

THE DIAPASON

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

Thirty-seventh Year, No. 3—Whole No. 435

CHICAGO, ILL., U.S.A., FEBRUARY 1, 1946

Subscription \$1.50 a Year—15 Cents a Copy

NEW ORGAN FOR HOME OF EMERSON RICHARDS

WORK OF DONALD HARRISON

Installation of Large Four-Manual, Senator's Seventh, Under Way in Atlantic City—Stoplist Shows Many Novel Features.

A new organ now being installed in the Atlantic City residence of Emerson Richards by the Aeolian-Skinner Organ Company, under the supervision of G. Donald Harrison, is the seventh to be placed in the senator's music room since 1899. The swell, choir and pedal have been installed completely, but the tin shortage has delayed delivery of the great and positiv, since most of the pipe-work is of that metal. Part of the choir, swell and pedal employs rebuilt chests taken from the old organ in the home and from the Midmer-Losh organ removed from St. Mark's, Philadelphia, to make way for a large Aeolian-Skinner. Some of the pipe-work, revoiced, also was used with much that is new and interesting in organ stops. There is a total of 106 voices and 7,564 pipes.

The swell and choir occupy two adjoining chambers, each ten feet wide, eighteen feet long and from ten to eighteen feet high. They speak directly into the music-room from an elevated position over the main pedal and positiv. The main pedal is in a "well" having a height of twenty-four feet and occupying an extension of the music-room proper. Part of the pedal is in two chambers, situated in the entrance hall immediately below the organ case, and speaks through grilles in the music-room floor behind the case. The great is in the front of the case, with the mixture chest elevated above the main chests. The positiv chests are back of the great mixture chest and over the main chests. The front pipes in the central panel of the old case have been removed, so that the terraced pipes of polished tin in the great and positiv can be seen.

The music-room itself is forty feet long, twenty feet wide and twenty feet high, and as the main stairway of the house passes through this room via a large open well, the entrance hall is, acoustically, a part of the music-room, making a total sound space of 40,000 cubic feet.

The console is very compact for so large an organ. A new development for moving the stopknobs on the remote control piston action makes possible a very small console.

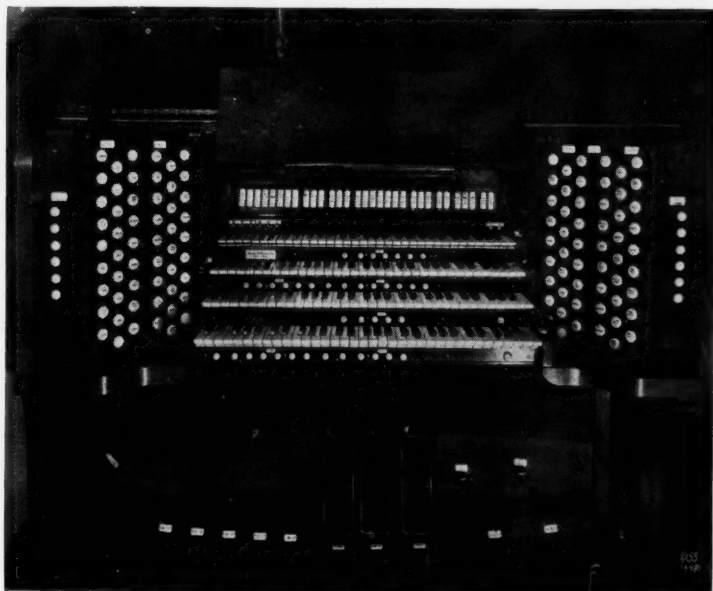
The organ is entirely "straight" so far as the voices represented by the stopknobs are concerned. The twenty-six pedal stopknobs control the twenty-six voices of the pedal organ. The eight pedal borrows from the swell, choir and great are regarded as individual manual couplers and are placed with the other coupler tablets over the fourth manual. This avoids even the appearance of a synthetic pedal. The manual divisions are entirely straight, without units or extensions.

Since each division is harmonically complete, couplers are reduced to a minimum. There are no inter-manual sub and super couplers. Even the traditional great-to-pedal coupler is omitted as it is not needed to reinforce the pedal and the great mixtures get in the way of the harmonic line. There are no high-pressure reeds and there are twelve mixtures, containing forty-seven ranks.

"In designing this organ I have waited until I could fully develop my ideas of an American-classic organ," said Mr. Richards. "Some of those who for various reasons have decried this type of design have said I was trying to rob the organ of its modern tone colors. Well, look at the design of this organ and tell me what has been omitted in the way of modern

(Continued on Page 4)

CONSOLE OF NEW ORGAN IN HOME OF EMERSON RICHARDS



DUPRE TO TEACH AND PLAY AT UNIVERSITY OF CHICAGO

Marcel Dupré, famous organist of the Church of San Sulpice in Paris, will spend five weeks in residence at the University of Chicago next summer from June 24 to July 27. In addition to teaching a master class in organ, he will give a weekly seminar on interpretation and repertory. He will also play a series of five weekly public recitals in Rockefeller Memorial-Chapel on Wednesday evenings, June 26 through July 24, with most of his recitals devoted to works of Johann Sebastian Bach.

M. Dupré's engagement at the University of Chicago was originally scheduled for 1941, but was interfered with by the war in Europe. He continued his work at the Conservatoire in Paris, as organist at San Sulpice and in composition throughout the war. In memory of his father, who died during the occupation, M. Dupré composed "Evocation," a recently published symphonic poem.

In conjunction with the Dupré master class the university plans a variety of concerts and lectures on Bach and music of the baroque period. Ralph Kirkpatrick, noted American harpsichordist, will play three recitals of Bach's keyboard music, and lectures will be delivered by a number of scholars whose names are to be announced later. The department of music will also offer formal academic courses in the history and theory of Bach and pre-Bach music.

M. Dupré's master class will be limited to thirty-five students.

MUSIC FESTIVAL TO MARK N. Y. CHURCH ANNIVERSARY

To mark the eightieth anniversary of the Church of the Covenant in New York City Dr. Reginald L. McAll, organist and director of music, has arranged a festival evening of music for Feb. 5 at 8:15. Harold Heeremans, F.A.G.O., of New York University will play not only the organ, but the violin, and will be assisted by Morton C. Abrahams, violinist; Dominic Cusenza, violist; David Gober, 'cellist, and Ralph Angell and Reginald L. McAll, accompanists.

The first number of the evening is a "March for a Church Festival," composed by Mr. Heeremans for this anniversary, which will enlist violin, 'cello and organ. The remainder of the interesting program will be: Intermezzo from First Symphony, Widor; Sonata da Camera" (1696), Op. 3, Veracini (for violin and organ); Adagio from Scottish Symphony (arranged for organ by E. T. Chipp), Mendelssohn; Sinfonia, "We Thank Thee,

God," Bach; "Air Varié" (violin solo with violin, viola, 'cello and organ accompaniment), Rode; Air and Hornpipe from "Water Music" Suite, Handel; "Melodie Religieuse" (violin and organ), Coke-Jephcott; "Ronde Francaise," Boellmann; "Devotion" ('cello and organ), Popper; "Carillon," Vierne.

DAVID EDGAR CROZIER DEAD; PROMINENT IN PHILADELPHIA

David Edgar Crozier, veteran organist of Philadelphia and Harrisburg, died at his home in Mount Airy, Philadelphia, Jan. 13. He was 83 years old.

After graduation from Princeton University Mr. Crozier studied music in France, one of his teachers being Alexandre Guilmant. He taught organ and piano in studios at his Mount Airy home. He was organist over a period of twenty-five years at the Market Square and Pine Street Presbyterian Churches in Harrisburg, Pa., and was organist for eighteen years at Calvary Presbyterian Church, Philadelphia, which some years ago merged with the old First Presbyterian Church and is now known as the First Presbyterian Church.

Mr. Crozier was until the last few years active in the musical life of Philadelphia, being a member of the American Organ Players' Club and the Pennsylvania Chapter of the A.G.O., and of the Manuscript Music Society of Philadelphia.

Mr. Crozier is survived by his widow, Margaret Garrett Crozier.

LILIAN CARPENTER TO PLAY FOR CHICAGO WOMEN FEB. 10

For its annual recital by an outstanding woman organist the Chicago Club of Women Organists this year has engaged Miss Lilian Carpenter, F.A.G.O., of New York. The recital is to take place in Kimball Hall Sunday afternoon, Feb. 10, at 4 o'clock. This will be Miss Carpenter's first Chicago appearance and the organ fraternity is looking forward to the event.

Miss Carpenter has been for twenty-four years on the faculty of the Juilliard School of Music in New York and has held important organ positions. At present she is at the Church of the Comforter, where her choir has made a name for itself. When Miss Carpenter passed the fellowship examination of the A.G.O. in 1919 it was with the highest marks made by any candidate. She pursued a large part of her organ study with Gaston Dethier. Miss Carpenter has given many recitals and played for the American Guild of Organists at the Washington general convention. She is a member of the council of the Guild.

NEW YORK CONCLAVE FILLS TWO BIG DAYS

VISITORS FROM 18 STATES

Three Speakers at Guild Examination Forum—Recitals by de Tar, Zeuch and Jennings—Three Hundred Attend Christmas Banquet.

With members in attendance from eighteen states, the 1945 conclave of deans and regents, a part of the semi-centennial celebration of the American Guild of Organists, filled two days with good fellowship, inspiration and instruction, when it convened in New York Dec. 27 and 28.

A large group met at the Guild office Thursday morning, the 27th, and made a pilgrimage to the following churches: St. Vincent de Paul, First Presbyterian, Grace Church, Old John Street Methodist, St. Paul's Chapel, St. George's and Calvary. About ten minutes were allotted the organist of each church to display the tonal resources of the organ, answer questions and make explanations of unusual points of design.

At 1 o'clock S. Lewis Elmer presided at the warden's luncheon for deans and regents at the Cafe Savarin. This proved to be a jolly social occasion and was largely attended by headquarters members.

The afternoon session, devoted to a forum on examinations at the Church of the Ascension, was well attended and aroused much interest. After introductory remarks by Warden Elmer and a welcome by the rector, the Rev. Roscoe T. Foust, the three phases of the examinations were discussed by Dr. David McK. Williams, Dr. Norman Coke-Jephcott and Newell Robinson of Philadelphia, who read a paper prepared by Ralph Harris, detained by serious illness in his family.

The central point made by each speaker was that the examinations are practical. They are designed to test the musicianship of candidates for professional careers and the questions asked are selected for their bearing upon the requirements of a career as organist or choirmaster. Dr. Williams emphasized that the demand is for "musicality"—the organist must make music. The practical tests at the organ are minimum requirements for professional experience. But simply playing the notes is not enough. There must be artistic insight and a feeling for the music. Technique is simply a means to an end.

Dr. Coke-Jephcott impressed upon his hearers the necessity for correctness and precision. He dwelt in detail upon the various phases of theoretical and applied musical knowledge in the work of the organist and choirmaster. His defense of strict counterpoint was convincing. He paid his respects, too, to improvisation, ex tempore harmonization and the like and dwelt upon their value.

Mr. Robinson interspersed some "ex tempore" remarks into the reading of Mr. Harris' paper. Some shortcomings in the training of the choirmaster were pointed out, such as the stress on training in the technique of choral conducting at the expense of other vital matters. Emphasis was laid upon the training of the choir in vocal production. The choirmaster should himself sing—and know how to sing correctly and acceptably. More stress should be laid upon hymn playing and service accompanying. Organ students should become acquainted with the standard oratorios. The old system of apprenticeships, modified to suit the times, might be a help.

An animated discussion period that followed had to be cut short to meet the program schedule. Incidentally, the discussion brought out the fact that some of the music listed for the 1946 examinations is, because of war-time conditions, hard or even impossible to get.

The recital by Vernon de Tar, who played the examination pieces for 1946,

was not only instructive but highly enjoyable. Mr. de Tar's approach was conservative, yet thoroughly artistic. His playing is clean, sane, fluent, without sentimentality, yet warmed by the glow of a truly musical temperament. There were no stunts; yet the individual character of each composition was brought out through skillful registration and style of performance. The content of the program was foreordained by its purpose. It is cause for congratulation, however, that three of the seven composers represented were Guild members. It seemed to this observer that the recital was a perfect preview of the material for the examinations. It did not magnify the technical difficulties to make them insurmountable by stunt playing; yet it was an object lesson in fine organ playing from every angle. A good congregation heard the recital.

With about 300 present the annual Christmas banquet was held at the Shelton Hotel that evening. The invocation was pronounced by the Rev. Canon West, chaplain of the Guild, and then Warden Elmer conducted a short business meeting which resulted in the adoption of the constitutional amendments as outlined in the December issue of THE DIAPASON. Visitors from chapters other than headquarters were recognized and the following spoke briefly: Robert W. Morse of Eastern New York, T. Edgar Shields of Lehigh Valley, Rollo Maitland of Philadelphia, Hollis Grant of Rhode Island, Laura Zimmerman of Harrisburg, Miss Marie D. Boette of the new West Virginia Chapter, Myron MacTavish of Ottawa, Ont., Miss Ferne Beecham of Auburn, N. Y., Horace Douglas of Rome, N. Y., Miss Theresa M. D'Esopo of Hartford, Conn., Miss Katharine Fowler of Washington, D. C., DeWitt C. Garretson of Buffalo, Arthur Jennings of Minneapolis, Paul Beymer of Cleveland, Claude L. Murphree of Florida, Mrs. Ruth Svarver of Kansas City and Norman W. Fitts of Manchester, N. H.

Announcement was made that contributions of used or new organ music, to be given to Dutch organists whose libraries were destroyed in the war, may be sent to the Rotterdam Lloyd Steamship Line, 25 Broadway, New York.

The program was then turned over to Harry Gilbert, who introduced Thomas Scott, ballad singer of Kentucky. Accompanying himself on the guitar, Mr. Scott gave a group of folksongs used by him in a recent Town Hall recital, including "The Seven Joys of Mary," "Frog went a'Courtin'" and "The Foggy Foggy Dew."

Two honorary associateship degrees were conferred by Mr. Elmer on two non-organists but great friends of the Guild—Mrs. Helen A. Dickinson and Canon West. Each made a short and graceful speech of acceptance.

As the principal speaker of the evening Mr. Gilbert introduced the Rev. Father Joseph Muset, formerly organist of the Cathedral of Barcelona, Spain, and for six years a teacher and organist in Australia. Father Muset discussed interesting organs in Spain and touched on the Spanish school of organ composition.

Undoubtedly one of the most interesting sessions of the conclave was the council meeting held in the choir-room of St. Bartholomew's Church Friday morning, Dec. 28. Members were in attendance from California, Connecticut, the District of Columbia, Florida, Georgia, Maryland, Massachusetts, Missouri, Minnesota, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, New Hampshire, West Virginia and Canada.

A large audience gathered for William E. Zeuch's recital at Trinity Church at noon. A far-too-seldom heard recitalist, Mr. Zeuch aroused much enthusiasm by his virile reading of a diversified program. He was aided and abetted by the splendid organ at Trinity, which under his expert manipulation provided colorful registration for the particular period of each composition. The program was as follows: Allegro from Second Concerto, Handel; Fourth Trio-Sonata (Allegro, Andante), Bach; Miniature Trilogy (Prelude on the Initials C.H.D., Ground Bass, Toccata on "O God, Our Help in Ages Past"), Coke-Jephcott; Prelude on "Rhosymedre," Vaughan Williams; Finale, Symphony 3, Vierne.

Arthur B. Jennings, another recitalist who could be heard with great pleasure much more frequently, gave the concluding recital of the conclave at the Cathedral of St. John the Divine at 4 o'clock. Apparently he had spent much time and thought on the makeup of his program and, considering the difficulties of playing in that large auditorium, with its many echoes, it was remarkably presented. Re-

membering his outstanding reputation as an interpreter of the works of Franck, many regretted that his selections included only the B minor Chorale. Altogether it was a most satisfying recital and a fitting close to the performances at the conclave. Mr. Jennings played these pieces: Allegro from Fourth Concerto, in F, Handel; Siciliano for Flute and Clavier, Chorale Prelude, "In Thee Is Joy," Allegro from First Trio-Sonata and Aria from the Pastorale, Bach; "Noel," d'Aquin, arranged by Clarence Waters; Chorale in B minor, Franck; "Noel," from "Byzantine Sketches," Mulet; Chorale Prelude on "Pange Lingua Gloriosa," Edmundson; Allegro from Second Symphony, Vierne.

No happier choice could have been made for the theater party in the evening than "Dear Ruth" at the Henry Miller Theater. This rollicking farce brought the conclave to a happy ending and sent everyone home determined to work for a larger and better Guild.

CHURCH 40 YEARS OLD; MUSIC BY MARJORIE FAY JOHNSON

More than 300 friends and members of the Church of the Epiphany, Dorchester, Boston, Mass., attended candle-light services on Epiphany, Jan. 6, which marked the fortieth anniversary of the founding of the church. The Rt. Rev. Oliver L. Loring, Episcopal bishop of Maine and former rector of the church, dedicated an altar missal in commemoration of the anniversary at these ceremonies.

The organ prelude was the "Grand Choeur" by Dubois and the postlude the Finale from the Sonata in D minor by Guillemant. An augmented choir, sang Gounod's "Send Out Thy Light" and special hymns. The music was under the direction of Miss Marjorie Fay Johnson, organist. Miss Johnson is studying with Homer Humphrey of Boston.

WILLIAM G. HAMMOND DEAD; HIT BY AUTOMOBILE IN N. Y.

William G. Hammond, composer and organist, died in New York Dec. 22 of injuries received when he was struck by an automobile. His age was 71. For the last thirty years Mr. Hammond had been organist and choirmaster of the Dutch Reformed Church, Flatbush and Church Avenues, Brooklyn, and during the summers he had been organist at the Union Chapel in Watch Hill, R. I. Mr. Hammond at the age of 16 became organist of old Trinity Church in Newport, R. I. In his youth he accompanied Lillian Nordica, the singer, on a tour. Mr. Hammond leaves a widow, Mrs. Sara Hammond, and a son, George T. Hammond.



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HERBERT MARKS SUCCEEDS TO HIS LATE FATHER'S POST

Herbert E. Marks has been elected president of the firm bearing his late father's name, the Edward B. Marks Music Corporation. The elder Mr. Marks died suddenly Dec. 17, after some sixty years as songwriter and publisher, fifty-two of them at the helm of his own concern.

Herbert Marks recently observed his twentieth anniversary with the Marks firm. For two and a half years before that he was a reporter on *Variety*. Mr. Marks states that he has definite plans for expansion in various directions in the future. His uncles, Max B. and Mitchell B. Marks, will continue to carry on with him as vice-president and secretary.

E. B. Marks, though 80 years old, was active up to the time of his death.

DION W. KENNEDY IS DEAD; MONTECITO, CAL., ORGANIST

Dion W. Kennedy, organist and composer, died Jan. 14 in Montecito, Cal., where for the last seven years he was choirmaster and organist at All Saints-by-the-Sea Church.

Mr. Kennedy was born in Waterbury, Vt., sixty-three years ago and formerly played in churches in New York, Brooklyn and Montclair, N. J. He leaves his widow and a son.

UNIVERSITY PROFESSORS have been receiving the proverbial "apple for the teacher" in various forms from students turned soldiers. Frederick Marriott, organist of Rockefeller Memorial Chapel at the University of Chicago, was pleasantly surprised when Andre Wehrle, a former student at the university, who was with the intelligence service in France, came to visit him in January, bringing possibly the only copies in America of Marcel Dupré's latest works. Dupré is the organist of the Church of Saint Sulpice in Paris who will spend five weeks in residence at the University of Chicago next summer.

MASTER SERGEANT JOHN HUSTON writes from Nagaya, Japan, under date of Dec. 29 that THE DIAPASON "henceforth and forevermore" should be sent to him at Dallas, Tex., and that from this time on he is "Mr." Huston. He is returning to his peacetime duties on the organ bench in Texas.

IN THIS MONTH'S ISSUE

Members from eighteen states attend conclave of deans and regents of the American Guild of Organists and benefit from events of two-day program in New York.

Aeolian-Skinner Company builds large four-manual organ for the home of Emerson Richards in Atlantic City, N. J., and the stoplist and other details are presented.

Fifth installment of the fifty years' history of the American Guild of Organists is published.

Dr. William Lester completes twenty years as reviewer of organ music for THE DIAPASON.

Chorus of 500 takes part in annual junior choir festival of the Buffalo Chapter, A.G.O.

Westminster College and Allegheny College, both in Pennsylvania, will have new organs built by M. P. Möller.

Analysis of recital programs published in THE DIAPASON in 1945 constitutes interesting article by H. J. W. Mac Cormack.

Walter E. Buszin is appointed head of the music department at Concordia Teachers' College, River Forest, Ill.

Programs of recent recitals in all parts of the country show what is offered the public that enjoys organ music.

UNDER THE DIRECTION of Dr. Emory L. Gallup, minister of music, Bach's cantata "Bide with Us" will be sung at the First Methodist Church of Evanston Sunday afternoon, Feb. 17, at 4:30 by the choir.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

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**TWO COLLEGES TO HAVE
NEW MOLLER ORGANS**

BOTH ARE IN PENNSYLVANIA

**Four-Manual for Westminster at New
Wilmington Is Being Installed—
Allegheny at Meadville to
Have a Three-Manual.**

Two Pennsylvania institutions, Allegheny College, Meadville, and Westminster College, New Wilmington, are to have new Möller organs. Both had old organs from which sufficient metal could be salvaged from old pipes to provide the inventory needed to make new pipes.

The organ for Westminster College is a four-manual, the fourth manual controlling the echo division. The chapel in which it is installed is a Gothic stone building, one of several such buildings on a campus of unusual beauty. Installation of the instrument was begun early in January.

Allegheny, one of the oldest colleges in Pennsylvania, has always boasted of its musical program and equipment. Several months ago a Möller portable organ was installed for the use of students and now a three-manual will be installed in the chapel ready for use when the college opens next fall after the summer vacation period.

The stop specification of the Westminster organ is as follows:

- GREAT ORGAN.**
Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Harp, 49 bars.
Chimes, 21 bells.
- SWELL ORGAN.**
Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Lieblich Flöte, 4 ft., 12 pipes.
Plein Jeu, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Nazard, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
- ECHO ORGAN.**
Rohrflöte, 8 ft., 73 pipes.
Voix Angelica, 2 rks., 8 ft., 122 pipes.
Rohrflöte, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Harp (from Great).
Chimes (from Great).

- PEDAL ORGAN.**
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute Harmonic, 4 ft., 32 notes.
Fagotto, 16 ft., 12 pipes.

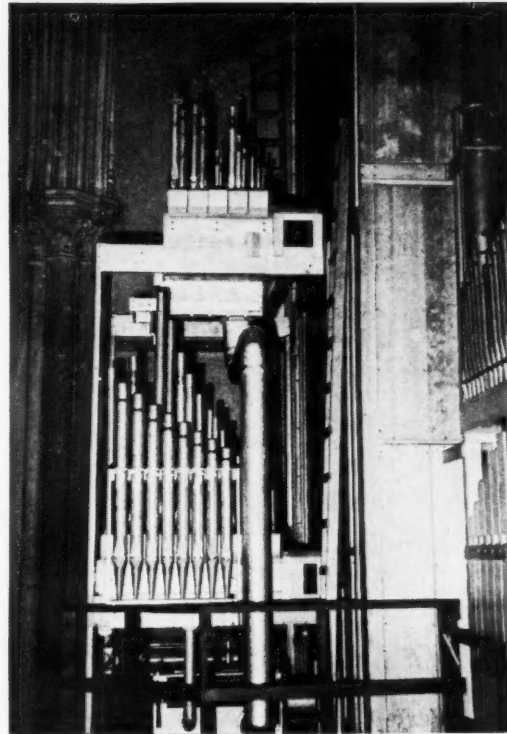
The specification of the organ for Allegheny College is as follows:

- GREAT ORGAN.**
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
- SWELL ORGAN.**
Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Stopped Flute, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute Harmonic, 4 ft., 32 notes.
Double Trumpet, 16 ft., 12 pipes.

**SERGEANT HENRY BEARD BACK
IN HIS PHILADELPHIA CHURCH**

Sergeant Henry Beard has been discharged from the army after four years and eight months of service and has resumed his work as organist and choirmaster of the Overbrook Presbyterian Church, Philadelphia. In the service he was a machine gun squad corporal with the twenty-ninth division the first year and then was transferred to be post organist at Fort George Meade, Md. There he arranged nearly fifty concerts, many featuring noted soloists. The last concerts were Thanksgiving and Christmas organ recitals, a candlelight carol service and a "Messiah" performance by Sergeant Beard's chorus of forty voices. On one program Virgil Fox and Sergeant Beard played the Grieg Concerto.

Nov. 13 Sergeant Beard played the dedicatory recital on the Möller organ given by the D.A.R. to the Newton D. Baker General Hospital in Martinsburg, W. Va.



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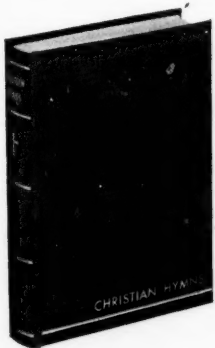
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NEW ORGAN FOR HOME OF EMERSON RICHARDS

[Continued from page 1.]

colors. But in addition I have incorporated many of the classic tone colors that were lost to the romantic organ."

Each department has a complete tonal ensemble. The pedal has a complete flue ensemble from 32 ft. to 1 ft., besides the two mixtures, and the reeds also run from 32 ft. to 2 ft. Perhaps this pedal is unique in some respects. There are no borrows or extension so far as the actual stops are concerned. The swell has two separate reed choruses. The swell diapasons are of the Schulze variety and there is also a complete family of dulcianans. In addition, there are ten ranks of strings and the usual mutations. The choir also has ten ranks of string tone besides the family of four baroque flutes. The reeds are of the orchestral variety, but so voiced as to form a contrasting chorus with the swell. The positiv is complete and is designed to be a foil to the great organ. It has two novelties—the use of baroque string tone and a coupler that permits splitting with division so that seven of the stops can be played at 4 ft. to form a Brust positiv, playable from the fourth manual. The great with its five mixtures represents a well-rounded classic division and is not only the foundation, but the most brilliant division of the organ.

The first and fourth manuals can be reversed so that either the choir or positiv may be played from the lower manual.

The 32-ft. soubasse is a new development, being, it is said, the first metal stopped 32-ft. in America. There are a number of novelties among the stops, such as the 16-ft. dulzian, the 8-ft. dolcan, the 8-ft. singend gedeckt, the 24-ft. spillflöte and the 2-ft. regal.

The design is Mr. Richards', but the technical direction was by Mr. Harrison. "The old pipework has been revoiced beyond all recognition, while the new work is simply magnificent," said the senator. "Without the sympathetic cooperation of the Aeolian-Skinner organization we would never have made it possible for us to achieve a very successful result."

The stop list is as follows:

PEDAL.

- Soubasse, 32 ft., 32 pipes.
- Principal Bass, 16 ft., 32 pipes.
- Montre, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt Bass, 16 ft., 32 pipes.
- Spitz Principal, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 32 pipes.
- Gamba, 8 ft., 32 pipes.
- Gedeckt Pommer, 8 ft., 32 pipes.
- Octave, 4 ft., 32 pipes.
- Flute Overte, 4 ft., 32 pipes.
- Flute Coverte, 4 ft., 32 pipes.
- Rohrflöte, 2 ft., 32 pipes.
- Blockflöte, 1 ft., 32 pipes.
- Grand Cornet, 7 rks., 224 pipes.
- Fourniture, 4 rks., 128 pipes.
- Contra Posaune, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Trumpetbass, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 pipes.
- Krummhorn, 16 ft., 32 pipes.
- Trumpet, 8 ft., 32 pipes.
- Fagotto, 8 ft., 32 pipes.
- Clarion, 4 ft., 32 pipes.
- Kornet, 2 ft., 32 pipes.

GREAT ORGAN.

- Contra Spitzflöte, 16 ft., 61 pipes.
- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitz Principal, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Octave Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Cor d'Nuit, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.
- Italian Principal, 2 ft., 61 pipes.
- Cornet, 3 and 4 rks., 215 pipes.
- Fourniture, 4 rks., 244 pipes.
- Grosse Cornet, 3 rks., 183 pipes.
- Chorus Mixture, 2 to 5 rks., 217 pipes.

- Cymbal, 2 to 4 rks., 212 pipes.
- Serpent, 16 ft., 61 pipes.

POSITIV.

- Violone d'Gamba, 8 ft., 61 pipes.
- Nachthorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Viol d'Braca, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.
- Prestant, 2 ft., 61 pipes.
- Zauberflöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Larigot, 1¼ ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.
- Scharf, 3 rks., 171 pipes.
- Dulzian, 16 ft., 61 pipes.
- Rohrschalmel, 4 ft., 61 pipes.
- Tremolo.

SWELL ORGAN.

- Contra Dulciana, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Dolcan, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Muted Strings, 2 rks., 8 ft., 115 pipes.
- Orchestral Cellos, 2 rks., 8 ft., 110 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute d'Orchestre, 4 ft., 61 pipes.
- Salicet, 4 ft., 61 pipes.
- Dulcet, 4 ft., 61 pipes.
- Dolce Celeste, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Plein Jeu, 5 rks., 305 pipes.
- Carillon, 3 rks., 183 pipes.
- Contra Trumpet, 16 ft., 61 pipes.
- English Horn, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

- Contra Bass, 16 ft., 61 pipes.
- Lieblich Gedeckt, 16 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 49 pipes.
- Orchestral Strings, 2 rks., 8 ft., 115 pipes.
- Aeoline Celeste, 2 rks., 8 ft., 110 pipes.
- Melodia, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Singend Gedeckt, 8 ft., 61 pipes.
- Gambette, 4 ft., 61 pipes.
- Orchestral Flute, 4 ft., 61 pipes.
- Blockflöte, 4 ft., 61 pipes.
- Tenth, 3¼ ft., 61 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Spillflöte, 2 ft., 61 pipes.
- Sesquialtera, 3 rks., 183 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Bass Clarinet, 16 ft., 61 pipes.
- Petit Trumpet, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Regal, 2 ft., 61 pipes.

SUMMARY.

Pedal—Wind, flues, 7 inches; reeds, 5 inches; voices, 26; pipes, 1,120.
 Great—Wind, 2½ inches; voices, 17; pipes, 1,803.
 Swell—Wind, 3¼ inches; voices, 26; pipes, 2,000.
 Choir—Wind, 4½ inches; voices, 23; pipes, 1,665.
 Positiv—Wind, 2 inches; voices, 14; pipes, 976.
 Total voices, 106; total pipes, 7,564.
 Stop couplers to pedal (borrows), 8, a total of 114 voices.

Couplers number eighteen. There are twenty-five chimes and a glockenspiel of thirty-seven notes in the choir box.

THERE WAS A LARGE attendance of the Van Dusen Organ Club at a reception for Dr. Frank Van Dusen in the organ salon of the American Conservatory of Music, Chicago, on the evening of Jan. 14. This was the first time Dr. Van Dusen met with the club after a long period of illness. The musical program of the evening was in the nature of a forum on the art of organ accompaniment, led by Dr. Edward Eigenschenck, in which club members discussed problems in anthem accompaniment. Dr. Eigenschenck gave a practical demonstration of the accompanying of anthems to the singing of the club as a choir. Refreshments were served at the close of the reception. On the evening of Jan. 28 the club presented Victor Mattfeld and Richard Sheehan in a recital at the Church of the Assumption, of which Graciano Salvador is organist.

Anthems and Carols for Lent and Easter

MIXED VOICES

- Easter Credo (New—1946).....Harvey Gaul .16
(with Junior Choir and Tenor Solo)
- Christ of the Fields and Flowers.....Harvey Gaul .15
- In that Garden He Knelt to Pray.....Albert D. Schmutz .12
- Into the Woods My Master Went.....J. Thurston Noè .20
- It is Finished!.....T. Tertius Noble .15
- O Come and Mourn.....Seth Bingham .18
- An Easter Alleluia.....T. Tertius Noble .16
- Easter Bells Are Ringing.....Robert Elmore .16
- Easter Carol of the Three Orphans.....Harvey Gaul .15
(with Children's Chorus, or Sop. Solo)
- An Easter Salutation.....Alfred H. Johnson .15
- Hosanna to the Son of David.....M. Mauro-Cottone .15
- Hungarian Boys' Easter Carol.....Harvey Gaul .16
(with Children's Chorus)
- Let All the Multitudes of Light.....Claude Means .18
- The Lord is Risen!.....Rachmaninoff-Noble .12
- Rejoice, O Earthborn Sons of Men...Morten J. Luvaas .16
- Thou Art the Way.....Carl F. Mueller .16
- Triumph.....Alan Floyd .16

WOMEN'S VOICES

- Christ is Risen Today!.....Katherine K. Davis .12
(SSA)
- Alleluia, Come Good People.....Katherine K. Davis .10
(SSAA)
- An Easter Alleluia.....T. Tertius Noble .15
(Chorus and Semi-Chorus)
- The World Itself Keeps Easter Day..Katherine K. Davis .15
(SSAA)

General Anthems for Mixed Chorus

- O Lord, Support Us.....Mark Andrews .15
- I Will Walk With God.....Ralph L. Baldwin .15
- Faith in the Right.....Marion Conklin Chapman .15
- All Ye Servants of the Lord.....Robert Elmore .18
- Jubilate in B minor.....Harvey Gaul .18
- Vouchsafe, O Lord.....Alexander Gretchaninoff .18
- The Heart Worships.....Gustav Holst .15
- The Day is Gently Sinking.....Philip James .15
- Breathe On Me, O Breath of God...George W. Kemmer .15
- The First Light of Morning.....Richard Kountz .16
- Forever Free.....Channing Lefebvre .16
- Once to Every Man and Nation.....George Mead .18
- Lord of All Power and Might.....Claude Means .12
- Guide Me, O Thou Great Jehovah...Carl F. Mueller .15
- I Will Magnify Thee.....T. Tertius Noble .18
- O Master, Let Me Walk with Thee.....Hugh Porter .15
- Cleanse the Thoughts of Our Hearts, David Stanley Smith .15
- God is Wisdom, God is Love.....Powell Weaver .16
- O Harken Thou, O Lord.....Alfred Whitehead .15
- Humanity is One.....R. Huntington Woodman .15

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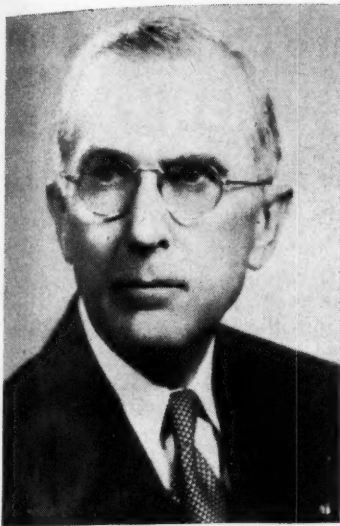
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DR. FRANCIS S. MOORE



DR. FRANCIS S. MOORE will leave Chicago the middle of February for a tour of a month in the course of which he will give recitals and conduct church music institutes in the West and Southwest. The success of his visit to Alva, Okla., last year led to a return engagement in that city and Dr. Moore will conduct an institute for organists and choirmasters there for a week beginning Feb. 17. This will be followed by a recital at the First Methodist Church Feb. 26. March 1 he will be heard in a recital at the First Presbyterian Church of Ada, Okla., and he will also conduct a hymn festival in that city. Many church musicians from nearby towns are expected to take advantage of these events. Other engagements are being arranged.

Dr. Moore has been for the last eighteen years organist and director at the First Methodist Church of Oak Park, presiding over a large four-manual Skinner organ. Previously he was for thirty years at the First Presbyterian Church of Chicago, where he succeeded Clarence Eddy, his teacher. He was recently elected president of the Boguslawski School of Music.

RICHARD ELLSASSER BUSY
WITH RECITALS ALL SEASON

In the first three months of this concert season, Richard W. Ellsasser, 19-year-old concert organist, has made fourteen solo appearances on the East coast, appearing before an estimated total audience of 8,032. The year was brought to a close on New Year's Eve, when Mr. Ellsasser gave a recital at Smith Music Hall, University of Illinois, before an audience of 1,400.

In 1946 Mr. Ellsasser's management has arranged a transcontinental tour, thirty dates of which have already been booked. February recitals will include one at Jordan Hall in Boston, where Mr. Ellsasser is studying theology, and additional recitals in Rhode Island, New York, North Carolina, Georgia, Florida and Ohio. He will play the complete organ works of Bach twice from memory during the coming year.

ST. LOUIS CHURCH TO RECEIVE
\$40,000 GIFT FOR NEW ORGAN

Pilgrim Congregational Church in St. Louis has received from an anonymous donor an offer of \$35,000 to \$40,000 for a new organ provided the church will raise an equal amount to carry out an ambitious program. The church has voted to accept the gift. Dr. C. Harold Einecke recently became minister of music of Pilgrim Church, leaving Grand Rapids, Mich., to accept the new position.

Awarding of the contract to build the organ to the Aeolian-Skinner Company was announced late in January.

FIVE GUEST CHOIRS will present Sunday afternoon programs in Rockefeller Memorial Chapel, University of Chicago, in February and March. The Metropolitan Community Church Choir, under the direction of J. Wesley Jones, well-known Negro musician, will give the first recital Feb. 3. Other choirs and dates of appearance are: Wheaton College men's glee club, William Nordin, director, Feb. 10; Valparaiso University choir, Richard Schoenbohm, director, Feb. 17; Concordia College high school choir, Victor Hildner, director, Feb. 24, and Parker High School choir, Clyde Matson, director, March 10. The musical services will be preceded by a carillon recital at 4 by Frederick Marriott, organist and carillonneur of Rockefeller Memorial Chapel.



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The sight of a Möller organ—the design, cabinets, hand-wrought carvings, the infallible precision of intricate, inner details—these speak in their very existence of hands that work with immeasurable patience and a knowingness thoroughly achieved. Only ideals of highest craftsmanship can motivate a labor so painstaking.

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Francoise Aubut, New Canadian Star, Heard; Back from War Scene

By GEORGE M. BREWER

It is not given to many organ students to receive their musical training amid the rigors of war and in a country occupied by the enemy. Such was the experience of Francoise Aubut, who recently returned from Paris to her native country, Canada. Mlle. Aubut was interned by the Germans in the early days of the occupation. She was released only when they feared she would die of tuberculosis. After her recovery she pursued her studies at the Paris Conservatoire, coming under Alfred Cortot for piano, Olivier Messiaen in theory and composition and Marcel Dupré in organ. She won the Premier Prix of the Conservatoire. Outside of music her interests led her to the study of astronomy and ballistics. In the latter subject she acquired such proficiency as to receive the offer of a responsible post with the American army of occupation. Music, however, claimed first place, and the recital given in Notre Dame Church, Montreal, Jan. 7, was sufficient evidence of the wisdom of her decision.

Playing a program exacting in its demands, Mlle. Aubut proved herself an artist concerned with the music as such, and not merely as a vehicle for personal display. She is equipped with a flawless technique. Her tempi were chosen with full understanding of the demands of the composition, and her registration gave every evidence of a perfect sense of structural values. There was every indication of an appreciation of color values, particularly in her Verne, Dupré and Messiaen numbers. As far as the writer knows, Verne's Sixth Symphony, dedicated to the late Lynnwood Farnam, was never before played in Montreal. Mlle. Aubut's rendition of the Scherzo and the Finale was memorable. In tribute to her two masters she played an "Evocation" from a "Poème Symphonique" by Dupré and the Ninth Meditation from Messiaen's "Nativity of Our Lord." The "Evocation" was

composed in memory of Albert Dupré, organist of the Cathedral of St. Ouen, Rouen, and father of Marcel. In 1940, during the intensive aerial bombardment, the aged musician was warned by his physicians that his health demanded that he leave Rouen. He went to Biarritz, where shortly thereafter he died. His son learned of this a week after the funeral. The "Poème Symphonique" was a filial tribute to a fine musician and a staunch patriot.

The Messiaen composition is a work of terrific proportions and staggering difficulties. The mere performance of the actual notes places Mlle. Aubut in the front rank of present-day performers. Not all will agree as to merits of the music, but no one can deny that the range of organ literature has been immeasurably extended by this latest contribution from the pen of the remarkable French composer.

It would be an injustice to overlook the extemporization which Mlle. Aubut made on a theme by Dr. Arthur Letondal, dean of Montreal musicians. The theme offered possibilities and pitfalls. The former were accepted, the latter avoided.

Those who follow organ matters may expect to hear from Mlle. Aubut in the not-too-distant future.

LYMAN M'CRARY, OUT OF NAVY, TAKES WASHINGTON POSITION

Lyman McCrary has been appointed organist of the First Church of Christ, Scientist, Washington, D. C. Lieutenant McCrary, recently discharged from the navy, is a widely-known organist. He has been heard in recital many times in Washington and elsewhere and has been organist at the Hamline Methodist Church, the National City Christian Church, Epworth Methodist Church and others. At First Church he succeeds C. M. Ashton, for thirty years organist of this prominent congregation.

AT THE FIRST METHODIST CHURCH of Pasadena, Cal., the cathedral choir sang Handel's "Messiah" on the afternoon of Dec. 9 before a congregation of 4,000 people. Ralph J. Peterson conducted the performance and Ralph R. Travis was at the organ. Feb. 24 the same organization will sing Mendelssohn's "Elijah."

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MISS TINA MAE HAINES



MISS TINA MAE HAINES DIES;
LONG PROMINENT IN CHICAGO

Miss Tina Mae Haines, for a generation a prominent Chicago organist, died in a local hospital Jan. 7 after a long illness. Miss Haines had held several of the most important church positions, the last being at St. James' Methodist Church, where she directed the music for twenty-eight years. She was on the faculty of the Sherwood Music School for more than a score of years and was in demand as a lecturer on musical topics.

Miss Haines was born at Sedan, Ind., and until she was 12 years old lived at Waterloo, Ind. She studied piano at the Fort Wayne Conservatory as a girl. The family then moved to Muskegon, Mich., and a year later to Manistee, where she studied under J. G. Cummings, a pupil of William H. Sherwood and later of Scharwenka. Miss Haines was graduated from the Manistee high school. She had specialized in languages and her ambition was to become a Latin teacher. She was about to enter the University of Michigan when a change of plans by the family brought her to Chicago, where she took up the study of both piano and organ with Harrison M. Wild. Later she went to Paris to study with Guilman. Some years later she returned to France to study art, diction, etc., for a year.

Miss Haines' first position was at the Second Presbyterian Church of Evanston, where she succeeded Clarence Dickinson. From this church she went to the Evanston First Presbyterian and during her service there gave a noteworthy series of summer recitals. She was the first to present in a Chicago church such works as Franck's "Beatitudes" and Elgar's "Light of Life." From Evanston she went to Plymouth Congregational in Chicago for a year and then to St. James' Methodist. Here she celebrated her twenty-fifth anniversary with an all-Wagner program. She left St. James' the last Sunday of September, 1936.

For seven years Miss Haines played for the North Shore Congregation Israel in Glencoe. Some years ago she traveled with St. Paul's Orchestra, conducted by Walter Henry Rothwell, as a concert organist and lecturer. Miss Haines interpreted the Chicago Symphony Orchestra programs for seven years for the Chicago Woman's Aid.

ROBERT R. CLARKE RETURNS
FROM WAR TO FORT WORTH

Robert R. Clarke, M.S.M., resumed his duties as minister of music of the First Methodist Church, Fort Worth, Tex., Jan. 1 after an absence of nearly three years, during which time he was in the armed forces. Nineteen months of his army life were spent in the European theater of operations, where he participated in two campaigns. His time in the service was divided between being a medical technician and a chaplain's assistant.

In addition to presiding at the large four-manual Kilgen organ, Mr. Clarke is directing a men's chorus and five choirs. Spring plans call for a recital, rendition of Dubois' "The Seven Last Words" on Good Friday and Mendelssohn's "Elijah" soon after Easter.

Prior to going to Fort Worth in 1942 Mr. Clarke was minister of music of the First Methodist Church of El Dorado, Ark., where he played a four-manual Skinner and directed five choirs. He is a graduate of Alfred University and the Guilman Organ School and received his master's degree from the School of Sacred Music at Union Theological Seminary in 1938. He also had a year of graduate work at Harvard University. He attended two summer school sessions of the Christiansen Choral School and a summer course by Father Finn, and studied orchestral and choral conducting at the Berkshire Musical Center.

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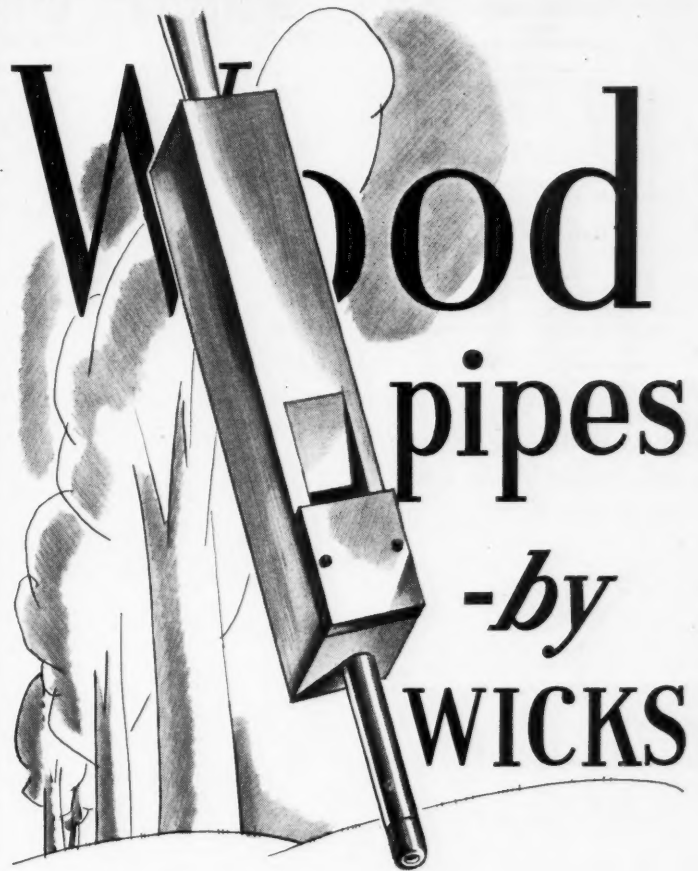
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Annual Dinner in Boston; Talk by Dr. A. D. Leavitt Is Heard by Group of 98

The Massachusetts Chapter held its annual dinner Jan. 14 at the First Baptist Church in Boston. Eleanor Packard Jackson, organist of the church, was the hostess of the evening. Dinner was enjoyed by ninety-eight members and guests.

Wesley L. Boynton, tenor soloist at Emanuel Church, Boston, sang selections from the "Song of Norway," "Miranda," by Hagemann, and a selection from "The Chocolate Soldier." Accompaniments were played by Morse S. Haithwaite, a Guild member and organist and director at the First Baptist Church, Melrose.

The speaker of the evening was the Rev. Ashlev Day Leavitt, D.D., of Harvard Church, Brookline. His talk was based on the comparable ideals, problems and activities of the ministries of religion and music. Humor, understanding and discerning wisdom characterized his remarks and brought those present a challenge to be "normal," "tolerant" and "leaders in touch with those we work for."

The next Guild event (open to members only) will take place Monday, Feb. 4, at the First Church of Christ, Scientist, in Boston. The program will be given by Ruth Barrett Arno, Robert Hall Collins, organist and baritone soloist of the church, and E. Power Biggs, organist and choir director of Harvard Church, Brookline.

MARGARET READE MARTIN, Secretary.

Meeting and Recital in Detroit.

The Eastern Michigan Chapter held its monthly meeting in Detroit on the evening of Jan. 15. Dinner was served to twenty-two members and guests at the Parkstone Cafe, after which a business meeting was conducted by Dean Cyril Barker. This meeting was of great importance, for it was voted to bring to Detroit for a recital the French virtuoso Marcel Dupré. The recital was set for Oct. 23.

We then assembled in Covenant Presbyterian Church, where a large audience was on hand to greet the recitalist of the evening, Mrs. Nova Bransby. Mrs. Bransby gave a masterly rendition of an interesting and varied program on the three-manual Skinner. The program was as follows: Prelude and Fugue in C minor, Bach; "Legende," Bedell; Chorale Improvisation, "Lord, Take My Heart, It Beats for Thee," Karg-Elert; Solemn Prelude from "Gloria Domini," T. Tertius Noble; Chorale, "Lo, a Love's Rose Is Blooming," Brahms; Postlude on "Sleepers, Wake," Martin; Suite, "Water Music," Handel; Sonata No. 1, Guilman.

The next meeting of the chapter will be held the third Tuesday in February in the Woodward Avenue Presbyterian Church, Detroit, at which time Professor Layman of Rochester, N. Y., will give a lecture and demonstration of choral music.

MARK WISDOM, Secretary.

Wheeling Ministers Are Guests.

The Wheeling, W. Va., Chapter was host to twenty-one pastors at its first annual pastor-organist dinner Jan. 15 at the Scottish Rite Cathedral. Thirty-one organists and choir directors were present. Between courses of a turkey dinner group singing was led by F. Oliver Edwards.

Robert K. Chapman, our sub-dean, presided over the meeting which followed and presented the speaker, our dean, Dr. Paul N. Elbin, whose subject was "What Is Appropriate in Church Music?" Approaching the subject from liturgical, theological and cultural viewpoints, he proposed four basic requirements for a

good church music program—a good organ, a good hymnal, a minister who needs music for his worship and an organist who needs religion for his musical expression. He also divided a worship period into three distinct phases: Adoration of God, confession, and mood of resolution or consecration, and suggested that church music and hymns be selected to fit these moods. He stated that organists often forget real religious music in their repertoire, and that music for a church service should be music written solely for religious expression.

Our February meeting is to be a recital at St. Matthew's Church by Dr. Marshall Bidwell, organist at Carnegie Music Hall in Pittsburgh.

PAULINE O. STITT, Secretary.

Record Attendance in Pasadena.

The January meeting of the Pasadena and Valley Districts Chapter brought out a record attendance when St. Andrew's Roman Catholic Church was filled to its capacity of 1,000 seats. Prefatory remarks by Father Wade definitely set the mood for the service to follow. The program was designed to illustrate various parts of the mass, the Advent and Christmas cycle, the Lenten and Easter cycle and the Pentecost cycle.

The organ numbers were for the most part adaptations of Gregorian themes. Organists participating were Joyce Mitchell, St. Charles' Catholic Church, North Hollywood, and Mrs. Ethel Belle Moore Wheeler and Gerhard Sachse, co-organists St. Andrew's Catholic Church, Pasadena. Assisting in the program were St. Andrew's Catholic girl choir, directed by the Sisters of the Holy Name, and St. Brendan's boy choir, under the direction of the Rev. Robert Brennan, Mus.D. The beautiful singing of these choirs added much to the impressiveness of the program.

Preceding the program dinner was served in St. Andrew's School, the guest of honor being the Rt. Rev. Bishop Joseph McGucken of Pasadena.

CHARLES E. ANDERSON, Librarian.

Luncheon in Honor of Dr. Co'e.

A luncheon in honor of Dr. Rosseter G. Cole will be given by the executive committee of the Illinois Chapter Feb. 5 at the Cordon Club, Fine Arts Building, Chicago. Dr. Cole is one of the founders of the chapter and twice held the office of dean. He is eminent as a teacher of theory and composer, whose works have been played by leading symphony orchestras. Dr. Cole is the dean of the Cosmopolitan School of Music and for many years was on the summer faculty of Columbia University. For a long period he was an active organist.

On Monday evening, Feb. 25, the chapter will attend a liturgical vesper service at the Evangelical Lutheran Church of St. Luke, Belmont and Greenview Avenues. The Rev. A. R. Kretzmann is pastor and Herbert D. Bruening is director of music.

GRACE SYMONS, Registrar.

Kanawha Chapter.

The Kanawha Chapter presented the Philharmonic Choir and Charles W. Forlines, organist of Morris Harvey College, in a program of sacred compositions Dec. 12 at St. John's Episcopal Church, Charleston, W. Va. The choir was directed by Harold W. Ewing. A large audience was attracted and was well pleased with the rendition of the program. The choir, composed of young voices, showed careful training. Mr. Forlines very ably assisted as soloist, also accompanying the choir in two numbers from "The Messiah." After the program a reception in honor of the choir and Mr. Forlines was held in the parish-house.

MRS. JOHN B. HOVER, Secretary.

The Warden's Column

The third conclave of deans and regents on Dec. 27 and 28 gave further evidence of the solidarity of our national Guild, for the members attending represented a large part of the country, and the genuine interest shown in the affairs of our organization, especially as expressed by representatives of the chapters at the council meeting, made a deep impression upon everyone.

Reactions to the recently-published examination booklet are extremely gratifying. All orders are being filled and the general demand for copies is great. The need of such a publication has been felt for a long time and this booklet will be a boon to students and teachers.

The council has authorized the formation of a chapter in Knoxville, Tenn. The regional chairmen, working with the deans and regents, are organizing a movement to explore the possibilities of further expansion, with the slogan "20,000 members in 200 chapters and branches in 1946." A golden anniversary certificate of merit is being offered to all chapters and branches which increase their membership 50 per cent during the period from Jan. 1 to May 1, 1946.

Responses to the national appeal for voluntary contributions are coming in finely and are indicative of the value placed upon membership in the A.G.O. This fund will enable us to do much for the Guild this year.

Many compliments are being received upon the appearance of the golden anniversary membership card in the Guild colors, silver gray and crimson. Please be sure to procure yours before March 1 in order that your subscription to THE DIAPASON will not be suspended and to assure the appearance of your name in the 1946 year-book directory.

Regional festivals or conventions are receiving much attention and will add greatly to our celebration this year. The festival in New York City May 27 to 31 promises to be of convention proportions, and an elaborate program of recitals, lectures, services and pilgrimages is being arranged. The annual general meeting and fiftieth anniversary dinner will take place Monday evening, May 27, and the final event will be on Friday evening, May 31. Details will be published in later issues of THE DIAPASON and notices will be sent. There will be a souvenir program containing complete information. Ten thousand copies will be printed and distributed to every chapter. Advertising rates can be obtained from national headquarters. A cordial invitation is extended to all members of the Guild to attend this national gathering of the A.G.O.

Faithfully yours,
S. LEWIS ELMER.

Catholic Liturgy Illustrated.

A meeting of the Central Tennessee Chapter was held Jan. 8 at the Cathedral of the Incarnation, Nashville, with Robert W. Strobel, organist and choirmaster, in charge of the program. In opening the meeting Mr. Strobel paid tribute to the memory of Miss Katharine Morris, whose death had occurred a day or two previously. Miss Morris, assistant organist at Christ Church, Episcopal, had long been associated with civic affairs in Nashville and especially in the work of the Y.W.C.A. For about a year she had made an outstanding contribution to Guild activities in submitting to one of the local newspapers a weekly column entitled "The Choir Loft." In this column items of news regarding special musical features in the churches and activities of Guild members had been brought to the attention of the public in a way that aroused interest in

the work of organists and choirs. Members of the Guild voted to continue this column in memory of "Miss Kitty," as she was affectionately known by all.

The topic for the evening was "The Liturgy of the Mass," and this was effectively illustrated by actual performance of the mass, complete in all details. Illuminating comments and explanations were given by Mrs. Eleanor D. Fossick, organist of Holy Name Church in East Nashville. With Father Edgar Kelly officiating and Mr. Strobel directing the choir in musical portions of the mass, members of the Guild were given a unique opportunity to become acquainted with the liturgy.

Except for the Credo, which was given in Gregorian chant setting, the music for the ordinary of the mass was by Cavallini. For the proper of the mass the settings of the Rev. Carlo Rossini were used. The subject for the evening was presented throughout in an atmosphere of dignity and impressiveness.

LAWRENCE H. RIGGS, Secretary.

Meeting of Syracuse Chapter.

The Syracuse Chapter met Jan. 7 at Crouse College, Syracuse University, with Dean George Oplinger presiding at the business meeting. Professor Leon Verrees, head of the organ department at the university, and Joseph McGrath, organist at the cathedral, led the members in a discussion on improvisation and registration and both later played some of their own compositions. Plans were discussed to bring a guest organist to Syracuse in the near future. Several new members were welcomed into this young and growing chapter.

JEANNETTE B. KELSEN, Secretary.

Western Washington Events.

Forty-seven members of the Western Washington Chapter enjoyed an evening of organ music, played by Dean Bunch Dec. 27 at the home of C. M. Balcom in Seattle. The lovely residence organ, with ten sets of pipes, harp and chimes, displayed tone colors well suited for the home. Numbers included in the informal program were: Arioso, Bach; "Come, Sweet Death," Bach; three hymn-tune arrangements; "Dreams," McAmis, and Meditation from "Thais," Massenet.

Two February organ recitals which the chapter is anticipating are to be heard in Seattle. They are the Guild's winter recital Feb. 12 at Plymouth Congregational Church and the recital of David Craighead at the University Temple.

MARJORIE HODGES, Secretary.

Events in Hartford, Conn.

A dinner and business meeting of the Hartford Chapter were held at the Unitarian Church Jan. 8. Dean Theresa M. D'Esopo presided, reporting on her attendance at the New York convocation of deans. Mr. and Mrs. Lyman B. Bunnell arranged the entertainment.

Clarence Watters, professor of music at Trinity College and director of music at Center Church, was presented in a recital by the chapter Jan. 15 at St. Justin's Church. The program was as follows: Prelude and Fugue in G major and First Trio-Sonata, Bach; Short Prelude and Fugue, Krebs; "Benedictus," Couperin; Prelude, Clerambault; Fantasia in F minor, Mozart; Finale from "Symphonie Gothique" and Chorale from "Symphonie Romane," Widor; Allegro Vivace from First Symphony, Vierné; "De Profundis," Watters; Berceuse and Variations on a Noel, Dupré. Following the recital the combined adult choirs of St. Justin, St. Thomas and St. Michael sang the complete. A Hartford audience heard for the first time a work by Mr. Watters, "De Profundis," dedicated to Marcel Dupré.

The following week Mr. Watters went to Canada to play recitals in Montreal and Quebec under the auspices of the Casavant Society.

LOUIS ST. CLAIR BURR.

News of the American Guild of Organists — Continued

Choir of 500 Voices Sings
at Junior Choir Festival;
Inspiring Buffalo Event

The largest annual junior choir festival in the history of the Buffalo Chapter, which is the event that organists and children eagerly look forward to each year, was held Sunday, Dec. 30, in Asbury-Delaware Methodist Church, having been postponed from Dec. 16 because of the terrific snowstorm of that date.

The festival chorus of approximately 500 voices, under the direction of Paul J. Miller, organist of St. Simon's Episcopal Church, presented the Christmas story in song. Edna L. Springborn was the accompanist at the organ. The organ preludes—"Good News from Heaven," Pachelbel, and "Fantasie on Christmas Carols," West—were played by DeWitt C. Garretson, A.A.G.O., Chm. The processional was inspiring, led by the crucifers, followed by acolytes carrying the church and American flags. The organists with their robes and hoods and the choirs with their colorful and varied robes and banners designating the churches, made a festive procession. Twenty-six choirs formed the festival chorus.

The service was a Scriptural, hymnal and carol version of the birth of Christ. The Rev. Richard J. Davey, rector of Asbury-Delaware Church, and the Rev. Dr. James W. Laurie, Guild chaplain and rector of the Central Presbyterian Church, read the Scripture passages from the Gospels of St. Matthew and St. Luke. These were interspersed with many beautiful familiar carols, some sung by the combined choirs and others by individual choirs. There was a variety of presentation, several with descants, one in canon form, etc., the interpretation of all being beautiful and effective. The climax came when the festival chorus sang in three parts the "Gloria in Excelsis" from the Twelfth Mass by Mozart. The spirit of the massed chorus of youthful voices singing the Gloria gave a thrill to the capacity congregation.

The organ postludes—Finale from Second Symphony, Vierne, and "Ave Maris Stella," Dupré—were played by Frances M. Gerard.

Much credit is due Mr. Miller for his well-laid plans for the festival, the many group rehearsals he conducted and his inspiring leadership of the children and their directors.

Mrs. Clara M. Pankow was chairman of the festival committee. The entire committee and all who took part in any way are to be congratulated on their splendid work.

EDNA L. SPRINGBORN, Secretary.

Hear Boy Choir in Cincinnati.

Members of the Southern Ohio Chapter were invited to a Christmas carol program at St. William Roman Catholic Church in Price Hill, Cincinnati, Sunday afternoon, Dec. 30. The choral music was beautifully rendered by a vested choir of thirty-six boys ranging in age from 8 to 12 years. The program included beautiful ancient and newer carols in two, three and four parts, and some a cappella numbers.

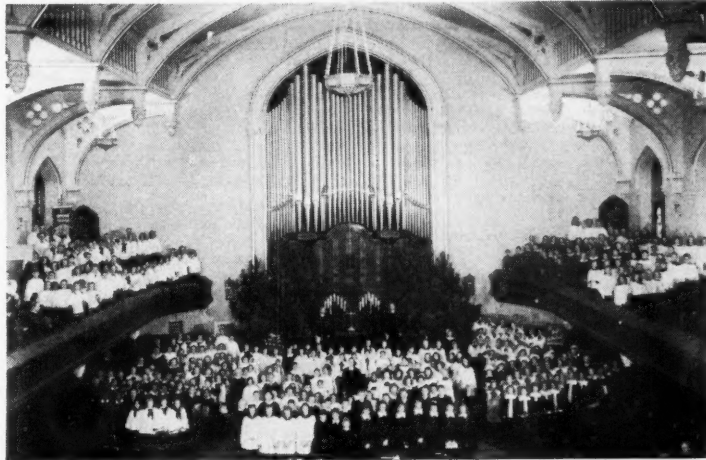
The boys reflected great credit on the organist and choir-master of St. William, Lawrence A. Hess, who is a member of the executive board of the Southern Ohio Chapter. After the recital the members of the chapter were entertained at the home of Mr. Hess. The service and party were a fitting climax to the holiday season of the chapter.

HELEN SMITH, Registrar.

Harold Tower Plays for Akron Chapter.

The Akron Chapter enjoyed a dinner and social evening at the Business Women's Club Nov. 26. A group of new members was welcomed and a program of recordings by famous organists was heard and discussed. On Wednesday evening, Jan. 9, the Akron Chapter and the local Oberlin College Women's Club heard a program by Harold Tower and his choir at the Church of Our Saviour. Mr. Tower played a group of chorale preludes: "Good Christian Men, Rejoice," Bach; "I Know a Rose-tree Springing," Brahms; "Of the Father's Love Begotten," Martin; "Deck Thyself, My Soul, with Gladness," Bach; "From Heaven High," Bach. Each selection was preceded by the original chorale,

MASSED CHORUS AT BUFFALO JUNIOR CHOIR FESTIVAL



sung by the choir. Master Robert Hewett sang "The Birthday of a King," by Neidlinger.

The program concluded with part 3 of the cantata "The Story of Christmas," by H. Alexander Matthews, for choir and organ, with Russell Oberlin, tenor, and O. Keith Barnes, bass, as soloists.

Tribute was paid at the service to the memory of the late Mrs. F. A. Seiberling of Akron, nationally known patron of music.

RUTH BOWER MUSSER.

Guild Student Group in Idaho.

At the University of Idaho, Moscow, Idaho, the first A.G.O. group in that state is now functioning. It is in the nature of a student group affiliation, under the leadership of Professor Hall M. Macklin, M.Mus.

Mr. Macklin, who heads the piano and organ division in the department of music and is a colleague of the Guild, started his activities as a church organist at the age of 13 in his home town, Morrison, Ill. At the University of Illinois he studied organ with Professor Sherman Schoonmaker and E. W. Doty, now dean of the College of Fine Arts at the University of Texas. Mr. Macklin recently completed his tenth year as organist at the First Presbyterian Church, Moscow, where he also serves as choir director. He has written numerous pieces for organ, a collection of which was published by Neil A. Kjos of Chicago in 1941.

The group of organists at the University of Idaho is made up of ten music students, all residing within the state. They are Eloise Deobald, Eleanore Andrew, Sara Denman, Joan Wittman, Gloria Ray, Mrs. Walter Snodgrass, Evelyn Fisher, Mary Louise Scott, Joyce Taylor and Doris Gochnour. Miss Taylor, Miss Wittman and Mrs. Snodgrass are serving as church organists in Moscow.

A recital at the university was planned for late in January, with numerous individual appearances of members of the group in weekly music department recitals and in special programs during the remainder of the year.

Recital by McCurdy in Atlanta.

The Georgia Chapter presented Alexander McCurdy, organist, and Flora Greenwood, harpist, in a recital at the First Baptist Church in Atlanta Jan. 14. There was a fine attendance and the program was received enthusiastically.

The next presentation of the chapter will be on Tuesday evening, Feb. 5, when Edwin Arthur Kraft will play at the Jewish Temple.

JULIAN BARFIELD, Publicity.

Oklahoma Chapter.

The Oklahoma Chapter held its first meeting of 1946 the night of Jan. 8 in the Trinity Episcopal church-house, Tulsa. Dinner was served by the committee, with Mrs. Harry W. Gowans as chairman. The subject of a regional convention in Tulsa this spring was presented for discussion by Dean Marie M. Hine and it was decided that because of the lack of response from several chapters Oklahoma would postpone the convention to the spring of 1947.

A special feature of the meeting was the talk by Mrs. John Knowles Weaver on her recent trip to Gloucester, Mass., and a visit to the Hammond Museum, where is located the great organ built by John Hays Hammond, Jr. The oldest Universalist church in America is in Gloucester. In a parlor of the church is a small reed organ which came from a British

battleship captured in the Revolutionary war.

It has become the custom of the Oklahoma Chapter to have at each meeting a talk or a book review. In November Miss Helen Hagler, a subscriber member, gave an interesting review of "The Story of a Cathedral," by Robert Gordon Anderson. At the December meeting Miss Esther Handley spoke on "Stained Glass" and gave a description of some of the world's most beautiful windows.

Dorothy Heywood Reedy was elected a colleague. Mrs. Reedy is organist of the Second Church of Christ, Scientist, Tulsa.

Oklahoma Chapter organists appearing as soloists on the December "Good Cheer" concert of the "Hyechka-Club," held at the Boston Avenue Methodist Church, were Mrs. E. L. Teachout, Mrs. Harry W. Gowans and Mrs. Ethel Kolstad.

JOHN KNOWLES WEAVER, Sub-dean.

Recital for Springfield Chapter.

The Springfield, Ill., Chapter held its meeting on the afternoon of Jan. 6 at St. Peter and Paul Church. Gerald Marc Stokes, organist and choir-master of that church, played a recital. The program consisted of the following: "Noel," Mulet; Fugue in E flat ("St. Anne"), Bach; Reverie, Bonnet; "The Wind and the Grass," Gaul; "The Last Supper" ("Bible Sketches"), Weinberger; "Will-o'-the-Wisp," Nevin; "Harmonies du Soir," Karg-Elert; "Fountain Sparkling in the Sunlight," Goodwin; "Song of the Basket Weaver," Russell; Toccata, Fifth Symphony, Widor.

Following the program refreshments were served.

RUTH RIECKS, Secretary.

Youngstown, Ohio, Chapter.

At the first meeting of the season for the Youngstown Chapter, Oct. 8, at St. John's Episcopal Church, the chapter installed the following officers: Mrs. A. F. Buchanan, dean; Bert Dowling, sub-dean; Miss Bernice Price, secretary; Mrs. John Hill, treasurer; Frank Fuller, Henry V. Stearns, D'Nelle Riley and Harold Funkhouser, executive committee.

Nov. 26 a business meeting was held and a tour of radio station WKBN was conducted by Bert Dowling, sub-dean, who is program director of the station.

Dec. 18 a turkey dinner and "Christmas in song and story" formed the attraction at the home of Mrs. Ernest Eckstrom.

Jan. 28 a round-table discussion on organ construction was conducted by Harold Funkhouser, with inspection of two organs, Alice Armstrong Pardee giving a short recital on the first, in St. Paul's Reformed Church, and Homer Taylor of Salem, Ohio, playing at the second, in St. Luke's Lutheran.

Feb. 25 a continuation of organ construction discussions will take place with short recitals by Sargis Badal at the First Reformed and Frank Fuller at St. John's Episcopal.

March 25 the chapter will attend a dedicatory recital by James Evans at Westminster College, New Wilmington, Pa., preceded by a dinner. D'NELLE RILEY.

Bangor, Maine, Branch.

The activities of the Bangor branch began with a social evening with Mrs. Edith Tuttle Sept. 2. The second meeting was with Mrs. Eleanor Clewley Snow as hostess and chairman. The subject discussed was "The Art of Illumination."

During the Christmas activities the Bangor branch sponsored a vespers service at All Souls' Congregational Church, with Raymond Floyd as organist and choir director. Mr. Floyd played the following numbers: "Tidings of Joy," Bach; Prelude on "Divinum Mysterium," Candlyn; Pastorale, Traditional; "A Rose Breaks into Bloom," Brahms; "Noel," d'Aquin; Allegro Moderato from Concerto in G minor, Handel.

Series of Events Marks

Season of Celebration

by the Arkansas Chapter

Members of the Arkansas Chapter, at Little Rock, are enjoying a season of exceptionally interesting programs at their monthly meetings, each of which is built around the history and development of the Guild, commemorating the golden anniversary of its founding.

At the October meeting a paper on music of the English Church and the Royal College of Organists was presented by Mrs. G. H. Mathis, organist of the Second Presbyterian Church, who also played several organ numbers by English composers, one of which was a "Voluntary on the 100th Psalm," by Purcell, taken from a manuscript in the British Museum. A quartet from Mrs. Mathis' choir sang "Lord, for Thy Tender Mercies' Sake," by Farrant.

The subject of the November program was "Fifty Years of A.G.O., Founders' Era," at which time a resume of the first twenty-five years of Guild history was given by Mrs. Travis White, assistant organist of the First Christian Church, and compositions by Bartlett, Whiting and Brewer, all Guild founders, were played by Mrs. Nathan Bright, organist of the First Christian Church, Little Rock, and Mrs. T. W. Hercher, organist and choir-master of the First Christian Church, North Little Rock.

"Fifty Years of A.G.O., Modern Era" was the theme of the program at the January meeting, at which the second twenty-five years of national Guild activity was outlined by Mrs. John Strom, organist of the Pulaski Heights Christian Church. John Summers, organist and choir-master of the First Methodist Church, led a discussion on several A.G.O. prize anthems and presented a double quartet from his choir, who sang "In Him We Live," by Baumgartner, the prize anthem of 1924, after which Miss Virginia Short, organist of Immanuel Baptist Church, and Robert Burton, talented young pianist, played organ and piano arrangements of "May Night" by Palmgren and Fantasie, by Demarest.

Sunday afternoon, Nov. 25, the chapter sponsored a public program in the form of a vesper service at the Winfield Methodist Church, with Miss Kate Bossinger, organist, assisted by the choir of that church, under the direction of Mrs. I. J. Steed.

In December the Ministerial Alliance of Greater Little Rock entertained members of the Guild with a luncheon at the Y.M.C.A. Each minister introduced his own organist. The principal speaker was Dean Cotesworth Lewis of Trinity Episcopal Cathedral, who spoke on the importance of appropriate service music.

The Arkansas Chapter is also sponsoring weekly thirty-minute recitals at noon on Thursdays at the First Methodist Church, as a community service project. Recitals are played by members of the chapter, who play in turn alphabetically.

MRS. W. C. ERFURTH, Registrar.

Wilkes-Barre Christmas Party.

The Wilkes-Barre, Pa., Chapter held its annual Christmas party at the home of the dean, Mrs. Anna B. Harland, in Forty Fort, Pa., Dec. 26. About thirty members were present. The Rev. Jule Ayres, Carl Roth and Denton Trefry were in charge of entertainment.

On Jan. 20 a hymn festival was held in the Kingston Presbyterian Church. On Feb. 4 Miss Alberta Zimmerman will be presented in a recital at the First Presbyterian Church, Wilkes-Barre.

ADELE A. MERRIMAN, Secretary.

Christmas Dinner in Houston.

The December meeting of the Houston, Tex., Chapter was held Dec. 4 at the First Presbyterian Church. Mrs. Scott Red, social committee chairman, was responsible for the lovely decorations and an appetizing dinner. The program consisted of a group of vocal selections by one of our local artists, a discussion of the subject "Music and Its Relation to the Church Service" and the playing of several lovely recordings of organ music. The Rev. H. F. Schowe, chapter chaplain, introduced the evening's subject with a short talk. He was followed by the sub-dean, David Alkins, whose comments were quite timely and instructive. Mrs. Ray Lasley, the dean, presided.

MRS. THOMAS SUMNERS,
Corresponding Secretary.

News of the American Guild of Organists — Continued

Don't Miss 1946 Guild Directory!

To all members of the Guild: If you have not received your bill for 1946 dues, will you please write immediately to your chapter treasurer or to national headquarters? This is part of a national campaign to make certain that all lists of names and addresses are accurate, and that everyone will be included in the directory of the new year-book.

This is very important and we hope that you will act promptly in the event that you have not received a bill.

HAROLD W. FRIEDEL,
National Treasurer.

Recital by the Jean Pasquets.

The Long Island Chapter met at the home of Mr. and Mrs. Jean Pasquet in Garden City Jan. 15. A short business meeting was called by the dean, Norman Hollett, and plans were made for the February and March meetings. The dean then introduced the artists for the evening, Mr. and Mrs. Pasquet, in a two-piano and clavichord recital. The program was as follows: Concertino in G minor for two pianos, Jean Pasquet (Marion Munson Pasquet and Jean Pasquet); Three Pieces for the Clavichord (which was built by Mr. Pasquet), Prelude in C major, Bach; Minuet, Muffat, and Toccata, Pasquet; Toccata and Fugue in D minor, Bach, arranged by Pasquet, and "The Magic Book," Niemann (Mr. Pasquet); Concerto, Op. 22, for two pianos, Saint-Saens (Mr. and Mrs. Pasquet).

Christmas Carols Enchanting Subject.

What was considered by many to be one of the most enchanting meetings in the history of the Metropolitan New Jersey Chapter was that presented on the evening of Dec. 10 by Virginia Grant Collins at the First Presbyterian Church in East Orange. Mrs. Collins, talented wife of Earl B. Collins, minister of music at the church, chose for her topic "The Romantic Beginnings of the Christmas Carol." Beginning with the earliest carols, Mrs. Collins traced their colorful history to the present time, closing with a group of her own. She has written more than fifty Christmas carols, fifteen of which have been set to music by prominent composers. Musical illustrations were provided by the chorus choir and soloists of the church under Mr. Collins' direction.

ROBERT A. PEREDA, Dean.

R. K. Biggs and Daughters Give Program.

The monthly meeting of the Los Angeles Chapter was held Jan. 7. Members and their guests were served a very enjoyable dinner at the Harvard School for Boys in North Hollywood. After a brief business meeting the members assembled in the chapel of the school for a program of organ and choral music by Richard Keys Biggs, Lucienne Biggs, director, and four of their daughters. The program included: Improvisation, Titcomb; "Puer Natus est," Gregorian; "Puer Natus in Bethlehem," Gregorian; "Puer Natus Nascitur," David Scheidermann (1570-1625); "Ave Maria," Gregorian; Sarabande, Bach; "Low, How a Rose," arranged by Ralph Marryott; "O Mary, Pure and Holy," Dutch carol, Röntgen; "Il est ne la divin enfant," Traditional French; Coventry Carol; Besancon Carol; "Slumber Song of the Infant Jesus"; "In dulci Jubilo," Dupré; "Noel," McKay, and Richard Keys Biggs' "American Hymn."

A coming event emphasized is the presentation of David Craighead at Immanuel Presbyterian Church Feb. 4.

MARY E. BRISTOW,
Secretary-Registrar.

Christmas Party in California.

The Northern California Chapter held its holiday gathering in the parish-house of the Episcopal Church of St. Matthew in San Mateo Dec. 27. Members and friends met at 6:30 in the church for a brief carol service conducted by the rector, the Rev. John McGill Krumm. The organist, Val C. Ritschy, opened the service with several Christmas numbers, including Dom Benoit's "Variations on a Noel," Poister's Christmas Cradle Song and a Lithuanian carol arranged for organ by Mr. Ritschy. A group of waits comprising members of the chapter serenaded the gathering with a group of carols old and new.

The dinner was an epicure's delight. After introductory remarks by the dean, Frances Murphy, and words of welcome from the rector, Mr. Krumm, Alan Taylor acted as toastmaster, introducing Alexandra Kovaleff, the Russian soprano, who favored the assemblage with arias from "The Snow Maiden" and "Christmas Night," of Rimsky-Korsakoff, in addition to several carols in Russian from the same

operas. Mrs. Kovaleff was accompanied by Mr. Ritschy. The remainder of the evening was devoted to carols, led by W. Leo Hovorka, and the singing of one of the exquisite carols of Hugh Mackinnon, F.A.G.O. Mr. Mackinnon played the accompaniment on the piano.

Miss Mathilda Keller was in attendance with her famous "bag of tricks," providing much fun for the group and helping to break down the reserve of the most staid. Otto Schoenstein (Santa Claus to you!) distributed his gifts and all returned home filled with the spirit of Yuletide.

V. R.

Charlottesville Branch Launched.

An organization meeting of the Charlottesville, Va. Branch of the Virginia Chapter was held in the parish-house of St. Paul's Memorial Episcopal Church Nov. 10 under the direction of Arthur W. Burke, Jr., who outlined the purposes and functions of the Guild. Invitations were sent to all local organists and choir directors, and seven applications were submitted with the petition for a branch. The officers elected were: Regent, Arthur W. Burke, Jr.; secretary, Henry von Hasseln, organist, University Baptist Church; treasurer, William I. Huyett, assistant organist, St. Paul's Episcopal Church. Mrs. Margaret B. Sage, acting organist and choir director at St. Paul's, was appointed advisor to the executive committee, consisting of the officers. The meeting was closed with a social hour and refreshments.

The second Charlottesville meeting was held at St. Paul's Episcopal Church Dec. 1, and after a short business meeting, at which Mrs. A. P. Ayling, organist of Christ Episcopal Church, was appointed archivist, the regent gave a talk on the form of the fugue. Mrs. Metta Tillman, first soprano; Mrs. Catherine Martin, second soprano, and Mrs. Marie Hunt, alto, sang "Lift Thine Eyes" from "Elijah," a cappella. They also sang the trio from "The Magic Flute," Mozart, accompanied by Mrs. Marzaferet Sage. The program was closed with William Huyett's performance of the Little Prelude and Fugue in D minor and the Fugue from the Fantasia and Fugue in A minor, Bach.

On Jan. 5 members of the Charlottesville Branch met at the First Methodist Church for a business meeting and recital. Announcement was made of a hymn festival to be held in May. George L. Jones, organist of the First Methodist Church, played the Little Prelude and Fugue in C major and the "Fugue a la Gigue," Bach. Mr. Jones repeated the "Fugue a la Gigue" by unanimous request and did the Air for the G string as an encore.

On Feb. 7 the branch is sponsoring a recital by Robert P. Stockwell, flutist, in the chapel of the First Methodist Church, Mr. Jones accompanying at the piano.

ARTHUR W. BURKE, JR., Regent.

Auburn Chapter.

Members of the Auburn, N. Y. Chapter met Jan. 14 at the Cayuga Museum. After the reports of the secretary and treasurer the committee chairmen in charge of arrangements for the Guild-sponsored choir festival were called upon by the general chairman, Dean Louise C. Titcomb. Programs at the meetings for the rest of the year were discussed and it was announced that Dr. Harold W. Thompson, professor of English at Cornell University and a member of the staff of THE DIAPASON, will come to Auburn for the May meeting and will discuss "Anthem Repertoire." The Ithaca Chapter has accepted the invitation of the Auburn Chapter to attend its June meeting, which is the annual picnic.

After the business meeting Miss Titcomb introduced Mrs. Leslie Bryant, organist at Westminster Presbyterian Church, who gave a talk postponed from the December meeting on "The Origin of Christmas Carols." Mrs. Bryant first explained that carols originated in Italy about A.D. 200, at which time the date for Christmas was set, though it was not called Christmas until A. D. 1038. She demonstrated some of the old carols and several of the traditional carols by singing them in their original form.

The next meeting will be held at the home of Mrs. John Orr. Members are asked to bring their favorite organ recordings, as this is to be a musical evening.

Medieval Play in Tallahassee.

The Tallahassee, Fla., Branch, under the direction of Mrs. Ramona C. Beard and in collaboration with the Episcopal student secretary, Mrs. Hill Luce, and her group, took as a project research in the field of medieval plays. The presentation of the "Benedictine Play" took place in Ruge Hall Sunday afternoon, Jan. 6, at 4:30. Townspeople, college students and guests from neighboring towns assembled with the A.G.O. to see the play. Mrs. Hill Luce gave a preliminary talk on the practice and place of medieval plays in the church. The guests then went into the main auditorium, where the play was presented. There were twenty-two characters, assisted by a choir of thirty voices, which sang the plain-chants. People were de-

lighted by the sincerity and spiritual appeal of the production. Many requests came for annual projects of this kind and for a special performance for children as a means of making Bible stories more graphic.

After the play all joined with the Episcopal student group in their Sunday night supper and the A.G.O. shared its cake ceremony of the Feast of the Three Kings. Social arrangements were in charge of Nancy Wheeler and Ruth Ervin.

MARGARET L. MCCAIN, Secretary.

Twelfth Night in Philadelphia.

Members of the Pennsylvania Chapter assembled Saturday evening, Jan. 5, at St. Matthew's Episcopal Church, Philadelphia, to celebrate Twelfth Night. Dr. Rollo F. Maitland, chairman of the events committee, was master of ceremonies. The entertainment was informal and began with the singing of carols. Dr. Maitland gave some humorous demonstrations at the piano and cleverly improvised on the following seven notes, suggested by the members: G, D flat, F sharp, A, E, B flat, C.

A special guest was Mrs. Godfrey Spaeth, who gave a number of readings and recitations, some humorous and others in a more serious vein. We were interested in hearing Dr. Maitland's report of his visit to New York to attend the convocation of deans and regents.

The inner man was not forgotten, for there was an abundance of refreshments served by the women members of the committee.

ADA R. PAISLEY.

Program at Wilson College.

An open meeting of the Cumberland Valley Chapter was held at Wilson College, Chambersburg, Pa., Jan. 12. A program of unusual diversity and interest had been assembled by Miss Isabel Ferris, A.A.G.O., sub-dean. Assisting Miss Ferris were Mrs. Walter Golz, violinist; Mrs. Helen Matthews, cellist, and the Wilson College choir under the direction of Miss Elyth Thompson. Miss Ethel Dixon, Oscar Raup, Jr., and George Hamer were guest artists with the Wilson College faculty.

Miss Ferris opened the program with Franck's "Piece Heroique" and continued at the organ for the numbers to follow. Ensemble selections were: "Exaltation," Dickinson; Meditation, Harriet; Lullaby, Goepff; "Consolation," H. A. Matthews. The choir sang two groups, the first with instrumental parts—"The Song of the Angels," Eighteenth Century-Dickinson; "In Bethlehem's Manger Lowly," Sixteenth Century-Dickinson; "I Heard the Bells," Sanby-Ferris—and the second group as follows: "Te Deum," Noble; "Jesu, Friend of Sinners," Grieg; "Sanctus," Gounod (with Sara Louise Strock, soloist), Oscar Raup, Jr., baritone, sang "The Penitent" and "It Is Enough" ("Elijah"), Mendelssohn. Mr. Hamer, dean of the chapter, closed the program with the Dorian Toccata in D minor, Bach.

Tea was served to members and guests at Wilson College. At a brief business meeting after dinner at the Hotel Washington the dates for the choir festival in Hagerstown were set for Feb. 23 and 24.

RUTH E. BAILEY, Secretary.

Pittsburgh Recital by Paul Koch.

The January get-together of the Western Pennsylvania Chapter was held at the Heinz Chapel of the University of Pittsburgh, when the members heard a fine recital by Paul Koch Jan. 8. Mr. Koch displayed great versatility and control of the lovely four-manual Aeolian-Skinner chapel organ in the following program: Prelude and Fugue in C, Bach; Sarabande, Bach-Caspar Koch; "This Day That Is So Joyful," Bach; "Noel," d'Aquin; Chorale in A minor, Franck; "L'Orgue Mystique," Tournemire; "Praeludium," Bruckner; Elevation in E major, Dupré; "Postludium Circulaire," Gaul.

The next meeting is to be held at Trinity Cathedral with a dinner, followed by a recital by Alfred Hamer, cathedral organist and choirmaster. Mr. Hamer is planning a program of French and German masters (Jacob, Weitz, Karg-Elert, Bach, etc.). This program will take place Monday evening, Feb. 25.

GEORGE NORMAN TUCKER, Registrar.

York, Pa., Chapter.

The January meeting of the York Chapter was held at Spring Grove Jan. 15. The meeting took place in Zion Reformed Church. Preceding the meeting Paul S. Lynerd, minister of music of the church, gave a recital with the assistance of "The Gladiettes," an a cappella choir. The program included: Prelude and Sarabande, Corelli; Fugue in A flat major, Kopriwa; chorus, "Open Our Eyes," Macfarlane; "Jesus, Priceless Treasure," Bach, and "Cherubim Song," Tschalkowsky; "Minia-ture Trilogy," Coke-Jephcott; chorus, "How Greatly Thou Art Glorified," Bortniansky; "Abide with Us," Vulpius-Lynerd, and "The Lord Bless You and Keep You," Lutkin; Minuet ("Gothic Suite"), Boellmann; "Lento Religioso," Lynerd, and Toccata, Pieme.

Following the program a business meeting was held with Dean Edythe Ware-

heim in charge. Two active members and two subscribing members were taken into the chapter. After the meeting the group enjoyed a luncheon.

MARY E. KAUFFELT, Secretary.

DePauw University Gives Program.

Musicians from DePauw University provided a Sunday afternoon program for the Indiana Chapter Jan. 13 at the Scottish Rite Cathedral in Indianapolis. Van Denman Thompson, F.A.G.O., was unable to play because of illness and an injury prevented Herman Berg, violinist, from appearing, but an excellent program was provided by Frank Bodfors, professor of piano. He played: Prelude, Chorale and Fugue, Franck; three Chopin numbers—Barcarolle, Nocturne in F sharp minor and Ballade. The program closed with Ravel's "Alborado del Griazioso," after which Mr. Bodfors responded to the applause with two encores—Sonata in G, Scarlatti, and "My Joy," Chopin-Liszt.

The DePauw University choir, under the direction of George W. Gove, gave a splendid rendition of sacred numbers: "Show Me Thy Way, O Lord," V. D. Thompson; "To the Only God," Holst; "Holy Lord God," Noble Cain; "Palestinian Laborer's Chant," Harvey Gaul; "Praise Ye the Lord," Gesangbuch-Olds. Jo Ellen Burroughs sang the antiphonal solo in the last number, and Betty Ruth Miller accompanied the choir.

HELEN M. RICE, Secretary.

Rocky Mountain Chapter.

The Rocky Mountain Chapter met Dec. 17 at the Church of the Ascension in Denver, Colo. Reports from committees were heard, including a report of Mr. Spalding, our representative in the Denver Music Council, which is forming plans for Denver's musical future.

An interesting program was presented with Joanne Parker as oboe soloist, accompanied by her mother. She played: Concerto in G minor, Handel, and "Aragonaise," by Bizet. William Spalding played several Christmas numbers for the organ. Mrs. Mary Enholm gave an interesting talk on Christmas carols, discussing the origin, the appropriateness of various types of music for the text, and methods to achieve more interesting singing and playing of carols.

MRS. J. W. HEDGES, Secretary.

Ga'veston Chapter.

The Galveston, Tex., Chapter held its December meeting at the home of Mr. and Mrs. Michael Collier. Plans for the remainder of the season were discussed. During national music week the choir of the city will present "The Messiah." Dr. T. M. Frank will direct the massed choirs; Dr. E. B. Ritchie will be the organist and Mrs. Holland Howell and James L. German will be the pianists. Plans for the David Craighead recital Jan. 24 at Trinity Episcopal Church were discussed. It was announced that the next business meeting would be conducted at the Hellenic Orthodox Church. The program will be under the direction of Miss Jennie Safos, who, with the help of the church choir, will illustrate Byzantine music.

On Dec. 16 Norman C. Niles played a program of Christmas music at First Lutheran Church. The next recital by a member of the chapter will be on Feb. 17, at which time Mrs. Marvin D. Kahn will be presented at Temple B'nai Israel.

NORMAN C. NILES, Secretary.

Oklahoma City Chapter.

The January meeting of the Oklahoma City Chapter was held in the home of Athel Stone on the evening of Jan. 7. After an enjoyable dinner Arthur King took charge of the program and gave an analysis of Guild test papers, followed by an interesting discussion.

Looking forward to the recital May 10 by Dr. Alexander McCurdy, organist, and his wife, harpist, the dean, Mrs. Carlock, appointed committees on tickets and publicity.

MRS. C. A. RICHARDS, Secretary.

Rhode Island Chapter.

The first regular meeting of the Rhode Island Chapter since the close of its Guild school was held Jan. 14 in the Mathewson Street Church, Providence. The principal attraction on the program was a report by Dean Louise B. K. Winsor and Hollis E. Grant on the convocation of deans and regents held in New York Christmas week. A social hour followed, with refreshments served under the direction of Mrs. Harold Mangler.

BESSIE W. JOHNS, Registrar.

Christmas Party in Miami.

The annual Christmas party of the Miami Chapter was held on the evening of Dec. 29 at the Miami Beach residence of Mrs. D. Ward White, treasurer of the chapter. The party was preceded by a brief business meeting in the course of which the chapter paid tribute to the memory of one of its members, Mrs. Ethel Cool Smith, who died early in December.

After the meeting the members and their guests were entertained with games and distribution of prizes. The very pleasant evening came to a close with refreshments served by the hostess.

KATHARYN CROWDER, Secretary.

News of the A.G.O. — Continued

Guild Student Groups

The first Guild group of the American Guild of Organists was formed in the fall of 1944 with fifteen members, all organ students in the music department of Mississippi State College for Women at Columbus, Miss.

Our initial purpose was to study the aims of the A.G.O. Since several of our members were already organists in local churches we found immediate opportunity for practical application of the first aim: "To advance the cause of worthy church music." All of the members were studying to attain the second: "To raise the standard of efficiency in organ playing, in the theory of music and in general musical knowledge," although the opportunity to pass the Guild examinations is still remote. In order to achieve the third: "To provide members with opportunity for meeting, for the discussion of professional topics," we held a conference in January, 1945, to which we invited organists and choir directors from Columbus and nearby towns. Our round-table discussion of the problems of church organists was stimulating to old and young alike. Many of the visiting organists expressed a desire to form a Mississippi chapter. If that should result it would be a fitting climax to the second conference we are planning to hold in February.

We formed our group in accordance with instructions from national headquarters. We used the titles of the branch officers, with the addition of a vice-regent. Our meetings are held once a month in the evening. After roll-call, to which members respond with information as specified in the year-book, there is a paper and discussion of some phase of organ work. This is followed by a chat called "Five Minutes with THE DIAPASON," in which some member brings to the group selected items from the latest issue of that magazine. The meeting closes with a short recital by members of the group or by the faculty.

In planning the programs for this year we found it difficult to narrow the field.

Any one of the topics chosen is big enough for a book, but each person will select the items of greatest value in her subject and perhaps stimulate the group as a whole to further reading outside the meeting.

Our enrollment this year has increased beyond the physical capacities for handling practice and lesson time. With the addition of at least one more practice organ we hope to take care of the overload as well as the waiting list of students.

In our present membership we have represented four states—Mississippi, Tennessee, Arkansas and Oklahoma. Each of the members is eager to advance the cause of worthy church music in her community. We feel that a new and rich field of opportunity has been opened up by the formation of Guild groups of the A.G.O.

EVELYN HOHF,
[Head of Organ Department, Mississippi College for Women, Columbus, Miss.]

Erie Chapter Has Hymn Festival.

Erie Chapter held a highly successful hymn festival Sunday afternoon, Jan. 20, at the First Methodist Church. Dr. F. L. Whittlesey of the Church of the Covenant and William Shafer, dean of the chapter, led the ten choirs. The choral groups did antiphonal singing. Organists who participated in the program included Mr. Shafer, Ruth E. W. McKnight, Katrina Blass Metzner and Alma Haller Way. Hymns were divided into four sections—praise, prayer, service and trust. Ministers who presented readings were Dr. Thomas Colley of the First Methodist Church, the Rev. Russell Bishop of the First Baptist Church and the Rev. Homer Rickel of Salem Evangelical Church.

MARIEN DIETEMAN, Secretary.

First Central Iowa Program.

The Central Iowa Chapter held its January meeting at St. Paul's Episcopal Church, Des Moines, Jan. 21. A cafeteria dinner was served in the crypt of the church to forty-two members and their invited friends. After a short business meeting, presided over by Dudley Warner Fitch, dean of the chapter, all went to the

church sanctuary, where Mrs. Alice Brown, organist of Grace Methodist Church, and George Trissel of First Church of Christ, Scientist, gave a recital. This was the first public program of the newly-organized chapter. The auditorium was well filled with a very appreciative audience. An offering was taken which amounted to \$29. This was equally divided between the chapter and the church and used to help defray expenses.

The next meeting is to be held at Drake University and will be a study of organ recordings.

The Central Iowa Chapter is proud of its record, as it has been organized only eight months and has thirty-four members, who are increasingly enthusiastic.

MRS. PEARL RICE CAPPS, Secretary.

Edgar Hilliar Plays in New Haven.

Under the auspices of the New Haven Chapter Edgar Hilliar, organist of the Church of St. Mary the Virgin in New York City, played a recital of great breadth of appeal and catholicity of taste at Trinity Episcopal Church, New Haven, Conn., Jan. 16. Mr. Hilliar's opening number, the Bach Chorale Prelude, "Kommst Du nun, Jesu," served as a perfect foil for the John Stanley Concerto in D minor which followed. This work, by an English contemporary of Bach, was given a brilliant reading. The Bach Toccata in F closed the first half of the recital.

Most effective among the quiet numbers was the "Folk-tune" by Whitlock with which Mr. Hilliar opened the second half of the recital. Broadly lyrical and reminiscent of the work of Whitlock's great countryman, Vaughan Williams, it set off to advantage the beauty of tone of the organ at Trinity. The Franck Chorale in B minor received adequate treatment and the recital closed with a forceful reading of the "Litanies" of the modern French composer Jehan Alain.

Enjoyed by the organ fraternity as a whole, the concert was decidedly acceptable also to the audience at large. Mr. Hilliar did not forget the man in the street who enjoys a good tune now and then, and to prove it included on his program the delightful "Fifers" of D'Andrieu, "Air Tendre" by Lully and a "Noel" by Mulet.

Music critic Philip Dudley, commenting in the *New Haven Register*, wrote: "Organ recitals have a strong tendency to be organists' recitals, with academic leanings

so marked that there is a limited appeal even to the intelligent music-lover of refined tastes. More power to Mr. Hilliar if he is moving in the other direction; his program was by no means inconsequential. Organ literature contains much music of fine quality which also appeals to a large number of people, as does the symphony repertoire. Let's hear it!"

CARL J. JENSEN, Chairman Publicity.

Guild Service in Fort Worth.

The Fort Worth, Tex., Chapter, of which Mrs. Paul Joyce is dean, held its annual Guild service at the Broadway Baptist Church Sunday evening, Jan. 20. The organ numbers were played by Mrs. L. N. Macafee, Mrs. William B. Henderson and Mrs. Katherine Cannon. Franck's "Panis Angelicus" was given by E. A. Scarbrough, tenor; Miss Alice Inskip, violinist; Mrs. E. A. Scarbrough, pianist, and Mrs. Joyce, organist. Dr. Forrest Fezzer, pastor of the church, delivered the evening message.

MARY BETH MEWBORN, Secretary.

Champaign-Urbana Chapter.

The Champaign-Urbana, Ill., Chapter held its January meeting at the McKinley Memorial Presbyterian Church. Elizabeth Hamp and Kenneth Cutler, organists, and LeRoy Hamp, tenor, presented the following program: Chorale Preludes, "Von Gott will ich nicht lassen," Buxtehude; "In Dir ist Freude," Bach; "Mit Ernst, O Menschen Kinder," Karg-Elert, and "Vom Himmel hoch," Edmundson; Fifth Concerto, Handel; Largo ("Solomon"), William Boyce (transcribed for organ by Elizabeth Hamp); Scherzo in G major, Dunham, and "Ancient Hebrew Prayer of Thanksgiving" ("In Memoriam"), Gaul (Mrs. Hamp); "Hear My Prayer," "God Is My Shepherd" and "I Will Sing New Songs of Gladness" (Biblical Songs, Op. 99), Dvorak (Mr. Hamp); Prelude and Fugue in A minor, Bach, and Adagio and Finale, Third Symphony, Vienne (Mr. Cutler).

MARY A. CARTLIDGE, Registrar.

Binghamton Chapter.

The Binghamton Chapter held a Christmas party Dec. 17 at the home of Mrs. Leroy Bixby, a past dean. Games were played and carols sung. Mrs. C. Frederick Chadwick, soloist of the Presbyterian Church of Endicott, N. Y., sang "There Were Shepherds," by John Prindle Scott, and Mr. Goldsworthy, a past dean, and Mrs. Goldsworthy, organist of the First Congregational Church, played a duet. Presents were exchanged and refreshments in keeping with the Yuletide season were served.

MRS. WILLIAM A. SHARPE, Secretary.

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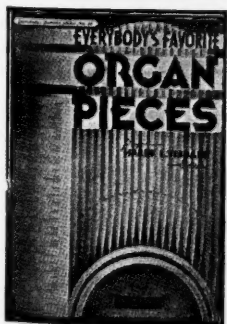
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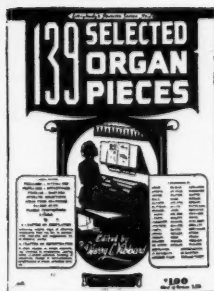
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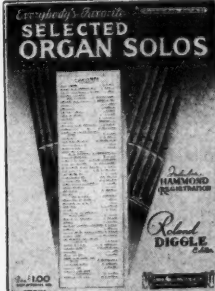
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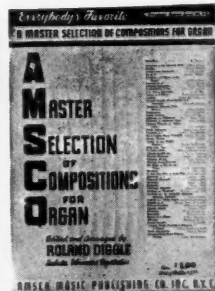
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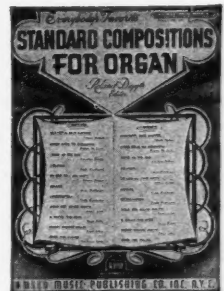
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The Story of the American Guild of Organists

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 *Sumner Salter
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 Samuel A. Baldwin, Chairman

*Deceased.

ARTICLE V—GUILD EXPANSION.

By SAMUEL A. BALDWIN

[For the Committee on Guild History]

With the organization of the Pennsylvania and New England Chapters the Guild began the progress toward a national organization, a progress that is still going on after more than forty years.

It was through the efforts of Warden John Hyatt Brewer (1905-1908) that the New England Chapter was finally established, and he was responsible for the one which followed—the Western (now the Illinois) Chapter. Warden Brewer and the Rev. J. G. Bierck, dean of the Pennsylvania Chapter, went to Chicago June 18, 1907, to consult with organists on the advisability of an organization there. Harrison M. Wild had previously been appointed chairman pro tem. of a committee to invite organists to meet the warden. Twenty-four were present at a meeting in Kimball Hall and seventeen sent letters expressing approval. Eight resident founders and thirty-three others formed the chapter. These thirty-three were nominated as "members" by the executive committee at headquarters June 24, and at a special meeting of the council June 26 they were duly elected and the action of the warden in forming the Western Chapter was ratified. Harrison M. Wild, of blessed memory, was appointed dean and Arthur Dunham sub-dean.

This chapter included all Guild members in the states of Minnesota, Wisconsin, Illinois, Indiana and Missouri, and a few members in California.

Warden Warren R. Hedden (1908-1910) was active in organizing chapters. Mr. Hedden and the general secretary, Clifford Demarest, attended a meeting at Trinity Cathedral, Cleveland, Ohio, Nov. 10, 1908, at which sixteen organists were present. Fourteen others sent letters expressing a desire to be included in the membership of the chapter. Edwin Arthur Kraft presided at the meeting and thus the Ohio Chapter was formed. John B. Norton, F.A.G.O., was appointed dean and Edwin Arthur Kraft sub-dean.

The following day Messrs. Hedden and Demarest moved on to Rochester and attended a meeting of organists called to consider the formation of a chapter. The interest was so evident that the warden announced action should be taken at once. A motion was made that the Western New York Chapter be established. This was seconded and carried unanimously. The warden appointed George A. Parker dean and Beecher Aldrich sub-dean.

In forming all of these chapters, except Pennsylvania, "members" had been elected. The Guild conscience was rather uneasy over this matter of electing "members" without examination, and from time to time efforts were made to curb it. Thus we find a resolution, which was passed, to elect no "members" in 1906 and another to elect twenty-five each year by invitation only. Controlled inflation!

Then the storm broke!

In certain quarters there was strong opposition to the election of "members" without examination. This objection finally took the form of a formal complaint to the board of regents at Albany that the Guild had violated its charter, and the Guild was asked to show cause why the charter should not be revoked. Warden Hedden and Messrs. Brewer and Wright were commissioned to go to Albany to see what could be done to straighten out the matter.

It is true that the election of "members" was illegal and "how does it happen that these chapters exist?" asks Albany. The situation would have been serious if the Albany authorities had not been friendly and disposed to do all they could to help us. Here should be mentioned St. Clair McKelway, editor of the *Brooklyn Eagle* and vice-chancellor of the board of regents. He was our friend and used his best offices in our behalf.

In order to legalize all we had done it was necessary to petition the board of regents to amend the charter. Before this

the constitution must be amended to conform. The amended constitution was adopted at the annual meeting May 27, 1909. At the same time the petition to the board of regents was signed by all officers and members of the council before a notary, the requirement being that all must be present at the same time. At a council meeting June 19, 1909, it was announced that the new charter had been granted.

The situation was amusing—there were no chapters—there were no "members." The council, therefore, at their request, reorganized the Pennsylvania Chapter. The New England Chapter, the Western Chapter, the Ohio Chapter and the Chapter of Western New York also were reorganized and those previously elected as "members" were declared colleagues.

This was a good ending to a troublesome matter, and the Guild's course was clear ahead. Even the objectors were happy over the outcome. R. Huntington Woodman was of the opinion that the objectors had done the Guild a great service. This was quite true.

Here is the amended charter in full:

University of the State of New York. AMENDMENT TO CHARTER OF AMERICAN GUILD OF ORGANISTS

This instrument witnesseth that the regents of the University of the State of New York have amended the charter granted Dec. 17, 1896, to the American Guild of Organists by providing that:

The membership of the Guild shall consist of founders, academic members (fellows and associates), non-academic members (colleagues, honorary officers, honorary associates, honorary members and subscribers):

The Guild shall have the power to establish, form or disband chapters or branches in any state of the Union or Canada:

The Guild shall have power to conduct examinations in practical organ playing at such places or centers as will best accommodate candidates in all parts of the United States or Canada, in conformity with the laws of such states and Canada.

Granted June 17, 1909, by the Regents of the University of the State of New York, executed under their seal and recorded in their office, No. 1957.

[Signed] A. S. DRAPER.

[Signed] St. Clair MCKELWAY,
 Vice-Chancellor.

In the first charter our powers were implied; here they are definitely stated. The founders are restored to their honorable position as a class by themselves, which was infringed upon when the council decided to elect "members" without examination. Members so elected were now reelected as "colleagues." "Members" were supposed to have a standing equal to that of founders and were organists of proven ability. No test of ability was required of the colleagues.

According to the constitution:

The colleagues shall consist of organists who shall have been proposed by two active members in good standing, and who shall have been elected by the council. No examinations shall be required and no initials of this Guild after their names permitted.

The final amendment to the charter was granted June 22, 1934, and states:

The Guild shall have power to conduct examinations in practical organ playing, theory, general musical knowledge and choir training.

This announces the material of the examinations with greater definiteness and provides for an examination in choir training. Successful candidates (choirmasters) may affix to their names the letters "Ch.M."

The Guild was now free to organize chapters in any state of the Union and the Dominion of Canada. Warden Warren R. Hedden was particularly interested in the Canadian field. With the approval of the council he prepared a circular letter to be sent to organists in Canada, inviting them to join the Guild and, if feasible, to organize chapters there. Through Mr. Hedden's efforts the Ontario Chapter was organized Nov. 15, 1909, and the Quebec Chapter the following day. Later we find a chapter in British Columbia, June 29, 1911.

Upon the founding of the Canadian College of Organists in 1920 the Guild naturally withdrew from Canada and the chapters were disbanded.

The amended charter stated that chapters might be formed in any state of the Union. The goal of the Guild was one or more chapters in every state. This meant

a great deal of traveling for the wardens. Warden Frank Wright (1910-1913) was the first to reach the Pacific coast. He went to Los Angeles and organized the Southern California Chapter June 6, 1910. Minnesota, Virginia, District of Columbia and Northern California followed, and Oct. 23, 1911, we find him in St. Louis and the Missouri Chapter was established. This necessitated a change in the Western Chapter. It now became the Illinois Chapter. In the area originally allotted to the Western Chapter there are now fifteen chapters and branches.

The chapters are multiplying far beyond our ability to enumerate them. We can only mention some that are significant in showing how the Guild spread into every part of the country.

During J. Warren Andrews' warden-ship (1913-1916) we find chapters as widely separated as Central New York, Georgia and Kansas.

Warden Clifford Demarest (1917-1920) has Nebraska to his credit and in 1918 he went to Texas to organize a chapter. Indiana, Wisconsin and Buffalo followed, Rochester becoming a separate chapter.

Victor Baier was elected warden in 1920. His untimely death Aug. 11, 1921, deprived the Guild of a strong leader and efficient officer. The sub-warden, Gottfried H. Federlein, succeeded him and served until 1922. Western Iowa, San Diego and Oklahoma Chapters were added.

For many years the constitution provided that "no officer shall be re-elected for a third consecutive annual term, unless unanimously." This limit was detrimental, as it deprived the Guild of many well-trained officers, and was repealed.

Frank L. Sealy served as warden for ten fruitful years (1922-1932). He went to the Pacific coast eight times, with many stops going and coming to organize chapters and resuscitate somnolent ones. Twenty-six chapters and branches were the result of his labors. They extend from Seattle to Florida and from San Jose to Long Island. In between come Arkansas, North Carolina, Oklahoma City and many others.

The beloved Charles Henry Doersam was warden for seven years (1932-1939). We all know his splendid work and his passing was a great grief to all who knew him. Thirty chapters and branches were formed during his regime, among them Fort Worth, Rhode Island, North Texas, Utah, Rocky Mountain and Southern Arizona. Warden Channing Lefebvre (1939-1941) added Ithaca, Waterloo, Dubuque and others. His successor, Warner M. Hawkins (1941-1943), followed with Syracuse and Alamo (San Antonio).

Under the present warden, S. Lewis Elmer (1943-), chapters have sprung up like magic; others, lost in sleep, have been awakened to new life. He has reduced by two the states without chapters, having established the Red River Valley Chapter at Fargo, N. D., where a club of organists entered the Guild in a body, and the Sioux Falls Chapter in South Dakota. Thus the beneficent influence of the Guild pervades the land of Sitting Bull and General Custer's "Last Stand."

There are still five chapterless states: Montana, Idaho, Wyoming, Nevada and New Mexico. The warden has designs on Idaho.

Warden Elmer promises to surpass all other wardens as a traveler in the interests of the Guild. He has gone to the Dakotas, to Iowa and many other places nearer home. In the spring he plans to invade the deep South, and a trip to the Pacific coast is in the offing.

An amendment to the constitution was adopted at the general meeting Dec. 27, 1945, permitting the election of choirmasters as colleagues. This was wise, as it extends the Guild's influence to an important group. At the same meeting another amendment opened the examination for choirmaster to colleagues. In recent years there has been a growing demand on the part of colleagues for an examination of moderate difficulty which those not competent to pass the associate examination might take. Such an examination would lead to nothing; it could be only a preliminary one—a step toward the associateship, as there is no order of academic membership below the associate. It was thought that opening the choirmaster examination to colleagues (hitherto reserved for founders, fellows and associates) might meet the desire for the examination they wanted, as no superior

organ playing was required and no difficult counterpoint.

The election of colleagues has made the expansion of the Guild into a national organization possible. They probably number close to 5,000 and have been the main factor in establishing the 125 chapters and branches. Many of the finest organists and musicians in the country are included in their ranks.

A large accession to the membership of the Guild was made when the National Association of Organists merged with us Jan. 1, 1935. Many were members of both organizations. Others to the number of over a thousand were elected colleagues.

The Console

A movement toward the adoption of the radiating concave pedalboard was under way in the Guild from its inception. But no action was taken until the annual meeting in 1903. A committee, of which Samuel A. Baldwin was chairman, had sent letters to organ builders far and wide and a considerable number were present. One builder had brought a model of the board, which was practically the Willis board, with certain modifications. At this meeting Mr. Baldwin was elected warden. He took the chair and spoke of the advantages of the proposed board. It was adopted as the official pedalboard of the Guild by a unanimous vote. This board has been universally accepted. Its principle is scientifically correct, conforming as it does to the natural swing of the feet. Many passages troublesome on a flat board are made easy by this. It was to be placed in a central position, whether an F or G board.

Other matters were taken up at a general meeting Jan. 2, 1905, organ builders being present, such as measurements and the nomenclature of organ stops. The measurements adopted were not definite, all being of a not-greater-than or less-than nature, to meet the divergent views of the builders. In more recent years there has been the valuable work of the committee headed by William H. Barnes, which went into the matter with great detail.

Gowns and Hoods

The hood and gown adopted June 9, 1905, which have been worn for forty years, needed changing, as there were details of the gown not correct from a Guild standpoint. The recent committee, Norman Coke-Jephcott chairman, had the invaluable advice of Canon West of the Cathedral of St. John the Divine, New York, an authority on hoods and gowns, with the result that the gown and hood adopted last June are precisely what the Guild should have. In appreciation of Canon West's important service the council has made him an honorary associate of the Guild.

Prizes

The Walter J. Clemson gold medal, offered the first year as a prize for the best anthem by a member of the Guild, was continued for many years. The H. W. Gray Company later added \$50 in cash as a further incentive. When Mr. Clemson no longer gave the medal the H. W. Gray Company took over with a biennial prize of \$100. In 1943 J. Fischer & Bro. offered a biennial prize of \$100 and royalties for the best organ composition. Both of these prizes are open to any composer resident in the United States or Canada, whether a member of the Guild or not.

In 1905 George Foster Peabody offered a prize of \$100 to be given to the candidate who passed the fellowship examination with the highest marks. It was withdrawn, as it was always won by well-established organists instead of by the young men Mr. Peabody had hoped to help.

In 1924 the Estey Company offered a scholarship in the American School of Music at Fontainebleau as a prize to the candidate passing with the highest marks. This continued for four years. For three years THE DIAPASON offered prizes for the best composition for the organ selected by judges named by the Guild. The first prize of \$100 was won by Leon Verrees, the second, of the same amount, by George Mead, and the third, of \$200, by George F. McKay.

Though the Guild has made amazing progress, we look forward to still greater achievements in the future. In this semi-centennial year it is proposed to start a campaign to add 50 per cent to our membership. What are you, fellow, associate, colleague, going to do about it?

[To be concluded.]

For Master Pistons Instead of Generals; Advantages Listed

[Donald T. Wood is organist and choir-master of Trinity Lutheran Church, New York. He is also a research associate for the National Bureau of Economic Research, Inc. In 1942-43 he served in the army and played for chapel services during part of that time. Last year he was music assistant to Dr. Lowell P. Beveridge, director of chapel music, St. Paul's Chapel, Columbia University, and at the same time was doing graduate study in economics.]

By DONALD THORNING WOOD

Everyone agrees that general pistons are very desirable, but very expensive. The question often arises whether it is better to have few or none of them, in favor of more pipes, or to sacrifice hundreds of dollars' worth of pipes for the maneuverability that the pistons give. It seems to me that the answer is to have master pistons instead.

A general piston is one giving independent control of every stop and coupler in the organ; a master piston is simply a switch connecting with the piston of corresponding number in each division. Master piston 3, for instance, activates swell piston 3, great piston 3, choir piston 3, pedal piston 3 and coupler piston 3.

The idea of master pistons is not new, yet current discussions nearly always fail to consider them. They have been installed in some organs, though not many. There are good reasons why they should be used far more often in place of costly generals.

Master pistons are very inexpensive, costing presumably only a few dollars each, for they have no independent stop-changing mechanism of their own. If there are six pistons in each division and six general pistons, there must be twelve sets of mechanism for each stop in the organ. The same twelve sets of mechanism will serve for twelve pistons in each division and twelve master pistons.

A master piston has to have a separate contact for each divisional piston under it to avoid short-circuiting one with another; but even for a five-manual organ this is only seven contacts for each master. In addition to this small multiple-contact switch, the master piston consists of nothing but a few pieces of wire connecting with the wires leading from the proper divisional pistons to their mechanism.

It is desirable to have at least as many pistons in each division as there are master pistons, although there is no reason why two or more masters could not double up by controlling the same piston for some small or little-used division if it was desired to have it that way. It is also desirable to have pistons for the couplers, as some newer organs do anyway. If divisional pistons affect the couplers or pedal, or both, special coupler pistons are not necessary; but it is necessary to avoid having two pistons which are under the control of the same master piston cover the same couplers or pedal stops, for if so there will be a conflict between them. The system in which divisional pistons affect only their own division is probably commonest nowadays, and best; and special coupler pistons are useful in themselves, not very expensive and well worth having.

It may appear that master pistons will not add much to the effectiveness of the divisional pistons. Anyone who has had to play an organ in which a change of registration means punching three separate pistons and perhaps changing pedal stops and couplers by hand in addition knows how hampering it is. To be able to do it by pressing just one master piston is a tremendous advantage.

Instead of thinking of the master system as consisting of divisional pistons, duplicated by masters, without generals, it can be thought of equally well as a system of general pistons, duplicated by controls covering the divisional components of each general combination, without any independent divisional pistons. In any organ the generals are usually used much oftener than the divisional pistons. The latter, therefore, can be limited to components of the generals without appreciably hampering the player.

In setting up combinations under the master piston system, of course the organist has to keep in mind the fact that swell 1, for instance, is not to be useful merely in itself but must also combine with piston 1 of each other division to make a useful combination for master piston 1. He will want to have some master combinations primarily for general ensemble, with the individual divisions smaller versions of the same, and other master combinations primarily for combinations of separate solo voices and accompaniments. Some of them may well be groups of special effects in the various divisions quite unrelated to one another except by having the same pedal registration. Undoubtedly a good procedure will be to have the first half or two-thirds of the master combinations form a crescendo of general registrations from *p* to *ff* and have the rest of them for special effects. Most organists make some such apportionment under the general piston system too.

The doubling up which the master piston system involves is much more than offset by the fact that the organist can have twice as many pistons. Instead of six pistons in each division and six generals he can have twelve in each division and twelve masters, or nearly that; to be on the safe side and allow for the cost of wiring up the master pistons, and perhaps extra coupler pistons, let us say ten or eleven each. Or, of course, he can have fewer pistons than this and more pipes in the organ—certainly a valuable alternative.

I must confess that I've never seen any master pistons, and cannot speak from actual experience; but I've thought about them a good deal and have proved their value to my own satisfaction by setting up the combinations on my organ in the way they would be if there were masters. It is absolutely certain that ten or eleven pistons in each group are vastly preferable to six in each group; and it is also absolutely certain, at least to me, that having the master combinations tied in with the divisional combinations will not be a troublesome limitation, but will be a rather pleasant way of building up all the combinations in a balanced and coherent scheme.

HANDEL'S "MESSIAH" was sung by a choir of fifty voices at St. Paul's Methodist Church, Ocean Grove, N. J., Dec. 5. Thelma Mount, organist and director of music at the church, conducted and Charles A. Patrick was at the organ.

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**SURVEY OF PROGRAMS
AS PUBLISHED IN 1945**

BACH AND HANDEL HEAD LIST

Toccata and Fugue in D Minor Still in Lead—American Composers Fare Well, Analysis of Recitals in The Diapason Shows.

The annual analysis of programs published in THE DIAPASON, made by H. J. W. MacCormack of St. Hubert's, N. Y., recently discharged from the armed forces after service overseas, discloses facts of interest to every person interested in the organ today. Mr. MacCormack has tabulated the most frequently listed compositions included in the programs printed in 1945, or a total of 8,807 compositions. Here are some of the results shown:

The Toccata and Fugue in D minor by Bach still heads the list, with seventy-nine performances—two fewer than in 1944. It is followed by Cesar Franck's Chorale in A minor, played fifty-nine times, thus forging ahead of the Bach Fantasie and Fugue in G minor. The last-named composition goes to fourth place, with "Jesu, Joy of Man's Desiring" third on the list. Whereas Franck came second in total representation a year ago, Handel is second for 1945. Karg-Elert is third, Vierne fourth and Franck fifth, followed by Widor, Mendelssohn, Guilmant and Dupré in that order.

Reduced to percentages, the figures prepared by Mr. MacCormack show that American compositions lead, 21.9 per cent of the 8,807 pieces listed having been written by American and Canadian composers. French composers followed very closely with 21.5 per cent. Transcriptions constituted 12.4 per cent of all of the numbers published.

The compositions most frequently played, in their order, with the figures after the names of the composers indicating the number of times they appeared on the programs, are:

- Toccata and Fugue in D minor, Bach, 79.
- Chorale No. 3 (A minor), Franck, 56.
- "Jesu, Joy of Man's Desiring," Bach, 54.
- Fantasie in G minor, Bach, 45.
- "Nun danket Alle Gott," Karg-Elert, 45.
- "Herzlich dich mich verlangen," Bach, 40.
- "In dulci Jubilo," Bach, 40.
- Toccata from Fifth Symphony, Widor, 40.
- Fugue in A minor, Bach, 38.
- Fugue in G minor, Bach, 37.
- Prelude in B minor, Bach, 35.
- "Sheep May Safely Graze," Bach, 35.
- "Carillon-Sortie," Mulet, 35.
- "Come, Sweet Death," Bach, 34.
- "Tu es Petra," Mulet, 34.
- Prelude in A minor, Bach, 33.
- Finale from First Symphony, Vierne, 32.
- Fugue in D major, Bach, 30.
- "Ich ruf zu Dir, Herr Jesu Christ," Bach, 30.
- "Es ist ein' Ros' entsprungen," Brahms, 29.
- Fugue in B minor, Bach, 28.
- Prelude in D major, Bach, 27.
- "Piece Heroique," Franck, 26.
- Fugue-Finale from Sonata, "The Ninety-fourth Psalm," Reubke, 26.
- "Romance sans Paroles," Bonnet, 25.
- Largo from "Xerxes," Handel, 25.
- Fugue in E flat ("St. Anne"), Bach, 24.
- Fugue in C major, Bach, 24.
- "In Dir ist Freude," Bach, 24.
- "Nun freut Euch, lieben Christen g'mein," Bach, 24.
- "Nun komm, der Heiden Heiland," Bach, 24.
- "O Mensch, bewein' Dein Sünde gross," Bach, 24.
- Allegro, from Sixth Symphony, Widor, 24.
- Passacaglia and Fugue in C minor, Bach, 23.
- "Wachet auf, ruft uns die Stimme," Bach, 23.
- "Herzlich dich mich verlangen," Brahms, 23.
- Prelude in C minor, Bach, 22.
- Prelude in G major, Bach, 22.
- Sonatina from "God's Time Is Best," Bach, 22.
- Toccata from "Suite Gothique," Boellmann, 22.
- Chorale No. 1 (E major), Franck, 22.
- Toccata from Toccata, Adagio and Fugue in C major, Bach, 21.
- Dorian Toccata, Bach, 21.
- "Alle Menschen müssen sterben," Bach, 21.
- "Priere a Notre Dame," from "Suite Gothique," Boellmann, 21.
- Air from "Water Music" Suite, Handel, 21.
- "Ave Maria," Schubert, 21.
- Scherzo from Second Symphony, Vierne, 21.
- "The Squirrel," Weaver, 21.
- Prelude and Fugue in E minor (Cathedral), Bach, 20.
- "Erbarm' Dich mein, O Herre Gott," Bach, 20.
- "Wir glauben all' an Einen Gott, Schöpfer," Bach, 20.
- Chorale from "Suite Gothique," Boellmann, 20.
- Allegro Vivace from "Water Music" Suite, Handel, 20.
- Chorale and Variations from Sonata No. 6, Mendelssohn, 20.
- Introduction-Allegro from Sonata, "The Ninety-fourth Psalm," Reubke, 20.
- Adagio from Toccata, Adagio and Fugue in C major, Bach, 19.
- Fugue in C minor (from Prelude and Fugue), Bach, 19.
- "Vater unser im Himmelreich," Bach, 19.
- Air from Suite in D, Bach, 19.
- "Carillon," DeLamarter, 19.
- Allegro Giocoso from "Water Music" Suite, Handel, 19.
- Berceuse, Vierne, 19.
- "Carillon de Westminster," Vierne, 19.
- Fugue in G minor (Lesser), Bach, 18.
- "Vom Himmel hoch, da komm' ich her," Bach, 18.
- Menuet from "Suite Gothique," Boellmann, 18.
- Prelude in D minor, Cierambault, 18.
- Cantabile, Franck, 18.
- Allegro Maestoso from "Water Music" Suite, Handel, 18.
- Toccata, Sowerby, 18.
- "Christ lag in Todesbanden," Bach, 17.
- Introduction, "Suite Gothique," Boellmann, 17.
- "Ronde Francaise," Boellmann, 17.

GEORGE L. SCOTT



GEORGE L. SCOTT, who has been professor of organ at Illinois Wesleyan University in Bloomington for just four years, has a large class in organ and also in orchestration, ear training and French horn. At the same time he is in demand for recitals in various cities in Illinois, having played recently in Chicago, Decatur, Peoria, Centralia and other places. He is also a member of the graduate committee of Illinois Wesleyan.

Mr. Scott was born in Neligh, Neb., Feb. 1, 1906, but his parents moved to Spokane, Wash., when he was a baby. When he was only 3 years old he was found to have absolute pitch and from that moment his training in music was carried on. He received his first organ lessons from Frank T. Miles of Spokane and subsequently received a scholarship on the French horn at the New England Conservatory of Music, which he entered in 1925. While there he studied French horn with George Wendler and organ with Homer C. Humphrey. After three years in Boston he went to St. Louis as a member of the horn section of the St. Louis Symphony. Then he became convinced that he preferred to be an organist. He played at the University Methodist Church in St. Louis, gave several years of organ recitals over station KMOX, became editor of the player-roll department of George Kilgen & Son and achieved prominence as a recitalist and teacher. He received his B.M. at the St. Louis Institute of Music and then his M.M. at the University of Michigan, studying organ with Palmer Christian and Arthur Poister, composition with Ernst Krenek, Eric DeLamarter and Edmund Haines and theory with Louise Cuyler.

- "Hornpipe" from "Water Music" Suite, Handel, 17.
- "Harmonies du Soir," Karg-Elert, 17.
- Sonata No. 2, Mendelssohn, 17.
- Adagio from Sonata, "The Ninety-fourth Psalm," Reubke, 17.
- "The Bells of Ste. Anne de Beaupré," Russell, 17.
- Intermezzo from Sixth Symphony, Widor, 17.
- Fugue from Toccata, Adagio and Fugue in C major, Bach, 16.
- Toccata in F major, Bach, 16.
- "When Thou Art Near," Bach, 16.
- Chorale No. 2 (B minor), Franck, 16.
- Allegro from Concerto No. 13, Handel, 16.
- "Dreams," McAmis, 16.
- "Vom Himmel hoch, da komm' ich her," Pachelbel, 16.
- Sketch in D flat, Schumann, 16.
- Prelude and Fugue in E minor, Bach, 15.
- Pastorale, Franck, 15.
- Concerto No. 5, Handel, 15.
- Trumpet Tune and Air, Purcell, 15.
- Trumpet Voluntary, Purcell, 15.
- "L'Organo Trinitivo," Yon, 15.
- "Fugue a la Gigue," Bach, 14.
- "Wer nur den Lieben Gott lässt walten," Bach, 14.
- Prelude and Fugue in G minor, Dupré, 14.
- Toccata on "Vom Himmel hoch," Edmundson, 14.
- Allegro from Concerto No. 10, Handel, 14.
- "Clair de Lune," Karg-Elert, 14.
- "Psalm XIX," Marcello, 14.
- Canon in B minor, Schumann, 14.
- "Carillon," Vierne, 14.
- Andante, Cantabile from Fourth Symphony, Widor, 14.
- Allegro from Trio-Sonata No. 1, Bach, 13.
- "Der Tag, der ist so freudereich," Bach, 13.
- "Jesu, meine Freude," Bach, 13.
- "Wir glauben all' an Einen Gott, Vater," Bach, 13.
- "Finlandia," Sibelius, 13.
- Scherzetto, Vierne, 13.
- Cantabile from Sixth Symphony, Widor, 13.
- Prelude in C major, Bach, 12.
- Andante from "Grande Piece Symphonique," Franck, 12.
- "Toccata per l'Elevazione," Frescobaldi, 12.
- Pastorale from Sonata No. 1, Guilmant, 12.
- Introduction-Largo-Andante, from Concerto No. 13, Handel, 12.
- Allegro Vivace from Fifth Symphony, Widor, 12.
- Adagio from Sixth Symphony, Widor, 12.
- "Allein Gott in der Höh' sei Ehr," Bach, 11.
- "Liebster Jesu, wir sind hier," Bach, 11.
- "Variations de Concert," Bonnet, 11.
- "O Welt, ich muss Dich lassen," Brahms, 11.
- "Wind in the Pine Trees," Clokey, 11.

**Program Suggestions
for
Lent and Easter**

Anthems

- Barnes, E. S.—Abide With Me 35
- Biggs, R. K.—Joy Dawned Again—SSA 15
- Clokey, J. W.—Christ Conquereth 16
- Clokey, J. W.—Two Short Motets for Easter 15
 - 1. I am Risen and Still With Thee
 - 2. This is the Day Which the Lord Hath Made
- Goldsworthy, W. A.—Dawn in the Garden 18
- Larson, D. J.—Christ Was Crucified 16
- Lester, W.—An Easter Sequence 25
- Melrose, M.—Go to the Dark Gethsemane 16
- Pollak, W. T.—To the Paschal Victim 15
- Shure, R. D.—A Garden Hill Bright with Morn 18
- Skeat, W. J.—Christ's Entry Into Jerusalem 16
- Skeat, W. J.—Calvary 20
- Skeat, W. J.—The Resurrection 18

Cantatas

- Clokey, J. W.—The Temple 80
- Eichhorn, H. W.—Mary Magdalene, S.S.A. 60
- McKinney, H. D.—The Three Marys 1.00

(Above compositions for mixed voices unless otherwise mentioned.)

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- Chaconne in G minor, Couperin, 11.
- "Fountain Reverie," Fletcher, 11.
- Finale from Six Pieces, Franck, 11.
- "In dulci Jubilo," Karg-Elert, 11.
- Allegro Moderato from Sonata No. 1, Mendelssohn, 11.
- First two movements from Sonata No. 6, Mendelssohn, 11.
- "Noel," Mulet, 11.
- "Rhosymedre," Vaughan Williams, 11.
- Allegro Vivace from First Symphony, Vierne, 11.
- "Gesu Bambino," Yon, 11.
- Fugue in C major, Bach, 10.
- Fantasie in G major, Bach, 10.
- Arioso, Bach, 10.
- "Belgian Mother's Song," Benoit-Courbols, 10.
- Bell Prelude, Clokey, 10.
- "Cortege et Litanie," Dupré, 10.
- Festival Toccata, Fletcher, 10.
- Canzona, Gabrieli, 10.
- "Lamentation," Guilmant, 10.
- "Marche Religieuse," Guilmant, 10.
- Prelude and Fugue on B-A-C-H, Liszt, 10.
- Adagio from Sonata No. 1, Mendelssohn, 10.
- Toccata in E minor, Pachelbel, 10.
- Trumpet Tune, Purcell, 10.
- "Benedictus," Reger, 10.
- "Song of the Basket Weaver," Russell, 10.
- "Divertissement," Vierne, 10.
- Gavotte, Wesley, 10.
- Folk-tune, Whitlock, 10.
- Scherzo from Fourth Symphony, Widor, 10.
- Finale from Sixth Symphony, Widor, 10.
- Andante Sostenuto from "Symphonie Gothique," Widor, 10.
- "Hymn of Glory," Yon, 10.

- Handel, organ works, 385; transcriptions, 110
- 485.
- Karg-Elert—254.
- Vierne—248.
- Franck, organ works, 241; transcriptions, 2—244.
- Widor—236.
- Mendelssohn, organ works, 156; transcriptions, 13—169.
- Guilmant—153.
- Dupré—137.
- Boellmann—116.
- Edmundson—115.
- Brahms, organ works, 103; transcriptions, 6—109.
- Mulet—108.
- Buxtehude, organ works, 96; transcriptions, 2—98.
- Yon—94.
- Bingham—91.
- Sowerby—91.
- Clokey—87.
- Bonnet—81.
- Purcell, organ works, 27; transcriptions, 51—78.
- Pachelbel—74.
- Schumann, organ works, 67; transcriptions, 5—72.
- Reubke—63.
- Wagner, transcriptions—59.
- d'Aquin—54.

An analysis of all the statistics shows these totals:

Organ works of American and Canadian composers	1,827	21.9%
Organ works of French composers	1,891	21.5%
Organ works of J. S. Bach	1,710	19.4%
Organ works of other German composers	1,182	13.4%
Organ works of English composers (G. F. Handel included)	757	8.6%
Miscellaneous organ works	246	2.8%
Transcriptions	1,094	12.4%
Total performances	8,807	100.0%

In the cases of the chorale preludes of Bach and Brahms more than one setting of a chorale theme may be included under a single title. For the sake of greater clarity each prelude and fugue of Bach has been listed separately in the foregoing except where both a prelude and the associated fugue have been performed the same number of times. Certain items such as the Prelude in A minor and the Fugue from the Toccata, Adagio and Fugue have not actually been performed separately. Similarly, individual movements of sonatas, suites, etc., have been listed separately except where all movements of a particular group have been performed the same number of times.

Composers most frequently represented are:
Bach, organ works, 1,710; transcriptions, 320—2,030.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Duologue and Chorale, by Homer Nearing; "Hymn of the American Navy," by Harvey Gaul; Postlude on "Come, Thou Almighty King," by Maurice C. Whitney; "Grand Choer," by Robert Leech Bedell; Two Sinfonias by Bach, arranged for organ by E. Power Biggs; published in the Saint Cecilia Series by the H. W. Gray Company, New York City.

Recent additions to this significant library of organ compositions are listed above. They represent a practical and artistic cross-section of contemporary American writing for the organ, with the exception of the Bach transcription, an excellent version as set forth by a native organist. Individual analysis is not necessary; the titles are clearly descriptive of the contents and style of the individual works. None of the pieces are above the moderate degree of difficulty, but they are valid as to musical values and practical use. All the pieces have utilitarian virtues both in the service and teaching fields. All are worthy of the prompt attention of progressive organists—both players and pedagogues.

As a matter of information, we list the titles of the two Bach pieces treated by Mr. Biggs—"God's Time Is the Best," Sinfonia to Cantata No. 106, and "I Stand at the Threshold," Sinfonia to Cantata 156, better known as the Arioso.

"Clouds in the Moonlight," by Madalyn Phillips; published by Carl Fischer, New York.

Players interested in music that relies more on color and harmonic piquancy than on intrinsic force of idea and melodic eloquence will find this piece interesting. But it is weak in formal build, coherence and real musical values. It is a fairly appealing facade, but is largely "false front" as far as truly enduring values are concerned. It is too fragmentary, spasmodic, banal as to ideas and fertility of treatment to reach any heights out of the ordinary. At the hands of a sensitive spirit, working on an organ richly endowed with beautiful solo voices, plus plenty of colorful accompaniment registers, the piece could be made to sound worth much more than it really is. What might have been a lovely mood pastel stops short of that goal.

Book on Gregorian Chant

"Gregorian Chant," a textbook for seminaries, novitiates and secondary schools, by the Rev. Andrew F. Klarmann, with a foreword by the Most Rev. Thomas E. Molloy, bishop of Brooklyn. Gregorian Institute of America, Toledo, Ohio, publishers.

Those who were privileged to attend the Gregorian summer school conducted by the late Dom Mocquereau at the College of the Sacred Heart in 1922 will recall how, while discussing other topics, whether notation, tonality, psalmody or hymnody, he would frequently return to that abstruse topic of rhythm. So in this unique and admirable textbook does the author constantly refer to it, and when you least expect it. And why? Because without rhythm all music is a corpse. It is, as has so often been said, the soul of music, especially in Gregorian music.

Rhythm implies movement and movement implies accent. Accent implies pulse and pulse implies life. Father Klarmann has simplified all these apparent complexities and problems in a masterly manner.

Rhythm is ever present in music, especially in sacred music. Each time the author returns to it he does so with increasing force and lucidity. In 148 pages Father Klarmann covers a mass of material, but how he was able to concentrate the aesthetic with the practical elements will remain a wonder, at least to the reviewer. Although the textbook was but recently published, a Gregorian student writes: "It is the most practical and comprehensive book issued to date on the moot question of chant presentation, while he has not over-simplified the subject in an effort to avoid technical terms with the result that there is no substance left." Another commentary just received: "The inclusion of Latin pronunciation, of the history of church music, of the Motu Proprio on sacred music, is more than helpful and goes to show what great versatility is possessed by the author."

Father Klarmann was judicious in selecting illustrations from the Requiem mass, a mass exclusively for funerals. His setting of the actual time occupied by a Gregorian mass is most helpful and illuminating.

Pages might be written on the actual contents of this excellent manual, but suffice it to say that there has been universal need for an American textbook. The present manual under the aegis of the Gregorian Institute amply fulfills that need.

H. BECKET GIBBS,
Oblate of St. Peter's Abbey, Solesmes.

SELF'S CHOIR SINGS CAROLS AT WORCESTER ART MUSEUM

For the third successive year the choir of All Saints' Church, Worcester, Mass., sang carols to mark the Christmas season at the Worcester Art Museum. The program was presented Sunday afternoon, Dec. 23, with William Self, organist and choirmaster of All Saints', conducting, assisted by Marion McCaslin, pianist, and Ralph Macklin, organist. One number was Mr. Self's setting of words from the fourteenth century Latin entitled "A Child Is Born." Other items on an unusually attractive program which drew more than 500 people, included: "Hail, All Hail the Glorious Morn," Traditional Bohemian Carol arranged by Carl Riedel; "Break Forth, O Beauteous Heavenly Light," Bach; "Poverty," Traditional Welsh Carol; "Christmas Song," Heinrich von Herzogenberg; "Bring a Torch, Jeannette, Isabella," Traditional French Carol, arranged by Cuthbert Nunn; "While by My Sheep," seventeenth century hymn, arranged by Hugo Jungst; "From Heaven High," Traditional German Carol arranged by Clarence Dickinson; "The Miracle of Saint Nicholas," Traditional French Carol arranged by A. T. Davison.

AT THE FIRST METHODIST Church of Evanston the chancel choir, assisted by members of the high school fellowship choir, sang the cantata "The Mystery of Bethlehem," by Healey Willan, in an Epiphany-tide service Jan. 24. A vesper carol, "The Blessed Birth," by H. Walford Davies, and "Nunc Dimittis," sung to an Anglican chant, concluded the service. Organ selections, including the "March of the Magi Kings," by Dubois, and "Came Three Holy Kings," by Gliere, were played by Emory Leland Gallup, Mus.D., minister of music.

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Chorale-like. Joyful. Easy range.

Let Us Praise God W. B. Olds
SAB with Reader, Accomp. 5512 .16
Special anthem; choir echoes reader's words.

Now the Green Blade Riseth
Arr. Marryott. SATB-A Cap. 1569 .18
Plaintive modal harmony. Octave range.

O Sons and Daughters Arr. Runkel
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A Monthly News-Magazine Devoted to the
Organ and to Organists.

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

S. E. GRUENSTEIN, Editor and Publisher

Editorial and business office, 1511 Kimball
Building, Wabash Avenue and Jackson
Boulevard, Chicago 4, Ill. Telephone:
Harrison 3149.

Subscription price, \$1.50 a year, in ad-
vance. Single copies, 15 cents. Foreign
subscriptions must be paid in United
States funds or the equivalent thereof.

Advertising rates on application.

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

CHICAGO, FEBRUARY 1, 1946

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Claims About "True Organ Tone"

One of our readers has sent us a copy of a house organ for a well-known electronic instrument, sent broadcast among people interested in the organ. The paper's flag indicates that "subscription is free on request." On the cover we find a picture of the beautiful Cathedral of Learning of the University of Pittsburgh and on the front page read: "There's a Hammond organ in their commons room." (For the further enlightenment of our readers we might say that there is also a beautiful four-manual Aeolian-Skinner organ. And there is probably an oil lantern in the furnace room, but the university depends for its illumination on electricity.)

Our attention is arrested at once by the leading article, for its heading is "True Organ Tone"—something in which the organ world is somewhat interested, as one might judge from all the space given the subject in letters from readers of THE DIAPASON. And so we read the first paragraph with some amazement:

One of the most persistent misunderstandings about organ music that pops up every now and then is the idea that "true" organ tone can be created only through the use of pipes or reeds. This belief is so outdated among organ authorities that it is almost like saying that your car can't have sixty horse-power because there aren't sixty horses under the hood.

This was enough to take us back for a few minutes before we recovered sufficient breath to ask who these modern "organ authorities" may be. But we continue to read:

True, air was the source of sound in the original organs, but, then, too, camels were the mode of transportation used in Biblical times. Yet who wants a camel today?

About three minutes is all that it takes the average intelligent person to understand how the Hammond organ produces musical tones and why this method of tone production not only replaces the old-time methods but does so much more than even the largest pipe organ.

Then comes this conclusion of the whole matter from the writer of the article, whose name is not signed:

Thus on the Hammond organ you can not only have true organ tone, but you can reproduce the tones of any organ.

We have quoted only a very small part of this dissertation, but enough to include the gist of the argument. Those who wish to read all of it may write for a free subscription to the *Hammond Times*, at 2903 North Western Avenue, Chicago.

Well, we seem to be right back where we started ten years ago, when the world

was asked to believe that "the pipe organ is as dead as the dodo." The camel for the time being appears to have taken the place of the dodo. It might be suggested that use could be made next of the dinosaur, who is much more impressive in bulk than the dodo and more ancient than the camel.

We need not take the trouble to answer the claims made and the organ needs no defenders. Anyway we can leave it to a government agency, presumed to be impartial and fair. So let us see what the Federal Trade Commission, after a long and thorough inquiry and the hearing of a multitude of witnesses, decided nearly eight years ago. In an order issued July 9, 1938, in the case of the maker of this instrument, the commission among other things ruled "that the respondent, * * * do forthwith cease and desist from representing directly or indirectly: That the respondent's said electrical musical instrument * * * can produce or reproduce the entire range of tone coloring of a pipe organ, which is required or necessary for the adequate or proper rendition of the great works of classical organ literature; * * * is capable of producing or reproducing the entire range of musical tone colors or effects; has available to the organist an infinite variety of tones covering the diapason, string and reed families; * * * that respondent's said instrument is comparable in the production of pipe organ music to the ordinary \$10,000 pipe organ; and from making any claims or representations of like or similar import."

Voluminous findings and a review of the case are given to support this order.

Summarizing its opinion the commission had this to say: "The false and misleading statements and representations made by the respondents * * * in * * * selling its musical instruments * * * were calculated to * * * deceive and mislead * * * the purchasing public into the mistaken * * * belief that said representations are true. * * *"

There seems to be a disagreement here which it would be hard to reconcile.

THE DIAPASON hesitates to bring up anything that may be a painful memory to any interest, but it does seem that this sort of trade propaganda, so unfair to the organ industry, should not be continued persistently without answer. No one has any desire or right to interfere with the manufacture or sale of any type of electronic organ. Even organ builders admit that these instruments have their place in the sun and that they are clever inventions; but to insist on selling them as the equal or superior of pipe organs with a wisecrack like that about the camels seems offensive. The trained organist cannot easily be misled, but there is a large public that buys organs which should have light on these matters.

Peace Brings Them Back!

Isn't it a pleasant surprise? And does it not cheer your organistic heart? We refer to the reappearance in THE DIAPASON of something that has been missing almost entirely since the war began. It is organ specifications. Perhaps this was a feature of the monthly issues that seemed rather dry to you, especially when there was almost a redundant series of lists beginning usually with "Great Organ," followed by "Open Diapason, 8 ft., 61 pipes," and so on. Perusing issues of the period from 1920 to 1930 the pages are full of them. A four-manual even became an everyday affair and there were so many three-manuals that to save space it was thought that we should cease publishing their stoplists. And now, with materials needed to build organs slowly becoming obtainable, the good news of instruments being installed or under construction begins to trickle from the organ factories. Only a few will come through for a while, but those now presented are a forerunner of what is to come and there is sound basis for the hope that it will not be long before the stories of new organs will crowd us out of space for other news.

Let us hail the day in which swords shall all be beaten into plowshares and a plentiful supply of tin shall sing a paean of peace through organ pipes.

DR. WILLIAM LESTER



TWENTY YEARS AGO THIS MONTH there was published in THE DIAPASON the first review of organ music by William Lester. He succeeded Harold V. Milligan, whose work at the Riverside Church of New York made it necessary for him to sever his long connection with THE DIAPASON staff.

Since February, 1926, Dr. Lester's valuable analyses and comments on new compositions for the organ have appeared regularly and have kept the organists abreast of the times on the output of the publishers and the character of the latest issues. Dr. Lester's reviews, while carefully prepared and scrupulously conscientious in their appraisal, have always been considerate and kindly. Evidently he has kept in mind the old precept that before uttering a judgment one should ask himself: "Is it true, is it kind, is it necessary?" Himself a prolific composer, Dr. Lester has had the composer's perspective.

William Lester was born in England in 1889 and came to the United States with his parents when he was 13 years old. He received his high school training in Keokuk, Iowa. His musical study was pursued with Jane Carey in piano, Adolf Brune in composition and piano, Dr. Wilhelm Middelschulte in organ and Sandor Radanovitz in voice. In 1931 Beloit College conferred on him the degree of doctor of fine arts. After holding several church posts in Chicago and Evanston from 1909 to 1921, he was appointed organist of the First Congregational Church in 1921 and still occupies the organ bench at a church whose music has been famous since the early days.

In 1913 Mr. Lester married Margaret Ann Smith, for many years a prominent Chicago soprano. This musical couple's only child, Dr. Thomas William Lester, is a young physician who has just been discharged from the army medical service with the rank of major.

Dr. Lester was dean of the Illinois Chapter, A.G.O., from 1927 to 1929.

As a composer Dr. Lester has to his credit a number of published works for voice, piano and organ. Prominent among these are the operas "Everyman" and "Manabozo," an operetta, "See-awana," an oratorio, "The Golden Syon," and a cantata, "The Tale of the Bell."

In addition to his church work Dr. Lester is on the faculty of the De Paul University School of Music and is a lecturer at Lewis Institute. While he and Mrs. Lester spend the busy season in Chicago, they are at their fruit farm, near Berrien Springs, Mich., in summer and during leisure times through the year.

WINTER PARK BACH FESTIVAL;
GREENFIELD WILL CONDUCT

Deserving of wider fame in the world of music is the annual Bach festival of Winter Park, Fla., one of the major music events in the South. Now in its eleventh consecutive year, this festival has announced its 1946 program with the Mass in B minor as its principal feature Friday, March 1, preceded by a program of cantatas Feb. 28. This will be the fifth time the Mass has been given by this festival in its entirety. It has to its credit also three performances of "The Passion according to St. Matthew" and one of "The Passion according to St. John."

The Winter Park festival since its beginning in 1936 has been under the direction of Dr. Christopher O. Honaas, conductor of the Rollins College chapel

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Feb. 1, 1911—

The contract to build a large organ, the gift of Cyrus H. K. Curtis, for the City Hall in Portland, Maine, was awarded to the Austin Company.

Among subscribers who wrote commendatory letters to THE DIAPASON, expressing themselves as well pleased with the contents of the paper in its first year, were Dr. William C. Carl, Dr. Francis Hemington, Edward Kreiser and Professor Karl Haase.

The fourteenth year of recitals at Yale University was opened Jan. 9 by Professor Harry B. Jepson. Performers in the spring were to be Clarence Dickinson, Homer Humphrey, Henry Dike Sleeper, Henry M. Dunham and Seth Bingham.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1921—

Cleveland ordered a five-manual organ costing \$100,000, to be built by Ernest M. Skinner for the Municipal Auditorium. Mr. Skinner prepared the specification in consultation with Edwin Arthur Kraft.

An organ of 140 ranks of pipes was ordered for the Eastman Theater at Rochester, N. Y. The Austin Organ Company won the contract.

Palmer Christian's annual report to the music commission of Denver showed that as municipal organist he had been heard by a total of 306,000 people in the course of the year.

The decoration of Chevalier of the Order of King Leopold II was conferred by the Belgian king on Charles M. Courboin, then organist of the First Baptist Church of Syracuse, N. Y.

Lily Wadhams Moline's suite "Impressions of the Philippine Islands" was one of the new compositions reviewed by Harold V. Milligan.

Ten years ago the following news was recorded in the issue of Feb. 1, 1936—

Ralph Kinder gave his thirty-seventh annual series of January Saturday afternoon recitals at the Church of the Holy Trinity in Philadelphia.

The large Aeolian-Skinner organ in the Third Presbyterian Church of Pittsburgh was opened with a recital Jan. 8 by Marshall S. Bidwell, organist and director at this church.

Ernest M. Skinner announced the opening of his own organ factory at Methuen, Mass.

choir, which forms the nucleus of the festival chorus. To Dr. Honaas is due the credit for organizing the chorus of 150 voices. Dr. Honaas is this year on sabbatical leave and the festival committee engaged Alfred Greenfield, conductor of the New York Oratorio Society and chairman of the department of music of University College, New York University, who accepted the invitation to direct the Mass in B minor. Through Mr. Greenfield arrangements were made to have his co-worker, F. Austin Walter, conductor of the musical organizations at Rutgers University, take Dr. Honaas' place as director of the Rollins College chapel choir and to take charge of the rehearsals for the festival. Mr. Walter will conduct the program of cantatas Feb. 28.

A quartet of distinguished soloists has been engaged for the festival. The soprano, Miss Genevieve Rowe, is a newcomer this year; Miss Lydia Summers, contralto, is filling her seventh engagement at the festival; Harold Haugh, tenor, makes his sixth appearance, and J. Alden Edkins, baritone, his fourth.

The organist this year is George William Volkel of All Angels' Church, New York City. Mr. Volkel is taking the place of Dr. Herman F. Siewert, organist of the Rollins College chapel, who has been a co-worker with Dr. Honaas since the beginning of the festival, from which he also is on sabbatical leave.

The Winter Park Bach festival was launched as a movement to educate the youth of the South in the greatest choral music. The beautiful Knowles Memorial Chapel, designed by Ralph Adams Cram, and the large new Skinner organ provide an excellent setting.

LIEUTENANT KENNETH FRISBIE has been discharged from the army and has returned to his post as organist of Chevy Chase Presbyterian Church, Washington, D. C.

INVENTIONS AND TONAL DEVELOPMENTS

of ERNEST M. SKINNER

THE CLOSED CIRCUIT STOP ACTION which made possible the

CRESCENDO PEDAL, patented about the year 1898. This consists of a master contact sequentially completing circuits actuating stops.

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THE FIRST AMERICAN builder to employ the concave radiating 32-note pedalboard on every instrument built.

ELECTRO-PNEUMATIC COUPLER SWITCH: switch and pneumatic being one and the same.

THE DOUBLE PRIMARY KEY ACTION PNEUMATIC, which is the fastest of all organ mechanisms and the most reliable. It has been tested up to 200 movements per second.

THE PITMAN WIND CHEST, which has the perfect Casavant system of pneumatic valves supplying the pipes, which they graciously gave to me. To this the Pitman stop action was applied, replacing the ventil. Now used on both sides of the Atlantic.

THE DUPLEX WIND CHEST, making selected stops of one manual playable from another without the employment of couplers.

BASS CHESTS, tubed to the manual chests, upon which are placed the large pipes of 8-ft. stops, thereby acting to steady the wind for the trebles and provide perfect speaking room.

CONE VALVES for reservoirs, which function at any pressure.

A TUBULAR ACTION, so responsive that it will operate through 40 feet of $\frac{1}{8}$ -inch tube, at 3-inch pressure.

THE WHIFFLETREE SWELL ENGINE, which provides perfect responses to the movement of the foot, at any speed and which no mechanical action can equal.

NEW FORMS OF PEDAL CHESTS.

NEW PRESSURE REGULATING VALVES, having no springs.

A NEW FORM OF SWELL LOUVERS, providing equal distribution of motion and effect and having frictionless bearings.

A PNEUMATIC SWELL PEDAL ACTION, with a "floating lever" which acts upon a "hunting" principal.

A NEW ADJUSTABLE COMBINATION MECHANISM, which eliminates remote control, but requires a smaller console than is possible with remote control.

AN AUTOMATIC PLAYER MECHANISM, operating two manuals of 61 notes each and a pedal of 32 notes, with perforated music rolls $10\frac{1}{8}$ inches wide and having a 120-note compass, and which acts at the same time to draw the stops and actuate the swells.

THE "ORCHESTRATOR", a mechanical player operated by music rolls, of 120-note compass, this played in the orchestral idiom—that is, every note in the chord a different voice. Every duct in the tracker board of this instrument had four different functions.

AN ACCENTING PIANO PLAYER, later called the "Themodist".

DISCOVERED FOR THE FIRST TIME, the behavior of the wind stream issuing at the mouth of a speaking organ pipe, which does not strike the upper lip.

DISCOVERED THAT TO SHARPEN THE UPPER lip of a flue pipe is detrimental to its quality and behavior, especially so in respect to strings. This resulted eventually in a new pipe structure and treatment, and improvement in speech and tone.

THE CLINIC ORGAN. This organ is for hospital use. It is portable, being supported on casters. It has a 42-note key-

board weighing less than ten pounds and connected by 20 feet of flexible cable, thereby permitting a patient to play it while in a recumbent position. This organ can be moved comfortably through a six-foot door. Its two ranks of pipes are commonly known as the Kleiner Erzähler.

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THE ERZÄHLER: which sounds a tone and its octave.

THE KLEINER ERZÄHLER: A small Erzähler, of two ranks—each note sounding four tones.

THE DULCET: Two ranks of small scale, sounding a string celeste of diminutive intensity.

THE GROSS GAMBA: A string of great tonal breadth and power.

THE GAMBA CELESTE: Two ranks of Gross Gamba tuned as a celeste. The first example in the Solo organ at the Cathedral of St. John the Divine, New York City.

THE FLAUTO MIRABILIS: A wood flute of great power, but without hoot or thickness. First example in the Solo organ in the above Cathedral.

THE 4-FT. TAPERED VIOLINA: An ideal soft voice, for effects in combination with 8-ft. soft stops.

A 4-FT. UNDA MARIS: An ideal 4-ft. voice, one rank better than the above named 4-ft. Violina.

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Programs of Organ Recitals of the Month

James Philip Johnston, F.A.G.O., Pittsburgh, Pa.—Mr. Johnston, organist and director of music at St. Bernard's Church, Mount Lebanon, presented the following program in his recital at St. Stephen's Episcopal Church, Sewickley, on the evening of Dec. 10: "Iam Sol recedit Igneus," Simonds; "Ave Maris Stella," Bonnet; "Salve Regina," from Second Symphony, Widor; Elevation and Communion from the Low Mass, Vierne; Three Versets on the "Te Deum," Old French; "The Nave," "Chapel of the Dead" and "Thou Art a Rock," from "Byzantine Sketches," Mulet.

Parvin Titus, M.Mus., F.A.G.O., Cincinnati, Ohio.—Mr. Titus of Christ Church, Cincinnati gave a recital for the Utah Chapter, A.G.O., in the Mormon Tabernacle at Salt Lake City, Utah, Jan. 16 and was heard in the following program: Voluntary, Croft; "Benedictus," Couperin; Vivace and Lento, Sonata 6, Bach; Prelude and Fugue in B minor, Bach; Chorale No. 1, in E, Franck; "Song without Words," Bonnet; "The Bells of St. Anne de Beaupré," Russell; Aria and "Scena" from "Gothic Sketches," John W. Haussermann; Postlude on "Old Hundred," Grace.

The same program was played by Mr. Titus at the University of Kansas, in Lawrence, Sunday, Jan. 20.

Catherine M. Adams, Baldwin, Kan.—Miss Adams, who is on the faculty of Baker University, gave a recital at the First Methodist Church Dec. 6 and played this Christmas program: Chorale, "Break Forth, O Beauteous Heavenly Light," Pastoral Symphony, from Christmas Oratorio, and "Jesus, Joy of Man's Desiring," Bach; "While Shepherds Watched," Mauro-Cottone; Christmas Lullaby on Luther's Cradle Hymn, Schmutz; "Christmas," Dethier; Polish Lullaby Carol, arranged by Catherine M. Adams; "Pastorale Ancienne," Edmundson; "March of the Magi Kings," Dubois; "Gesù Bambino," Yon; "A Kentucky Christmas," Saxton; Fantasy on Old Christmas Carols, Faulkes.

Miss Adams gave a faculty recital at Baker University Nov. 28. On this occasion her offerings were the following: Toccata and Fugue in D minor, Bach; Tuba Tune in D major, Lang; London-derry Air, arranged by Coleman; Scherzo in E minor, Rogers; "Dreams," McAnis; Scherzo from Fifth Sonata, Guilman; "Liebestod," from "Tristan und Isolde," Wagner; "Fireside Fancies," Clokey.

Frank K. Owen, Kalamazoo, Mich.—To open a two-manual organ installed in the First Lutheran Church of South Haven, Mich., by the National Sound Systems, Mr. Owen, of St. Luke's Church, Kalamazoo, gave a recital Sunday evening, Dec. 16. His program consisted of these pieces: Grand Chorus, Bossi; Pastorale, First Symphony, Vierne; Largo, Handel; Aria, Chorale Prelude on "Wachet auf" and Prelude for Pedals Alone, Bach; Gavotte, Martini; Chorale Prelude on "Behold, A Rose Is Blooming," Brahms; Christmas Meditation, Burdett; Prelude on "Lobe den Herren," Walter.

Kenneth R. Osborne, Fayetteville, Ark.—Mr. Osborne gave a faculty recital under the auspices of the University of Arkansas Jan. 13 at the First Presbyterian Church. His program included: "Psalm XIX," Marcello; Prelude, Fugue and Chaconne, Pachelbel; Largo, Handel; Toccata and Fugue in D minor, Bach; Sonata 1 (two movements), Hindemith; "Bible Poems," "Abide with Us" and "Lord Jesus Walking on the Sea," Weinberger; "Piece Heroique," Franck.

Chester E. Morsch, Cincinnati, Ohio.—At a vesper recital Dec. 16 at the Seventh Presbyterian Church Mr. Morsch presented the following program: "Come, Redeemer of Our Race," Bach; "Good News from Heaven," Pachelbel; "Christmas Song" and "In Thee Is Gladness," Bach; "From Heaven Above" and "Salvation Has Come to Us," Karg-Elert; "Carillon," DeLamarter; "A Lovely Rose Is Blooming," Brahms; "Gloria in Excelsis," Regner.

Henry Beard, Philadelphia, Pa.—Sergeant Beard gave a recital at the post chapel in Fort Meade, Md., Dec. 11 and played the following program: Two settings of "In dulci Jubilo," Bach; "St. Anne" Fugue, Bach; Christmas Cradle Song, Old Bohemian-Poister; Pastorale, Franck; "Gesù Bambino," Yon; Chorale in E major, Franck; "Noel" with Variations, Bedell; "La Nativité," Langlais; "Carillon de Westminster," Vierne.

Louis A. Beer, Detroit, Mich.—At a Christmas musicale given by St. John's Lutheran choir at Rogers City, Mich., Dec. 23 Mr. Beer of the Church of the Epiphany, Detroit, was organ soloist and Mrs. Beer guest soloist. Mr. Beer's numbers were the following: "O Come, All Ye Faithful," arranged by Kreckel; "O Little Town of Bethlehem," Oetting; Christmas Lullaby on "Away in a Manger," Luther-Schmutz; "Christmas Offertorium," Lemmens; Fugue in C major, Buxtehude; "Vom Himmel hoch," Pachelbel; Pastorale from "Le Prologue de Jesus," Traditional; "In dulci Jubilo,"

Bach; "Silent Night," arranged by Kreckel; "March of the Magi," Harker.

At a recital preceding a candle-light service at the Lutheran Church of St. Thomas and St. Peter Dec. 16 Mr. Beer was guest organist and played: "Vom Himmel hoch," Pachelbel; "Sheep May Safely Graze" (organ and piano; Walter Braun at the piano), Bach; "March of the Magi," Harker; "In dulci Jubilo," Bach.

At a Christmas concert of Trinity Lutheran girls' choir on the evening of Dec. 19 Mr. Beer played: "O Come, All Ye Faithful" and "A Child Is Born in Bethlehem," Kreckel; Pastorale from "Le Prologue de Jesus," Traditional; "Gesù Bambino," Yon; "Christmas Offertorium (Chorus of Shepherds)," Lemmens; Pastorale, Fugue and Chorale, "Vom Himmel hoch," Pachelbel; "O Come, All Ye Faithful," Whiting; "March of the Magi," Harker; Christmas Lullaby on "Away in a Manger," Schmutz.

Frederick C. Mayer, West Point, N. Y.—For his recital at the cadet chapel of the Military Academy Dec. 9 Mr. Mayer selected these numbers: Variations on the Chorale "How Brightly Beams the Morning Star," Rinck; Chorale from Christmas Oratorio, Bach; "Christmas," from "The Seasons," Tchaikowsky; Allegro from Passion Symphony, Dupré; "Ave Maria," Arkadelt; "Sit Laus Plena, Sit Sinora," Best.

Richard Keys Biggs, Hollywood, Cal.—The Los Angeles Chapter, A.G.O., presented Mr. Biggs in a recital at the Harvard School Jan. 7. He was assisted by the ladies' choir of the Blessed Sacrament Church, directed by Lucienne Biggs. The organ numbers were the following: Improvisation, Titcomb; Sarabande, Bach; "Lo, How a Rose," arranged by Ralph Marryott; "In dulci Jubilo," Dupré; "Noel," McKay.

Mr. Biggs played the fourth Advent recital at Immanuel Presbyterian Church, Los Angeles, Dec. 16 and his numbers were: Cathedral Prelude and Fugue, "Pater Noster" and "I Stand with One Foot in the Grave," Bach; "Psalm 18," Marcello; Arioso, Handel; Overture, Bingham; Three Preludes, Floyd; "A Child's Prayer" and "Noel," McKay; Interlude and "In Quiet Joy," Dupré; Toccata ("Deo Gratias"), Biggs.

Ralph R. Travis, La Verne, Cal.—Mr. Travis, of the faculty of La Verne College, played the following Christmas organ numbers at his church, the First Methodist of Pasadena: "Divinum Mysterium," Purvis; "Fuer Natus Est," Titcomb; Prelude on "Winchester Old," Whitehead; Toccata on "From Heaven to Earth," Edmundson; "Nativity Song," Bingham; "In dulci Jubilo," Bach; Finale (Variations on a Noel), Dupré.

Norman C. Niles, Galveston, Tex.—Mr. Niles of St. John's Lutheran Church gave a recital of Christmas music Dec. 16 at the First Lutheran Church. His program consisted of the following: Pastorale and Chorale Prelude, "In dulci Jubilo," Bach; "A Lovely Rose Is Blooming," Brahms; "Noel," d'Aquin-Watters; "Silent Night," Charles Black; "Carillon," Edmundson; "A Carpenter Is Born," from "Apostolic Symphony," Edmundson; "Adeste Fideles," Edmundson.

Ellis Varley, Washington, D. C.—In a recital at the Washington Cathedral Dec. 9 Mr. Varley presented a program based on the church seasons. His numbers were the following: Chorale in B minor, Franck; "Come, Saviour of the Gentiles," Bach; Fugue on the Rouen Tune "Iste Confessor," Egerton; Carol and "Fidelis," Whitlock; "Requiescat in Pace," Sowerby; Toccata on a Seventeenth Century Easter Theme, Edmundson.

Sergeant William R. Leonard, Las Vegas, Nev.—Sergeant Leonard, organist of the post chapel of the Las Vegas army air field, presented the following program in a recital at Grace Church, Boulder City, Nev., on the evening of Jan. 13: "Marche Pontificale," de la Tombelle; "Mountain Sketches," Clokey; "In Springtime," Kinder; Toccata and Fugue in D minor, Bach; "Song without Words," Bonnet; "Were You There," arranged by Felton; Prelude on "Now Thank We All Our God," Mueller; "The Squirrel," Weaver; Toccata, Fifth Symphony, Widor.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In a recital at the Florida Union auditorium Sunday afternoon, Jan. 13, Mr. Murphree, the university organist, presented this program: "Suite Joyeuse," Diggle; Nocturne in C and "Solovej's Song," Grieg; "By the Brook," Boisdeffre; "Highland Pastorale," Hailing; "The Fifers," Dandrieu; "Sea Gardens," Cooke; Intermezzo, Dethier; "Echoes of Spring," Friml; "Indian Serenade," Vibbard; "Nobody Knows the Trouble," arranged by Gillette; "Jubilate Deo," Silver.

Russell Hancock Miles, Urbana, Ill.—Professor Miles has played the following programs in his recitals Sunday afternoon at the University of Illinois:

Jan. 6—"Grand Jeu," Du Mage; "Soer Monique," Couperin; Prelude and Fugue in G minor, Bach; "Vision," Rheinberger;

"The North Wind," Rowley; "Abide with Us," Weinberger; Fifth Sonata, in C minor, Guilman.

Jan. 13—"Benedictus," Couperin; Prelude, Clerambault; Fugue in E minor, Bach; Pastorale, Guilman; "The East Wind," Rowley; "Meditation a Sainte Clotilde," James; "Piece Heroique," Franck; Paraphrase on "Drink to Me Only with Thine Eyes," Miles; Prelude and Toccata, Berwald.

Earl B. Collins, East Orange, N. J.—Mr. Collins played a recital of French compositions Sunday afternoon, Jan. 13, at the First Presbyterian Church. His program was as follows: Chaconne, Couperin; Elevation, Couperin LeGrand; Prelude in D minor, Clerambault; "Les Cloches" ("The Bells"), Le Begue; "The Fifers," d'Andrieu; "Noel," d'Aquin-Watters; Cantabile from Sixth Symphony, Widor; "Piece Heroique," Franck; "Prayer" in F, Guilman; "Ronde Française," Boellmann; "Apres un Reve," Faure; "Romance sans Paroles," Bonnet; "Cortège et Litanie," Dupré; Berceuse, Vierne; "Carillon," Vierne.

James R. Gillette, Lake Forest, Ill.—Mr. Gillette gave a recital for the Lake Forest Music Club at the Church of the Holy Spirit Sunday afternoon, Jan. 6, playing: Chorale, "O God, Thou Just God," and nine variations, Bach; Concerto in B flat major, Handel; Pastorale, Vrethblad; "Scherzo Symphonique," Debat-Ponson; Offertoire, Franck; "Night," Jenkins.

Thomas G. McCarthy, Fort Wayne, Ind.—Mr. McCarthy is playing his second series of Sunday afternoon recitals at the Cathedral of the Immaculate Conception. The programs precede benediction of the Blessed Sacrament. Among the January offerings were the following:

Jan. 6—Two Chorale Preludes, Bach; "Legend," Cadman; "Chanson d'Amour," Ferrata; "Harmonies of Florence," Bingham.

Jan. 13—Andantino, Franck; Little G minor Fugue, Bach; Chorale Improvisations ("Melodia Monastica" and "Corale"), Karg-Elert; "A Monastery Evensong," Calver.

Russell L. Gee, Cleveland, Ohio.—For his recital Sunday afternoon, Nov. 25, at the Fairmount Presbyterian Church, Cleveland Heights, Mr. Gee selected the following program: "Water Music" Suite, Handel; Chorale Preludes, "Rest Thou Contented and Be Silent," "Beloved Jesus" and "The Night Descendeth," Ernest Zechiel; Chorale in A minor, Franck; "Ronde Française" (transcribed by Gaston Choiseul), Boellmann; Andante from String Quartet (transcribed by Guilman), Debussy; Fugue in D major, Guilman.

Robert Noehren, Cleveland, Ohio.—Mr. Noehren played for the Northern Ohio Chapter, A.G.O., at the Fairmount Presbyterian Church, Cleveland Heights, on the evening of Dec. 4. His program was as follows: Partita on "Picardy," Herbert Fromm; Chorale Preludes, "Come, Saviour of the Heathen," "Sleepers, Wake!" and "Kyrie, Thou Spirit Divine" (five voices) and "When in the Hour of Deepest Need," Bach; Fantasia and Fugue in G minor, Bach; Sonata, Robert Noehren; Scherzetto and Arabesque, Vierne; Chorale in A minor, Franck.

Allan Bacon, M.Mus., A.A.G.O., Stockton, Cal.—Mr. Bacon's vesper recitals at the College of the Pacific in January have been marked by the following programs among others:

Jan. 13—Prelude in E major, Saint-Saens; "When Thou Art Near," Bach; "Clair de Lune," Debussy; "Rejoice, Ye Pure in Heart," Sowerby; "Pyramids," from "Egyptian Suite," Stoughton; "Passepied," Delibes; Variations from Concerto in G minor, Handel.

Jan. 27—Prelude and Fugue in C minor, Bach; "A Sea Sketch," Frank Howard Warner; Concerto in F, Handel; "The Little Shepherd," Debussy; "Kamennoi Ostrow," Rubinstein; "Carillon," Vierne.

Robert L. Bedell, New York City.—For his recital at the Brooklyn Museum Sunday afternoon, Dec. 30, Dr. Bedell chose the following program: Grand Chorus in G minor, Hollins; "Christmas in Sicily," Yon; Toccata in C major, d'Evry; "Noel," Mulet; Symphony No. 4 (first movement), Widor; Revere, Dickinson; Sonata No. 1 (Allegro ma non troppo), Borowski; "A Holyland Pastel," Bergh; "Noel with Variations," "L'Adoration Mystique" and "Marche Gothique," Bedell.

Francis Murphy, Jr., Philadelphia, Pa.—In a recital at Christ Church, Jan. 6 Mr. Murphy, organist and choirmaster of the church, played: Moderato and Andante Sostenuto, Gothic Symphony, Widor; "In dulci Jubilo," Dupré; "In dulci Jubilo," Bach; "Nativity Song," Bingham; "Divinum Mysterium" and "Greensleeves," Purvis; Variations on an Ancient Christmas Carol, Dupré.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—Dr. Tidmarsh will give an American program at his recital in the memorial chapel of Union College March 3 and his list of offerings will consist of the following: Festival March, Lansing;

"Mountain Sketches," Clokey; "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupré," Russell; "Rhapsody in Blue," Gershwin; "The Rosary," Nevin; "All Saints' Day," Gaul; Rhapsody, Cole.

Dr. Tidmarsh played a French program Jan. 6. It consisted of: "Apparition of the Eternal Church," Messiaen; Variations on an Old French Noel, Dupré; "Clair de Lune," Prelude to "The Blessed Damosel" and "The Girl with the Flaxen Hair," Debussy; Sixth Symphony, Widor.

R. Kenneth Holt, Honolulu, Hawaii.—Mr. Holt gave a recital of Christmas music at the Central Union Church on the evening of Dec. 18, playing: Toccata, Miles I.A. Martin; "Ave Maria," Schubert; "Noel," d'Aquin; "Gesù Bambino," Yon; "Chant Pastoral," Dubois; "Christmas in Sicily," Yon; "Marche Religieuse," Guilman.

"The Messiah" was again presented in a most creditable performance at the Central Union Church Dec. 2 and 4 before audiences which overflowed into the grounds of the church. Directed from the console by Mr. Holt, the choir of sixty voices and four soloists sang the inspired music beautifully.

Dudley Warner Fitch, Des Moines, Iowa.—Mr. Fitch's Sunday afternoon recital at St. Paul's Church Feb. 10 will be marked by the performance of the following compositions: Allegro, Fourth Concerto, Handel; Meditation, Rene L. Becker; Finale in E, Douglas; "A Gothic Prelude," DeLamarter; "An Irish Legend (Theme and Variations)," Diggle; "Adoration," Mauro-Cottone; Bell Prelude, Clokey.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in January: Theme, Variations, Adagio and Fugue-Finale, Frank Adams; Fifth Sonata, Mendelssohn; Sonata in G major, Karg-Elert.

Harry William Myers, Louisville, Ky.—At a Christmas recital in the Broadway Baptist Church Sunday afternoon, Dec. 16, Mr. Myers played: "Come, Saviour of the Gentiles," Buxtehude; "Good News from Heaven," Pachelbel; "O Hail This Brightest Day of Days," "To Shepherds as They Watched by Night" and "In Thee Is Gladness," Bach; "Noel," d'Aquin; "Rhapsodie Catalane," Bonnet; "Variations sur un Noel," Dupré.

Paul J. Burroughs, San Francisco, Cal.—Mr. Burroughs gave the recital at Grace Cathedral Dec. 30 and played a program which included: "A Christmas Carologue," Diggle; Christmas Pastorale, Rogers; Paraphrase on a Christmas Hymn, Faulkes; "The Holy Boy" (a carol of the Nativity), Ireland; Christmas Pastorale, Harker.

Ralph H. Brigham, Rockford, Ill.—Among Mr. Brigham's pre-service programs at the Second Congregational Church in December were these:

Dec. 9—"A Song of Triumph" (based on two hymn-tunes), Carl Mueller; Berceuse, Herbert Hyde; "In the Chapel," Kenneth Walton; Overture to "Poet and Peasant," Von Suppe.

Dec. 30—Prelude and Fugue in D minor, Bach; "Pater Noster," Arthur Foote; "Scotch Idyl," Boyd Wells; "The Holy Night," Dudley Buck.

David Stanley Atkins, Houston, Tex.—Mr. Atkins, organist and choirmaster of Christ Church Parish, gave a recital at the Episcopal Church of the Good Shepherd, Houston, where he played to a capacity congregation the following selections on their two-manual Wicks organ: "Noel" in G, d'Aquin; Sonatina from "God's Time Is Best," "Jesus, Joy of Man's Desiring," "In dulci Jubilo" and Canzona in D minor, Bach; Trumpet Tune, Purcell; "Aria da Chiesa," arranged by Snow; "Benedictus," Couperin; Minuet from "Water Music" Suite, Handel; Communion, Gigout; Adagio from Sonata in C minor, Guilman.

Marjorie Hodges, Seattle, Wash.—Miss Hodges gave her University of Washington senior recital at the University Temple on the evening of Jan. 22. Her program was made up of the following: "Fugue à la Gigue," Bach; "Come, Sweet Death," Bach-Fox; Presto from Concerto No. 5, Handel; Chorale in E major, Franck; Allegro from Sixth Symphony, Widor; Berceuse, Vierne; Roulade, Bingham; "The Mirrored Moon," Karg-Elert; "Dreams," McAnis; "Carillon - Sortie," Mulet. Miss Hodges is a pupil of Walter A. Eichinger.

Helen Borgnesser, Boston, Mass.—Mrs. Borgnesser gave a recital Jan. 15 in the chapel of the Massachusetts General Hospital, playing these pieces: "The Lost Chord," Sullivan; Air from "Orpheus," Gluck; Largo from "Xerxes" and "Hornpipe" from "Water Music," Handel; Minuet in G, Beethoven; "Grand Choer" in G, Salome; Canonetta, Hollaender; "Thanks Be to God" ("Elijah"), Mendelssohn; "To a Wild Rose," MacDowell; "Pomp and Circumstance," Elgar; Two Chorale Paraphrases ("Where Cross the Crowded Ways of Life" and "A Mighty Fortress Is Our God"), Whitford.

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By REGINALD L. McALL, Mus.D.

Dr. T. Tertius Noble was re-elected president of the Hymn Society at its twenty-fourth annual meeting, held Jan. 21 at Broadway Tabernacle, New York. New vice-presidents elected are Dr. Ruth E. Messenger and Dr. Luther D. Reed of Philadelphia. The following became members of the executive committee: Miss Clementine Miller, the Rev. Shelton Hale Bishop, J. Vincent Higginson and Searle Wright, F.A.G.O. Encouraging reports were presented by the officers and committees. Among visitors present were Professor Alvin F. Brightbill of Chicago and Dr. Reed. The society then held its customary formal meeting as a corporation and the officers-elect were elected officers and directors of the corporation.

Members and their friends next adjourned for dinner, after which a public meeting was held, with Dr. Noble in the chair. He called on Dr. Reed, Professor Brightbill and Carl F. Price for brief remarks. The Rev. Allan Knight Chalmers, D.D., pastor of the Broadway Tabernacle, brought a message of welcome on behalf of the church. The hymn "We Praise Thee, O Lord, Our Redeemer, Creator" was then sung. The words were written by Julia Cady Cory, a member of the society, for the Church of the Covenant, New York, in 1902.

Miss Estella T. Weeks was the speaker of the evening. She gave a vivid account of the music and life of the Shakers, to the study of which she has devoted many years. Miss Weeks began by dramatizing the first days of a young girl and her mother as newcomers in a Shaker community, with glimpses of their progress as "new believers." She continued with a brief outline of the origin of the sect, including the arrival in America of its founder, Ann Lee, in 1774, the first community at Watervliet, N. Y., the growth of the central community at New Lebanon, N. Y., the migrations which penetrated as far as near Louisville and parts of Ohio, reaching the locality now known as Shaker Heights, Cleveland.

In the Shaker faith every homely task was a consecrated act. Hymns and songs grew out of daily life—spontaneous, inspired. Work was linked to worship. Songs and dancing were equally important and equally inspired, and Miss Weeks illustrated the simple symbolic steps and gestures that formed the basis of elaborate patterns, such as the "square check" as of 1839.

Miss Weeks referred to the musical notation used, the Shakerscript. The earliest hymnal yet identified dated to 1807, but songs began to be collected as far back as 1781. She showed charts of this system of notation, and exhibits of microfilmed hymn-books, diaries, etc., with pictures of the distinctive costumes worn by the men and women. She herself wore the gown and hooded cap of woman believers. The young believers had to use a gray scarf, but later they were given the commonly-used white scarf.

A limited supply of summaries of Miss Weeks' presentation of this subject is available and will be sent to those who request them, enclosing a long stamped envelope.

New tunes are being sought for seven of the twelve hymn texts accepted a year ago by the Hymn Society in its quest for hymns of Christian patriotism. The invitation was announced in the January DIAPASON by the American Guild of Organists, which has consented to conduct the search for the tunes, as it did on a former occasion. The conditions were outlined in the notice. Composers are asked to write to the Tune Committee of the Guild, 630 Fifth Avenue, New York 20, for the words of the hymns. Readers of this column are urged to secure the hymn sheets, for these hymns are timely and lend themselves to musical treatment.

Some comments on these hymns may be in order. Two of them, by Thomas C. Clark and William P. Merrill, are in the 7.7.7.7.7. meter, the rhyming both being a.b.a.b.c.c. There are some well-known tunes in this meter, but they are associated with other hymns, and we hope new tunes will be forthcoming. Dr. Georgia Harkness wrote a stirring lyric in 6.4.6.4.D. meter (a.b.a.b.c.d.c.d. pattern). One good way to mate this hymn would be to join

each pair of lines, forming a very acceptable four-line tune of 10.10.10.10, meter. From Caroline Hazard comes an equally strong hymn in 8.7.8.7.8.8. pattern, for which no suitable tunes seem to be available. The lyric quality of this text makes it "sing" well; there are no rough syllabic sequences, and the stresses have no marked variants.

As might be expected, one hymn has the rhythm of "America," 6.6.4.6.6.6.4. It is from the pen of Dr. M. Willard Lampe. Its pattern is chiefly iambic, with a few dactylic feet. This implies a corresponding musical flexibility in treatment.

Dr. Earl Marlatt of Boston probably wrote the lovely hymn "God of the Spirit-World, Whose Rushing Quickened," with the tune "Russian Hymn" (11.10.11.9) in mind. In the hands of a master of melody this hymn should have an adequate setting of its own.

The last hymn, "Rise Up, O World," undoubtedly was written by William L. Stidger for use with "Finlandia," for it has the meter of six 10s. Its architecture, however, presents a fine challenge for a new setting.

We have described briefly each of these hymns, because experience shows that very often general announcements do not reach those who could best supply the desired material. Will not all who read this column approach experienced church music composers among their friends and interest them in submitting manuscripts? They must be mailed before March 1. These hymns deserve the best settings that the country can produce.

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**New Christmas Music
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Lists of 1945 Season**

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

It is always a pleasure to observe that our choirmasters give the new compositions a hearing. After all that I had said about the set called "Anthologia Lutherana" I was glad to see that Herbert D. Bruening (Chicago) had included a Christmas number from this admirable collection in his elaborate programs.

Among the other new numbers that were popular, I think that Dr. Gaul's "Amish Carol of the Hills" ranked first. It was used, for example, by Florence Haskin (Bridgeport). I saw a number of references to Mrs. Garden's "Tonight," including Robert Hays (Topeka); and to the Schultz-Syré "Come Hither, Ye Children," which Mrs. Emilie Spivey of Atlanta calls "one of the loveliest Christmas numbers I've ever used." Earl B. Collins (East Orange) used the Gaul number, Bingham's "Personent Hodie," Luvaas' "The Carol of the Owl" and the recent "Sleep, My Little Dove." Mr. Nevins' edition of a Gluck melody that was popular this season. He also did "A Virgin Unspotted," by Billings, an interesting early American composition among other numbers on a really unhackneyed program.

It was evident that Claude Means was not forgotten among our composers in the armed forces. His Bohemian carol, "Let This Gladness Have No End," was used by Victor Kerslake (Owen Sound, Ont.), Miss Haskin, H. L. Ralston (Pittsburgh), D. Y. Pressley (Columbia, S. C.) and many others.

Charles Black, who has returned from a service of more than three years in the air force, has taken up residence in California, where Raymond Moreman made him guest organist (Pasadena) for a fine program which included Black's edition of the Swedish carol "Let Carols Ring."

Richard Purvis, also back in California, will be pleased to see two of his organ pieces, "Divinum Mysterium" and "Greensleeves," on the program of E. H. Johe (Washington, Pa.) Another Pennsylvania organist, Gordon E. Young (Lancaster), used the Purvis "Carol Rhapsody"; at Sewickley Julian Williams used the same two pieces chosen by Mr. Johe. I could go away from Pennsylvania as far as Iowa to mention other admirers of "Greensleeves," otherwise known as "What Child is This"; for instance, L. M. Smith of Davenport.

The mountain carols collected by John Niles have become a staple of Christmas; practically everyone in the United States and Canada is using them. "When Jesus Lived in Galilee" and "I Wonder as I Wander" are named by Earl Stewart (Charles City, Iowa); Louis Beer of Detroit used "Jesus, Jesus, Rest Your Head," and so did Parvin Titus (Cincinnati). I was specially interested in two notes about "I Wonder." George M. Thompson (Greenville, N. C.), whose carol service (sung twice) was heard by 5,000 people, used the McIlwraith arrangement, but properly attributed the discovery of the song to Niles; Vernon de Tar (New York) made a new arrangement of his own, but made printed acknowledgement to Niles.

It seems incredible that we are not to have more music from that great master of the carol, Harvey Gaul. He was certainly present on the lists. For instance, Professor and Mrs. LeRoy Hamp (Champaign, Ill.) used Gaul's Polish "Carol of the Doves" and his Mexican "The Shepherds and the Inn," the latter of which had a fine performance by Erik Dudley's choir in Ithaca, N. Y. "Christmas Snows of Sweden" was used by Florence A. Rubner (Erie); "O Lord, a Strange Event" by G. W. Kemmer (New York); the Norwegian "Praise God, Extol Him" and the Sioux "Stars Lead Us" by C. A. Scholin (St. Louis), and so the lists could go on.

Among the Canadian composers Healey Willan appears often for his few but beautiful carols. Miss Muriel Gidley of Toronto liked his "Hodie Christus Natus Est" and the organ piece on the "Puer Nobis." "God Rest You Merry" was programmed by R. M. Stofer (Cleveland); "The Three Kings" by R. L. Gee (Cleveland Heights) at three services; the "Hodie Christus" by Eskil Randolph

(Freeport, Ill.); the "Mummer's Carol" by Parvin Titus (Cincinnati); "Here Are We in Bethlehem" by G. R. Wing (Long Beach, Cal.), and "Christ Hath a Garden" in Advent by Dr. D. McK. Williams (New York).

The other Canadian whose more numerous carols are often heard is, of course, Alfred E. Whitehead. Mr. de Tar used "The Jesus-Child My Joy Shall Be"; Miss Louise Titcomb (Auburn, N. Y.), likes "The Croon Carol" and the "Flemish Christmas Cradle Song."

Of English composers the most admired at this season is Holst. Dr. D. McK. Williams used his "Let All Mortal Flesh" and "In the Bleak Midwinter." Chester E. Morsch (Cincinnati) listed the "Christmas Song" and "Masters in This Hall." The Washington Cathedral (Episcopal) always gives a good many English numbers. This year there were Vaughan Williams' "Away in a Manger" and Warlock's "O My Deir Hert."

Ralph Marryott's carols are widely used. He himself listed only his "Searching Carol," though he might have made up an entire program of his own things. The French "Naught Is So Sweet" is mentioned by K. M. Schuil (Harrison, N. J.) Out in St. Louis Dr. C. H. Einecke seemed to favor a group of New Jersey composers: He had Marryott's Basque number, "Companions All, Sing Loudly," Roberta Bitgood's "Glory to God in the Highest," Black's Swedish "Let Carols Ring" and Mueller's "The Christ-Child's Lullaby." All of these names appeared often. Miss Bitgood (Mrs. Wiersma) used her own "The Christmas Candle," "Rosa Mystica," "Grant Us Thy Peace," "The Christmas Challenge" and "Glory to God." She also used Mr. Black's edition of "Silent Night" and his Austrian carol, "As Lately We Watched."

The Elmore-Reed carols are beginning to take hold. I saw oftenest mention of the Tyrolean one; for instance, in the program of May Ann List (Canton, Ohio). The lovely carols of Mackinnon appear often: "Christ Is Born of Maiden Fair" and "Sleeps Judea Fair" (W. R. McCampbell, Battle Creek); "Christ Is Born" is a favorite with J. W. Jones (Riverside, Cal.); "I Hear along Our Street" is listed by R. L. Gee (Western Reserve University). Mr. Jones used Candlyn's "Sleep, Holy Babe" and "I Saw Three Ships"; Miss Helen Stuber (Dubuque) likes Candlyn's organ piece on "In dulci Jubilo."

I am glad to see, too, that Voris is not neglected; W. R. Dorr (Long Beach) used his "The Lame Shepherd" and "When I View the Mother."

A minute ago I mentioned Carl F. Mueller. His "The Dawn of Christmas" had the honor of being one of the two numbers representing North America in an interesting program arranged by J. R. Mountford (Woodstock, Ont.)—a very pleasant tribute from a Canadian.

L. D. Gagnier (Lincoln, Neb.), who played Candlyn's "Divinum Mysterium"—one of the favorite numbers for organ—lists arrangements of "The Holly and the Ivy" and "A Child of Beauty," by Allan Dunn, a composer unknown to me and therefore doubly interesting.

The enormous popularity of carol concerts is emphasized by the one which Marshall Bidwell directed in Carnegie Music Hall, Pittsburgh, with the assistance of Mrs. Eliot and Mr. Ralston. Choirs of Polish, Serbian, Russian, Slovenian people and others sang their native carols as you could scarcely hear them sung elsewhere even in cosmopolitan America. In Grand Rapids Stanley Baughman had an excellent program by Goldsworthy, Davis, Erickson and several other Americans, all sung by four choirs, the fourth being entitled the "Cherub Choir." I should like to have seen that last! Dr. Reginald L. McAll (New York) had the good idea of furnishing excellent printed remarks on his composers.

I must conclude now, with apologies to those not mentioned, for my eyes say "stop." Thanks to Don Malin and Lee Bristol for their charming greetings of tunes.

For those who need to prepare for some time in advance let me recommend what may be the last of Harvey Gaul's Easter numbers, an "Easter Credo" (Galaxy), for SATB plus junior choir, plus a tenor soloist as a sort of precentor. This is a "Song of the Plain People" whose melody comes from the Lehigh Valley of Pennsylvania. It is strong, simple and beautiful.

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WALTER E. BUSZIN



PRESIDENT ARTHUR M. KLINCK of Concordia Teachers' College, River Forest, Ill., announces the selection of Walter E. Buszin, S.T.M., M.S.M., as director of the department of music and instructor in liturgics, hymnology, organ and the history of church music. He will succeed the late Professor Martin Lochner and will take up his duties at River Forest March 1.

The position Mr. Buszin will assume is one of the most important in the Protestant schools of America. Concordia Teachers' College supplies more Lutheran churches with organists and choirmasters than any other school in America and much of the good work done in the Lutheran churches is to be traced directly to the training these church musicians have received at River Forest.

Mr. Buszin is known as an editor, lecturer and choral conductor. He has compiled and edited five collections of sacred choral music published by Hall & McCree, two volumes of liturgical music published by the Concordia Publishing House of St. Louis and a number of individual compositions. Concordia of St. Louis recently published the first thirteen items of his "Anthologia Lutherana" series, which is to include accompanied choral music as well as organ music. He has lectured on church music at Northwestern University, Valparaiso University and various other schools, including the Concordia Teachers' Colleges of River Forest and Seward, Neb. He has likewise appeared as lecturer in various summer camps and institutes and conferences.

Though a native of Milwaukee, Mr. Buszin spent most of the days of his youth in Chicago. Complying with the wishes of his parents, he prepared for the Lutheran ministry, graduating from Concordia College, Fort Wayne, Ind., and Concordia Theological Seminary, St. Louis. At the latter school he likewise did graduate work in theology. Mr. Buszin studied music first at the American Conservatory of Music in Chicago and later at Northwestern University, Union Theological Seminary and Columbia University. Among his teachers were Peter Christian Lutkin, Wilhelm Middelschulte, Clarence Dickinson and T. Tertius Noble.

Throughout his professional career Mr. Buszin has been a teacher. From 1925 to 1927 he taught academic subjects (including chemistry and biology) at Concordia

Seminary, Springfield, Ill., and conducted the chorus and glee club. From 1929 to 1935 he taught at Bethany Lutheran College, Mankato, Minn. The depression helped make it necessary for him not only to teach organ, piano, musical theory and the history of music, but to take charge of the German department and teach Hebrew for one year. From 1937 to 1945 he served as head of the music department of Concordia College, Fort Wayne, Ind., also teaching Latin. He conducted the college chorus, the choir of St. Paul's Lutheran Church and the nurses' chorus of the Lutheran Hospital. He likewise offered courses in music at the Fort Wayne extension division of Indiana University and served as music critic of the *Fort Wayne Journal Gazette* and as member of the executive board of the Fort Wayne Civic Symphony and of the Community Concert Association.

ROBERT L. BEDELL APPOINTED TO OLD BROOKLYN CHURCH

Dr. Robert Leech Bedell, New York organist and composer, has been appointed organist and choirmaster of the Old Dutch Reformed Church in Brooklyn. The choir consists of a double quartet and the music for Easter will consist of excerpts from Liszt's "Christus," with organ and instrumental accompaniment, while during the Lenten season portions of the Mozart "Requiem" and other master choral works will be presented under the direction of Dr. Bedell. The organ is a Hutchings of about forty stops, with a new and modern console. The church is historic, having been founded during the governorship of Peter Stuyvesant. The former organist and choirmaster, William G. Hammond, whose death occurred at Christmas, had been musical director of the church for many years and had maintained a high standard.

THE ADVENT AND CHRISTMAS portions of "The Messiah" were sung by a choir of eighty-five voices under the direction of M. Louise Miller, M.S.M., Sunday evening, Dec. 16, in the First Congregational Church of Stratford, Conn. Eight hundred people filled the church. In addition to the special oratorio choir Miss Miller, who is a colleague of the A.G.O. in New York City, directs a junior choir of thirty voices, a young people's choir of thirty-two voices and a senior choir of thirty-eight voices.

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Toronto Center.

About seventy-five members and friends of the Toronto Center gathered at the Heliconian Club on the evening of Jan. 9 for the center's annual New Year's party. All entered whole-heartedly into the entertainment, which had been arranged by a special committee. The center has a number of new members and an evening of this nature enabled them to become acquainted with the others.

Our next meeting will be a recital by John J. Weatherseed, F.R.C.O., in the Deer Park United Church Saturday, Feb. 2, at 4:15 p.m. In March we shall have a dinner and the speaker will be Chancellor J. P. Gilmour of McMaster University.
 T. M. SARGANT.

Kitchener Center.

In the tradition of the last eight years, the Kitchener Center held its annual Christmas carol service Sunday afternoon, Dec. 16, before a large and enthusiastic audience. The event took place in Emmanuel Evangelical Church, Waterloo, where the center's chairman, Lorne Pflug, has recently taken over the duties of organist and choirmaster. The program, which was interspersed with carols sung by the congregation, was as follows: "A Star Was His Candle," Del Riego; "All This Night," Thatcher; "Hark, the Glad Sound," from "Nativity," Jarmen (by the intermediate choir of Emmanuel Church, with Lorne Pflug conducting); "See Amid the Winter's Snow," West; "All Beautiful the March of Days," Old English; "Gentle Mary Laid Her Child," Anderson (by the senior choir of the Church of the Holy Saviour, directed by Leonard Grigg); "Away in a Manger," Candlyn; "Angels from on High Have Heard," Old French; "Infant Holy, Infant Lowly," Polish (by the junior choir of St. John's Lutheran Church under the baton of Albert J. Packer, with Miss Anna Hymmen as accompanist); Raymond Massel played: Chorale Prelude on "Lo, How a Rose E'er Blooming," Brahms; Berceuse, Vienne, and Fugue, from Prelude and Fugue No. 8, Bach.

The annual dinner of the Kitchener Center was convened by Miss Louise Germann Jan. 5 at the Grand River Tea Rooms, with the chairman, Lorne Pflug, presiding. Albert Hainsworth of St. John's Anglican Church, Kitchener, was welcomed back to his first meeting since returning from overseas. Following dinner reports were read, followed by election of officers, it being pointed out that officers elected at this time would carry on for eighteen months in order to bring the center year into line with the general convention. Matters of policy and general interest were discussed, with plans for more serious participation in the British Organ Restoration Fund well to the fore.

Officers are as follows: Chairman, Glenn C. Kruspe, F.R.C.O., Mus.B.; vice-chairman, Eugene Fehrenbach, who is expected soon to return from overseas; secretary, Leland Schweitzer; DIAPASON secretary, Dorothy Petersen; treasurer, Raymond Massel; social convenors, Louise Germann and Pauline Hymmen.

The incoming chairman promises an interesting year, pointing out that several organ installations canceled last year will probably become reality in the near future, which should enhance possibilities for BORF. Regular meetings the first Monday in each month, a Sunday evening recital at least once each month and the usual series of Lenten recitals, with outstanding speakers, will be included in the 1946-47 season.

DOROTHY PETERSEN,
 DIAPASON Secretary.

Hamilton Center.

The Hamilton branches of the Ontario Music Teachers' Association and the Canadian College of Organists held their annual joint Christmas party Saturday evening, Dec. 29, at the Y.M.C.A. About fifty members and friends attended. After dinner the presidents of both organizations, Paul Daniels and E. J. Walker, spoke briefly. Leslie Sommerville and a

committee had charge of the games and entertainment for the evening. The program of fun consisted of a bubble-blowing contest for the ladies, a musical bingo invented by Stan Hall, and folk dances led by Miss Mildred Begg.

London Center.

The eighteenth annual carol service of the London Center was held Dec. 16 in the Metropolitan United Church, with massed choirs from fifteen city churches singing. The Rev. W. E. MacNiven presided and the choirs were conducted by T. C. Chattoe. The organist, A. E. Harris, played at very short notice in place of Theodore Gray, absent through illness. C. E. Wheeler played some of his own numbers before the service.

This year several new features were introduced. Among these were a vocal solo ("A Star Was His Candle," by Teresa del Riego) by Miss Margaret Bradford, and a cello solo (Andantino, "Variations Symphoniques," by Boellmann) performed by Rowland Pack. The Magnificat was read by the minister and people. The program offered a wide variety of carols sung by congregation and choir, concluding with "Silent Night" (unaccompanied) and the "Hallelujah Chorus."

AILEEN GUYMER, Secretary.

St. Catharines Center.

Members of the St. Catharines Center met Dec. 2 at Louth United Church, where we enjoyed a varied musical program, played and sung by five of our members and Master Roy Wormald, soprano. "Romance," Zitterbart, and Minuet and Trio, Dicks, were played on the organ by Mrs. Hazel Schwenker. Piano and organ selections were: "Sicilienne," "If Thou Be Near" and "With Laughter and Joy," Bach, played by Mrs. Donald Macdonald and Eric Dowling, F.C.C.O. "Panis Angelicus," Franck, was sung by Mrs. J. A. Joyce. Lewis Jones, A.C.C.O., played: Prelude on "Rockingham," Thiman; "Melodia Monastica," Karg-Elert, and Prelude in G, Bach.

Mrs. H. Schwenker, organist of the church, was our hostess at her home at the conclusion of the meeting.

On Jan. 2 our center joined with the Music Teachers' Association at the Welland House for a pleasant social evening. Games and contests were conducted by Gordon Kay and Paul Morey and a sing-song was led by Clarence Colton.

Brantford Center.

Members of the Galt Center were guests of the Brantford Center Saturday night, Jan. 12, when a meeting was held in the Park Baptist Church. George White presided over the meeting and introduced the chairman of the Galt Center, A. F. Murray Timms, organist and choir director of Wesley United Church. The program was presented by the Galt Center. Mr. Timms played two groups of organ numbers suitable for the service. Master Lorne Newman sang and Jack Gingrich played a piano solo. A paper was read by C. P. Walker on "Junior Choirs in the Church." A social hour was held at the home of Mr. and Mrs. George White and appreciation for their hospitality was expressed by George Smale.

ELEANOR L. MUIR, Secretary.

RETALICK ARRANGES MUSIC

FOR BISHOP'S ANNIVERSARY

Willard E. Retallick arranged effective musical programs at the Cathedral of St. John in Providence, R. I., for the festal services Jan. 6 commemorating the thirty-fifth anniversary of the consecration of Bishop James De Wolf Perry. The celebration of the anniversary was one of the most impressive events in the history of the Episcopal Church in Rhode Island. Seven bishops were among the clergy in attendance. Titcomb's Mass in F minor was used at the morning communion service and the same composer's motet "O God, the Father," was sung at the celebration in the evening. Organ preludes and nuptials were Karg-Flert's "How Brightly Shines the Morning Star," Reger's arrangement of the same chorale, the Widor Toccata and Mulet's "Thou Art the Rock."

THE GAINESVILLE PHILHARMONIC SOCIETY gave its first performance of Handel's "Messiah" at the University of Florida auditorium Sunday evening, Dec. 16. Over 1,800 people attended, many from other towns. The sixty-voice chorus, chosen from all the church choirs, was directed by Dr. Lester Hale of the university. Claude Murphree, university organist, was at the console.

THE FOLLOWING PROGRAM was presented for members and friends of the Chicago Club of Women Organists Jan. 21 at 7:45 p.m. in the penthouse dance studio, Roosevelt College School of Music: "Oh, Lovely Peace," from "Judas Macabaeus," Handel; "My Heart, Ever Faithful," Bach; "Jesu, Joy of Man's Desiring," Bach (sung by the chapel choir of Salem Lutheran Church, Marion E. Dahlen, director); "The Music of the Seventeenth and Eighteenth Centuries," an exposition by Walter Flandorf.

R. J. S. PIGOTT



R. J. S. PIGOTT OF PITTSBURGH is an example of an unusual combination, being an engineer and inventor by profession and an organist and student of organ design by way of avocation.

Mr. Pigott was graduated from Columbia University in 1906. For thirteen years he was engaged almost exclusively in building and operating electric power stations with the Interborough Rapid Transit Company and Remington Arms. From 1917 to 1922 he was busy rehabilitating industrial companies in difficulties. In 1922 he returned to his field of general power consulting engineer, chiefly with the Public Service Production Company of New Jersey. Since 1929 he has been chief engineer of the Gulf Research and Development Company, research unit of the Gulf Oil Corporation.

Mr. Pigott is the writer of many technical papers and the holder of about thirty patents.

While going through college he became an organist and served the First Baptist Church of White Plains, N. Y., from 1904 to 1907, playing an 1852 Erben organ. From 1907 to 1915 he was assistant organist of Columbia University, St. Paul's Chapel and Holy Trinity, on East Eighty-eighth Street, New York. During the years 1911 to 1914 he did substitute work in Scranton and Dayton, playing in seven or eight different churches. He studied under Frank E. Ward when he was organist at Columbia University.

Mr. Pigott has made the study of organ design a hobby over a number of years and, being an engineer well trained in physics, this and his musical training are useful in a study of organ acoustics and tonal effects.

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AT CONCORDIA CONCERT FEB. 10

The Music Appreciation Club of Greater Chicago will present the high school chorus of Concordia Teachers' College, River Forest, Victor Hildner, conductor, and Victor Mattfeld, organist, in a choral-organ concert at Thorne Hall, Northwestern University, Superior Street and Outer Drive, Sunday, Feb. 10, at 8 o'clock. The organ program will consist of: Prelude and Fugue in A minor, Bach; "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; Scherzo from Second Symphony, Vienne; Prelude and Fugue in G minor, Dupré; Nordic Reverie, Hokanson; "Carillon," Sowerby; Finale, First Symphony, Vienne.

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Toronto Casavant Society

The Casavant Society of Toronto, Ont., opened its seventh season Nov. 28 with continued interest. Recitals are given on the organ in Eaton Auditorium and continue this year the custom instituted in recent seasons of having a collegiate or youth chorus take part in the program. This has been done with a view to interesting youth of the city in the repertoire for the organ.

The guest recitalist for the opening program was Miss Claire Coci, this being her fourth appearance for the society. The weather was not auspicious for an opening, for the heavens opened and a deluge descended all evening, but the audience felt well repaid for braving the elements. Miss Coci has the rare faculty of being able to make both musician and layman enthusiastic about the organ and received an ovation after her performance of the Bach Prelude and Fugue in A minor. Miss Coci proceeded through a chorale prelude and the delightful "Rondeau" of d'Andrieu to a performance of the Liszt Prelude and Fugue on B-A-C-H, which she gave with tremendous energy and vitality.

Associated with Miss Coci on this program was the Toronto Men Teachers' Choir, conducted by Elden Brethour. Mr. Brethour's musicianship was reflected in the neat phrasing and shading shown throughout their work. The tone was especially lovely in Gluck's "Evening Song." It was a joy to listen to these singing schoolmasters.

For the second recital, Dec. 12, as occasionally in the past, the society presented three young Canadian organists. The first was Glenn Gould, who substituted on short notice for John Hodgins, unable to appear on account of illness. Glenn is still a lad in his early teens and has several prizes and medals to his credit. He has a fine, fluent technique, with a sound musical foundation. Miss Roma Page showed finish which is the result of greater experience and played the Bach Fantasia and Fugue in G minor and the Haydn Variations with authority, brilliant technique and individuality. Hazel Brillinger Olsen, in the Bach Overture to the Christmas Cantata, the Crawford Communion Suite, Karg-Elert's "Legend of the Mountain" and the Bach Toccata showed a real flair for the organ. Her tone coloring and mastery of the instrument make her an organist of fine attainments. It was a coincidence that the first two organists had been associated with the Malvern Collegiate, whose choir, under the direction of Roy Wood, sang carols in English, French and Latin.

The Casavant Society is under the chairmanship of D'Alton McLaughlin, with an executive committee consisting of Sir Ernest MacMillan, Eldon Brethour, T. J. Crawford, David Ouchterlony, Dr. Peaker, Father Roman, Emily Tedd and John J. Weatherseed.

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FRANK ASPER

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Letters to the Editor

An Engineer Makes Reply.

Pittsburgh, Pa., Jan. 15, 1946.—Dear Mr. Gruenstein: Mr. Richards' reply to the comments on his articles in the September and October DIAPASON is illuminating; he is perhaps taking the safest course in not answering the comments categorically. His little swipe at "organ salesmen" must be directed at Mr. Jamison or Mr. Skinner, the only other commentators; they don't need any defense, as they are sufficiently well established as authorities on organ design by their careers. The writer has never been connected with an organ company, but has practiced engineering about the same length of time Mr. Richards has practiced law. The difference is that engineers require, and are therefore taught, physics; lawyers, in general, are not.

Referring to the sentence "Before publication the article was authoritatively checked, etc.," it will be noted that in my comment in the December DIAPASON I did not comment at all on Mr. Richards' ideas of tonal arrangement, but confined my remarks entirely to the technical data (which are susceptible of proof), giving authoritative references in support. Possibly Mr. Richards finds these difficult to refute.

Referring to the last sentence of Mr. Richards' letter, it is more usual for the readers to rate the importance of a contribution than for the author to do so.

Perhaps the writer did not make clear enough that he has no brief for romantic, classic, baroque types, or what not. If any musician, be he professional organist, lawyer, engineer or pedal thumper, prefers the organ of Bach's time, with many mutations and mixtures, likewise reeds of relatively little individuality, he has a perfect right to like it and advocate that type. But he has no special right to claim that this is the *only* organ and to imply everybody else is foolish who likes other kinds of tonal development. The piano has only 8-ft. pitch, but nobody would be foolish enough to say it is "muddy," "colorless." The orchestra has "stops" of the most extreme timber, it has no mutations, mixtures or octave coupler, but no one complains of the "blend" or the ensemble. So, differences of taste in what constitutes good organ ensemble must still be accepted, together with the corollary that no definite decision is at present possible.

One other fact about electronic tone analyzers ought to be stressed again. The instruments so far developed all have what is known as linear response; the ear response is definitely non-linear; that much we know. Consequently the ear hears a distinct 32-ft. pitch from a combination of 16-ft. and 10 $\frac{1}{2}$ -ft. None of the tone analyzers is able to hear or indicate this subjective tone at all; so, how close are they to what your ear hears?

One thing that might help clear up the muddle into which this tonal structure argument has developed would be a better definition and more nearly exact use of terms. What, exactly, does a baroque, or eighteenth century classic, advocate mean when he says "clarify" the ensemble; what is the "vertical" or the "horizontal" tonal development? We have "horizontal" and "vertical" unions, and nobody knows just what that means either.

Some of the ultra-classicists object to imitations of orchestral instruments as being improper to the legitimate Bach organ. Where, then, did Silbermann, Schulze and others of early fame get the viol da gamba, trompette, schalmel, krummhorn and violone? Even the vox humana was included, the one at Fribourg being regarded as very fine.

Very truly yours,
R. J. S. PIGOTT.

Warns of Extremes in Classic Organ.

Blauvelt, N. Y., Dec. 26, 1945.—Dear Mr. Gruenstein: It has been some time since I have given voice to any of my feelings about extremes in classic organ design, but Mr. Skinner's letter in the December DIAPASON has struck a chord which is very much in harmony with my own thoughts on the subject. I am very well aware of the fact, which is well founded, that the American organs of thirty years ago had many faults in tonal design and that our builders, in their zest to please the ear, were running somewhat astray from the path to the ideal organ. But, on the other hand, are not some of our classic extremists running just as much astray, only from the other side of the road? As Mr. Skinner says, are we to throw out all the development of the past thirty years or more in American design so that we may copy something from across the water which in the opinion of many is inferior to our own standards? I hope not.

Just what are the classic designers striving for anyway? For what purpose is music made except to be listened to and enjoyed? What the protagonists of the baroque organ seem utterly to disregard is the fact that for every one of their number there are about ninety-nine more who are not organ architects or students

of the classic period and these ninety-nine wish to listen to organ music and enjoy it. If the classic artists want baroque organs for their homes or studios, all well and good, but they should not force the listening public to take it by influencing church organ design to extremes along classic lines. The full ensemble of the American baroque organ is anything but beautiful and in some cases is actually harsh and monotonous. As far as I can tell from listening to recordings, it does not simulate closely the old organs in Germany. Neither is there any similarity to the tone of the organs in the Netherlands, in which country organ music still is held in its purest form. I never have had the good fortune to travel in Europe, but I have listened to many European recordings, most notably those of Dr. Schweitzer, and the tone and quality of the St. Aurelie organ at Strassburg, upon which he plays the Bach works, is entirely different from anything we call baroque in this country. If anyone will listen to some of these records and then listen to a present-day baroque he will see that there is very little similarity between the two qualities of tone. The Strassburg organ has a very notable reed quality peculiar to European instruments and entirely lacking in our American baroque instruments. The mutations and mixtures can be heard, but they do not predominate in the ensemble or offend the ears, as do our American variety, and they definitely do not obscure the unison pitch. Yet this is the organ selected by Dr. Schweitzer to play his interpretations of Bach and, one would assume, must be suitable for the playing of Bach's music. * * *

I am more and more convinced that our classic designers in their ambition to build an improved classic organ have exceeded the range of harmonic development which is still pleasant to hear.

We have organs in this country today which far outclass anything we might hope to gain by copying European design and I hope the trend still will be toward a real American organ, along classic lines in the ensemble, but retaining the magnificent string tones and solo voices for which the American organ has become famous. I will name one example of a fine American organ which anyone may hear and which is typical of what I am driving at. Merely take time to listen to M. Bonnet's recording of the "St. Anne" Fugue as he performed it on the famous John Hays Hammond organ, Victor record No. 11-8528. Here is one of Bach's most beautiful and majestic fugues played by a great artist on an American organ in a style that even the most confirmed classicist must admit is good, if he is honest about it. The tone is clear and beautiful without any trace of thickness in the ensemble. The voices of the fugue can be discerned clearly at all times and the tonal buildup to the end of the record with its final powerful pedal passage is magnificent. I don't know the exact specifications of this organ and I don't know what registrations Mr. Bonnet used, but I do know that the result is good.

I, for one, am in favor of keeping our future American organs in the high place earned for them by the indomitable spirit of our American builders. I have nothing against our friends across the Atlantic and hope some day to hear some of the English, French and German organs, but I still believe that our designs, characteristic of America, as they are, should be kept and improved along the same lines as they are in our best examples of organ building today.

Very truly yours,
FRED M. LEIPER.

Must We Have Mixtures?

Kent, Ohio, Dec. 10, 1945.—Editor of THE DIAPASON: I have followed with considerable interest the various discussions relative to the baroque-versus-romantic organ controversy and admit that one extreme is about as bad as the other. I think that we are all agreed that the "mushy" organs are a bygone.

There seems to be a tendency at the present time toward adding mixtures and mutation stops to small organs. In this connection I would like to ask one question: Why do we need mixtures and mutations in organs at all? I realize that that question may sound a little foolish, but so far the only answer I am able to get is that they are to strengthen and complete the diapason chorus. I believe that it can be proved that mixtures and mutations not only do not strengthen, but actually destroy, the diapason chorus.

It is a well known principle of physics that one tone differs from another only in the number of harmonics present and the relative strength of one harmonic over another. Everyone is familiar with the synthetic oboe, which was so popular on unit organs. It was produced by an 8-ft. string and a 2 $\frac{1}{2}$ -ft. flute. In this case both stops lose their identities and produce a composite tone entirely different in character, even if not very perfect. Any mutation stop ("mutation" means

that which changes) cannot help but change the character of the fundamental. Therefore, to add mutation ranks to diapasons actually destroys the diapason. This cannot help but be true.

Let us look at the results of mutation stops from another viewpoint. Let us play a simple major triad—C E G—on the 8-ft. diapason. Now let's add the octave, 4 ft., and to these a cornet mixture consisting of the twelfth, fifteenth and seventeenth. Now the following tones will all be sounding: C E G C E G G B C D E G G-sharp B. The small letters indicate the pipe in the mixture which is tuned perfect to the fundamental and the corresponding capital letter the pipe in the tempered scale of the fundamental stops. We have here two Gs and two Es slightly out of tune with each other; the two Bs an octave apart are slightly out of tune with each other, both being tuned perfect to different tempered notes; two whole-tone dissonances, CD and DE, and two half-tone dissonances, BC and GG sharp. These dissonances cannot produce anything but noise and therefore weaken the entire diapason ensemble.

To my way of thinking the build-up of an organ should be like a well-proportioned pyramid representing the 16, 8, 4 and 2-ft. stops. The 2-ft. stop must be the apex of the pyramid, but mustn't project like a flagpole above the pyramid. Now if you had several flagpoles sticking out at various angles the apex would be obscured and from a distance appear fuzzy and out of focus. This is exactly how a mixture affects the whole ensemble. It obscures it. * * *

This attempt to "strengthen" certain harmonics synthetically is more theoretical than actual. The harmonics developed in a tone are absolute multiples of the vibration rate of the fundamental tone. For example, the twelfth is the vibration rate of the fundamental multiplied by three; the fifteenth is the fundamental multiplied by four, etc. This must be absolutely exact if there is to be any coalescence at all. This is almost an impossibility in practice with synthetic harmonics. A few degrees change in temperature will cause the smaller pipes to be slightly out of tune with the larger pipes and so absolute coalescence is impossible and the desired effect is not achieved.

It is my opinion that the harmonic development should be in the pipes *per se* and not produced synthetically. I feel that the diapason chorus, if properly voiced, should consist of the foundation, octave and fifteenth stops only. Personally I think that each 8-ft. diapason should have a 4-ft. octave to accompany it. I have recently seen a stop-list in which in rebuilding the organ the second open diapason was replaced with a mixture. I would agree that the second diapason might well be taken out, but I would rather see an extra 4-ft. than a mixture. For example, in a three-manual of, say, twenty-five stops there would probably be three diapasons. I would choose to have four 4-ft. octaves. The fourth would be voiced bright and its purpose would be to offset the large number of flutes which would appear in an organ of that size.

I would not introduce a mixture or mutation stop in any organ under thirty stops and then only for coloring to offset the flutes, and not to enhance or strengthen the diapason chorus, or in the case of an auditorium unsympathetic to the resonance of the upper harmonics. I fail to see any need for mixtures or mutations if the mushiness is eliminated by proper choice of stops well voiced. I think it a shocking waste of space and money to overcome the faults (?) of an organ by adding mixtures. Why spend money for synthetics? Why not spend this on tonal design and pipe voicing? After all, who pays for an organ? Certainly not the organist or the organ builder. Mr. Averageman foots the bill and he wants an organ which moves him to a mental state of peace with the world and not a mess of screaming dissonances. One can get this in an electronic instrument a lot cheaper than in an organ with mixtures.

Organ recitals are not too well attended and care must be exercised in designing organs so that there is still something left to appeal to the man who foots the bill. The symphony orchestra has no trouble getting a good attendance. There must be some reason. Symphony concerts are just as popular over the radio; so it can't be because of the spectacular appearance of the orchestra. I would say that it is due partly to the great use of tone coloring and expression. The organist can pay a little more attention to varied registration and expression if the organ builder doesn't rob the instrument of its expression chambers.

Let's compare the organ and the orchestra. I fully realize that, while the diapason is the foundation of the organ, strings are the foundation of the orchestra. However, in organ terminology the symphony orchestra contains only six stops—(1) the violins, violas, cellos and basses for a glorious *voix celeste*; (2) the clarinets; (3) flutes and piccolos (middle C upwards only); (4) oboe, English horn and bassoon family; (5) trumpet, trombone and tuba family (falling

more than an octave short of the organ keyboard range) and (6) French horn (limited range). Think of the tonal possibilities in those six "stops"! Of course, I realize that it would take an organist with six hands and as many keyboards to get all those tonal effects, but the point is that a lot of tonal possibilities are obtainable from well-chosen stops.

Take into consideration also the expression possible in the orchestra, which some organ builders would deny the organist under the claim that the "bloom" is lost by enclosure. I have recently seen a rebuilt organ in which the great was left unenclosed for this reason. However, it was placed under the swell, with the pipes lower than the opening in the case-work. Outside of organ builders and a very few organists, who knows anything about lost bloom? If the swell shade openings are large enough I fail to see where the open shades hold back any more tone than the show pipes or grille-work. I could never agree to an unenclosed choir organ. After all, the choir organ is traditionally the accompanimental section and as such expression is a *must* as far as I am concerned.

This talk about building organs suitable for playing Bach rather amuses me. Look what Stokowski has done with his Bach transcriptions for orchestra! And without mixtures or mutations and, for that matter, even without diapason tone!

If we are going to offset the electronic instruments we cannot do it with expressionless organs and dissonant mixtures. Let's use common sense and scientific facts, and not theory.

Organ builders should not lose sight of the fact that there are two types of organists—organists by vocation and by avocation. The first group is usually heard in large churches. Their ability as organists is more important than the instruments they play. These are the ones who play Bach, Buxtehude and Pachelbel. The second class is generally not so well skilled. This class is more inclined to play simpler music, including transcriptions. These organists rely on tonal effects and expression. This class is by far the larger group and organs should still be built for them.

I recently heard a seventeen-stop rebuilt organ in which the swell to swell 4-ft. coupler was omitted "because the mixture wouldn't stand it." Thus the organ builder had taken away one of the most useful couplers to favor a mixture which I'll wager the organist will never use except on the crescendo pedal. The inference is that the organist might misuse the coupler. How do we know that she wouldn't misuse the mixture? One supposition is as logical as the other. One well-known organist recently remarked to me that with a 4-ft. coupler mixtures were unnecessary. Yet some builders would take away this useful coupler and replace it with noise. Some would put a mixture in a ten-stop organ in preference to a *voix celeste*. To me this is a shocking waste of money. I think that most organists will agree that the *celeste* has more usefulness than a mixture.

If certain couplers are to be omitted because of possible misuse we'll have to eliminate the crescendo pedal, swell pedal, tremolo, combination pistons, pedal clavier and mixtures. Oh yes! Also any mirrors on consoles. The organist might be tempted to look at herself. Let's eliminate things which are not used rather than things which could be misused.

In the post-war era much attention will have to be given to the small organ if it is to survive. In many cases it will be necessary to get the maximum usefulness and tonal balance from a relatively small number of stops. It can be done if properly designed. But it will have to be remembered that Bach was not the only composer of organ music and that organists of smaller organs still prefer to play the type of music which is inspirational to congregations made up mostly of those uneducated in scholarly contrapuntal music.

A daily diet of only meat and potatoes would soon become tiresome if we didn't have salads and desserts. So let's not take away from the organist the tonal desserts which make the fundamental tonal vitamins more appreciated.

J. KIRBY BRANSBY.

Is the Clarinet a "Fake"?

Chestnut Hill, Mass., Jan. 19, 1946.—Editor of THE DIAPASON: Mr. King Covell speaks in the last issue of "faking" orchestral tone. Does Mr. Covell include the clarinet among the alleged fakes? If not, why not?

Very sincerely yours,
ERNEST M. SKINNER.

AN ARTICLE BY J. Henry Francis of Charleston, W. Va., director of music education in the Kanawha county schools, appears in the November-December issue of the *Music Publishers' Journal*, a publication "dedicated to the advancement of music in America." Mr. Francis' article, entitled "Music—Sacred or Secular?" asks whether there is "a definite quality in some music that makes it sacred in the sense that it is especially adapted to church or other religious usage," and the author concludes that there is.

JOEL E. RAMETTE



JOEL E. RAMETTE BROUGHT to a close Jan. 6 a service of nearly twenty years as assistant in the ministry of music at the Central Baptist Church, Hartford, Conn. Before that Mr. Ramette was organist of several Rhode Island churches. Since going to Hartford in 1915 Mr. Ramette held the position as organist at Olivet Baptist Church and later served for fourteen years at the First Church of Christ, Scientist. Since the death of Robert H. Prutting last September Mr. Ramette has been acting minister of music at Central Church.

Mr. Prutting and Mr. Ramette had been close friends and associates.

Following the rehearsal period Dec. 29 the sanctuary choir of the Central Baptist Church arranged a surprise party for Mr. Ramette and presented to him a beautiful organ lamp for use with his Estey organ at home. In accepting the gift Mr. Ramette commented upon its double value—first, as an ever-present reminder of abiding friendships; second, as a reminder of that spiritual exhortation, "Let your light so shine."

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HALLELUJAH! HE IS	Davies	959	.15
RISEN			
HE IS RISEN			
HE LIVES TO PLEAD FOR			
ME			

I SAY TO ALL MEN FAR	Mueller	932	.15
AND NEAR	Frazer	931	.12
LO, THE WINTER IS PAST	Bornschein	972	.15
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Hints to Candidates in A.G.O. Examinations; Improvising Is Weak

By ERNEST DOUGLAS, Mus.D., F.A.G.O.

In preparation for the certificates in the A.G.O., several subjects of vital importance are not given adequate study; the "set" pieces, sight reading and examples for transposition are usually well performed, but the improvising, so important in church services, is sadly neglected with us in America, and the knowledge of harmony has always been the weak spot with candidates.

The aim of the Guild is to attain a high standard of church music and improvisation plays a necessary part in attaining a unified service. The careful practicing of modulation has been a great help in teaching the essence of improvising and the first step is a familiarity with chord relationship in diatonic order.

There are four chords, one of which will connect any two keys in the major mode and, with a few exceptions, in the minor, from major to minor or reverse. They are the minor subdominant and relative in the key one starts from, or the same chords in the key to be reached. By "relative" is meant the relative minor of a major key or the relative major of a minor key. For example, in a modulation from C major to D flat major, use the minor subdominant of C followed by the dominant seventh and tonic of D flat major. From C major to E major the relative of C (A minor) will lead one to the dominant seventh of E. The proper form of this method may be as follows:

Old Key	New Key	Old Key	New Key
I - IV	V7 - I	I - VI	V7 - I
Old Key	New Key	Old Key	New Key
I - - -	VI - V7 - I	I - V	V7 - I

To sum up, the four chords mentioned supply the proper chord to modulate from a given major to all major keys, and the dominant of the given or the sought key in the minor. These are all diatonic progressions as a beginning; chromatic modulations, which are unlimited, can be taken up later. At first establish the basic harmony and then ornament the usual four measures for the connection with a melody or theme. This will provide a subject for improvisation, repeating in relative keys with variations in melody, harmony and rhythm. In this practice new ideas will present themselves, cultivating the imagination and inventive genius, eventually resulting in the ability to express the thoughts and feeling of the improviser.

This is the proper prelude to a service which no organ recital can provide. There should be an atmosphere of devotion as the worshiper enters the service. He needs the incentive for prayer and meditation and a relief from the hazards of a busy life, and it is in the domain of the organist to help attain this condition.

In counterpoint the examples are found to be stiff rather than flowing and of musical worth, because of trying to avoid the many hard rules, for many times a violation may result in better writing than if the rule had been kept. In the associate fugal answers the candidate is required to give the proper answer and counter-subject, the counter-subject then inverted to the answer, but this simple order could

be written much better if the example be treated as a complete exposition of a three-voiced fugue, when the counter-subject will be shown clearly in its proper positions.

Another item we often overlook is a knowledge of the old modes. The examiners of the Guild, realizing its importance, are giving many of the C.P. subjects in the plainsong scales, and this means that one must know the eight church modes, for many denominations are using these besides the Roman and Episcopal parishes, where it has always been fostered and developed. This Gregorian music is so distinctively true church music that all organists should be familiar with its harmonization. Except that all melodies must close on the tonic, the dominant is the most used note of the mode, and the organist should know the dominant in all the modes. This is easily done by remembering that the dominant of the Dorian is the fifth of the scale, while the dominant of the Hypodorian is F, a third below that of the Dorian; this is the same in all modes with one exception, the Hypophrygian, where it is the second below that of the Phrygian. The accompaniment should be in root positions or first inversions only, which produces the form of church music so conducive to reverence and devotion. In some Episcopal parishes plainsong is sung only during penitential seasons. One clergyman told me he did not care for it, but allowed it to be used during Lent as a punishment for the sins of his people.

The object of the Guild is a high standard of perfection, and acknowledgment of this is invested in the associate and fellowship diplomas for the benefit of those seeking our services (the only way a layman can discover the value of our equipment). No one would put his body in the care of a surgeon not holding a guaranty of a university and medical institution. We are very proud of members of our chapter not holding these degrees, yet who are perfectly capable of attaining them, many of whom are nationally known for their musicianship and brilliant playing.

This treatise has been primarily given in relation to the associate candidate preparations, and further study for the fellowship will merely carry out the principles herein suggested. I hope it will encourage many who are capable of putting their best efforts to the winning of these acknowledgments.

WILLIAM FISHWICK TAKES RICHMOND, CAL., CHURCH POST

William Fishwick, who was dean of the Eastern Michigan A.G.O. Chapter in 1944, has been appointed minister of music at St. Luke's Methodist Church, Richmond, Cal. Here he has choirs of 100 voices under his direction and gives vesper recitals every Sunday with the assistance of Richmond artists. The following have been among his programs: Chorale in A minor, Franck; Second Movement, Fifth Sonata, Guilmant; Fountain Reverie, Fletcher; "Valse Triste," Sibelius; "Chanson Triste," Tschairowsky; "St. Anne's" Fugue, Bach; Minuetto from "L'Arlesienne Suite," Bizet; Canzona, Frvsinger; Fantasia in G minor, Bach; "Clair de Lune," Debussy; Pastoral Symphony, H a n d e l; Humoresque, Yon; Scherzo from Fifth Sonata, Guilmant; "In the Hall of the Mountain King," Grieg; Sonata in F minor, Mendelssohn; "Hymn of Glory," Yon.

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Recitals in Detroit
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The success of eight recitals by Dr. Cyril Barker last winter on Detroit's large municipal Casavant organ prompted a repetition of the venture in the fall. Evidence of growing interest lies in the fact that the aggregate attendance at eleven recitals from Oct. 2 to Dec. 18 was well over 10,000, which is an all-time high for organ programs in Detroit.

A new series featuring Dr. Barker as the recitalist was begun Jan. 8 and will continue until May. Among the sixteen programs is an unusual series incorporating music and painting, wherein the periods of the Gothic, baroque, rococo, romantic, etc., each will have a special performance. The music will be from the particular period and an illustrated lecture by one of the institute staff will be part of the program.

As in the preceding season, the programs took a course halfway between the classical and that which is purely entertainment. Programs were planned to last an hour and a half, with a ten-minute intermission. This allows about fifty minutes of organ music and twenty-five minutes for the assisting artist or group. Eighty numbers were played in the series. Twenty-four of these were by American composers.

The Crowley-Milner Company, one of Detroit's large department stores, and the Arts Commission of the city in cooperation make this work possible. Dr. Barker is dean of the Eastern Michigan Chapter of the A.G.O. and president of the Detroit Musicians' League. He is organist-director at the First Baptist Church and is on the faculty of the Detroit Institute of Musical Art.

CARL FISCHER, INC., the music publishers, announce the appointment of Vincent Shallow as advertising manager. Mr. Shallow was formerly associated with William Jameson & Co., Austin Nichols & Co., the Sperry Gyroscope Company, the Glenn L. Martin Company and the Curtiss-Wright Corporation.

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DR. HOWARD HANSON



HOWARD HANSON conducted the New York Philharmonic Symphony Orchestra in a performance of his own Second Symphony, the "Romantic," Jan. 17 at Carnegie Hall. This is one of four concerts of American music which Artur Rodzinski has invited Dr. Hanson to conduct. The "Romantic" Symphony was commissioned by the Boston Symphony Orchestra for its fiftieth anniversary season in 1930.

Howard Hanson's activities as composer, conductor, educator and champion of American music have won for him a distinguished position in American musical life. His Third Symphony was commissioned by the Columbia Broadcasting System. His Fourth Symphony was awarded the 1944 Pulitzer prize. Dr. Hanson recently received one of the three commissions for symphony works awarded in 1945 by the Koussevitzky Music Foundation. His Concerto for organ, strings and harp, composed in 1943, was first performed by E. Power Biggs with members of the string section of the Boston Symphony Orchestra; it will soon be published by Carl Fischer, Inc., who are the agents for Hanson's four symphonies.

Dr. Hanson was born in Wahoo, Neb., in 1896. He was a phenomenal student. At 20 he became professor of theory and composition at the College of the Pacific in Stockton, Cal., and at 22 he was dean of the conservatory of fine arts. In 1924 he assumed the directorship of the Eastman School of Music, which position he still holds.

LOWELL M. BROOMALL has been appointed organist-choir director of the Sixth Presbyterian Church, Washington, D. C., succeeding Mrs. George A. Tew, who resigned six months ago after seven years in the same position. Mr. Broomall assumed his new duties Jan. 13. He recently completed two and a half years as organist of the First Methodist Church of Baltimore, following other positions in Philadelphia. His organ studies were with Marcel Dupré and Pietro Yon.

"THE MESSIAH" was sung Jan. 15 in James Chapel, Union Theological Seminary, New York, by conductors, organists and soloists who are candidates for the master's degree in sacred music. The choir was made up of sixty voices.

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FRANK LEWIS ELDRIDGE, JR., recently a staff sergeant in the army air force, has been discharged from the service. He served as chaplain's assistant for three and one-half years and during that time was organist and choirmaster for the Protestant and Catholic services. At the time of discharge he was stationed at Fort George Wright, Spokane, Wash. While stationed in Pendleton, Ore., and at Spokane he gave recitals in both cities and was able to obtain substantial cash contributions for the Red Cross and chaplain's activities thereby.

Prior to his army service Mr. Eldridge was chief organist at the First Congregational Church of Los Angeles, Cal. He

was heard in recitals at the church and in and around Los Angeles during his nine months at the church. Mr. Eldridge holds the degree of master of music from Northwestern University and in 1941, when he received that degree, was elected to Pi Kappa Lambda, honorary music fraternity. He is also a member of Phi Mu Alpha Sinfonia Fraternity. He was organist for the university vesper services during his last year at Northwestern and was also organist at the Presbyterian Church of Highland Park, Ill.

Mr. Eldridge has returned to his old home in Winnetka with his wife, the former Jane Olds of Winnetka, and their young son, Peter.

SIX PROGRAMS IN NEW YORK PRESENT RELIGIOUS MUSIC

The first of six programs of religious music—Jewish, Catholic and Protestant—to be presented in Town Hall, New York City, on Mondays at 5:30 p.m., was offered Jan. 21, through the cooperation of music directors of the city's three dominant faiths.

A. W. Binder, professor of liturgical music at the Jewish Institute of Religion and music director of the Free Synagogue, is in charge of the entire course. He is assisted by the Rev. Vincent C. Donovan, O.P., of St. Vincent Ferrer's Roman Catholic Church, and Mother G. Stevens, director of the choir of the Pius X. School of Liturgical Music, Manhattanville College of the Sacred Heart, and Hugh Porter, organist and choirmaster of the Collegiate Church of St. Nicholas; Dr. Clarence Dickinson, organist-choirmaster of the Brick Presbyterian Church, and Helen Dickinson, lecturer, representing the Union Theological Seminary's School of Sacred Music.

The first two programs are devoted to synagogue music.

JUILLIARD SCHOOL OF MUSIC PLANS IMPORTANT CHANGES

Plans for an extensive reorganization of the Juilliard School of Music were announced Jan. 16 by William Schuman, recently appointed president of the school. As a first step the present Juilliard Graduate School and the Institute of Musical Art are to be united as the Juilliard School of Music. This and other administrative changes will go into effect beginning with the academic year 1946-1947.

Under the reorganization a greatly expanded program of educational and musical activity is being prepared. The plans include a series of public events. Orchestral and choral concerts will be given in public concert halls, as well as at the school. Performances by Juilliard's most gifted individual performers, as well as chamber music ensembles and larger groups, will be made available to radio audiences through a series of broadcasts, and composition students will be given every opportunity to hear their works in performance. Through a program of recordings commissioned works as performed by Juilliard students will be released to the public. Other contemporary music, and less familiar works of the past, also will be recorded. A new placement bureau will be created to serve students and alumni.

Norman Lloyd and Mark Schubart have

been appointed to the administration. Mr. Lloyd, professor of music at Sarah Lawrence College, will supervise general student activities and be responsible for the integration of the students' individual programs of study. Mr. Schubart, at present music editor of the *New York Times*, will serve as administrator in charge of public activities, including musical events and publications. He will also serve as advisor to students on matters pertaining to the professional music field. Both Mr. Lloyd and Mr. Schubart will assume their new duties July 1. George A. Wedge, distinguished theorist and teacher, who has been associated with the Institute of Musical Art for many years and is its present dean, will serve as administrator under the reorganization and will continue as director of the Juilliard Summer School.

To provide training for choral conductors the post of director of choral music has been created. Robert Shaw, founder and conductor of the Collegiate Chorale, will join the faculty in this capacity.

DR. ALEXANDER McCURDY and Flora Greenwood McCurdy were presented in an organ and harp recital by the First Congregational Church, Washington, D. C., Jan. 7. Dr. McCurdy and his talented wife rendered a fine program which marks the resumption by this church of a policy pursued for many years prior to the war of offering the public the best in musical fare at the convenient downtown location enjoyed by the church.

HAROLD L. TURNER lost his entire library of organ music, choral music and manuscripts, including one manuscript from Dr. Albert Schweitzer, when the First Christian Church of Clinton, Ill., was destroyed by fire Dec. 18. Immediate reconstruction of the edifice and installation of a large organ are planned.

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Recitals that Will Make Organ Popular Outlined by Skinner

Early in my career as an organ builder I advocated and loved to hear transcriptions of orchestral and operatic music on the organ, not because they were transcriptions, but because they were good music. Then, as now, I was regarded as more or less lacking in taste because my musical hunger was not satisfied with conventional organ music. A few words with respect to the character of the organ recital may be in order at this point.

Piano virtuosi—for example, Paderewski, Rosenthal and Horowitz—have had few equals among the organists, or among pianists for that matter. But the scarcity of great piano players does not result in mediocre players giving recitals as a matter of course. But organ recitals are given as a matter of course, by those who are in no sense virtuosi or at an artistic level considered necessary with respect to any other instrument employed in public recital. I am not critical of the condition up to this point, but to the above unfavorable circumstances we must add the distressing fact that these organists select for their programs the dullest music Bach ever wrote and arrange their order of selections in direct defiance of psychological judgment.

We go to an opera and the overture comes first. It is direct, in a major key and designed to effect anticipation at the outset. Almost without exception the first number on the program of the organ recital is in a minor key and quite opposite in its effect from that of the overture. No. 1 on a recital program is the worst possible position for any composition, and especially so for one by Bach—a rank injustice to the master, in my humble opinion. Why the organists ignore the more easily understood—not to say charming—music of Bach and why they do not time it later in the program, after a musical atmosphere has been developed, is so far without explanation.

I would sum up as follows: Mediocre organists and the dullest music of J.S.B. placed first on the program are directly responsible for the dislike of Bach's music by the general public. Of course, as is well known, we have the organist who has no interest in entertaining his audience.

If economic conditions relative to the piano were the same as those of the organ, we would have fewer piano recitalists. A concert pianist draws a paying audience. He therefore can afford the necessary time to perfect his performance. The organ virtuoso draws smaller fees and his attainments are more a labor of love, supplemented in most cases by a church position and pupils to increase his income, which, of course, takes time and energy away from recital preparation.

I believe it is quite possible to have fine audiences for the organ recital and to develop for the organ a position similar to that of the symphony orchestra. My reasons for that opinion are as follows: Upon the completion of a large organ in a metropolitan center I was given a con-

RICHARD T. PERCY



siderable sum of money and told to show the organ in my own way. The organ recital in this city was dead—killed by an organist who said the organ was a "serious instrument" and whose programs consisted exclusively of Bach and Widor—played without expression. The other organists of the city were afraid to "lower the standard"! I engaged five out-of-town organists, all of whom were not only fine performers but really interested in public approval, and they were kind enough to let me share in making the programs. I had a Bach composition on every program placed No. 1 on the *second half*, after the intermission. There were 1,200 at the first of the recitals, which occurred fortnightly, and 2,000 present and 500 turned away at the last. There was not a single unworthy composition on any of the five programs.

ERNEST M. SKINNER.

H. AUGUSTINE SMITH LEADS CHORAL FORCES IN CALIFORNIA

Public schools and churches joined hands through music in January under the direction of Dr. H. Augustine Smith of Boston University, who left Dec. 30 for three weeks on the Pacific coast, where he led choral forces, instruments and audiences running to 5,000 and 6,000 in "universal song." The forces he conducted included Jews, Catholics and Protestants. In San Francisco churches, at San Francisco Theological Seminary, in Vallejo, Oakland and Sacramento four-day festivals were carried forward. The Oakland public schools, famous the country over for their music curricula, choral, band and orchestral organizations, headed up the festival under Robert Choate, successor to Glenn H. Woods of national fame. The Federation of Churches supported the entire project.

Dr. Smith's travels are carrying him 50,000 miles in five months to come—to Oklahoma and Texas, to Ohio State and Northwestern University, to Florida and to St. Louis, where on Easter dawn he will conduct a thousand voices in Forest Park, high up over the Mississippi River.



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DEATH OF RICHARD T. PERCY, N. Y. ORGANIST FIFTY YEARS

Richard T. Percy, for nearly half a century a prominent New York organist, died in that city Nov. 25 after a long illness. He retired from the organ bench at the Marble Collegiate Reformed Church in 1940 after holding that post for forty-six years without missing a service. He was 76 years old.

Mr. Percy was born in Norfolk, Va., and was graduated from Yale in 1890. He studied piano, organ and harmony with Gustave Stoekel and held organ positions in prominent churches in New Haven, at the same time working as a newspaper reporter. Two years after leaving Yale he went to New York to be organist at the Fifth Avenue Baptist Church, which later became the Riverside Church. He was appointed to the Marble Collegiate Church in 1894. He had also conducted the Oratorio Society of Waterbury, Conn., and the Mozart Society of New York.

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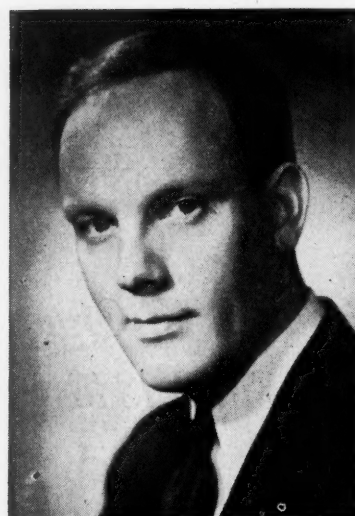


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