Dr. Emory L. Gallup, sub-dean; Miss Clare Gronau, secretary; Miss Alice R. Deal, treasurer, and Miss Grace Symons, registrar, are the other officers. For the executive committee those chosen are Dr. Arthur C. Becker, Porter Heaps and Mrs. Mary Porter Gwin. Interesting reports were made by the officers. It was shown that the chapter now has the record membership of 249. A rising vote of thanks was extended the retiring dean, Walter Flandorf.

The dinner was followed by a recital in the church by Dr. Deane Hutchison of Houston, Tex., who played the following program, notable on which were the poetic Bible Poem "Abide with Us," by Weinberger; Van Denman Thompson's appropriate and effective "To an American Soldier" and an interesting Passacaglia by John E. West: Chorale Prelude, "Aus der Tiefe rufe ich," Fantasia in C major and "Be Thou but Near," Bach; "Intrositus" and Chorale, Karg-Elert; Prelude and Fugue in D major, Handel; Air from Suite in D major, Stanley; "Hear, O Israel," Weinberger; Bourree and Musette, Chenoweth; "The Primitive Organ" and Concert Study No. 1, Yon.

An interesting program was arranged by the Illinois Chapter April 30, when some of the composer members presented original compositions at St. James' Methodist Church, Chicago. Charles H. Demorest, A.A.G.O., opened the program by playing his "Fantasia," "A Sunday Sunset," Scherzo, Reverie, "Desert Caravan," Arioso (in the style of Handel) and Toccata in E minor. Bethuel Gross, organist at St. James' Church and host to the chapter, played his "Ecclesiastical Suite." Compositions of Dean Walter Flandorf were presented by Sara Hammerschmidt and consisted of: Chorale, "De Profundis," and the first movement of a Sonata for organ. The program was concluded by Helen Westbrook. Her compositions were: "Poem for Autumn," Pastorale-Scherzo, "Retrospection" and Toccata in D major. GRACE SYMONS, Registrar.

#### Oklahoma City Chapter.

The Oklahoma City Chapter met on the evening of May 8 in the home of E. A. Flinn. After dinner Mrs. D. W. Faw, the dean, presided over the business meeting. The annual election of officers was held and the following were chosen: Mrs. Kenneth Carlock, dean; E. A. Flinn, sub-dean; Mrs. C. A. Richards, secretary; Mrs. D. C. Johnston, registrar; Miss Amanda O'Connor, treasurer; Raymond Ryder, historian; Mrs. W. E. Flesher and E. A. Flinn, auditors. Plans for the annual picnic were discussed.

For the program which followed Mrs. D. C. Johnston gave a very interesting resume of some of the high-lights from THE DIAPASON for the year.

MRS. C. A. RICHARDS, Secretary.

#### Summer School in Buffalo.

During the week of June 18 Dr. Frederick Schlieder, F.A.G.O., of the School of Sacred Music, Union Theological Seminary, New York City, will conduct a summer school course on improvisation in Buffalo. Classes will convene each day from 9 to 12 and 1 to 3 in the First Presbyterian Church. This is the second season Dr. Schlieder is conducting the school, sponsored by the Buffalo Chapter. Further information may be obtained from Dean DeWitt C. Garretson, A.A.G.O., or the secretary.

### New Maekelberghe Work Has Premiere in Detroit; Cyril Barker Made Dean

The annual election of the Eastern Michigan Chapter was held at the Church of the Messiah (Episcopal) in Detroit on the evening of May 15. Dr. Cyril Barker, A.A.G.O., was chosen to guide the destinies of the chapter during the coming year as dean. John Callaghan and Mark Wisdom, who have served as sub-dean and secretary, were re-elected. Mrs. Margaret Hubbard will be the new treasurer.

Preceding the election a fine recital was given by Past-dean August Richard Maekelberghe, F.A.G.O. The recital introduced Mr. Maekelberghe's latest composition, a Fantasia on the hymn "Let All Mortal Flesh Keep Silence." This work, which was being given its first performance, is a splendid piece of writing. It is shortly to be published and should make a valuable addition to the repertory of any recitalist. Bach was represented on the program by the Toccata and Fugue in D minor and the Prelude and Fugue in A minor. In the latter the artist introduced an original closing cadenza. Also on the program were Angelini's "Theme with Variations," Louis Vierne's Pastorale, an arrangement from one of Debussy's string quartets and a movement from a sonata by Sammartini, the program closing with the brilliant Finale from Widor's Symphony No. 2.

Mr. Maekelberghe, who is organist and choirmaster of the Church of the Messiah, had the assistance of his choir on the program. The choir showed excellent training. Its contribution included Waddington's "Father of Mercies," Boughton's Christmas Carol, "The Holly and the Ivy," Lvoff's "Of the Mystical Supper" and Horatio Parker's "The Lord Is My Light."

Refreshments were served to members of the Guild and choir under the direction of Mrs. Elizabeth Murphy.

MARK WISDOM, Secretary.

#### Wisconsin Chapter Events.

The April meeting of the Wisconsin Chapter was held at the First Methodist Church, Milwaukee, April 14. After the business session our guest, S. E. Gruenstein, gave us a very interesting and enjoyable talk on the origin and progress of THE DIAPASON. This was followed by a social time and refreshments.

May 5 D. Deane Hutchison of Houston, Tex., gave a very fine recital at the Kenwood Methodist Church. Mr. Hutchison played works of the various schools, ranging from Bach to the more modern works of Yon and Weinberger.

Our last vesper musicale for this season was given at Immanuel Presbyterian Church Sunday, May 13. It was a Handel program, opening with the Third Concerto for organ and strings, played by Mrs. Winogene Hewitt Kirchner at the organ and a string ensemble. Mrs. Emily Fromm played the Prelude in F minor and the Tenth Concerto. Dr. Gladstone Finnie, pastor of the church, gave an inspiring meditation on "The Ministry of Music." Miss Virginia Sieger, soprano, gave a splendid performance of "Hear Ye, Israel," from "Elijah," by Mendelssohn, and the program was closed by William Eberl at the organ, playing the "Water Music" Suite.

EDWARD O. ALDRICH,  
Corresponding Secretary.

#### Annual Dinner in Delaware.

The annual dinner meeting and election of officers of the Delaware Chapter was held May 14 in the Peninsula Methodist Church, Wilmington. The dinner was served by the ladies of the church. Chairman for the dinner was Wilmer C. Highfield, organist of the Peninsula Church. The chairman of the nominating committee was Samuel J. Blackwell. There were thirty present. Greetings were given by the Rev. Otis Jefferson, pastor of the church, and the address of the evening was delivered by the Rev. Paul A. Kellogg, rector of Christ Episcopal Church of Dover and chaplain of the chapter. His subject was "Choosing the Proper Hymns for the Liturgical Service."

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

WILMER C. HIGHFIELD, Secretary.

## News of the A.G.O.—Continued

Dr. Shields Gives History  
of the Bethlehem Festival;  
Pennsylvania Season Ends

The annual meeting of the Pennsylvania Chapter was held May 12 at the Princeton Presbyterian Church, Philadelphia. At 5:45 a group of Bach numbers was presented, with Mrs. Kister as organist and Mrs. Germain soprano soloist. Sixty or more sat down to dinner served by the ladies of the church. The secretary's and treasurer's reports were read and accepted, and a resume of the season's activities was given by Newell Robinson, chairman of the events committee. Mr. Robinson also read an interesting letter from Howard Gamble, one of our members who is overseas. His experience in playing many and varied types of organs on the European continent was described in Mr. Gamble's characteristic style.

The annual election of officers resulted as follows: Dean, Roma E. Angel, F.A.G.O.; sub-dean, William P. Washburn; secretary, David Craighead; treasurer, Nathaniel E. Watson; registrar, Elizabeth Kister; chaplain, the Rev. James C. Gilbert. Walter Baker, Walter Chambers, A.A.G.O., Benjamin Kneidler and Harry Wilkinson, A.A.G.O., were elected to the executive committee for a term of three years.

A distinguished guest and the speaker of the evening was Dr. T. Edgar Shields, a member of the Lehigh Chapter and organist for the famous Bach festival held annually at Bethlehem, Pa. Dr. Shields held our attention every minute as he related the history of the Bach Choir under the direction of Dr. J. Fred Wollé. He began with the year 1741, when that part of the country was a forest and the Moravian missionaries came to teach the Indians. He told about the visit of Count Zinzendorf and of how, as he met with the colonists in a stable, they sang Christmas hymns and decided to call the place Bethlehem.

This occasion brought to a close a very successful and enjoyable season for the Pennsylvania Chapter.

ADA R. PAISLEY.

## Rochester Chapter.

The Rochester Chapter heard a program of church preludes April 16 at the Asbury Methodist Church, where George Babcock is organist and director. Miss Joy Detenbeck, Miss Jean Halbing, William Sprigg, Nelson Carter and Dr. Elmore Jones presented the program, which included compositions by Vierné, Franck, Brahms, Rheinberger, McKinley, Titchcomb and Sprigg. A social hour followed the program.

## Central New Jersey V-E Program.

The Central New Jersey Chapter, in cooperation with George I. Tilton, Trenton music week chairman, had selected May 8 as the date for its contribution to music week. At the last moment a V-E celebration was combined with the planned program. The Rev. Herbert J. Smith, pastor of the State Street Methodist Church, graciously adapted his service to our program, which had been arranged for his church by James E. Harper, organist, and Ora Hedgpath, conductor. The choir was assisted by Samuel Alger, violinist.

Following this a business meeting was held. Officers elected for the coming year are: Dean, Isabel Hill; sub-dean, Mrs. H. Ewing Pierce; secretary, Elsie Gebhard; registrar, Mrs. James Conover; treasurer, Edward W. Riggs.

A picnic was planned for June 16, to be held at the home of Mrs. Conover in Princeton.

HELEN R. PIERCE, Registrar.

## Guild Sunday at All Souls', New York.

Observance of Guild Sunday April 29 at the United Church of All Souls in New York City was marked by a service list on which all of the music consisted of works of American composers. The composers represented were R. Deane Shure, William Henry Brewster, organist of this church; T. Tertius Noble, David McK. Williams, Roberta Bitgood, Harold W. Friedell and Roland Diggle.

EDNA L. SPRINGBORN, Secretary.

## Six Events for Missouri Chapter.

April will go down in the records of the Missouri Chapter as one to be long remembered. April 30 it was our privilege to have our monthly meeting at the Peters Memorial Presbyterian Church with Gladys Walker as hostess. We had as guests two artists in Nesta Williams, F.A.G.O., of Stephens College, Columbia, Mo., and E. Power Biggs, outstanding interpreter of the works of Bach. The meeting opened with dinner and after the routine of business we adjourned to

the church, where we were presented with a fine program by Miss Williams, who played the following numbers: Toccata in D minor, Bach; Three Chorale Preludes, Bach; Sarabande, Schenck; Suite from "Bonduca," Purcell; "Rose Window," Mulet; "Cortege and Litany," Dupré; Andante from Gothic Symphony, Widor; Two Chorale Preludes, Noble, and Fantasy on "Ton-y-Botel," Noble. We were happy to welcome Donald McDonald, who was transferred from the North Texas Chapter.

The highlight of the week was the appearance of Mr. Biggs in recital at the Second Baptist Church May 2 in connection with the annual Bach festival. Mr. Biggs held his audience of some 1,600 which filled the edifice to overflowing spellbound with his presentation of Bach's works and all the St. Louis newspapers commented enthusiastically on this program. Mr. Biggs' program consisted of the following: Fantasie and Fugue in G minor; Four Chorale Preludes; Passacaglia and Fugue in C minor; "Sheep May Safely Graze"; "Ah! How Fleeting"; "God's Time Is Best"; "Jesu, Joy of Man's Desiring"; and Toccata in F minor.

The final concert of the festival was held at Kiel Auditorium May 5 with the presentation of the "St. Matthew Passion," directed by William B. Heyne. Martin H. Stelhorn was at the organ.

ARTHUR R. GERECKE, Treasurer.

## Rhode Island Chapter.

A choral and organ recital was sponsored by the Rhode Island Chapter April 30 in the Congregational Church, Pawtucket. Choirs participating were those of the First Baptist Church, Kathryn K. Hartley, organist and director, and the Pawtucket Congregational Church, Dorothy L. Klausli, director. Edward S. Esty and Robert L. Ainscough organists.

A large audience enjoyed the following program: "Thus Saith the Lord," from "St. Paul," Mendelssohn; Sanctus, from "St. Cecilia Mass," Gounod (Henry W. Clark, tenor soloist); "Ye Sons and Daughters of the King," Old French air, harmonized by Thiman (Dorothy L. Klausli, director); Ralph L. Ainscough, organist; "Vexilla Regis," Purvis (Edward S. Esty, organist); "Alleluia! Christ Is Risen," arranged by Harvey Gault, Kopolyoff; "God Is a Spirit," Kopolyoff; "Now the Powers of Heaven," arranged by Norden, Arkhangelsky (Kathryn K. Hartley, director); Suite in F, Corelli (Kathryn K. Hartley, organist); "Blessed Jesu, Fount of Mercy," from "Stabat Mater," Dvorak; "Our Lord Jesus Kneled in the Garden," Swiss folksong, arranged by Dickinson; "Come, Ye Faithful," Titchcomb (Dorothy L. Klausli, director; Kathryn K. Hartley, organist).

## Central Pennsylvania Chapter.

A meeting of the Central Pennsylvania Chapter was held in the sanctuary of the First Methodist Church in Altoona May 7. The following examination numbers were played by Guild members and their students: Intermezzo from Sixth Symphony, Widor (Walter Kelley); "We Believe in One God," Bach (Harry Hitchen); Allegretto, Sonata No. 4, Mendelssohn (Miss Louise Tromm); Toccata, Sowerby (Mr. Kelley); "Carillon," DeLamar (Mr. Hitchen); Chorale Prelude, "St. Flavian," Bingham (Miss Margaret Carn); Prelude and Fugue in B minor, Bach (Miss Agnes Hess).

Miss Hess, organist of the church and sponsor of the program, then invited the members and their guests to the church-house for refreshments. After a short business session Mr. Hitchen appointed the nominating committee, Mrs. Paul Jordan, chairman.

FLORENCE D. NUGENT, Secretary.

## Bangor Branch Holds Election.

The Bangor, Me., branch held a meeting at Symphony House April 24 with Mrs. Edith Tuttle as chairman. A round-table discussion of church music was enjoyed.

May 7 a banquet was held at the Bangor House, followed by the annual business meeting. Following are the officers elected for next year: Regent, Mrs. C. Pearl Wood; vice-regent, Mrs. Edith Tuttle; recording secretary, Miss Arlene Merrill; corresponding secretary, Mrs. Mae Weeks Hinton; treasurer, Mrs. Harriett Mehan.

## Nebraska Chapter.

The Nebraska Chapter has had several interesting meetings, the most recent being in May. George Johnson, sub-dean of the chapter, told of his trip to Lincoln, Neb., to play for that chapter and of his visit to the disabled veterans, for whom he also played. His talk for the evening concerned improvisation and modulation as applied to the church service.

Miss Henrietta Rees was re-elected dean. The Rev. Mr. Cyrus, who is chaplain of the chapter, sang two solos. He is pastor of the Unitarian Church. Of special interest were the remarks of J. H. Simms, who is celebrating his fiftieth year as organist at All Saints' Church in Omaha. The Nebraska Chapter was to help him celebrate at All Saints' in a program May 27.

After the meeting the members were

served refreshments in the church parlors. VESTA V. DOBSON, Secretary.

## Mrs. Beard Tallahassee Regent.

Officers of the Tallahassee Branch of the Florida Chapter were elected at a meeting April 27 on the F.S.C.W. campus. The regent for the coming year is to be Mrs. Ramona C. Beard; vice-regent, Miss Fawn Trawick; secretary, Miss Margaret McCain; treasurer, Miss Jane Gaertner, and registrar and librarian, Miss Rebecca Rodenberg.

JANE B. GAERTNER.

## Miami Chapter Hears Piano with Organ.

Members of the Miami, Fla., Chapter and a large number of friends gathered at the residence of Mrs. Edward G. Longman, the dean, Monday evening, April 23, to hear a rendition of Grieg's Piano Concerto by Bruce Davis, F.A.G.O., at the piano and Mrs. Longman at her three-manual organ. It proved to be one of the most interesting local musical events of this season. In the large living-room the tones of piano and organ blended beautifully and with excellent balance. Mr. Davis, well known as an organ recitalist, revealed a like mastery of piano technique. The difficult orchestral part, transcribed for organ, was perfectly played by Mrs. Longman.

Refreshments provided by our dean brought to a close one of the most enjoyable gatherings the chapter has known.

KATHERINE A. CROWDER, Secretary.

## Meetings in Tampa, Fla.

The Tampa Branch held its monthly meeting at the First Christian Church April 16. After the business session, at which officers were elected, a short recital was played by Dr. Nella Crandall, Miss Carolyn Waller, Corporal Page Tredway, Jr., and Lieutenant George L. Davidson.

On Sunday afternoon, March 18, the Tampa Branch held its annual Guild service at the Tampa Heights Methodist Church. The musical numbers were: Prelude, "Vision," Rheinberger (William S. Mathis); hymn story, Mrs. George F. Hayman; Toccata, Fifth Symphony, Widor (Miss Carolyn L. Waller); duet, "How Beautiful upon the Mountains," Harker (Miss Homerzelle Hitchcock and Miss Margaret Davis); Adagio, Guilman (Mrs. Carrie T. Hudson); poem, "The Organist's Prayer," Mrs. Hayman; "Herzlich thut mich verlangen," Bach (Mr. Mathis); Toccata and Fugue in D minor, Bach (Miss Waller); postlude, "March of the Priests," Mendelssohn (Mrs. Hudson).

## Central Tennessee Chapter.

The season's closing meeting of the Central Tennessee Chapter was held May 9 at the Y.W.C.A., Nashville. A simple dinner was served. William S. Haurly, our genial social chairman, was in charge. A business meeting was held and slips were passed around and members were requested to write thereon suggestions for next year's activities for the use of the program committee.

A very interesting letter was read from one of our overseas members, Corporal James R. Thomasson, who said in part: "A few days ago I had a real thrill in finding a very old organ in a Lutheran church deep in Germany. I wish that all of you could see it and hear its glorious tone. The organ was built in 1771—the church in 1589. The organ is a one-manual with a two-octave pedalboard and ten stops, fourteen ranks, I believe. There are two mixtures! An ideal positif! Mr. Henkel and Mr. Croley would both love it. I have found some beautiful instruments since leaving England. I played quite a few old instruments there. One of the newest organs that I have played was in Holland and one that Flor Peeters had opened a few years ago."

The members present all signed their names on a paper to be sent to Mr. Thomasson, with a letter of appreciation from the dean.

The following officers were elected for the forthcoming season: Dean, J. G. Rimmer; sub-dean, Arthur R. Croley; treasurer, Miss Bertie Greer; secretary, Lawrence H. Riggs; registrar, Mrs. Nell L. Harmon. After discussion of reports on a pleasant year's work the meeting was adjourned.

JAMES G. RIMMER, Dean.

## Active Season in Little Rock.

The Arkansas Chapter, at Little Rock, has had a most interesting season. A schedule of monthly programs, featuring the study of Jewish, Catholic and Evangelical rituals and the Episcopal morning prayer, was planned and carried out under the leadership of John Summers, organist and minister of music of the First Methodist Church. Mrs. Patsy C. Farell, organist of Christ Church, arranged several outstanding public programs, including a recital by Mrs. G. H. Mathis, organist of the Second Presbyterian Church, assisted by the choir of that church, in October. Mr. Summers and the chancel choir of the First Methodist Church presented Robert Owen of New York City in a recital Jan. 19. Members of the chapter also enjoyed a violin and organ recital at Hendrix College, Conway, Ark., by James De La Fuente and Glenn Metcalf of the college music department.

The season was concluded with the annual spring meeting in Little Rock April 10, which opened with registration and a business session, presided over by the dean, Mrs. T. W. Hercher, First Chris-

tian Church, North Little Rock. A luncheon and fellowship hour was attended by thirty-five members from over the state and Little Rock and their guests at the Frederica Hotel, with Mrs. Morris Jessup as toastmistress. Two organ recitals followed in the afternoon. Miss Mary Virginia Short of the Arkansas School for the Blind played: "O Hail This Brightest Day of Days" and "I Call to Thee, Lord Jesus Christ," Bach; "Ronde Française," Boellmann; Cantabile, Franck, and "Suite in Miniature," DeLamar. Corliss Arnold, pupil of Mr. Metcalf at Hendrix College, played: Prelude, Air and Gavotte, Wesley; Prelude and Fugue in C minor, Bach; Chorale Prelude, "Herzliebster Jesu," Brahms; Scherzo from Sonata in E minor, Rogers, and Prelude, Fugue and Variation, Franck. Mr. Summers and his choir of the First Methodist Church presented a beautiful choral evensong service.

The feature and climax of the meeting was a recital by Thomas H. Webber, Jr., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, Tenn., at St. Andrew's Catholic Cathedral before a capacity audience. Mr. Webber's program included: Prelude and Fugue in D, Bach; Chorale Prelude, "From the Depths of My Heart," Karg-Elert; Toccata, Demereaux; Interlude and Allegro, Walond; "Night Blooming Cereus," Beckett; Chorale Fantasie on "Good King Wenceslas," Read; Two "Bible Poems," Weinberger; Scherzo, Peeters; Second Concerto, Pedal Study, Yon; "Lament," Baumgartner, and the magnificent "Ninety-fourth Psalm," Reubke.

MRS. W. C. ERFUTH, Secretary.

## Waterloo Chapter Has Birthday.

The Waterloo, Iowa, Chapter combined the April and May meetings on April 27 at the First Evangelical Church in Cedar Falls in the form of a dinner meeting and recital. It was the fifth anniversary dinner for the chapter. The banquet was held in the lower auditorium of the church. The tables were decorated with colors of the Guild. The birthday cake was unique in being decorated with a large copy of the seal of the Guild.

There was a large attendance of ministers, colleagues, subscribers and friends of the chapter. Mrs. Adelaide Altland proposed the toast to the ministers. The Rev. H. W. Farnham of Grace Methodist Church, Waterloo, spoke on the work of the organist. Richard Boyd of Waterloo sang a group of solos.

After dinner a recital was given in the sanctuary as follows: Chorale, "I Call to Thee," Bach; Prelude on "Come, Ye Sinners, Poor and Needy," Murpree, and "Resurrection," Nies-Berger (Earl Stewart); "Jesus, Joy of Man's Desiring," Bach; "Carillon," DeLamar; "Belgian Mother's Song," Benoit-Courboin, and Grand Triumphant Chorus, Guilman (Paul O. Seifert); Second Sonata, Mendelssohn, and Sixth Symphony (Allegro, Adagio and Intermezzo), Widor (Professor George W. Samson).

After the recital the annual business meeting was held and the following officers were elected: Dean, Mrs. Byr Della Sankey Feely; sub-dean, Homer Asquith; treasurer, Miss Lucille Schmidt; secretary, Mrs. H. E. Buenneke; corresponding secretary, Mrs. Harold H. Patterson; librarian, Mrs. George Timm; board member, Mrs. Mary Barker.

ADELAIDE E. ALTLAND.

## La Crosse Chapter Makes Plans.

The La Crosse Chapter held its last meeting of the season May 11. Chapter officers were voted in for another year.

Activities and study for the next year were discussed and planned. Suggestions were offered to the effect that one or two organ numbers be analyzed at each meeting by a member. This will acquaint other members with the structure, registration and proper interpretation of the selections. We also decided to make a study of the Guild examinations; this will be done by discussing certain phases of theory, history, harmony and counterpoint of previous examinations.

SISTER M. ANTONICE, Secretary.

## SETH BINGHAM

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## News of the A.G.O.—Continued

### Organ Festival at Capital.

The District of Columbia Chapter presented the sixth annual organ festival at the National City Christian Church April 23, 25 and 28, with the following recitalists: Raymond J. Martin, CSP (W) USNR, Elizabeth Goetze, SpLe (W) USNR, and Grover J. Oberle, CSP (W) USNR. Mr. Martin played: Prelude in C minor, Mendelssohn; Chorale Preludes, "O God in Heaven, Look Down on Me," and "Saviour, When in Dust to Thee," Penick; "Fugue a la Gigue," Bach; Hymn-tune Fantasies, "St. Theodolph" and "St. Clement," McKinley; Fugue on "B-A-C-H," Schumann; "Benedictus," Reger; Allegro from Sixth Symphony, Widor.

Miss Goetze's program was: Prelude, Purcell; Chorale Preludes, "I Cry to Thee," "If Thou but Suffer God to Guide Thee" and "The Blessed Christ Is Risen," Bach; Fantasia in G minor, Bach; "Carillon," Sowerby; "Vexilla Regis," Purvis; Andante and Finale, First Symphony, Vienne.

Mr. Oberle played: Suite in C, Purcell; Chorale Preludes, "From God I Will Not Go," "Jesu, Descendest Thou from Heaven" and "Kyrie, God, Holy Ghost," Bach; Flemish Rhapsodie, Peeters; Elevation, Dupré; Two Chorale Preludes on "St. James," Noble; Dirge (Passacaglia), Moore; Madrigal, Sowerby; Fanfare, Whitlock.

MACON MCARTOR, Registrar.

### Galveston Hymn Festival.

The Galveston Chapter held a spring hymn festival Sunday afternoon, May 6, at the Scottish Rite Cathedral. Henry E. Meyer, dean of music at Southwestern University and national chairman of the Hymn Festivals Association, conducted the 200-voice choir in the anthems and directed the large congregation in singing the hymns. The cathedral was filled to capacity. This event was an outstanding contribution to the observance of music week and was the Guild's final activity for this season.

The program included: Prelude, Chorale No. 3, Franck (Michael F. Collieran, organist Sacred Heart Church); hymn, "God of Our Fathers," Warren; "A Mighty Fortress Is Our God," Luther; anthem, "O God, Our Help in Ages Past," Croft; organ, "Now Thank We All Our God," Karg-Elert (Victor H. Neal, organist Methodist Church); hymns, "There's a Wideness in God's Mercy," Tourje; "In Christ There Is No East or West," Reinagle; aria and chorus, "Hear Ye, Israel," and "Be Not Afraid," Mendelssohn (Iris Patience Dugan, soprano); address, "Hymns in Our Time," Dean H. E. Meyer; organ, "Rejoice, Ye Pure in Heart," Sowerby (Norman C. Niles, St. John's Lutheran Church); hymns, "All Hail the Power of Jesus' Name," Holden, and "Joyful, Joyful, We Adore Thee," Bee-thoven; anthem, "Sanctus," Gounod (John D. Bratsen, tenor); hymn, "O God, Our Help in Ages Past," Croft; postlude, Toccata, "Thou Art the Rock," Mulet (Evanthia Constantine, First Baptist Church).

The Galveston Chapter was pleased to present Kenneth Grainger White in a recital the night of April 24 at Trinity Episcopal Church. Mr. White is organist and choirmaster of the Church of the Good Shepherd, Corpus Christi, Tex. The following program was rendered: Prelude and Fugue in D major, Bach; Chorales, "Herzliebster Jesu," Karg-Elert; "Schemmle dich, O Lieba Seele," Brahms; "O Mensch, bewein' Dein' Sünde gross," Bach, and "Abide with Me," C. H. H. Parry; Voluntary on "Old Hundred," Purcell; Cantabile, Franck; Third Sonata (Pastorale, Intermezzo, Fugue), Rheinberger.

The regular meeting of our chapter was held April 17 at the First Presbyterian Church. On this occasion it was our pleasure to hear selections from the Romantic period performed by Mrs. Roy Greer, Bob Rapp and Ernest Stavenhagen III. MICHAEL F. COLLIERAN, Secretary.

### Maine Chapter.

A beautiful service was arranged by a group of organists from the Maine Chapter in the form of Easter pontifical vespers at the Cathedral of the Immaculate Conception, Portland, April 1. The service was played and directed by the Rev. Henry A. Boltz, choirmaster and organist of the cathedral. Chapter organists who assisted with preludes were Russell C. Gray of St. Lawrence Congregational Church and John E. Fay, A.A.G.O., who played the prelude, "Alleluia," Dubois, and the postlude, "Psalm XIX," Marcello. On April 16, following the business meeting conducted by the dean, the chapter presented its seventh monthly meeting for organ music at the Woodfords Congregational Church under the direction of Mrs. Margaret K. Babb, organist and director. The speaker was Mrs. Ruth W. Gailey, whose subject was "Therapy

(Musical) in Hospitals." Mrs. Gailey is a member of the Maine Chapter and chairman of therapy projects in the Maine Federation of Music Clubs.

On April 27 the second concert of the season was given in Portland's City Hall—a brilliant recital on the Kotschmar memorial organ by Edgar S. Hilliard of the Church of St. Mary the Virgin (Episcopal) in New York City. He played a program of three contrasting groups by classic, romantic and modern composers. A luncheon was given for the guest organist by members of the chapter on the preceding day and a reception was held after the recital at the home of the dean.

On the evening of April 29 a Guild service was held at Immanuel Baptist Church under the direction of Miss Susan G. Coffin of the church. Four organists of the chapter assisted. Two anthems by the combined choirs were "But Now, Thus Saith the Lord," T. Tertius Noble, and "The Larger Prayer," George C. Burdette.

### Recital by Niver in Newark.

Members of the Metropolitan New Jersey Chapter met May 14 at Grace Episcopal Church, Newark, to hear a recital by Harold B. Niver, organist and choir-master there. Mr. Niver presides over one of the country's outstanding organs, a large Austin with both gallery and chancel divisions. Mr. Niver ably demonstrated the resources of the instrument as well as his own artistry in the following program: Fifth Sonata, in C minor, Gullmant; Minuet in D, Mozart; First Concerto, Handel; Prelude and Fugue in A minor, Bach.

After the recital those present adjourned to the choir-room, where the annual meeting was held. The following officers were elected for the coming year: Dean, Robert A. Pereda; sub-dean, Cornelia S. Hunter; secretary, Florence Maltby; treasurer, William J. Jones; registrar, Earl B. Collins; chaplain, the Rev. George Evans Dawkins; auditors, Mary Elizabeth Bonnell and Edwin F. Jacobus; executive committee (three years), David R. Adamson, Mary Elizabeth Jenkins and Walter N. Hewitt.

ROBERT A. PEREDA, Dean.

### Chesapeake Chapter Notes.

The last meeting of the Chesapeake Chapter for this season was held at the First Presbyterian Church May 14, with reports of committees and election of officers as follows: Dean, Mrs. Dorothy B. AtLee; sub-dean, Mrs. Catherine Lentz; treasurer, Charles Quandt; secretary, Mrs. Grace A. Fresh; registrar, Mrs. Helen Cullen, A.A.G.O.; executive committee, Louis Bromall, Miss Helen Howell, Miss Agnes Zimmisch.

The program at our April and May meetings has consisted of illustrated lectures by two fine speakers. The first, on April 8, was Charles E. Gauss, Ph.D., A. A.G.O., one of our own members, who is organist at St. John's Episcopal Church in Worthington Valley. Dr. Gauss took for his topic "The Relation between Art and Music." With the use of pictures he explained how the symmetric design of early architecture corresponded with the trend of the pattern of musical form of that era.

At the May meeting we had as a lecturer Theodore Lewis of the Lewis & Hitchcock Organ Company, Washington. Using diagrams thrown on a screen, Mr. Lewis explained the mechanism of a pipe organ and showed the different methods of various builders.

During the year the chapter has added thirteen names to its membership and among other various activities included the sponsoring of two recitals, one given by David Craighead and another by Sergeant Virgil Fox. GRACE A. FRESH.

### Program by Three in Akron.

The Akron Chapter held an open meeting at the First Congregational Church Sunday afternoon, May 13. The program was presented by Mrs. Paul D. Penrod, Mrs. Henry W. Hellman and Louise Inskeep, organist of the church. Following were the compositions played: "The Shepherd's Song," Merkel; Intermezzo (Suite for Organ), Rogers; Andante and Allegro (Fourth Sonata), Gullmant; Meditation, Sturges; Andantino, Franck; Festival Toccata, Fletcher; Prelude and Fugue in G minor, Bach; "Harmonies du Soir," Karg-Elert; Concert Overture in A, Maitland.

The chapter will close the year's activities with a picnic at the Bernower cottage, Portage Lakes (Akron), later in the summer. RUTH BOWER MUSSER.

### Farris A. Wilson Re-elected.

The Louisville Chapter met April 30 at the French Village for supper and to hold the final meeting of this season and the election of officers. Farris A. Wilson was re-elected dean; William E. Pilcher, Jr., sub-dean; Miss Marie Louise Marcuccilli, registrar; Mrs. Alfred A. Higgins, secretary; Miss Charlotte Watson, treasurer. Mr. Wilson reported a total membership of sixty, an increase of sixteen during the year.

At a recent meeting the chapter had

as its guest Lieutenant Ralph E. Mueller from Bowman Field, who told about the music program for the patients at this air base. As a result of the talk it was voted to assist financially in this excellent means of rehabilitation, which includes a choir, a glee club, a band, lessons on piano or band instruments, a record player and recordings for those inclined to listen only.

Mr. Wilson represented the Louisville Chapter at the recent spring festival of the American Guild of Organists in New York City.

### CATHARINE S. HIGGINS, Secretary.

### McCurdys Play for Erie Chapter.

Alexander McCurdy and Mrs. McCurdy (Flora Greenwood) were guest artists of the Erie Chapter April 11 at the Church of the Covenant. The church choir, under direction of Dr. Federal Lee Whittlesey, sang Faure's Sanctus from the Requiem and Schubert's "Omnipotence," accompanied by Dr. McCurdy and Miss Greenwood. Miss Ruth Cook was the soloist.

At the meeting of the Erie Chapter May 14 Mrs. Alma Haller Way, organist of the Church of the Covenant, and Mrs. Katrina Metzner of the education department of St. Paul's Episcopal Cathedral gave a report of the festival in New York.

Announcement was made of the fourth "meet the composer" program at the Church of the Covenant Sunday evening, May 20, when Dr. Clarence Dickinson and Dr. Helen A. Dickinson were featured, assisted by the Church of the Covenant choir, Fernando Shenk, violinist; Ida Cummins, cellist, and Malsie Mayo, harpist, with Mrs. Way at the organ.

Among the organ numbers were Dr. Dickinson's "Storm King Symphony," Berceuse and Reverie. Choral numbers were "Song in Praise of the Lord," "The Shofar Is Sounded," "Lord, We Cry to Thee," "When the Dawn Was Breaking," "For All Who Watch Tonight" and "Shepherd's Story."

MYRTLE W. DUFFY, Dean.

### Auburn, N. Y., Chapter.

The Auburn Chapter held a meeting May 14 in Geneva, N. Y. The members met at the Home Dairy cafeteria for dinner, after which they went to Mizpah Chapel, in the First Methodist Church. The present officers were re-elected. They are: Miss Louise C. Titcomb, dean; Harry S. Mason, sub-dean; Miss Gladys E. Gray, treasurer; Louise Fell Klumpp, secretary; Josephine F. Orr, registrar. One new member was accepted.

After the business meeting the members went into the church to attend the service of compline. This service was arranged by Miss Gladys E. Gray, assisted by Hugh E. Baker, who directed the combined choirs of the First Methodist Church, Geneva, and the First Presbyterian Church, Seneca Falls. Miss Gray was at the organ. The theme was "My God and I," the title of one of the lovely anthems by I. B. Sergel, which was sung by the choir.

The next meeting, in June, will be the annual stunt night and will be preceded by a picnic supper, the weather permitting. JOSEPHINE F. ORR, Registrar.

### Harrisburg Chapter.

A chorus composed of church choirs whose organists are members of the Guild held a festival in the Fifth Street Methodist Church, Harrisburg, Pa., Sunday afternoon, May 6. Eighty-five voices, with Robert S. Clippinger, minister of music at Grace Methodist Church, conducting, sang Thiman's "Immortal, Invisible," "Lord, We Cry to Thee," Zwingli-Dickinson, and the Hallelujah Chorus, Handel. A meditation on music in the church was given by the pastor of the Fifth Street Church, the Rev. Clyde W. Fields. Mrs. John R. Henry, organist of the Market Square Presbyterian Church, played as the prelude "Jerusalem, the High-Built City," Karg-Elert, and "Deck Thyself, My Soul," Crueger-Bedell. Mrs. Laurel B. Watkins, minister of music at the Penbrook United Brethren Church, played the

first and second settings of Brahms' "My Heart Is Filled with Longing." Miss Violette E. Cassel, minister of music at the Fifth Street Methodist Church, played the service and the postlude, "The Heavens Declare Thy Glory," Dickinson.

Election of officers was held at the Fourth Reformed Church May 15. The following were elected: Dean, Robert S. Clippinger; sub-dean, Violette E. Cassel; secretary, Irene Bressler; treasurer, Mrs. Harold B. Wood; assistant treasurer, Mrs. Marshall E. Brown; registrar, Reginald F. Lunt.

The year's activities will be brought to a close with a banquet in June. Miss Irene Bressler was chairman of the program committee.

MRS. NELSON MAUS, Registrar.

### Election by Alabama Chapter.

Election of officers of the Alabama Chapter took place May 4 at a dinner meeting held at the Redmont Hotel, Birmingham. Results were as follows: Leona Lewis Golden, dean; Myrtle Jones Steele, sub-dean; Frances Kirk, registrar; Mrs. Cameron Moreno, secretary, and Aleta Jones Brassell, treasurer.

Dr. Juanita Johnson, the retiring dean, presented to Phyllis Cain, outgoing registrar, a season attendance prize in the form of one week's study with Dr. Alexander McCurdy at the church music school announced for June 11 to 15. The chapter was also invited to hold its last social meeting of the season with Dr. Johnson at her home May 25. Dr. Johnson's year of useful service has been replete with courtesies of this kind.

Since our last report the activities of the Alabama Chapter have moved along in the even tenor of their way, with meetings held bi-weekly and alternating between luncheon and dinner at the Redmont Hotel, Birmingham. The luncheon meeting late in February was lightly attended, but the dinner meeting March 9 and the luncheon in April were well attended. Dr. Albert Branscombe, superintendent of the Methodist churches of the Bessemer district, spoke interestingly at the March 9 meeting on the more serious side of "Facing the Music." Life is a continual "facing the music," he said, the most important phase of which is anti-phonous—learning to live together harmoniously as individuals. Margaret Heath, soprano, of the choir of the Sixth Avenue Presbyterian Church, contributed a group of songs to the evening's pleasure.

At the meeting April 13 arrangements were completed for the chapter's annual artist-organist recital—free to the public—played April 30 by Thomas Webber of Memphis at the Sixth Avenue Presbyterian Church. Mr. Webber is a favorite with this chapter, having played recitals here twice previously and during the current season held master classes monthly for the city's more ambitious organists. LAURA JACKSON DAVIDS.

### Cumberland Valley Chapter.

The Cumberland Valley Chapter followed its unique plan of holding meetings in different towns represented by the membership by traveling to Mercersburg Academy, Mercersburg, Pa., May 19. At 3:30 Bryan Barker, carillonneur of Mercersburg Academy, gave an introductory lecture on the carillons—a set of two octaves and a fifth, cast at Croydon, England. An interesting recital followed, many of the numbers being arranged by Mr. Barker. At 4 a brief meeting was called by Dr. Carl F. Wiesemann, dean of the chapter, for the purpose of outlining plans for the June convention. At 4:30 two recitals were presented—the first by George Hamer, Jr., sub-dean of the chapter, organist and choirmaster at Mercersburg Academy, who played Handel's Second Concerto; the second by Dr. Wiesemann, organist of St. John's Lutheran Church, Hagerstown, who played: Maestoso and Allegro Piu Moto, Merkel; Little G minor Fugue, Bach; "Regina Pacis" (Symphony), Weltz. Dinner at the academy brought the session to a close. RUTH BAILEY, Secretary.

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## DEZSO D'ANTALFFY'S LIFE COMES TO CLOSE

COMPOSER BORN IN HUNGARY

After Career as Teacher in Budapest  
He Came to United States in 1921  
and Was Organist of New York  
Philharmonic Orchestra.

Dezso D'Antalfy, Hungarian-born composer and organist, who was organist of the New York Philharmonic-Symphony Orchestra from 1938 to 1942, died April 29 at a nursing home in Denville, N. J., after an illness of more than two years. His home was in New York. He was 59 years old.

Born in Nagy-Becskerek, Mr. D'Antalfy studied music in Budapest, Leipzig and Bologna. At the age of 23 he became professor of organ at the Landes-Musikakademie in Budapest. He held that post for many years and later taught also at the Royal Music Academy in Budapest. Mr. D'Antalfy served as assistant conductor at the Cologne Opera House before he came to this country in 1921. He once was a member of the faculty of the Eastman School of Music at Rochester, N. Y. He also had been associated with the Cincinnati Symphony Orchestra. For Max Reinhardt he directed the orchestra for "The Miracle" and other productions.

Mr. D'Antalfy was the composer of the score of "The Voice of Millions," an oratorio, broadcast in 1932 at the dedication of Rockefeller Center, and was a staff composer and organist of Radio City Music Hall from then until 1939 and occasionally thereafter on a part-time basis until 1942. Many of his compositions, including the operetta legend, "Onteora's Bride," were performed at the Music Hall.

Mr. D'Antalfy is survived by his widow, Valma; a daughter, Mrs. Judith D. Arkay, and two brothers and two sisters in Hungary.

### PITTSBURGH ORGANISTS HEAR CARNEGIE PRACTICE ORGAN

The new practice organ recently installed in the studio of Dr. Marshall Bidwell, director of music at Carnegie Institute, Pittsburgh, was informally dedicated May 1 at a reception attended by nearly 100 members of the Western Pennsylvania Chapter of the American Guild of Organists. Among the guests were Clyde English, dean of the chapter; Julian R. Williams, organist at St. Stephen's Episcopal Church, Sewickley; Charles A. H. Pearson, acting head of the department of music of Carnegie Institute of Technology; William H. Oetting, director and president of Pittsburgh Musical Institute, and Alan Floyd, Pittsburgh composer and organist.

The evening's program included a demonstration of antiphonal effects between the studio organ and the large four-manual instrument in Carnegie Music Hall, with Mr. English presiding at the studio console. The "Grand Choeur Dialogue" by Gigout and the Gothic Suite by Boellmann were played, the effect being so successful that the two numbers were repeated at the Saturday evening recital in Carnegie Music Hall May 5, with Mr. Pearson at the smaller organ.

The studio organ, installed by Moorhouse, Bowman & Brandt of Pittsburgh, is a two-manual four-stop unit of 314 pipes, enclosed in a large chamber directly above the studio. The console has twenty-one stops and eleven couplers.

### GORE DIRECTS CORNELL CHOIR LAST TIME BEFORE LEAVING

Sunday afternoon, May 13, in Sage Chapel, Ithaca, N. Y., the chapel choir of Cornell, assisted by soloists and a chamber orchestra, gave a concert of sacred music under the direction of Richard T. Gore—the last under Mr. Gore's direction. He leaves the teaching field to work in a war plant. Featured on the program were Mr. Gore's anthem, "Let God Arise," which won first place in the Composers' Press Publication contest last year, and Bach's Magnificat in D. The choir, augmented by members of other Ithaca groups, sang the difficult music with enthusiasm, exactness and solidity of tone. A/S Jack Carruth presided at the organ. In spite of the rain hundreds of music-lovers gathered in the chapel to hear this unusual program.

RICHARD ELLSASSER



RICHARD ELLSASSER, 18 years old, who received the degree of bachelor of music from the Baldwin-Wallace Conservatory of Music April 28, played Bach's "Catechism," consisting of the "Klavieruebung," Part 3, Sunday afternoon, April 29, at the Kulas Musical Arts Building as the concluding concert of the thirteenth annual Bach festival. Richard has played the organ since he was 6 or 7 years old and has studied with Dr. Albert Riemenschneider for six years.

The enthusiasm of the Cleveland newspaper critics over the performance is illustrated by the following quotation from the comment of Elmore Bacon, music editor of the *Cleveland News*:

Richard Ellsasser, youthful organist, thrilled an overflow audience at the Baldwin-Wallace Bach festival yesterday with his playing of the Bach "Catechism" for organ. Ellsasser not only gave this monumental organ work all of its emotional flavor, brought to it a fine understanding of the Bach design and revealed all of its gorgeous tonal colorations and spiritual implications, but played the entire work from memory—a rare feat.

Milton Widder of the *Cleveland Press* had this to say:

Richard Ellsasser, who has displayed unusual musical talent for eight years, achieved a remarkable feat at the organ yesterday afternoon in Berea by playing the full Lutheran "Catechism" service from memory for the closing performance of the thirteenth annual Bach festival of Baldwin-Wallace College. This 18-year-old young man, to whom virtuosity at the organ seems to be second nature and whose approach to the master of Leipzig is way beyond his years in maturity, played the one hour and forty minute service "Klavieruebung," Part 3, without a note in front of him.

### DAVID S. ALKINS MARRIES MISS JEANNE DOZIER IN TEXAS

Miss Jeanne Dozier was married to David Stanley Alkins April 20 in Trinity Episcopal Church, Galveston, Tex. Mr. Alkins is organist and choirmaster of Christ Church in Houston, Tex. A nuptial mass was celebrated at noon by the Rev. Edmund H. Gibson, rector of Trinity.

Mrs. Alkins is on the staff of Christ Episcopal Church in Houston as adviser in Christian education. She received her education in the public schools of Galveston and later at the Denton College for Women and the University of Texas. Mr. Alkins received his education in the schools of Bingham, Maine, and at the New England Conservatory of Music, and pursued further study with Dr. Francis W. Snow of Trinity Church, Boston. He is a brother of Phi Mu Alpha Sinfonia Fraternity of America, a past president of the Carr Organ Society of Boston and a colleague of the American Guild of Organists and sub-dean of the Houston Chapter. Prior to his going to Houston he was organist and choirmaster at St. John's Episcopal Church in Roanoke, Va., and before that at the Church of the Holy Name (Episcopal) in Swampscott, Mass.

Mr. and Mrs. Alkins will live in Houston and will continue with their work at Christ Church.

IN HONOR OF Dr. J. Christopher Marks his cantata "Victory Divine" was sung by the combined choirs of the Church of the Heavenly Rest and that of the Church of the Holy Apostles of Brooklyn in the Church of the Heavenly Rest, New York City, at 4:30 May 13.

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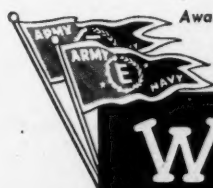
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, JUNE 1, 1945

News items submitted to THE DIAPASON for publication should be condensed as much as possible. Paper rationing has greatly reduced available space. You can help us by bearing this in mind. If at times programs played by you fail to appear in print, please be patient. We regret as much as you do any situation forced on us that makes necessary the omission of items we would print under normal conditions.

## Progress in War and Peace

Momentous events have electrified the entire world to such an extent in the last two months that they have monopolized the thought of everyone. Only three weeks after the passing of President Roosevelt comes the unconditional surrender of Germany to the Allies. Now all men have their eyes on the Pacific and are praying for an early defeat of Japan, while the world security conference goes on with its epoch-making proceedings in San Francisco.

These are the great issues that involve war and peace. Now that peace is appreciably nearer for the world our minds turn to the things that peace will stimulate or restore. In this connection it is encouraging to note some of the developments that affect our church music world. Anyone who had the privilege of attending the splendid events of the 1945 spring festival of the A.G.O. in New York must have been impressed with the evidence that this organization is not sleeping. So much of a thrill could be gained from several of the services and recitals that it created a strong feeling of pride in the Guild.

Our news columns this month contain a comprehensive account of these events, and while this story occupies much of the valuable space that has to be conserved so carefully, our news judgment tells us that the great majority of our readers will wish to enjoy the entire record of the week, especially since so few from distant points were able this year to attend the festival.

It is worthy of emphasis that at the annual dinner reports were presented which showed what is being done, not only at headquarters, but in the majority of chapters. Warden Elmer was able to report an addition of more than 1,000 members in the course of the last twelve months. He also was privileged to report the addition of a number of new chapters, proving that the gospel is being spread through the country in many places where organists never had any organization. When once the handicaps of war are removed it is conservative to expect the growth to be even more rapid. The finances of the Guild likewise are in excellent condition.

Nor has all the progress been on the selfish side. The call for contributions to help French organists suffering from hardship because of the war has met with generous response and over \$3,000 has been contributed to date.

Warden Elmer has made an excellent

record and his re-election became a foregone conclusion. He is to be congratulated on the fruits of his labors at home and at a distance. There are still matters to improve and to correct, as he and those associated with him no doubt realize. We are confident the gains will continue. Meanwhile we should all be proud as the Guild enters its fiftieth year that it has grown to its present stature in numbers and influence. Thirty-five years ago, as then recorded in THE DIAPASON, the A.G.O. boasted of a thousand members. The course of progress should not be allowed to suffer interruption.

## Things That Stir Our Hearts

There is much going on in our land to stir the emotions of those who love ecclesiastical music. Take a week in May of this year in New York, when the resident of the metropolis or the visitor to the city had the opportunity to attend a series of significant services. We have already spoken of the notable events on the program of the A.G.O. festival. This was followed closely by the great festival in honor of Clarence Dickinson, who has made a place for himself in the hearts of scores of pupils as their preceptor and has wielded inestimable influence on church music—an influence that will live long after the close of his work as director of the School of Sacred Music of Union Theological Seminary, a post from which he retires this year. The great outpouring of his admirers and the remarkable work of the seventy choirs whose directors he trained gave a conception of what he has accomplished. And the program presented him as a creative genius in the field of church music in a way which perhaps his closest friends had failed to realize fully. The evening may well be characterized as the apotheosis of the career of a great figure in American sacred music. His personality, gentle but strong, pervades his compositions and makes them representative of what our best writers have done in this generation.

May we add that anyone who has not heard one of the twenty-two annual services of Negro spirituals which George W. Kemmer has afforded New York people at St. George's Church has missed something and should if possible hear the next one. Perhaps it is sentimental to become enthusiastic over the heartfelt manner in which these simple expressions of faith are sung by soloists and a chorus of two races or to be affected by the way in which 2,000 people, filling every nook and cranny of a great church, join in singing "What a Friend We Have in Jesus." If so we are content to be sentimental. We can admire a great oratorio, the grand chorales and Gregorian chant, but this should not dim our enthusiasm over the spirit of those spirituals and hymns at St. George's.

## Ways of Enhancing Interest

There are ways open to the ingenious organist to make his recitals and his services more attractive if he gives thought to the subject. A suggestive instance is offered in Kansas, where Charles H. Finney, F.A.G.O., of Friends University, Wichita, headed his program in the alumni auditorium April 22 with this paragraph:

The composers selected for today's recital are the ten most widely played, according to a tabulation of recital programs of 1944 appearing in THE DIAPASON. From the works of these men music has been selected which describes to a greater or lesser degree events in the life of Christ. In the case of some of the ten it has been difficult or impossible to refer to this definite idea. The music is therefore played for its own intrinsic beauty and for its association with the life of the Saviour.

The program should be of interest. It was made up as follows: Chorale Prelude on "Come, Saviour of the Heathen," Buxtehude; Chorale Prelude on "A Rose Breaks into Bloom," Brahms; Berceuse, Vierne; Variations on "Our Father Who Art in Heaven" (Sonata 6), Mendelssohn; Chorale in A minor, Franck; Chorale

Prelude on "O Sacred Head Now Wounded," Bach; Toccata, Fifth Symphony, Widor; "Marche Religieuse," Guilman; Chorale Prelude on "Jerusalem, Thou City Set on High," Karg-Elert; "Hallelujah" ("Messiah"), Handel.

Still more to enhance interest in his recitals Mr. Finney prints on his program an invitation to the audience to come up after the recital and inspect the console of the large three-manual Austin organ, at the same time stating that a copy of the stoplist may be obtained on request.

And here is another case: In Washington, Pa., at the beautiful Second Presbyterian Church, where Edward H. Johe is in charge of the music, the Sunday folder directs attention to the music of the day. For example, on April 29 we find this note on the processional hymn:

Dr. Henry van Dyke, the author of the processional hymn, was one of the greatest ministers and most distinguished literary men of his generation. His sermonic abilities were revealed in the noted pulpit of the Brick Presbyterian Church, New York. As professor of English literature at Princeton University he won many world-wide and distinctive honors. He wrote the text of our hymn while on a preaching visit at Williams College, saying to the college president: "Here is a hymn for you. Your mountains were my inspiration. It must be set to Beethoven's 'Hymn to Joy.'"

No doubt there are dozens of similar instances throughout the country which prove that our church musicians realize the value of being alert to anything that will induce more people to listen and help them to enjoy the recitals and services.

## Watters Plays at Harvard

Clarence Watters is one of a small group of recitalists who have done splendid service in recent years in the effort to place organ recitals musically and artistically on a par with the highest type of concerts in other fields. It is to be regretted that because of bad weather and what seemed a minimum of publicity more people were not present in the Memorial Church of Harvard University Sunday afternoon, May 13, to enjoy Mr. Watters in a program of French organ music, in which he specializes, amply demonstrating his exceptional gifts and capacities as an interpreter of music ranging from d'Aquin to Dupré.

Except from the standpoint of color variety, Mr. Watters' playing is free from any traits which might be called "romantic." His style is precise, clean-cut and infused with tremendous rhythmic vitality, which makes any program of his an exciting experience. The Franck Chôrale in E, which can seem very long in a pedestrian performance, was kept moving at a pace which did not allow the interest to flag for a moment and moved inexorably on to its crashing climax. The Scherzi of Widor (Fourth Symphony) and Vierne (Second Symphony) were tossed off with effortless virtuosity which seemed unaware of technical difficulty. For one listener, at least, the high point of the program was reached in Dupré's "Crucifixion," from the "Symphonie Passion," a tone painting which is extraordinarily evocative in its suggestion of the mood and atmosphere of a scene which has been portrayed in many media by some of the world's greatest artists.

Mr. Watters will be heard again early next fall in one of the large Boston churches and those who enjoy organ playing of distinguished merit and outstanding quality will look forward to this event as an experience not to be missed.

CARL MCKINLEY.

## FIFTEENTH ANNUAL SESSION OF WALDENWOODS SCHOOL

Church musicians will again assemble at Waldenwoods, Mich., from July 16 to 26 for ten days of practical and inspirational study and recreation. This will be the school's fifteenth session. Dr. Nellie Beatrice Huger, founder and director of the school, established it originally for musicians who had no specific training in church music and who were working in underprivileged churches. Through all the years a high standard of training has brought more professional musicians who have found new inspiration.

Waldenwoods is a wooded sanctuary

## Looking Back into the Past

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

The American Guild of Organists elected Frank Wright as warden and Dr. William C. Carl as sub-warden at its annual meeting and the membership committee reported that the Guild had approximately 1,000 members.

All the property of the Hope-Jones Organ Company of Elmira, N. Y., was taken over by the Rudolph Wurlitzer Company and moved to North Tonawanda, N. Y.

The Canadian College of Organists held its initial council meeting and Dr. Albert Ham was elected the first president of the organization.

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

Mrs. Laura Wood Grebe, a prominent Philadelphia organist, was stricken while playing the final number of a special program at the First Presbyterian Church and died a few hours later at her home.

An embargo on the shipment of organs was declared by the Eastern railroads, which were in a traffic snarl because of lack of equipment and strikes by switchmen and other workers. The railroad managements had decided that organs were "nonessential" freight.

Lynnwood Farnam was appointed to the post at the Church of the Holy Communion in New York City, effective in October, having resigned at the Fifth Avenue Presbyterian Church.

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

Conventions of organists were the order of the day. The Northern Ohio Chapter of the A.G.O. had an excellent program in Toledo May 6 and 7. The third tri-state convention of the Kansas, Oklahoma and Texas Chapters was held in Lawrance, Kan., May 1 and 2. Washington, D. C., was the meeting-place of organists from three states April 25 and 26. Pennsylvania organists met at Williamsport May 6 to 8 and on the program were several of the foremost recitalists of America. New Jersey members of the A.G.O. held their annual rally in Plainfield May 22. Florida organists conducted their ninth annual state convention in Jacksonville May 13 to 15.

The great Aeolian-Skinner organ in the imposing new East Liberty Presbyterian Church of Pittsburgh was dedicated May 19 and a recital was played by William E. Zeuch.

on Lake Walden. At the close of day on Vesper Hill there is a quiet time, followed by singing songs of nature, with a short message. The Galilean service, featuring antiphonal singing from boats in several places on the lake, has left a lasting impression upon students. Gretchaninoff once participated in this service, as well as many other visiting celebrities.

Dr. Huger has brought leaders to the school who have been challenged by the eagerness of the students to learn. Among them have been Edwin Arthur Kraft, Dr. Joseph W. Clokey, Arthur Poister, Arthur Croley, R. Deane Shure, Carl F. Mueller, Daniel Protheroe, Rollin Pease and H. Augustine Smith. This year's faculty consists of Ellis Snyder, who returns for his fourth session, and Dr. Arthur Leslie Jacobs and Ruth Krebbel Jacobs of Los Angeles. Courses are planned for every phase of church music.

Dr. Huger organized and directs the Guild of Church Musicians, now a department of the Detroit Council of Churches, ministering to 500 Protestant churches in Detroit. The Guild is in constant touch with nearly a thousand church musicians. Dr. Huger is a well-known voice teacher and directs the department of sacred music of the Detroit Institute of Musical Art.

THE APRIL MEETING of the Van Dusen Organ Club in Chicago featured a lecture-recital by Dr. Emory L. Gallup. The subject was that of the French organ and registration on it. Having been organist of the American Cathedral in Paris and presiding over the large Cavaille-Coll organ of the cathedral for nearly a year, Dr. Gallup was well qualified to speak on the subject. He presented a program of compositions by Jongen, including his Chorale, the "Chant de Mai" and the "Caprice Improvisation." The meeting was held in the organ studio of the American Conservatory of Music.

### Toronto Organists Play For Benefit of British Organ Restoration Fund

Two Wednesday evening recitals for the benefit of the British organ restoration fund and four Wednesday noon recitals were played in May at the Metropolitan United Church, Toronto, Ont. Healey Willan, Mus.D., F.R.C.O., gave the first performance on the evening of May 2 and John Reymes-King, F.R.C.O., A.R.C.M., played the second on the evening of May 16. The Wednesday recitals were played by Margaret Sargent, A.T.C.M., John Reymes-King and John J. Weatherseed, F.R.C.O. The organ in the Metropolitan Church is a five-manual Casavant of nearly 8,000 pipes.

Dr. Willan's program was as follows May 2: Prelude and Fugue in C major, Bach; Chorale Preludes, "Now Come, Saviour of the Gentiles" and "Deck Thyself, My Soul, with Gladness," Karg-Elert; Sonata No. 4, Rheinberger; Rhapsody, Howells; Rhapsody, Saint-Saens; Folk-tune and Scherzo, Whitlock; Fugue on "B-A-C-H," Schumann.

On May 16 Mr. Reymes-King presented the following program at both the noon and evening recitals: Prelude and Fugue in D, Bach; "The Cuckoo and the Nightingale" Concerto, Handel; "Dialogue" and "Basse et Dessus de Trompette," Clerambault; "Ronde Francaise," Boellmann; "Improvisacion," de Guridi; Canzonetta, Torres; Koraal, Scherzo, Adagio, Peeters; "Corrente e Siciliana" and Festival Prelude on "The Strife Is O'er," Karg-Elert. The choir sang: "O Lord, Increase My Faith," Gibbons; "If Ye Love Me, Keep My Commandments," Tallis; "All Hail the Power of Jesus' Name," Vaughan Williams; "Te Deum," from the 1938 coronation service, Vaughan Williams.

Mr. Reymes-King played the following program May 23: "Biblical Sonata," Kuhnau; Vivace from Third Trio-Sonata, Bach; Adagio, Bennett; Chorale Preludes on "Was Gott thut, das ist wohlgethan," Karg-Elert; Arabesque, Berceuse and Pastorale, Vierne; Chorale Preludes on "Ein feste Burg," Hanff and Gronau; "Epilogue," Willan.

Miss Sargent's offerings May 9 included: Fantasie and Fugue in G minor, Bach; Concerto No. 1, Handel; Chorale in A minor, Franck; First Sonata, Mendelssohn; Allegretto and Folk-tune, Whitlock; "Carillon-Sortie," Mulet.

Mr. Weatherseed on May 30 played: Chorale Preludes, "Christ Lay in Death's Dark Prison" and "Our Father, Which Art in Heaven," Scheidt, and "Rejoice, Good Christians" and "Jesus Christ, Our Lord and Saviour," Bach; Fugue in G minor (the short), Bach; Trumpet Voluntary, Purcell; Minuet from Tenth Concerto, Handel; Presto in B flat, Johann Christian Bach; Allegro non troppo ma con fuoco and "Benedictus" ("Sonata Britannica"), Stanford; "Piece Heroique," Franck.

#### CORPORAL BOEHM HEARD IN RECITAL AT CAMP MAXEY, TEX.

To mark national music week a recital was given at the Twenty-sixth Regimental Chapel, Camp Maxey, Tex., May 10. Both civilian and military personnel were invited. Corporal Boehm is organist of the chapel and assistant to the Rev. Leland R. Larson, Lutheran chaplain. His program consisted of the following selections: "Psalm XIX," Marcello; Andante Cantabile, Fourth Symphony, Widor; "Jesu, Joy of Man's Desiring," Bach; Cathedral Prelude and Fugue, Bach; Reverie (MS.), Lacey; Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; "The Soul of the Lake," Karg-Elert; "Le Cygne," Saint-Saens; Chorale in A minor, Franck; Pastorale, Clokey; "Ave Maria," Schubert; "Nun danket Alle Gott," Karg-Elert.

The Lacey Reverie, which is in manuscript, was enjoyed by everyone, according to comments of the audience after the recital. David T. Lacey, Mus.B., is an organist of Brooklyn, N. Y., and instructor in piano at the Mills School, Adelphi College. He and Corporal Boehm were stationed together at Fort Eustis, Va., in 1941 and 1942.

Before entering the army in 1941 Corporal Boehm was organist and choirmaster of Emanuel Lutheran Church, Corona, L. I., N. Y. He is a pupil of Dr. Charles M. Courboin. Among his other

WALTER BAKER



TWENTY-SIX RECITALS, which he has played in eighteen cities of the United States and Canada, constituted the winter season of Walter Baker of Philadelphia. He returned to his duties at the First Baptist Church of Philadelphia in April after having been heard from coast to coast. All of his repertory was played from memory and included the great works of Bach and compositions from Buxtehude and Handel to Karg-Elert, Vierne, Mulet, Dupré, Langlais and many others, representing a great deal of the best organ music, old and new.

At his church Mr. Baker has conducted fourteen oratorios, all of them presented in their entirety. The list includes:

- Bach—"A Stronghold Sure."
- Brahms—Requiem.
- Haydn—"The Creation."
- Mendelssohn—"Elijah," "St. Paul" and "A Hymn of Praise."
- Handel—"The Messiah."
- Fauré—Requiem.
- Saint-Saens—Christmas Oratorio.
- Verdi—Requiem.
- Mozart—Requiem.
- Franck—Mass in A major.
- Dubois—"The Seven Last Words."
- Sowerby—"Forsaken of Man."

teachers were Winslow Cheney and the late Hugh McAmis.

THE COMBINED CHOIRS of the Second Presbyterian Church of Newark, N. J., directed by Luis Harold Sanford, gave a service on Easter afternoon entitled "The Christian's Creed," based on the various sections of the Apostles' Creed. The music included the following numbers: "The Heavens Are Telling," Haydn; hymn, "Fairer Lord Jesus"; "Let All Mortal Flesh Keep Silence," arranged by Holst; "Cradle Hymn to the Child Jesus," Kopp; "Crucifixus" (B minor Mass), Bach; "Worthy Is the Lamb" ("The Messiah"), Handel; "Descend, O Heavenly Dove," arranged by Charles Black; hymn, "The Church's One Foundation"; "A New Heaven and a New Earth" ("The Holy City"), Gaul; "O Forgive Our Debts," Thome; "An Easter Litany," Dickinson.

THE UNIVERSITY OF FLORIDA held its annual concerto festival last month with two programs, played May 6 and 13 in the auditorium. Six pianists, all of them pupils of Claude L. Murphree, university organist, took part, while Mr. Murphree presided at the organ. One of the performers, Harry Dunscombe, is only 12 years old.

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Praise the Lord, O My Soul.....	F. C. Schreiber	.20
(Prize Anthem of the American Guild of Organists, 1945)		
Fairest Lord Jesus (S.S.A.)....	Arr. Gena Branscombe	.16
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## Cantata by W. J. Skeat; Gray Prize Anthem; Other Music Reviewed

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

The disregard of modern cantatas—not Bach—is a clear fact. William J. Skeat may avoid the curse by publishing what amounts to a cantata in four separate numbers, called an "anthem cycle," with the general title of "The Son of Man" (J. Fischer). The first section, "Bethlehem," I do not have at hand. The other three are "Christ's Entry into Jerusalem," a swinging march of a familiar type (but a good example of the type); "Calvary," in fourteen pages, with solos for tenor and baritone, humming effects, sections for women alone and for men alone—a short cantata in itself; and "The Resurrection," in eleven pages, with solos for baritone and soprano as dialogue. The last number I like best for its contrapuntal interest; careful preparation will be needed, but it deserves care.

The prize anthem of the A.G.O. this year is Frederick C. Schreiber's workmanlike "Praise the Lord, O My Soul" (Gray) which runs to sixteen pages, accompanied. One short section may go to three solo voices (SAT) in trio or may be sung full. For variety the middle section, beginning "Who forgiveth," is to be sung tranquilly. This is a good anthem of praise.

Perhaps better than any of these numbers just mentioned I happen to like an unaccompanied anthem by Milton Dietrich called "O Spirit of Christ" (Summy, '44), a beautiful choral prayer in four pages. I regret that composers sometimes, as in this case, write their own texts, especially when the music is so superior. The present set of words is not unpoetical, but it is undistinguished and, of course, will face the rule of the Episcopal Church restricting texts to the Bible, the Prayerbook and certain specified poems. However, most churches won't be bothered by the canonical restriction, and this is certain to be a number much admired and used.

Another useful number of 1944 is "The Lord My Pasture Shall Prepare" (Novello), by W. H. Harris, on a text by Addison, a short anthem said to be suitable for a wedding, though I don't know why unless marriage makes the wilderness "smile with sudden greens."

### Some Christmas Numbers

About the best sacred solos received recently are three for Christmas published by G. Schirmer late in 1944. By far the best is "Jesus, Jesus, Rest Your Head," a lovely Kentucky carol collected by J. J. Niles and arranged in two keys. The accompaniment is very simple—rightly so; in spots it lies low if a soprano is singing. Both words and music have the poetical quality of our best mountain songs in the British tradition.

"The Rose and the Lily," for medium or high voice, was composed by Dr. Nicola Montani, one of our most accomplished Catholic composers, on a theme by Saint-Saëns. The unusual text is from the Italian.

"A Babe Lies in His Cradle Warm," for medium voice, has a pretty melody from a seventeenth century Austrian carol, arranged by Renee Wright. I could wish that this number had another stanza; it is only three pages in length.

James R. Gillette has two new carol-anthems for Christmas. "A Christmas Prayer" (Summy) is a dainty little piece with a soprano solo. The contrasting middle section is so brief that its bridge back is a little clumsy. "The Slumbering Christ-child" (Summy) is only two pages in length; it also has a soprano solo. Both are easy.

"St. Francis' Carol" (G. Schirmer, '44) by Richard Warner, with modern text by Katherine R. Warner, is for women's voices, SSA, with soprano solo and SA duet *ad lib.* St. Francis has long been given credit for introducing the crèche with a blessed doll into his Christmas service, and so is sometimes called the father of our Christmas celebrations. There is a tradition, not well known, that once the doll miraculously came to life. This carol tells the story with an almost secular gaiety and with music strongly reminiscent of English rather than French folk melody. This is a really charming novelty.

### New Editions, Mixed Voices

We may be thankful that N. Lindsay Norden is editing Russian music again. I wish to recommend especially his arrangements of Shvedoff's "Forever It Is Meet," a superb short number in praise

of the Blessed Trinity, with a little division into six parts unaccompanied (and octave bass, if you can find one), and Tschesnokoff's "The Righteous Shall Be in Everlasting Remembrance," with more frequent divisions. Both are published by Summy (1944).

Mr. Gillette has arranged a Handel melody for children's voices with adult choir, "Father Most Merciful" (Summy, '44). Instead of the children you could use a soprano soloist or a few sopranos. He also has arranged a Neander melody, "God Himself Is with Us" (Summy, '44) as a sturdy and easy accompanied anthem of praise. There is a very short solo *ad lib.*

There are two useful numbers for women, one for men. The one for TBBS unaccompanied is by Dr. C. S. Lang, "Miserere Domini" (Novello); it has English words. As usual, he certainly makes an impressive part for the second basses; the harmony is rather more sentimental than we expect.

Dr. Roland Diggle's "Grant Us Thy Peace" (Witmark, '44) for SSA accompanied is a short, quiet, effective prayer. Haydn Morgan's "Ours Is the World" (Hall & McCreary), for SSA accompanied, is specially suited to commencement exercises.

### Settings of the Service

Paul Callaway's setting of the Communion Service in D (Gray) is excellent, though it lies a little low throughout, especially in the Credo, even for unison singing, which is intended. The highest note is D, and that is seldom reached; so this will be especially welcome to choirs of men or for general congregational singing if there is opportunity to teach such a service to the congregation—as in schools and colleges. I recommend this highly.

There is another good setting of the communion service, also in D, but without the Credo, by Allanson Brown, F.R.C.O., of Ottawa, Ont. The Canadian publisher is Le Parnasse Musical, Lachute, Quebec; the American representative is the Axelrod Publishing Corporation of Providence, R. I. This is easy, manly music which seems to get better as you progress through the service.

George Dyson's setting of the Magnificat and Nunc Dimittis in F (Novello) laps the canticle in soft Lydian airs, as the key of F is likely to do. Not much recent English music for the service has been so romantic in style, but it is good of its kind. In the Magnificat there are opportunities for a soprano soloist, and in the Nunc for a bass.

A. H. Malotte's cantata "Voice of the Prophet" (G. Schirmer, '44) is described as a "Biblical Scene." It runs to seventy-six pages of rather dramatic and romantic music, with solos for medium and high solo voices and with spoken parts for a reader who represents the Hebrew prophets. Orchestral score is available. The text is arranged from the Old Testament and falls into six episodes. The work is appropriate for celebrations of victory or for general use in time of war.

### Sacred Vocal Solos

W. H. Buckley's "O Jesus, Full of Pardonning Grace" (Presser, '44) is one of those songs for medium voice that singers love to pour out because they are so extremely easy and effective to sing. Also the accompaniment seems to be urging on the singer. The text is appropriate for Lent.

Many of us can remember hearing our mothers singing "The Lord Is My Shepherd" to Thomas Kotschat's tune. N. C. Page has made a new solo edition for high voice (Ditson). (It was specially liked as a duet in my boyhood.)

John Sacco's "God's Time" (G. Schirmer) is better as medium solo than as anthem, I think, though you do need a big voice against the dramatic accompaniment. The text is very appropriate for time of war. Similarly appropriate is D. W. Guion's "Only through Thee" (G. Schirmer), in two keys (high and medium); unfortunately the text is little better than doggerel and the music is not the best of Guion by any means.

### Organ Solos

Two novelties have just arrived from England—two preludes on Yoruba sacred folk melodies, composed by Fela Sowande (Novello). No. 1, "K'a Mura," is beautifully lyrical and not difficult. No. 2, "Jesu Olugbala," has more contrapuntal interest and will require fleet fingers, not to say feet.

Less novel but to be enjoyed if you have effective solo stops is William Wentzell's "From the Swiss Mountains" (Gray). It sounds the way a Swiss piece is supposed to—pastoral and pretty.

### RICHARD PURVIS, AGAIN FREE, ARRIVES IN OAKLAND, CAL.

A letter from Warrant Officer Richard Purvis, the Philadelphia organist and composer, who was a prisoner of war in Germany and had been reported missing in action, was received just as this issue goes to press. He writes: "Liberation, after six months of hunger, cold, filth and endless forced marches is like heaven!" His V-mail letter is written from Oakland, Cal.

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## AN ORGAN BUILDER'S VIEW OF SCIENTIFIC ELECTRONICS

Since the principal job for organ builders, for the present, seems to be the filling out of Government forms, between forms it might be profitable to examine scientific radio equipment with the post-war voicing-room in view.

Empirical (cut and dried) methods have carried organ builders a long way in the production of really marvelous tone, with the sense of hearing as the only yardstick of measurement. There are many instruments in common use in electronic laboratories which are capable of measuring accurately this tone, and if each voicing-room collected tables which would show harmonic content, power and pitch for their own work on different stops, these tables would soon become a very accurate yardstick for the production of uniform tone.

The Voicer would be free at all times to do his best work and art would not be subordinate to science; but science could measure and analyze what has been produced.

The following instruments have been used by us in our laboratory, and we hope to use them again when normal times return. An Oscilloscope would probably come first. This would show the wave form and also for visible tuning.

Some form of a Frequency Oscillator which would accurately produce the intervals of the chromatic scale in an equal temperament. An Harmonic Analyzer which would give the harmonic content of the various tone qualities. From this basis, there would probably be more special instruments developed for special purposes.

The cost of these instruments would be a minor item and we are sure that their use would help to make the production of tone more uniform.

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**Spring Meeting in New York**

Members of the society and their friends attended a most enjoyable spring meeting in New York May 19, when for the second time they were the guests of the General Theological Seminary. The morning session in the chapel was addressed by Dr. Becket Gibbs, who spoke on plainsong in chants and hymns. He began with several personal reminiscences. These largely concerned the movement for plainsong in Great Britain before the turn of the century, in which, until coming to America, he played an active part. He paid a personal tribute to the late Canon Douglas, to whose sagacious musical leadership the present Episcopal Hymnal is a lasting monument.

Dr. Gibbs then described the use of the Psalms in the Hebrew Temple service, emphasizing that praise was the primary characteristic of worship then, as it has been ever since. He analyzed the Anglican liturgy, showing how rich it is in the elements of praise.

With the aid of students from the seminary, ably directed by Professor Ray F. Brown, several Psalms were chanted, the Glorias being sung by all present. Finally half a dozen hymns were sung, the first being "O Come, O Come, Emmanuel" to "a melody adapted from plainsong"—as stated in the hymnal—while the last was the well-known text "Of the Father's Love Begotten" to "Divinum Mysterium." These are the two best-known plainsong tunes in America, the latter in particular having a haunting beauty that has given it wide use. A summary of Dr. Gibbs' remarks on plainsong has been prepared and will be sent to anyone forwarding the secretary a stamped addressed envelope.

Nearly fifty members adjourned for luncheon at the nearby Fireside Inn—an appropriate name, for the weather was cold and drizzly!

We held the afternoon session in the commons room at the seminary, listening to a vivid account of the worship and hymn singing of service men by Chaplain Otto T. Rafos, U.S.N.R., who has seen duty on the Midway Islands and with the marine garrison at Pearl Harbor. The chaplain, a Norwegian by birth, went to sea at the age of 14 and returned at 19 to finish his higher education. He was at sea during the last war and is now completing two years' experience as a naval chaplain.

Navy regulations provide that the senior officer shall designate a time and place for worship on Sunday for the men in his command. The latter varies immensely—from the crowded between-decks space on a mine sweeper, with constant interruption, to the huge hangar deck of a carrier. Even on the latter vessel there is often much competition as the planes warm up or drill. But the carrier's band may assist in the hymns and instrumental music: on shore there is, sometimes an Orgatron available. At Midway an old boxed piano had been discovered—functioning as ballast! It was literally made over, and once again made to serve its original musical purpose!

At Pearl Harbor worship was held in the huge outdoor bowl and 2,000 men looked like a small crowd, but everyone could hear well.

As for having a "church" background, which would incline a man to attend services while on active duty, Chaplain Rafos felt that perhaps only about 10 per cent among his parishioners qualified. These included every type of belief, and

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some extremists among the smaller sects proved to be most loyal in backing-up the chaplain.

Following these remarks many questions were answered. Church attendance goes up as the ship approaches the fighting area, dropping on the return voyage. Barracks and shipboard life are not conducive to religion. Chaplains of all faiths without exception cooperate loyally. On an armored ship the chaplain's place during action is generally with the medical officers in the central dressing station. He is more likely to be exposed with the crew on the lighter craft.

**Three Hymn Festivals Noted**

Three fine hymn festivals should be noted. The interfaith service in recognition of race relations Sunday, held in Seattle Feb. 11, was sponsored by the A.G.O. and the Seattle Council of Churches. Held in St. Mark's Cathedral, it was a full service of evening prayer, with hymnic additions, which included a Welsh hymn, the plainsong tune "O Lux, Beata Trinitas" and a hymn by a Greek Orthodox choir. The service was planned largely by George Vause, organist at the

cathedral, who writes that the cathedral was packed, due chiefly to city-wide promotion of the festival by the Council of Churches.

Two other events deserve mention. The A.G.O. held a hymn festival at Niagara Falls, N. Y., using the "Selected Hymns and Carols" published by Northwestern. Two hundred copies were bought by the chapter to be retained by the cooperating choirs, while others were rented for the use of the congregation. The committee procured material from the Hymn Society office to aid in preparing this program.

The Maine State Federation of Music Clubs combined with the A.G.O. for a fine vesper service of hymns, all of them being printed on the back of the program. Mrs. F. L. Haviland, one of our well-known hymnic scholars, who is the federation's chairman for church music in Maine, was responsible largely for this very successful interdenominational gathering.

We hope our readers will consult with us about their efforts to promote congregational singing of hymns. There is new and helpful material available on various aspects of this problem.

REGINALD L. MCALL

UNDER THE DIRECTION of Herbert Stavely Sammond, its founder and conductor, the Morning Choral of Brooklyn, N. Y., gave its spring concert at the Academy of Music April 24. This is the twenty-sixth season of the club. E. Harold Du Vall gave a short organ recital before the concert. Claire Ross was the accompanist and cello solos were played by Fern Sherman. The spring concert of the Middle Collegiate Choral was given under the direction of Mr. Sammond, organist and choirmaster of the Middle Collegiate Reformed Church of New York City, at the church-house May 4, with Claire Ross as piano soloist.

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One of the famous organs of the world suffered severe damage when robot bombs struck St. Paul's Cathedral in London. According to a report by experts it will cost \$60,000 to restore the organ and the damage to the cathedral has been appraised at \$400,000 at a minimum. The high altar was destroyed. One bomb crashed into the crypt, in which some of the larger organ pipes had been hidden as a measure of safety.

The organ in St. Paul's was one of eighty-seven sets of pipes. It was built originally by "Father" Willis and rebuilt in 1900. A new console was installed and the action was changed to electric in 1925. In 1930 the instrument was reconstructed by Henry Willis & Sons and the reopening of the cathedral that year was an event of national importance, and was marked by the first use of the rebuilt instrument. On June 25, at a thanksgiving service for the preservation of the cathedral, the reconstruction of which had taken seventeen years, there were present the king and queen, the Prince of Wales and other members of the royal family; the prime minister and members of the cabinet and a host of people distinguished in every field. Before the service Dr. Stanley Marchant, the cathedral organist, played the first movement of Elgar's Sonata, the "Pilgrims' Chorus" from Mendelssohn's "Italian" Symphony and Maurice Greene's Voluntary in C minor, and his assistant, Douglas Hopkins, played the "St. Anne" Prelude of Bach.

The stop specification of the St. Paul's organ was published in THE DIAPASON in September, 1930.

**MISS HELENA M. TEWKSBURY,  
BANGOR, ME., ORGANIST, DEAD**

Miss Helena M. Tewksbury, a well-known organist and devotee of music in eastern Maine, died suddenly at her home in Bangor March 25. She was in her seventy-fourth year.

Miss Tewksbury came naturally by her musical talents from both sides of her family, her mother having been a music teacher in earlier years, and Miss Tewksbury was trained from her youngest days in piano and vocal music. Later she took up the organ after studying at the New England Conservatory of Music. She had been organist at the Essex Street Free Baptist Church in Bangor for twenty-one years, but resigned that position in the summer of 1944.

An interesting example of a musician's true devotion to her work was offered in Miss Tewksbury's career when she fell and broke her left wrist on her way to play her Sunday service one winter morning. She hastened to a physician, who wrapped the broken wrist temporarily. Then she proceeded to the church to play the service with her right hand and feet.

Miss Tewksbury was active in social and church work in Bangor and was a member of the American Guild of Organists. She is survived by a brother, Lyndon B. Tewksbury of Hingham and Boston, Mass.

**HARRY J. TOMLINSON'S CHOIR  
SINGS GREAT COMPOSITIONS**

Harry J. Tomlinson, Jr., choirmaster and organist of the First Presbyterian Church in Springfield, Ill., has completed the fourth year in his ministry of music, in which his volunteer choir at Sunday afternoon evensongs sang Mendelssohn's "Elijah," Mozart's Requiem and Bach's Christmas Oratorio. Dec. 17 the intermediate choir sang "Child Jesus," by Clokey. A "carol by candlelight" midnight service took place Christmas Eve. The evensong service Jan. 7 centered around Haydn's "Creation," sung by the chancel choir, and on Feb. 18 the "Missa Papae Marcelli" of Palestrina was sung. During Holy Week the choir presented Bach's "Passion according to St. Matthew."

To complete this year's series of evensongs, the B minor Mass of Bach was performed by the chancel choir May 27. The junior boys' and girls' choirs, assisted by the chancel choir, sang Mendels-

**MISS KATHERINE HAMMONS, LEADER IN A.G.O. IN DALLAS**



MISS KATHERINE HAMMONS, who in May completed her fourth term as dean of the Texas Chapter, A.G.O., is the first member to have held office for that length of time. She is a charter member and served as dean from 1927 to 1929, at which time the chapter, with headquarters in Dallas, was the only one in Texas, with about fifty members. She is enthusiastic about expansion and always eager to organize a new chapter. During her term as membership chairman from 1939 to 1943 she added over fifty new members.

sohn's "Hear My Prayer" on Mother's Day. To replace the morning sermon the choir gives Brahms' "Song of Destiny" the third Sunday of May and the Bach cantata "Jesus, Priceless Treasure" the third Sunday of June.

**RUSSELL H. MILES PLAYS  
AT JUBILEE OF SYRACUSE "U"**

Professor Russell Hancock Miles of the University of Illinois was selected to play at the celebration of the seventy-fifth anniversary of Syracuse University as representative of the organ graduates of the university. He took part in the anniversary concert April 27 in Hendricks Chapel. His numbers all were by Syracuse men and all the composers were present. The selections were these: "Sonata Cromatica" (Allegro maestoso), Miles; "The Bells of Ste. Anne de Beaupré," Russell, and Prelude and Fugue in C major, Berwald. The first number was a part of his own composition, the second a number by Dr. Alexander Russell, a graduate of the college of fine arts who is now in charge of music at the Wanamaker store in New York City, and the third was written by Dr. William Berwald, who for many years was head of the theory and composition department and who retired in 1944.

Professor Miles' appearance was greeted by hundreds of his personal friends and he was recalled a number of times. At a reception held at the home of Professor Leon Verrees, now head of the organ department, Professor Miles met many of his old friends.

**ERNEST WHITE WILL TEACH  
AT PEABODY CONSERVATORY**

Ernest White, the distinguished New York organist, has been appointed head of the organ department at the summer school at Peabody Conservatory, Baltimore, and besides his teaching of organ will conduct a class in organ playing which will cover the history of the instrument and its repertoire as well as church playing and accompaniment and the sources of church music. The class is designed to be of special benefit to church organists.

Mr. White is choirmaster of the Church of St. Mary the Virgin, New York. For three years he was head of the music

Texas now has nine chapters, with a total membership of about 300, and they expect to see the time when they will have fifty chapters in the state.

Miss Hammons is organist at All Saints' Episcopal Church, Dallas, and staff organist at the Ed C. Smith mortuary, and has a downtown studio where she teaches a large class of pupils. She is on the faculty of the Southwestern Conservatory, an officer in the Dallas Music Teachers' Association and a member of the Dallas Federation of Music Clubs.

department of Bard College, Columbia University, and he has been a member of the faculty of Manhattanville College of the Sacred Heart and of the Pius X. School of Liturgical Music.

**Bach Festival in Berea**

Under the energetic directorship of Dr. Albert Riemenschneider, Baldwin-Wallace Conservatory of Music on April 27, 28 and 29 held its thirteenth annual Bach festival. This year there were more reservations for accommodations from out-of-state people than at any other time since the war began. Likewise worthy of note is the fact that the membership of the festival chorus is holding up well through the war years, in spite of the fact that one source of supply—the civilian male students—has been drastically reduced. This situation has been met in part by the coming into the chorus of a number of the men from the Navy V-12 unit.

Dr. Riemenschneider and George Poinar, director of the violin department of the conservatory, divided the task of directing this year. Three of the four soloists for the cantatas and the Magnificat have been present in other years—Leonard Treusch, bass; Mary Marting, soprano, and Harold Haugh, tenor. The newcomer was Elsie MacFarlane, contralto. Miss Esther Pierce of the conservatory staff played one of the six Suites for violoncello (No. 1). Dr. Hans T. David of New York City, who has done distinguished work in study and analysis of "The Musical Offering" of Bach, gave an hour's lecture preceding the presentation of this complete work.

The last concert, given before an audience which jammed the hall, heard Richard Ellsasser, senior in the organ department and a student of Dr. Riemenschneider, play from memory Bach's "Catechism," consisting of the "Klaviruebung," Part 3.

It is the ambition of Dr. Riemenschneider and his scores of assisting musicians and members of the women's committees of Berea and elsewhere to continue to care for "the great need for the spiritual message which goes forth" from these festivals. The fourteenth festival will be held April 26, 27 and 28, 1946.

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### Toronto Center.

The annual meeting of the Toronto Center was held in the Yorkminster Baptist Church Hall May 15. The following officers and committee members were elected for the year: Chairman, D'Alton McLaughlin; vice-chairman, A. E. Clarke; secretary-treasurer, T. M. Sargent; committee, G. D. Atkinson, James Chalmers, George Coutts, T. J. Crawford, Muriel Gidley, W. Wells Hewitt, H. G. Langlois, Dr. Charles Peaker, J. Reymes-King, Eric Rollinson, S. Roseveare and J. J. Weatherseed.

A very informative address was delivered by Bruce Brown, M.Arch., M.R.A.I. C., on "The Present Trend in Protestant Church Building." Mr. Brown has had considerable experience in planning and building churches in Toronto and other places, so that he was able to provide a profitable evening for our members. The address was illustrated with views of some of the churches which Mr. Brown has designed.

The Toronto Center held its monthly meeting April 18 at the home of Mr. and Mrs. C. Franklin Legge. About sixty-five members and friends were in attendance. Mr. Legge delivered an interesting lecture on Dr. Albert Schweitzer. Records of Dr. Schweitzer's playing of Bach's works were heard, some of which were: Fantasia and Fugue in G minor, Toccata and Fugue in D minor and Prelude and Fugue in G minor. Mr. Legge also delivered an address on South America, with views of that fascinating country. Following this refreshments were served.

T. M. SARGANT, Secretary.

### Kitchener Center.

"A milestone in the musical history of the community" has been the expression used in describing the concert in the Kitchener Auditorium April 17, proceeds of which will assist in swelling the coffers of the British Organ Restoration Fund and the Red Cross. Glenn Kruspe, Mus. B., F. R.C.O., organist and choirmaster at Zion Evangelical Church and vice-chairman of the Kitchener Center, conducted the K-W Philharmonic Choir, which is in its twenty-fourth season, and the newly-formed K-W Philharmonic Orchestra, through one of the most artistic performances of its kind in many years. The choir was composed of 125 voices, the orchestra of fifty players; soloists for the concert were Jean House, Dorothy Goman and Ray Dedels. Rehearsal accompanist for the choir was Miss Ada Eby. Ushering and check-room facilities were handled by C.C.O. members, convened by Edgar Merkel.

The program opened with an impressive performance of Schubert's Symphony No. 8, in B minor, followed by the Bach motet "Jesu, Priceless Treasure," a cappella, beautiful in tone quality and phrasing. Mendelssohn's "Hymn of Praise" was the glorious finale, consisting of a symphony in three movements, followed by the cantata of stirring choruses, solos and duets. The audience of approximately 2,800 was genuinely thrilled to hear music of such high caliber performed by a local group in so pleasing a fashion. Praise goes to Glenn Kruspe for his vision and tenacity in connection with this achievement, and the inspiration and diligence he will supply for those which are to follow.

Miss Anna Pond of Guelph, one of our younger members and one of our most scholarly performers, was to give a recital for members of the Kitchener Center May 21 at St. Matthew's Lutheran Church, Kitchener.

DOROTHY PETERSEN,  
 DIAPASON Secretary.

### St. Catharines Center.

The St. Catharines Center is glad to report a successful concert for the British Organ Restoration Fund. For two months we have been busy preparing choir numbers for a choral festival which we presented to a large audience April 25. Some months ago we proposed a concert of this type and asked Dr. Henri K. Jordan, founder-conductor of the Schubert Choir of Brantford, to be our conductor, and it

was a very happy choice. For several weeks we rehearsed with our individual choirs and then gathered in two groups on Sunday evenings, one group at the Welland Avenue United Church with Douglas Campbell conducting and the second in St. George's Anglican Church, with Eric Dowling as conductor. The 160 singers were volunteers from ten St. Catharines choirs and the six numbers sung by the choir were selected by Dr. Jordan.

The music critic of *The Standard*, a capable Welsh choir conductor, wrote these lines in his full-column account: "The spacious auditorium of St. Paul Street United Church never resounded to greater paeans of praise than that heard on Wednesday evening. Here was a thrill of choral achievement which was worth waiting twenty years to hear. \* \* \* In the opening eight-part chorus—"The Cherubic Hymn" (Gretchaninoff)—Dr. Jordan extracted from his fine body of singers the most exacting pianissimo. There was shading, balance and nuance in artistic proportions. The first sopranos especially attained that ethereal quality which would be highly creditable in any choir."

The program included: Organ, Sonata No. 6, Mendelssohn (Mrs. R. Douglas Hunter); soprano solos, "Like to a Damask Rose," Elgar, and "Alleluia," Mozart (Joy Fawcett Dearing, L.T.C.M.); violin, cello and piano, Andante Sostenuto, Bargiel, and Serenade, P. I. Tchaikovsky (Mrs. W. A. MacLean, Mrs. C. W. Baker and Mrs. D. Macdonald); choruses, "And Then Shall Your Light" ("Elijah"), Mendelssohn; "By Babylon's Wave," Gounod, and "The Bluebird," Daniel; organ, Prelude and Fugue in F minor, Bach, and "Now Thank We All Our God," Karg-Elert (Eric Dowling, F.C.C.O.); chorus, "The Birds," Protheroe; soprano solos, "Hear, Ye, Israel," Mendelssohn, and "Lo, the Gentle Lark," Bishop (Joy Fawcett Dearing, L.T.C.M.); "Hallelujah Chorus" ("Messiah"), Handel.

We acknowledge the work of Lewis Jones, A.C.C.O., organist of the St. Paul Street United Church, as he was the competent accompanist of the evening.

EDITH BENSON, Secretary-Treasurer.

### Hamilton Center.

The Hamilton Center held its annual dinner and election of officers May 14 at the Rycroft Inn. The reports as read showed a banner year of recitals for patriotic purposes. Officers for the ensuing year are: Chairman, E. J. Walker; past chairman, George Veary; vice-chairman, Harold Jerome; secretary, Charles A. Snively; treasurer, Walter Booth; executive committee, Leslie Sommerville, Harold Payne and Lillie Peene.

The remaining part of the evening was spent at progressive whist.

CHARLES A. SNIVELY, Secretary.

### Brantford Center.

John Cozens, director of music at St. Luke's Anglican Church and at the Alexandra Presbyterian Church, gave an informative address on "Chanting" at a meeting of the Brantford Center April 14 at the home of Miss Mary Henderson. Mr. Cozens illustrated various points with recordings. It was also the privilege of the members to examine an unusual type of piano in the Henderson home. This piano, built for Charles Vincent and used by him for organ practice purposes, has two manuals and a pedalboard. Refreshments were served by the hostess.

The third junior choir festival was held May 14 in Zion United Church, with 250 children participating. The program opened with a professional, the combined choirs singing "All Things Bright and Beautiful," with George Smale at the organ, and concluded with a "Thanksgiving Hymn," Mr. Smale conducting and Miss Eleanor Muir at the organ. The choirs appearing on the program were the Colborne Street United Church Junior and intermediate choirs, Markwell Perry, conductor; Calvary Baptist girls' choir and boys' choir, Mrs. J. Ruth, conductor; St. Cecelia choir St. Jude's Anglican Church, Miss E. Senn, conductor; Park Baptist Church, George C. White, conductor; Alexandra Presbyterian, John Cozens, conductor; First Baptist, Mrs. J. Lewis, conductor; St. Basil's Roman Catholic, Miss M. O'Grady, conductor; B. C. I. and V. Glee Club, George A. Smale, conductor.

The proceeds of the festival will be donated to the British Organ Restoration Fund.

ELEANOR L. MUIR, Secretary.

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



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# Programs of Organ Recitals of the Month

**Garth C. Edmundson, New Castle, Pa.**—In a recital at the First Presbyterian Church for the College Club April 8 Mr. Edmundson played these compositions: A Group of Five, Bach; "St. Flavian" Prelude, Bingham; "Seven Introspective Preludes on Themes from the Western Church," Garth Edmundson (new, MS.).

**T. Tertius Noble, Mus.D., New York City**—Dr. Noble gave a recital in connection with the Ascension Day festival at the Washington Cathedral May 10 and presented the following program: Chorale Prelude, "To My Dear Lord," Fugue in A minor, Chorale Prelude, "Come, Saviour of the Gentiles," and Prelude and Fugue in B minor, Bach; Prelude on an Old Folktune, "The Fair Hills of Eire, O," Mrs. H. H. A. Beach; Fantasy on the Tune "Leoni" (MS.), Noble; Elegy, Noble; Suite in F, Corelli; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; Sonata in D minor, Merkel.

**Searle Wright, F.A.G.O., New York City**—The following program was played by Mr. Wright at the Chapel of the Incarnation April 29, Guild Sunday, featuring works of living Guild members: Chorale Preludes on "St. Kilda" and "St. James," Noble; Fantasy on Italian Hymn, McKinley; Andante Cantabile (Sonata 1), James; "Primavera," "Savonarola" and "Twilight at Piesole," Bingham; "Fast and Sinister" (Symphony), Sowerby.

**Norman Hennefeld, New York City**—Mr. Hennefeld, organist and choirmaster of St. John's Lutheran Church, played the following compositions in a recital to mark A.G.O. Sunday at his church on the morning of April 29: Ricercare, Third Tone, Palestrina; "Ave Maris Stella," Titelouze; "These Are the Holy Ten Commandments," J. M. Bach; "Christ Lay in Bonds of Death," Böhm; "Christ Lay in Bonds of Death," Scheidt; "Christ Is Risen," J. M. Bach; "The Holy Day Is Arrived," Walther; Sonata, Ritter.

**H. Proctor Martin, A.A.G.O., Niagara Falls, N. Y.**—Mr. Martin, organist and choirmaster of the De Vaux School, gave a recital at Grace Episcopal Church, Lockport, N. Y., Sunday evening, April 22, for the Lockport Branch, A.A.G.O., with the assistance of the De Vaux choir. His program consisted of these compositions: Chorale and "Tenebrae," Karg-Elert; "Benediction Nuptiale," Hollins; Arioso, Sowerby; "O Filii et Filiae," Verrees; "Chapelle des Morts," Mulet; Chorale Prelude, "A Mighty Fortress" (manuscript), Lundquist; "Pipes of Pan" and "The Angry Demon," Clokey; "The Swan," Stebbins; "Hymn of Glory," Yon.

**Mrs. Emily Shade Kachel, Reading, Pa.**—In a recital at the First Baptist Church, at which she was assisted by her choir, Mrs. Kachel on the evening of April 17 played these works: Prelude and Fugue in D major, Bach; Fifth Concerto (Larghetto, Allegro), Handel; "Dawn," Jenkins; Siciliano, Fry; "Ronde Française," Boellmann; "The Little Red Lark," Clokey; Easter Spring Song, Edmundson; Festival Toccata, Fletcher.

**Leslie P. Spelman, Redlands, Cal.**—In a recital before the San Jose Chapter of the A.G.O. May 1 Mr. Spelman of the University of Redlands presented this program: Trumpet Tune and Air, Purcell; Pavane, Byrd; Duo, Clerambault; Toccata, Pachelbel; Chorale Preludes on "O Sacred Head," Buxtehude, Kuhnau, Bach, Brahms and Reger; Air in G minor, Handel; Andante from "Grande Piece Symphonique," Franck; "Baroques," Bingham; Toccata, Biggs; Berceuse, Bonnet; "The Fountain," DeLamarter; "Sonata da Chiesa," Andriessen.

In connection with the Bach festival at Whittier College April 15 Mr. Spelman gave a recital at which he played: Prelude and Fugue in E minor, Chorale Preludes, "O Man, Bemoan Thy Fearful Sin," "We All Believe in One God" and "O God, Be Merciful to Me"; Toccata in F major.

April 22 Mr. Spelman gave a program of organ music of the Roman Catholic Church at the University of Redlands.

**Homer Whitford, Cambridge, Mass.**—Mr. Whitford gave his tenth anniversary recital at the First Church in Cambridge (Congregational) May 7 and had the assistance of Clarice Leamon, pianist, in the following program: Allegro (Harpischord Sonata), Aria ("Water Music"), Gavotte (Partita) and Allegro (Tenth Concerto), Handel; Suite, "Baroques," Bingham; Symphonic Piece (organ and piano), Clokey; Requested Compositions: "Liebestod" ("Tristan and Isolde"), Wagner, and Toccata (Fifth Symphony), Widor.

**Corporal Lee Bristol, Jr., Camp Crowder, Mo.**—Corporal Bristol, assistant to the post chaplain, played the following compositions in a recital preceding the singing of a "Missa Brevis" composed by him April 29: Prelude in G major, Bach; "Sheep May Safely Graze," Bach-Biggs; Chorale Prelude on the Hymn-tune "Toplady," Bristol; Allegro Maestoso, "Water Music," Handel. It is interesting to note

that the chorale prelude on "Toplady" ("Rock of Ages") is on the tune written by Corporal Bristol's ancestor, Thomas Hastings, and Corporal Bristol has the desk at which it was composed.

**George Brandon, Stockton, Cal.**—Mr. Brandon, organist of Grace Church, gave a recital at his church May 9 for the benefit of the Albert Schweitzer fund and presented the following program: Fughetta, Antegnati; Sarabande, Corelli; Trumpet Air, Bremner; Pastoral Symphony (from "The Messiah"), Con moto (from the Concerto in B flat) and Largo (from "Xerxes"), Handel; Chorale, "O Sacred Head Now Wounded," Bach; Prelude, Concerto No. 1, Musette and "Anna Magdalena's March," Bach; Arioso, Bach; Allegro maestoso (from Sonata 2), Mendelssohn; "A Legend," Tchaikovsky; "Prayer," from "Hänsel and Gretel," Humperdinck; Andantino in C minor, Saint-Saens; Chorale Preludes, "Lux Benigna," Reuter; "Eventide," Schehl, and "A Mighty Fortress," Grote.

**Homer Humphrey, Boston, Mass.**—Mr. Humphrey gave his last recital of the season at the Second Church in Boston May 1. His program consisted of these works: Chorale Prelude "Nun komm, der Heiden Heiland," Bach; Sonata on the Ninety-fourth Psalm, Reubke; Pastorale, Franck; Scherzo, Bossi; "Idylle," Rheinberger; Berceuse, Vierne; Finale in C major, Homer Humphrey.

**John Glenn Metcalf, Conway, Ark.**—At a faculty recital at Hendrix College March 6 Mr. Metcalf, sharing the program with James de la Fuente, violinist, played these organ numbers: Ciacona (Theme and Variations), Vitali (transcribed for violin and organ by Ottorino Respighi); Toccata in C major, Bach; Chorale Prelude, "O wie selig seid Ihr doch, Ihr Frommen," Brahms; Intermezzo, Rogers.

**Estelle Gray, Swissvale, Pa.**—The Associated Artists' Club of Swissvale presented Miss Gray in a recital Sunday evening, April 22, at St. John's Lutheran Church, of which she is the organist. She was assisted by Mary K. Koch, soloist; Elizabeth W. Craighead, narrator, and the church choir, directed by Harry S. Ray. The organ numbers included: "Marche Triomphale," Wachs; "Echoes of Spring," Friml; "Come, Sweet Death," Bach; "Cristo Trionfante," Yon; "Easter Morning on Mount Rubidoux," Gaul; "Hallelujah Chorus," Handel.

**Minnie B. Lehr, Pottstown, Pa.**—Mrs. Lehr gave a recital at Trinity Evangelical and Reformed Church April 24. Her program was as follows: "Offertoire de Sainte Cecile," Grison; "Au Couvent," Borodin; "When Thou Art Near," Bach; "Marche Champetre," Boex; Introduction to Act 3, "Lohengrin," Wagner; Cantabile, "Samson and Delilah," Saint-Saens; "Song of India," Rimsky-Korsakoff; "Marionettes" and Cradle Song, Lehr; "Salut d'Amour," Elgar; "Hymn of Glory," Yon.

**Edward H. Johe, Washington, Pa.**—Mr. Johe gave a recital at the First Presbyterian Church of Meadville, Pa., April 23 and his program consisted of these compositions: Concerto No. 6, in B flat, Handel; Andante Cantabile and Scherzo from Symphony No. 4, Widor; Sonata on "The Ninety-fourth Psalm," Reubke; Sinfonia in F, Bach; "Comes Autumn Time," Sowerby; Bell Prelude and "The Little Red Lark," Clokey; Finale in B flat, Franck.

**Benjamin Laughton, Detroit, Mich.**—At a vesper recital in the Church of the Epiphany April 29 Mr. Laughton played the following program: Trumpet Tune and Air, Purcell; "Subdue Us by Thy Goodness," "Be Thou but Near" and "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Prelude, "O God, Our Help in Ages Past," Noble; "Menuet Gothique," Boellmann; "Song of the Basket Weaver," Russell; "Romance sans Paroles," Bonnet; Allegro Appassionato (Sonata 1), Harwood.

**Staff Sergeant James B. Porter, Wilmington, Del.**—Sergeant Porter, who has been transferred from Alaska to the base unit at Wilmington, was heard in a recital at the Beavertown, Pa., United Brethren Church Sunday afternoon, April 29, and was assisted by his wife, Ellen Jane L. Porter, a pianist, in the following program: Fantasie in G major, Bach; organ and piano, "Sheep May Safely Graze," Bach-Biggs, and "Jesu, Joy of Man's Desiring," Bach-Porter; "O Man, Thy Grievous Sins Bemoan," Bach; Allegretto from Sonata No. 4, Mendelssohn; "Praise to the Lord, the Almighty" and "Blessed Jesus, We Are Here," Karg-Elert; "Finlandia," Sibelius; "Poor Wayfaring Stranger" (White Spiritual), arranged by E. J. L. Porter; Antiphon, Magnificat, Verse 5, Dupré; Thou Art the Rock," Mulet.

**Alonzo Meek, West Point, Ga.**—Mr. Meek gave a recital for the West Point Woman's Club at the First Methodist Church April 30, playing these compositions: "Pomp and Circumstance" March

No. 1, Elgar; "Jesu, Joy of Man's Desiring," Air from the Orchestral Suite in D and Toccata and Fugue in D minor, Bach; Andante Cantabile from String Quartet, Tchaikovsky; Nocturne in C major, Grieg; "Caprice Viennois" and "Liebesfreud," Kreisler; Improvisation on "Now Thank We All Our God," Karg-Elert; "At Twilight," Stebbins; "Chinoiserie," Swinnen; "Chant de May," Jongen; Roulade, Bingham; Meditation, Sturges; "Hallelujah Chorus," from "The Messiah," Handel.

**Ramona Cruikshank Beard, Tallahassee, Fla.**—Mrs. Beard played the following program May 6 at the Florida State College for Women: Fugue in C major, Buxtehude; "Wachet auf," Bach; Passacaglia, Bach; Sonata in A major, Mendelssohn; "Lamentation," Guilman; Prelude, Vierne; "Romance sans Paroles," Bonnet; Sixth Symphony, Widor.

Mrs. Beard was presented by the University of Florida in a recital at the auditorium in Gainesville Sunday afternoon, April 15. Her program included: Fantasia and Fugue in G major, Bach; "Sheep May Safely Graze," Bach; Sonata in A major, Mendelssohn; "Lamentation," Guilman; Prelude-Toccata, Pierne; "L'Arlequin," G. B. Nevin; "Hymn of Glory," Yon.

**Eva Burgin Marsh, Grand Junction, Colo.**—Mrs. Marsh, who for the last four years has been organist and director of music at the First Presbyterian Church, gave a recital there April 30 and presented the following program: Slumber Song, Parker, Prelude and Fugue in E minor, Bach; "Grand Choeur" in F, Salome; "Intermezzo Russe," Francke; "The Rosary," Nevin; "Adoratio et Vox Angelica," Dubois; Allegro Maestoso, Second Sonata, Mendelssohn; Fantasie in Free Style, Merkel; Third Sonata, in C minor, Guilman.

**Bernice La Rochelle, Chicago**—Miss La Rochelle gave a recital at St. Anne Church, with the assistance of the girl choir of the church, Sunday afternoon, May 27. The organ numbers included: Chorale Prelude, Buxtehude; Pastorale, Franck; "Variations de Concert," Bonnet; "Ronde Française," Boellmann; "In Paradisum," Dubois; "Carillon-Sortie," Mulet; "West Wind" and "South Wind," Rowley; "A Southland Song," Lester; Toccata, Gigout.

**Kenneth R. Osborne, Cleveland, Ohio**—Mr. Osborne was heard in a recital at the Cleveland Museum of Art May 13, playing this program: Trumpet Voluntary, Purcell; Prelude, Corelli; Chorale Preludes, "O Lamm Gottes, unschuldig" and "Durch Adam's Fall," Pachelbel, and "Christ lag in Todesbanden" and "In Dir ist Freude," Bach; Phantasia, Sonata 1, Hindemith; "Benedictus," Rowley; Symphony 1 (Allegro), Maquaire.

**G. Leland Ralph, Sacramento, Cal.**—Mr. Ralph, organist of Grant Union High School, Sacramento, was presented by the students of Chico State College in a recital at the college auditorium May 3. His program was as follows: "Piece Heroique," Franck; "Priere a Notre Dame," Boellmann; Spring Song, Hollins; "Carillon," Vierne; Sketches of the City, Nevin; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Clair de Lune," Debussy; "Rhapsody in Blue," Gershwin.

**George L. Scott, Bloomington, Ill.**—Mr. Scott of Illinois Wesleyan University gave a recital May 27 at the First Presbyterian Church of Decatur, Ill., playing these compositions: Fantasie in A, Franck; Sketch in D flat and Canon in B minor, Schumann; "Elegiac Poem," Karg-Elert; "Schmücke Dich" and Prelude and Fugue in E minor (Wedge), Bach; Cantilene, Vierne; Cantabile and Finale, Sixth Symphony, Widor.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—At his recital in the college hall at Skidmore College April 25 Professor Saxton gave the following program: Chorale Preludes, "Rejoice, Christians," Magnificat and Credo, Bach; Sketch in D flat, Schumann; Andante from String Quartet in G minor, Debussy; "Dance of the Candy Fairy," Tchaikovsky; "Fantomes" (Symphonic Poem), Vierne; Meditation, First Symphony, Widor; Scherzo, Maquaire; Symphonic Piece, Saxton.

This was the first public performance of Professor Saxton's Symphonic Piece.

**Francis Murphy, Jr., Philadelphia, Pa.**—Mr. Murphy, organist and choirmaster of Christ Church, gave a recital May 6, assisted by Grace Gerhard Murphy, soprano. The organ selections were these: Toccata and Fugue in F, Bach; Chorale Preludes, "Have Mercy upon Me" and "Our Father, Who Art in Heaven," Bach; Four Versets on "Ave Maris Stella," Dupré; "The Legend of the Mountain," Karg-Elert; Triumphant March, Karg-Elert.

**Virgil Fox, Baltimore, Md.**—Staff Sergeant Fox gave a recital on the organ in the Cadet Chapel at West Point Military Academy April 29. His program consisted of: Prelude and Fugue in F sharp minor, Buxtehude; Scherzo from "Two Pieces," Titcomb; "Ye Sweet Retreat," Boyce;

Prelude and Fugue in A minor, Bach; Symphony 2, in E minor, Vierne; Chorale Prelude, "From Highest Heaven," Langstroth; "Perpetuum Mobile," Middel-schulte; "In dulci Jubilo," Karg-Elert; Prelude and Fugue in G minor, Dupré.

**Dr. Walter Teutsch, Salt Lake City, Utah**—The First Methodist Church and the Utah Federation of Music Clubs presented Dr. Teutsch in a recital at the church May 6 and he had the assistance of Elizabeth Hayes Simpson, soprano, and the girls' glee club of Westminster College. Dr. Teutsch played: "Preludio e Fuga," Frescobaldi; "Elevezione," Zipoli; "Ciaccona," Buxtehude; Sinfonia to "Weinen, klagen, sorgen, zagen," Bach; Chorale Prelude, Pachelbel; "Meinen Jesum lass ich nicht," Walther; Toccata and Fugue in D minor, Bach.

**Virginia Lee Johnson, Chattanooga, Tenn.**—Miss Johnson, the first young woman to receive the master of music degree from the University of Chattanooga, gave a recital in the memorial chapel of the university May 11. She is a pupil of Isa McIlwraith, A.A.G.O. Miss Johnson played: Passacaglia and Fugue in C minor and Three Chorale Preludes, Bach; Chorale in A minor, Franck; Chorale Preludes, "Joyfully, My Soul, Sing Praises" and "O World, I Leave Thee Sadly," Brahms; Chorale Prelude on the Tune "Andernack," Willan; Hymn-tune Prelude on Song 13 (Orlando Gibbons), Vaughan Williams; "Praise to the Lord, the Almighty," Karg-Elert; Finale, Allegro, First Symphony, Vierne.

**Walter A. Eichinger, Seattle, Wash.**—In a faculty recital of the University of Washington at the University Temple May 1 Mr. Eichinger played a program made up as follows: First Movement from Concerto No. 11, in G minor, Handel; Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach-Grace; Toccata, Adagio and Fugue in C, Bach; Cathedral Prelude, Clokey; Chorale in A minor, Franck; "Lied" and "Divertissement," Vierne; "Pastoral Poem," McKay; "Carillon-Sortie," Mulet.

**Harry H. Huber, Camden, N. J.**—Mr. Huber was assisted by the Broadway Choral Society and Eleanor Cook, contralto, in a recital at the Broadway Methodist Church May 8, at which he played: Prelude, Fugue and Chaconne, Buxtehude; Arioso and Bourree in G, Bach; Concerto in B flat (first movement), Handel; "Chant de May," Jongen; Scherzo in G minor, Bossi; "Minuet Reverchon," Wiesemann; "Legend," Noble; "Variations de Concert," Bonnet.

**John L. Bonn, Waterbury, Conn.**—In observance of national music week Mr. Bonn, organist and choirmaster of St. Margaret's Church, gave a recital at St. John's May 7 under the auspices of the Mattatuck Musical Arts Society. The following was the program: Prelude and Fugue, A minor, Bach; Adagio from Fantasie Sonata, Rheinberger; Variations on an Ancient Christmas Carol, Dethier; "Sonata Romantica" (Adagio and Finale), Yon; "Idyl," Eugene Bonn; Prelude (Venite) from Canonical Suite, Miles I.A. Martin; "Divertissement" and Finale, First Symphony, Vierne.

**Herbert J. Hooper, Jr., Pittsfield, Mass.**—In a recital at First Church of Christ, Scientist, preceding a lecture, Mr. Hooper played: "Evening Song," Matthews; Chorale Prelude on "St. Flavian," Bingham; Air for the G string, Bach; Largo, Handel; Toccata, Sowerby.

**Norman Hennefeld, New York City**—Mr. Hennefeld, organist and choirmaster of St. John's Lutheran Church, gave a victory program at his church Sunday afternoon, May 13, playing: Magnificat on the Sixth Tone, Titelouze; "Galliard for the Victorie," Byrd; "Our Father, Who Art in Heaven" and "A Mighty Fortress Is Our God," Buxtehude; "All Glory Be to God on High," Walther; Voluntary on the 100th Psalm-tune, Purcell; "My Jesus, Do Not Leave Me," Krebs; Toccata, Ahle.

**C. Harold Einecke, Grand Rapids, Mich.**—Dr. Einecke gave a recital at the First Protestant Reformed Church April 12, playing the following program: "Psalm XIX," Marcello; "The Walk to Jerusalem," Bach; Fantasia in G major, Bach; Improvisation on Dutch Psalm 68, Einecke; Prelude on "B-A-C-H," Richard Keys Biggs; Suite for Organ, Francis W. Snow; "Elegiac Poem," Diggle; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; "Litany," Schubert; "Finlandia" (Tone Poem), Sibelius.

In a recital sponsored by the Business Girls' Club of the Lagrave Avenue Christian Reformed Church April 19 Dr. Einecke played these pieces: Prelude on "Psalm LXVII," Edmundson; Chorale Prelude and Fugue in A minor, Bach; "A Toy," Farnaby; Four "Bible Poems," Weinberger; "Toccata Française," Bedell; "Bell Benedictus," Weaver; Gavotta, Wesley; Improvisation on Psalm 85, Einecke; Toccata on Magnificat and Nunc Dimittis (from "Canonical Suite"), Miles I.A. Martin.

## Programs of Organ Recitals

**Giuseppe Moschetti, Toronto, Ont.**—Mr. Moschetti, with Reed Kennedy, baritone, gave a recital at the Eaton Auditorium April 5. Toronto newspaper critics gave the performance high praise. The organ numbers were these: Prelude and Fugue in G minor, Frescobaldi; "Aria da Chiesa," Anonymous; Prelude and Fugue in C minor, Bach; "Andante Appassionato per Viole d'Organo," Scarlatti; Theme with Ten Variations and Pedal Cadenza, Corelli; Chorale and "Menuet Gothique," Boellmann; "Angelus," Massenet; "The Nightingale," Alabieff; "Echo of an Abbey," Moschetti; Toccata, Fifth Symphony, Widor.

Mr. Moschetti gave a dedicatory recital April 19 at the North Parkdale United Church on a Casavant four-manual organ that stood in the home of the late W. W. Evans. The organ selections were: Fantasia and Fugue in G minor, Bach; Fantasia, Lemmens; "The Cuckoo," Pacini; "Ave Maria," Bossi; Harp Solo and Fantasia-Impromptu, Moschetti.

**Edouard Nies-Berger, New York City**—Mr. Nies-Berger on May 3 played the sixth benefit recital for Dr. Schweitzer for the Greater Coatesville Interracial Committee at Olivet Methodist Church, Coatesville, Pa. His program: Toccata, Adagio and Fugue in C, Bach; "Grande Piece Symphonique," Franck; "Ave Maria," Elmore; "Frologue Elegiaque," Diggle; "Summerland," Still-Nies-Berger; Roulade, Bingham; "Resurrection," Nies-Berger; Toccata, Sowerby.

**Ralph Stutzman, Seneca, Kan.**—In a vesper recital at the First Congregational Church April 29 Mr. Stutzman presented this program, assisted by Esther Mary McDonald, harpist: "Psalm XVIII," Marcello; Toccata and Fugue in D minor, Bach; "Dialogue-Menuetto," Mozart; "Ave Maria," Schubert; Lullaby, Brahms; "Grand Choeur en Forme de Marche," Bedell; Norwegian Tone Poems, Torjusen; "Memories," St. Clair; "Toccata Francaise," Bedell.

May 6 Mr. Stutzman gave a recital at the Church of the Brethren, the college church in McPherson, Kan.

**Charles L. Smith, Fayette, Mo.**—Professor Luther Spayde, head of the organ department of Central College, presented Mr. Smith in a junior recital in the College Church Sunday afternoon, May 6,

playing the following numbers: "Grand Jeu," du Mage; "I Call to Thee" and Prelude in B minor, Bach; Prelude, Fugue and Variation, Franck; "Carillon," Sowerby; Sonata No. 1 (first movement), Borowski.

**Eugene M. Nye, McMinnville, Ore.**—The following program was played April 19 for the organ students of Pacific College, Newberg, Ore., by Mr. Nye, head of the department: Prelude and Fugue in F minor, "Be Thou but Near" and "Vom Himmel hoch," Bach; Aria in Olden Style, Heeremans; Pastoral in G, Lundholm; Scherzo, Sykes; "Marche Funebre et Chant Seraphique" and Sonata in D minor, Gullmant.

**Ralph H. Brigham, Rockford, Ill.**—In a recital at the Westminster Presbyterian Church Sunday evening, May 6, Mr. Brigham played: Sonata in the Style of Handel, Wolstenholme; "Song of the Basket Weaver," Russell; "Serenata Napolitana," Seeböck; "A Song of Hope," Carl Mueller; "By the Brook," de Boisdefre; Serenade in D (dedicated to Mr. Brigham), Chaffin; "Scenes from a Mexican Desert," Nearing; Minuet in G, Beethoven; Overture to the Occasional Oratorio, Handel.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following before services at the Church of the Pilgrims in May: Prelude and Fugue in C minor, Bingham; Madrigal, Cuthbert Harris; "Song of Triumph," Zimmerman; Toccata in B flat, Rene L. Becker; Counter Theme, Bingham.

**Carolyn S. Spindler, Saratoga Springs, N. Y.**—Miss Spindler gave her graduation recital at Skidmore College Sunday afternoon, April 1, playing: Concerto in F, Handel; Chorale, "O Man, Bewail Thy Grievous Fall," Bach; Badinerie, Bach-Bedell; Prelude in C minor, Mendelssohn; Fantaisie, Op. 16, Franck; Sketch in F minor, Schumann; "Harmonies du Soir," Karg-Elert; "The Squirrel," Weaver; "Christ Is Risen," Saxton; Pastorale, Edmondson.

**Daniel L. Huffman, Stillwater, Okla.**—Mr. Huffman was presented by the department of music of Oklahoma Agricultural and Mechanical College in a recital of Good Friday music in the college auditorium March 30. His offerings were the following: Chorales, "Our Father Who

Art in Heaven," Buxtehude; "Our Father Who Art in Heaven," "My Heart Is Filled with Longing" and "I Call on Thee," Bach; "Lamentation," Gullmant; "A Negro Once Sang on Good Friday," Gaul; Funeral March and Choruses of Angels, Gullmant; Prelude and Good Friday Music ("Parsifal"), Wagner; "By the Waters of Babylon," Karg-Elert; Hymn-tune Fantasies, "When I Survey the Wondrous Cross" and "The Day Thou Gavest, Lord, Is Ended," McKinley.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in her fifteen-minute Sunday morning recitals in March and April: Prelude and Fugue in C minor and Triple Fugue in E flat, Bach; Chorale Preludes, "Lamb of God, Our Saviour" and "O Man, Bewail Thy Grievous Fall," Bach; "Vexilla Regis," Edmondson; "In the Cross of Christ I Glory," Bingham; "All Glory, Laud and Honor," McKinley; "By Babylon's Wave," "Lord, All My Heart Is Fixed on Thee" and "Beloved Jesu, How Hast Thou Transgressed," Karg-Elert; Meditation on "Laise," Sowerby; Offertory on "O Sons and Daughters of the Lord" and "Marche Religieuse," Gullmant; "Morning Prayer," Jongen; "The Bells," Le Begue; Toccata on "Thou Art the Rock," Mulet; Fantasy in C, Franck.

In memory of President Roosevelt the compositions played April 22 were: Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; "Lamentation" and "Saluto Angelico," from "Cathedral Windows," Karg-Elert; Fantasy by McKinley on "Faith of Our Fathers."

[Recital programs received later than the 18th of the month cannot be published in the issue of the next month.]

**FREDERICK B. HILL**, whose fiftieth anniversary at the First Congregational Church of Meriden, Conn., was celebrated April 8, has decided to retire and has presented his resignation, to become effective at the church's convenience. He will remain at his post until his successor has been chosen.

**Laura Louise Bender, F.A.G.O.**, of Cleveland was the recitalist at St. Paul's Cathedral, Detroit, May 22, for the final program in the artist series of the Women Organists' Club of Detroit. Miss Bender played numbers by Bach, Handel, Mozart and Edmondson as well as Dupre and Mulet. Her performance showed much detailed study of registration and interpretation.

## St. Paul's Choristers Of Brooklyn Observe Their 21st Birthday

St. Paul's Choristers, under the direction of Ralph A. Harris, celebrated their twenty-first anniversary May 4 at the Brooklyn Academy of Music. The auditorium was filled to capacity.

The concert opened with four organ numbers played by Thomas P. Frost. After Lotti's "Crucifixus," which was beautifully sung, a composition by Mr. Harris was heard. Dickinson's "Great and Glorious" closed the sacred section of the program. After the intermission an arrangement of Mana-Zuca's "I Love Life" opened the secular part of the program.

Mr. Harris introduced several composers who had numbers on the program. Just before the last number Father Olsen gave a brief history of the choirs at St. Paul's, as well as a report of the funds raised for the boys' camp.

Mr. Harris has developed a unique organization, having a splendid choir of men and boys, as well as a large group of girls and women, known as the Sigma Sigmas. The latter sing at the 8 o'clock eucharistic service Sunday mornings and some of these choristers have made perfect records for fourteen years. Mr. Harris has developed soloists who are outstanding and has created such an unusual *esprit de corps* among the choristers that he now has a group of business men who have taken over the financing of the camp and lifted the entire responsibility for this from Mr. Harris' shoulders.

**FRANCES McCOLLIN** was the guest of honor at a reception at the Barclay Hotel, Philadelphia, April 28, to celebrate the closing of her 1944-45 season of Philadelphia Orchestra talks. These informal talks, which are piano illustrated analyses of the numbers played by the orchestra during the season, are held every Friday at noon in the Bellevue-Stratford. The hostesses of the reception were Mrs. John S. C. Harvey and Mrs. E. L. Foster.

## SACRED CHORUSES for WOMEN'S VOICES

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LIEUTENANT WILLIAM H. ODELL, a member of the firm of J. H. & C. S. Odell & Co., Yonkers, N. Y., is now on a special assignment with the army air forces in India. He was formerly assigned to the Miami air depot, directing administrative and supply office operations. He entered the service May 12, 1942, and for a time was an instructor in a radio intelligence company of the air forces at Bolling Field, Washington, D. C.

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**DUPRE WRITES OF REVIVAL OF FRENCH ORGANISTS' SOCIETY**

Dr. Albert Riemenschneider has received another letter from Marcel Dupré, the third since mail from France comes through. M. Dupré stated that he was playing a series of ten Bach recitals at St. Philippe du Roule, where they have a fine Cavaille-Coll, beginning April 17, and giving two recitals a week—on Tuesday and Friday. The professional society called "l'Union des Maitres de Chapelle et Organistes" has resumed its functions. This union was founded by Widor in 1926 and he was its president until his death. Since then a close friend of his and a member of the Institute, Mr. Busser, is the president. During the German occupation, no society being allowed to exist, the union had suspended its activities.

On Feb. 24 a program was given at St. Sulpice devoted entirely to the works of Widor. One number of each of the eleven symphonies was played by a former pupil of Widor and as a postlude the Allegro from the Sixth Symphony was played by Dupré.

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CHARLOTTE LOCKWOOD GARDEN



CHARLOTTE LOCKWOOD GARDEN's busy career as a church musician began when she was 11 years old and was appointed organist of the Methodist Church of Reidsville, N. C. Now she has a national reputation as a recitalist and composer and presides over one of the outstanding organs of America—the four-manual Möller in the large and beautiful Crescent Avenue Presbyterian Church of Plainfield, N. J., prominent New York suburban community. This instrument consists of a chancel organ of eighty ranks, a tower division of twenty-one ranks and a chapel organ of nine ranks of pipes.

The H. W. Gray Company has published six of Mrs. Garden's anthems and J. Fischer & Bro. soon will issue two. She is also the composer of a sacred solo, a collection of vesper hymns and a cantata, "The Song of Amos," all published by Gray. Her recital activities have been temporarily at a standstill as she has a son five months old who demands the time not devoted to her church work.

Charlotte Mathewson was born in Granby, Conn., and studied organ and piano with her father, E. H. Mathewson. After receiving the degree of bachelor of music from Salem College, Winston-Salem, N. C., Miss Mathewson continued her studies under Dr. Clarence Dickinson. In New York she held posts as organist at the Congregational Church, Scarsdale, Sinai Temple and the West End Synagogue of New York City. In 1925 she became an associate of the American Guild of Organists and in 1926 a fellow of the Guild. She received the master of sacred music degree from Union Theological Seminary in 1931.

Three trips abroad gave Dr. Garden the opportunity to study with Charles Marie Widor and Louis Vierne in Paris and Günther Ramin of Leipzig. In 1943 the College of the Ozarks conferred on Mrs. Garden the honorary degree of doctor of music.

THIRTY-TWO NEWARK CHOIRS  
SING MUSIC BY DICKINSON

Under the auspices of the New Jersey Federation of Music Clubs, a festival of music written by Dr. Clarence Dickinson was held at the Second Presbyterian Church, Newark, N. J., Sunday afternoon, April 22. Fifteen adult choirs and seventeen youth choirs participated. Dr. Dickinson was the guest conductor for the chancel choirs and Roberta Bitgood directed the children's choirs in the galleries of the church. Luis Harold Sanford was at the organ. Mrs. Lewis J. Howell, president of the federation, brought greetings to the congregation, which filled every inch of available space in the beautiful sanctuary. Dr. Lester H. Clee, minister of the church, welcomed the choirs and expressed the hope that this may be an annual affair, as it tends to bring Christians of all denominations into closer fellowship.

The program consisted of eleven of the compositions from the list of works which Dr. and Mrs. Dickinson have given to the Christian church over a period of years.

There were nearly 500 singers in the combined choruses.

THE LUTHERAN choirs of St. Louis united in a "service of song" at the Kiel Auditorium on the evening of April 20. Fourteen choirs took part and H. F. Toensing directed the massed choral numbers.

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**Recital in French City  
By Corporal Rexroth  
Amid Work with Army**

"Somewhere in France" Corporal Ralph H. Rexroth, the Baltimore organist, is combining military duties with visits to interesting French organs and with French organists. He was scheduled for a recital April 22, having been invited to play at the Cesar Franck School of Music, in an unnamed French city, by Abbe Marcel Courtonne, of whom Corporal Rexroth had previously written to THE DIAPASON (see December issue). In a letter sent late in March he said "dependent on circumstances" he hoped to play his program, which was to be as follows: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "Carillon-Sortie," Mulet; Allegro Vivace from First Symphony, Vienne; Finale, Franck; Solemn Prelude, Noble; Allegretto, Lucke; Roulade, Bingham; "Gesu Bambino," Yon (by special request); Suite for Organ, Rogers. For possible encores he was preparing Abbe Courtonne's Toccata, a brilliant composition, and the Andante Cantabile from the Fourth Symphony, Widor.

From Corporal Rexroth's letter the following interesting paragraphs are quoted:

"My program is to be given on the attractive white-woodwork cased, two-manual Cavaille-Coll organ, mentioned in a previous letter, on which Dupré has given a recital in the past.

"My evenings have been spent at the home of Abbe Besnier, at the console of a smaller Cavaille-Coll two-manual instrument. Even if I should be unable to give this recital, due to unforeseen developments, I have had the privilege of playing these wonderful instruments, and, to be sure, it has been a real experience.

"Continually amazing are the ignorance of the French musicians of American music and the questions 'Have you many American composers?' or 'Is there much American choral music?' The one reason I look forward to playing this recital in April is my desire to let the audience hear American organ music for the first time."

Corporal Rexroth's military duties are with a civil affairs detachment in work connected with the military government in various phases.

HISTORIC ST. JAMES' Episcopal Church in Philadelphia held its last service May 20 and its edifice has been offered for sale. This recalls the musical history of this parish, which numbered among its organists in the last seventy-five years such men as James Robinson, Lacey Baker, William Stansfield, S. Wesley Sears, Richard Purvis, Robert B. Miller, Thomas B. Matthews, James H. Lord and William Dickey. Alexander McCurdy and James Allan Dash also have been associated with the music at short intervals.

**ROBERT A. H. CLARK IS DEAD;  
ORGANIST IN CONNECTICUT**

Robert Alexander Hallam Clark, well-known Connecticut organist and choir-master and instructor in public school music, died at his home in Stratford, Conn., March 30 at the age of 74.

Mr. Clark, son of the late Rev. James W. Clark, rector of St. James' Church, Washington, D. C., was born in Pomfret, Conn., Feb. 19, 1871, and was graduated as valedictorian of his class at Emerson Institute, Washington. He studied organ with Dr. J. W. Bischoff in Washington, boy choir training with Dr. G. Edward Stubbs of New York and harmony, counterpoint and fugue with Clement Gale of New York. He was a graduate of the Institute of Music Pedagogy, Northampton, Mass., and held the degree of B.S. from Columbia University, as well as the associate degree of the American Guild of Organists. Since 1925 he had been director of music at Warren Harding High School in Bridgeport, from which post he retired in 1941. In the field of church music he held positions at St. Luke's and

St. James', Washington, D. C.; Emmanuel Church, Rockford, Ill.; St. Andrew's Church, Meriden, Conn.; Christ Church, New Haven, Conn., and St. Paul's Church, Bridgeport, Conn. He retired this year at St. Paul's and was made organist-emeritus.

Mr. Clark is survived by his widow, Virgie Hadley Clark. Funeral services were held in Christ Church, Stratford.

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**Baroque Organ? There Is No Such Thing, Says Rev. Noel Bonavia-Hunt**

Staghorn Vicarage, Bedford, England, April 3, 1945.—Dear Mr. Gruenstein: The letters from Dr. Marshall Bidwell, Senator Richards, Mr. William King Covell, Mr. Jamison and others all make highly interesting reading to an Englishman. Here goes for some comments.

May I ask what exactly is a *baroque organ*? Why will people persist in using terms without an accompanying explanation? This is the curse of the twentieth century! The tyranny of terms, of initials, of titles! Personally I hold that there is *no such thing* as a "baroque organ." I know of a certain school of tonal design that is based on no double, but a flute unison, a keystone octave rank, and—overtones artificially superimposed. But I cannot give it a name. It most certainly is not "baroque." As for the reed element, this is entirely a matter for the designer and voicer, and again is not "baroque." It is also entirely a matter of taste whether an organ should be built on these lines or not. It depends on what you want. It is nice to think that a firm of builders is willing and able to produce an artistic tonal picture from such ingredients, and I hope such pictures will be produced in increasing numbers after the war. But I don't want to see the organ world flooded with a single idiosyncratic type. Many of us over here in the nineties got absolutely sick and tired of the organs of that period and halted with enthusiasm the mixtureless monstrosities then introduced. Then we grew heartily sick of these thick muck-heaps, and our holiday rambles among the old classics brought back to us the things of beauty we had been missing. Cannot folk see that when human beings swing over to the left they begin to realize the merits of the right they have deserted? But "there is a soul of goodness in things evil could we but distill it out," and every type of design has its good points.

Now about mixtures. These are often labeled "harmonics," a veritable misnomer if ever there was one; for they are *not* harmonics, but overtones. Harmonics belong to nature only, and nature ordains that they shall be out of phase and out of tune with the fundamental. How many people know this? The oscilloscope knows it well enough; it was the oscilloscope that told me. Nobody can yet tell us what the organ mixture really does or why it should produce the effect it does. I have been trying to find out and the result of my findings will be given in an article which I am hoping to publish in an English journal shortly. Mixtures are "special effects" tacked on to pure organ tone. Sometimes they come off and sometimes they don't. Some builders find them far more difficult than others; in certain buildings they sound appallingly bad, while in others they make the organ. One thing is certain: Mixtures should be treated as part of the fluework and reeds should be adapted to them, not they to the reeds.

May I suggest also that it is a fatal error for the designer to specify a definite series of mixture ranks on paper without knowing whether such a series is going to turn out a success? It may be an artistic crime to include a tierce or a septieme in certain cases and a crime to omit a tierce or a septieme in other cases. How many have the discrimination that enables them to select the 'right ingredients'?  
NOEL BONAVIA-HUNT.

THE CHICAGO SINGING TEACHERS' GUILD announces its ninth annual competition for the W. W. Kimball Company prize of \$100, to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer. The guild guarantees publication of the winning manuscript. The eighth annual competition was won by Sydney King Russell of New York with a song entitled "Harbor Night." Readers desiring complete information concerning the rules of the competition may address E. Clifford Toren, North Park College, 3225 Foster Avenue, Chicago 25.

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A new steamer is running daily from Cleveland to the islands this year and the air service is running three planes, in addition to the local ferry boats.

The advance registration of boys for Wa-Li-Ro has increased to such an extent that it has been necessary to extend the camping period an extra week in August.

Paul Allen Beymer is director of the camp and the Rev. Dayton B. Wright is the chaplain.

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Enrique Arcos, son of the late Manuel Arcos of Querétaro, an organ builder, has been connected with the trade since he was 16 years old. His father established his business in 1866 and continued in it until his death in 1938. When the father died the son had a reputation as an organ builder throughout Mexico.

Last year, while visiting his elder brother in New York, Mr. Arcos met M. P. Möller, Jr., who later approved Mr. Arcos' appointment as his exclusive representative in Mexico.

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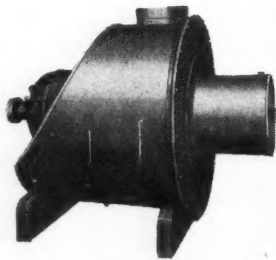
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**MRS. HELEN A. COOK DIES  
IN PHILADELPHIA HOSPITAL**

Mrs. Helen A. Cook, widow of Elliott D. Cook, died May 18 at the Jeanes Memorial Hospital, Fox Chase, Philadelphia. She was organist and choir director of the Pennington Presbyterian Church and formerly organist at All Saints' Church, now Trinity Cathedral, Trenton. Mrs. Cook was also accompanist for the Contemporary Club of Trenton. For the last decade she had been librarian of the Yardley Public Library. She was an active member of the Central New Jersey Chapter, American Guild of Organists. A talented musician, she studied under the Rev. Father Finn of New York and Dr. Henry S. Fry of Philadelphia. With her husband, she lived for one year in Korea and taught music at the mission school there while Mr. Cook founded a school of pharmacy at Severance Hospital in Seoul.

Surviving are two daughters—Mrs. George K. Bennett and Mrs. Clyde H. Scott of Yardley—her mother, Mrs. Bessie Cook, and a brother, Charles F. Cook of Yardley.

Funeral services were held in St. Andrew's Church, Yardley, Pa., May 22.

**HENRY S. FUSNER TAKES  
CHURCH POST IN BROOKLYN**

Henry S. Fusner has been appointed organist and choirmaster of Emmanuel Baptist Church, Brooklyn, N. Y. He goes there after serving two years at the Episcopal Church of St. Edward the Martyr, New York. Mr. Fusner recently received the degree of master of science with a major in music from the Institute of Musical Art of the Juilliard School of Music, where he was a student in organ and piano of Gaston M. Dethier. For the last two years he has been a member of the faculty of the same institution, giving instruction in organ and theory. He is also a member of the faculty of the Juilliard summer school.

DURING THE 1945 SUMMER session of the Eastman School of Music, which is scheduled for June 22-Aug. 3, Catharine Crozier and Harold Gleason will teach courses in organ, organ methods, service playing, extemporization and organ literature.

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**WANTED—TWO-STOP PEDAL REED** ensemble from large Estey two-manual reed organ. Should contain stops marked bourdon and dulciana on organ and contain large reeds six to eight inches in length. Will pay reasonable price. Address Vincent E. Gilbert, R. R. No. 4, Arkansas City, Kan.

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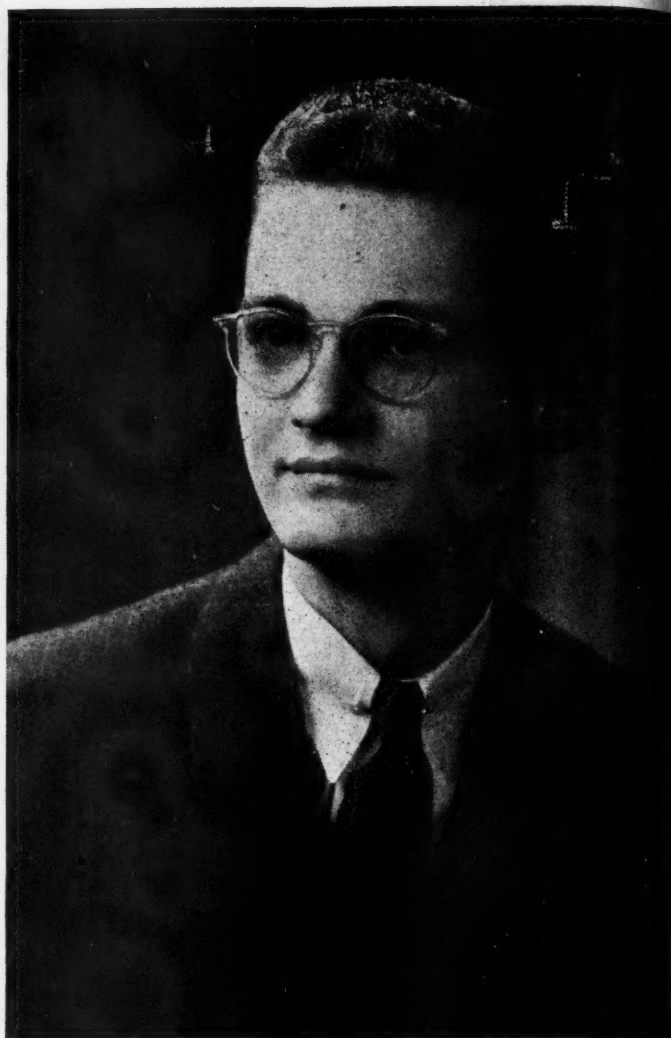
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