

THE DIAPASON

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LIMESTONE COLLEGE WILL HAVE NEW ORGAN

ORDER TO AEOLIAN-SKINNER

South Carolina Institution Celebrates
Its Centenary This Year—Three-
Manual Instrument Is Part
of Development.

Limestone College, Gaffney, S. C., announces the purchase of a three-manual Aeolian-Skinner organ. The college, which this year celebrated its centennial, is enlarging and developing its department of music. Wilgus Eberly is director of the department and Rachel Pierce, F.A.G.O., is professor of organ. The new organ, which will be installed some time next year, has the following stop specification:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Hautbois, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft.
Octave, 8 ft., 32 pipes.
Gedeckt Pommer, 8 ft., 32 pipes.
Gedeckt (from Swell), 8 ft.
Nachthorn, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

HENRY F. PARKS 13 YEARS IN CHINA; 4 YEARS IN JAP PRISON

Henry Francis Parks, formerly of Chicago, has returned to the United States after thirteen years in the Orient and has been appointed organist and choir director of the Park Presidio United Church in San Francisco.

The last four years Mr. Parks was in the service and was a prisoner of war of the Japanese at the Pootung camp in Shanghai. While in China before the war he was an active teacher of organ in Shanghai and conducted opera and was organist and choir director of Christ the King Church for five years. In the prison camp he was musical director of the camp's nineteen-piece orchestra, giving musical appreciation concerts, composing original music for Shakespearean productions, music for symphony, voice and piano and a Mass in F.

M'LAUGHLIN & REILLY SPONSOR BOSTON RECITAL BY PEETERS

Flor Peeters, eminent organist and composer, of the Metropolitan Cathedral of Malines, Belgium, will be sponsored in a recital at the Immaculate Conception Church, Boston, Monday evening, April 29, by the McLaughlin & Reilly Company of Boston, publishers of church and school music. The recital is to be free and open to the public.

MOLLER FORCES ARE GUESTS OF THE COMPANY



M. P. MÖLLER, INC., OF HAGERSTOWN, Md., had their employes as guests at a Christmas party held in the Masonic Temple Dec. 21. More than 250 enjoyed a banquet and entertainment. A Christmas dinner was served and thoroughly enjoyed and at each guest's place was a useful present. M. P. Möller, Jr., as toastmaster, gave a short resume of the business done in 1945 and the prospects for future years. The guest speaker of the evening was Dr. Wilson P. Ard, pastor of Trinity Lutheran Church, Hagerstown, who took as his topic "The Measure of a Man." Dr. Ard brought out that a man is measured by his enthusiasm and friendship, with the spirit of coopera-

tion and service. An entertaining floor show, brought from Pittsburgh, delighted the crowd for the remainder of the evening.

The picture shows the majority of the employes now connected with the Möller organ building work, and included are a few men from the New York, Philadelphia and Baltimore offices. At the speakers' table from left to right are: Willard F. Sliker, assistant treasurer; W. Riley Daniels, vice-president; Dr. H. L. Porterfield, physician to the company; M. P. Möller, Jr., the president; Dr. Wilson P. Ard, John Waganan, director and attorney, and H. Monroe Ridgely, sales manager.

NEW ORGAN OF 170 SETS FOR SALT LAKE CITY TABERNACLE

The Church of Jesus Christ of Latter-Day Saints has signed a contract with the Aeolian-Skinner Organ Company for a new organ to be placed in the Mormon Tabernacle at Salt Lake City, Utah. The cost of the new instrument will be approximately \$100,000. It will take the place of the organ famous for years through the recitals played on it and because thousands of tourists annually visit the Tabernacle and hear the organ.

The present instrument was originally built by artisans who were members of the church and later was rebuilt by the W. W. Kimball Company and some years thereafter by the Austin Company. It is to be moved to another location to make room for the new instrument. The latter is to have 170 cot plete ranks of pipes. Work on it is to begin at once, but actual installation is not contemplated before the fall of 1947.

ORGAN PRESENTED TO RIPON COLLEGE IN WISCONSIN

Ripon College, Ripon, Wis., has received a gift of a large three-manual organ from the estate of Helen Swift Neilson, a former trustee of the college. The instrument is an Aeolian of about seventy ranks.

Announcement of the gift was made in February by Clark G. Kuebler, president of the college. The donors are Edward and Nelson Morris, sons of Mrs. Neilson, to whom were willed her beautiful Drexel Boulevard home and its contents.

The organ will be installed in a new chapel, a memorial to Ripon College war dead, which will be erected by the institution.

Mrs. Neilson, 76 years old, a daughter of Gustavus F. Swift, Sr., pioneer Chicago meat packer, died June 18, 1945.

MARY IDA WICK, wife of John F. Wick, president of the Wicks Organ Company, Highland, Ill., passed away Feb. 9 after a brief illness. Mrs. Wick was 65 years old and was highly respected by all who knew her.

ROBERT G. NOEHREN JOINS DAVIDSON COLLEGE FACULTY

Robert G. Noehren of Buffalo has joined the music department at Davidson College, in North Carolina, as an instructor in piano and organ. He has also been appointed organist and director at the Second Presbyterian Church of Charlotte. Mr. Noehren goes to North Carolina after spending the last two years in the maritime service in New York.

Mr. Noehren was born in Buffalo in 1910 and began study of the organ when he was 12 years old. At 15 he played a series of daily organ broadcasts which achieved popularity in western New York.

On the completion of his high school course he entered the Juilliard School of Music in New York and studied with Gaston Dethier. In 1929 he won a scholarship at Curtis Institute in Philadelphia with Lynnwood Farnam. He has given recitals at the National Cathedral in Washington, Princeton University, Williams College, the Fifth Avenue Presbyterian Church in New York, St. James' Church in Chicago, the Museum of Art and St. James' Church, Cleveland, and in many other well-known churches and cathedrals. At St. John's Church, Buffalo, he conducted a choir of forty-five voices.

RECITAL BY SOWERBY FOR CANON DOUGLAS MEMORIAL

Dr. Leo Sowerby will give a recital Tuesday evening, March 12, at 8:30, in St. James' Church, North Wabash Avenue and Huron Street, Chicago, assisted by John Macdonald, bass-baritone. The proceeds of the offering will go to the fund for the building of an organ in memory of the late Canon Winfred Douglas at the Evergreen Conference, Evergreen, Colo. The program follows: Fantasia, Sweelinck; Prelude and Fugue in A major, Bach; "Requiescat in Pace," Three Psalm settings for bass voice and organ and Rhapsody (new; first performance), Sowerby; Prelude and Fugue in G major, Mendelssohn; Finale in B flat major, Franck.

JOHN SPENCER CAMP DIES AT THE AGE OF 88

NOTED HARTFORD MUSICIAN

Prominent for Years as Church Organist, He Also Was a Composer and Treasurer of Austin Organ Co.—A Founder of A.G.O.

John Spencer Camp, Mus.D., dean of Hartford, Conn., musicians, for many years a prominent organist in that city and one of the founders of the American Guild of Organists, died at the Hartford Hospital Feb. 1. Two days before his death he reached his eighty-eighth birthday. For many years he was treasurer of the Austin Organ Company, predecessor of Austin Organs, Inc., and was one of the organizers of that concern. He was also a composer of church music.

Mr. Camp was known for his interest not only in music, but in all cultural movements in his home city. In 1929 he gave Wesleyan University, Middletown, Conn., \$100,000 to endow a chair of music and it was named the Camp professorship. Trinity College conferred the degree of doctor of music on Mr. Camp in 1921 and he received a doctor's degree from Wesleyan in 1933.

John Spencer Camp was born in Middletown, Conn., Jan. 30, 1858. He was graduated from Wesleyan University in 1878 and in 1880 he received the degree of master of arts. Mr. Camp studied piano and harmony with E. A. Parsons of New Haven, organ with Harry Rowe Shelley, Dudley Buck and Samuel P. Warren and theory and composition with Dudley Buck and Antonin Dvorak. For nearly twenty-five years he was organist and choirmaster at the Park Church of Hartford and from 1906 to 1921 was at Center Church.

While holding these organ positions Mr. Camp was active as a recitalist, conductor and composer. He was director of the Hartford Philharmonic Orchestra of sixty men for ten years, during which period many standard works were performed. For one year he was president of the Connecticut State Music Teachers' Association and for several years served on the program committee of the association. In addition to being a founder of the A.G.O. he was for some time a member of its council.

Mr. Camp was the composer of several cantatas for church use, of a ballad, "The Song of the Winds," for chorus and orchestra, and of a setting of the Forty-sixth Psalm for chorus, solos and orchestra. In addition to the foregoing he composed anthems and works for orchestra, violin and violoncello.

In 1899 Mr. Camp was made a factor in the business of building organs when he became a stockholder in the Austin Organ Company. In 1902 he was elected a director of the company and in 1912 permanent treasurer.

Mr. Camp was a trustee of the Horace Bushnell Memorial Auditorium Corporation of Hartford, of the Young Women's Christian Association and of the Society of Savings of his home city and had various other interests.

Mrs. Camp, the former Susie V. Healy of Hartford, W. Va., died in 1923.

JAMES R. WEEKS TO LEAVE McKEESPORT FOR MEMPHIS

James R. Weeks has resigned his position as minister of music of the First Presbyterian Church of McKeesport, Pa., after three years of service to accept a similar one March 1 at the Second Presbyterian Church of Memphis, Tenn. This church has purchased a tract of seven and a half acres on the eastern edge of Memphis and is preparing to erect a church there as soon as conditions permit, it is announced.

SUDDEN DEATH COMES TO WILLIAM WENTZELL

PROMINENT PITTSBURGH MAN

Organist of Famous East Liberty Presbyterian Church Since 1929—
Taught Thirty Years at Pittsburgh Musical Institute.

William Wentzell, organist of the famous East Liberty Presbyterian Church in Pittsburgh and widely-known composer and teacher, died in the Westmoreland Hospital, Greensburg, Pa., Feb. 5. Stricken suddenly on the way home after playing for the Sunday evening service, Mr. Wentzell was taken to a Pittsburgh hospital and later to the Greensburg institution.

Mr. Wentzell, who was 60 years old, lived in Greensburg and had spent most of his life in that city. He had been a member of the piano faculty at the Pittsburgh Musical Institute for thirty years and organist at the East Liberty Church since 1929, six years before completion of the \$4,000,000 edifice given to the congregation by Mr. and Mrs. R. B. Mellon.

Starting his musical career at 13, Mr. Wentzell studied at the Sherwood Music School, Chicago, under Artur Schnabel in Berlin and Joseph Bonnet in Paris. He later studied composition under T. Carl Whitmer and Nadia Boulanger. He was author of various published compositions for the organ, and piano and of numerous songs and anthems. His compositions earned him four prizes given by the Pittsburgh Art Society. He was a Y.M.C.A. secretary in France during the first world war and as a member of Le Foyer du Soldats of the French army gave recitals for American army units.

Mr. Wentzell is survived by a cousin, Charles Wentzell of Greensburg.

ROBERT G. DERICK APPOINTED TO CHURCH AT VERONA, N. J.

Robert G. Derick, organist and choir-master of the First Methodist Church, Montclair, N. J., has resigned to accept the post of minister of music of the First Presbyterian Church in Verona, N. J. Mr. Derick is taking over the work of Dorothy L. Westra, who has been ordered by her physician to take an extended rest. The Verona church has an active musical program, with three choirs.

Mr. Derick, a pupil of the late Mark Andrews of Montclair, was organist at All Saints' Church in Orange before going to the First Methodist Church in Montclair. Formerly he played at Temple B'nai Abraham in Newark. He is in charge of the vocal and instrumental music at the Essex County Vocational and Technical High Schools in Newark and Bloomfield. He is also conductor of the Caldwell Women's Chorus and for the last three years has been accompanist for the Montclair Glee Club. Last year he was on the faculty of the College High School at Montclair State Teachers' College.

In addition to studying with Mr. Andrews, Mr. Derick has worked with Dr. David McK. Williams, Dr. T. T. Noble and Frank Scherer. Before the outbreak of the war Mr. Derick had a scholarship at the Staatliche Hochschule für Musik of the University of Cologne, where he studied operatic conducting in addition to church music. Recently he has attended New York University.

QUEBEC CASAVANT SOCIETY HEARS CLARENCE WATTERS

The Casavant Society of Quebec presented Clarence Watters, professor of music and head of the music department at Trinity College, Hartford, Conn., in a recital at the Basilica Jan. 22. His understanding of the French style was demonstrated with his brilliant interpretations of the Berceuse and Variations on a Christmas Theme by Marcel Dupré, as well as the Scherzetto and Allegro Vivace movements from the First Symphony by Vierne. His Bach also left nothing to be desired. From this great master Mr. Watters played the Dorian Toccata in D minor, the Prelude and Fugue in G major and the Sonata in E flat major.

On the program also was an original composition by Mr. Watters, a Fantasy on "De Profundis," dedicated to Marcel Dupré, which revealed him as a talented composer as well as an accomplished artist.

BEREA, OHIO, BACH FESTIVAL WILL BE HELD APRIL 26 TO 28

The fourteenth annual Bach festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, will take place Friday, Saturday and Sunday, April 26, 27 and 28. The choral works to be performed this year will include the Magnificat in D major, the first half (complete) of the Mass in B minor, Cantata No. 8 and Cantata 56. George Poinar and Albert Riemenschneider will be the conductors.

The Baldwin-Wallace Bach Chorus and the conservatory symphony orchestra will participate. The soloists engaged include Harold Haugh of Oberlin, Ohio, and Blair McClosky of Syracuse, N. Y. Richard Ellsasser, brilliant young organist who received his bachelor of music degree from Baldwin-Wallace Conservatory in April, 1945, will give a recital as part of the festival program Sunday afternoon, April 28. He will play Bach's Liturgical Year. His recital at the festival last year made a profound impression.

A very interesting new feature will be a part of this year's festival. It is a concert Saturday afternoon, with Ralph Kirkpatrick, harpsichord, and Alexander Schneider, violin, of New York giving a Bach program which will include several compositions not previously heard at the Baldwin-Wallace festivals. It is hoped that the brass choir, which previous to the war performed a program of chorales from the tower of Marting Hall before each concert, may resume this beautiful service with Cecil Munk of the faculty as conductor.

A large number of guarantors have already signified their intention of paying the expenses of this year's festival.

MÖLLER THREE-MANUAL FOR CHURCH IN MUSKEGON, MICH.

A three-manual organ, not large in size, but with an interesting tonal layout, as shown by the stoplist, is under construction at the factory of M. P. Möller, Inc., for the Mission Covenant Church of Muskegon, Mich. The instrument is to be completed in April. The stop specification is as follows:

GREAT ORGAN.

Diarason, 8 ft., 61 pipes.
Bourdon (metal), 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Chimes (Deagan), 21 tubes.
Tremulant.

SWELL ORGAN.

Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 73 pipes.
Gemshorn Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbal, 3 rks., 183 pipes.
Fagotto, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nasongedeckt, 8 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Nasat, 2 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Diarason, 16 ft., 12 pipes.
Quintaton, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Nasongedeckt, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Superoctave, 4 ft., 12 pipes.
Flute Harmonic, 4 ft., 32 notes.
Fagotto, 16 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

LUTHER T. SPAYDE MARRIES MISS EDNA MACK IN CHICAGO

Miss Edna Mack, daughter of Mr. and Mrs. Louis Mack, Chicago, and Professor Luther T. Spayde, head of the organ department at the Swinney Conservatory of Music of Central College, were united in marriage Jan. 24 in the beautiful Luther Memorial Church, Chicago, of which Professor Spayde was organist from 1927 to 1930. Mrs. Spayde is a graduate of Northwestern University and holds a degree of bachelor of music education. She has been secretary to Dr. J. W. Beattie, dean of the Northwestern University School of Music, for several years.

IN CONNECTION WITH the London North and South Presbyteries of the Presbyterian Church of England, it is proposed to form a society of organists and choirmasters. The inaugural meeting was to be held Jan. 19 at St. Ninian's Presbyterian Church, Golders Green. An organ recital was to be given by Dr. O. H. Peasgood and a choral service was to follow.

ALFRED GREENFIELD



ALFRED GREENFIELD ON LEAVE; TWENTY YEARS ON FACULTY

New York University has granted Alfred Greenfield, distinguished conductor and organist, a sabbatical leave for the second semester of this year, which began Feb. 1. Mr. Greenfield has been on the faculty of the university for twenty years.

POWELL WEAVER'S "VAGABOND" PLAYED FOUR TIMES IN MONTH

The Kansas City Philharmonic Orchestra, under Efreim Kurtz, played a symphonic poem by Powell Weaver, "The Vagabond," no less than four times last month—at the regular subscription concerts (a pair), at the Sunday "pop" concert and the following week on its weekly broadcast.

Mr. Weaver has been for many years one of Kansas City's best-known musicians, outstanding as organist and as composer. He is organist and music director

IN THIS MONTH'S ISSUE

John Spencer Camp, dean of Hartford musicians, prominent citizen and a founder of the A.G.O., dies at the age of 88 years.

Limestone College in South Carolina is to have an Aeolian-Skinner organ to mark college's centenary.

Boston Symphony Orchestra will give concert in New York in honor of American Guild of Organists and program will be broadcast.

William Wentzell, organist of the East Liberty Presbyterian Church in Pittsburgh, dies suddenly.

Publications for Lent and Easter are reviewed by Dr. Harold W. Thompson.

Many important events mark the year at School of Sacred Music of Union Theological Seminary in New York.

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.

at the First Baptist Church and at Temple B'nai Jehudah. His study in composition was mainly with Percy Goetschius at the Institute of Musical Art, New York, but he has also had some work with Ottorino Respighi in Rome. With compositions to his credit in nearly all fields of writing, he has had the privilege of spending half a dozen summers at the MacDowell artists' colony in Peterborough, N. H. It was at the MacDowell colony that "The Vagabond" was composed in 1927 and 1928. It was first performed March 6, 1931, in Minneapolis by the Minneapolis Symphony Orchestra, at the last concert conducted by Henry Verbruggen. The score of "The Vagabond" bears the sub-title "A Song of the Open Road."

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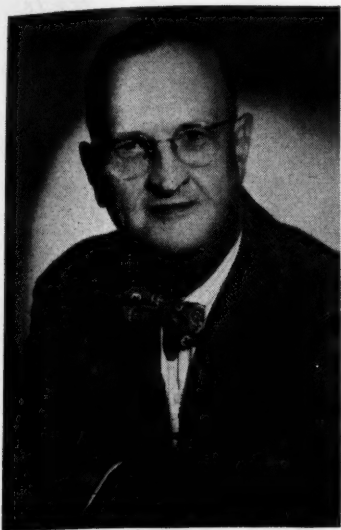
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HAGERSTOWN, MARYLAND

RICHARD KEYS BIGGS



The youngest is 3 years old. He also has four grandchildren. Mrs. Biggs, whom he married in France during world war one, is an accomplished musician. At present she is director of two church choirs and a glee club. All the children are trained singers. The family is able to sing motets in eight parts. Anne Marie, the second daughter, is a well-known lyric soprano, who may be seen and heard in the MGM technicolor picture "American Romance."

CARL FISCHER, INC., BUY NEW BUILDING FOR STORE IN N. Y.

Walter S. Fischer, president of Carl Fischer, Inc., has announced the acquisition by the company of the five-story Chalif Building, at 165 West Fifty-seventh Street, New York, across the street from Carnegie Hall. This building will house the Carl Fischer retail store, now at 119 West Fifty-seventh Street, as soon as alterations are completed. Executive offices and the trade department are in the twelve-story building at Cooper Square, adjoining the site where the company was founded in 1872. This will continue to serve as headquarters for the actual production of sheet music and musical literature, which has been the company's chief business for seventy-four years. However, the publication department and some of the executive offices will be moved from the Cooper Square address to the newly-acquired building.

JOSEPH L. SULLIVAN, OUT OF ARMY, TAKES CHURCH POST

Joseph L. Sullivan, well-known Hamilton, Ont., organist, who recently returned to civil life after three and a half years of service with the Canadian army, has been appointed organist and choirmaster of St. Joseph's Catholic Church, Hamilton. Mr. Sullivan will preside at a new Casavant organ installed last summer.

While serving in Newfoundland Mr. Sullivan was organist and choirmaster for the Catholic services at Fort Pepperrell, an American army base in that country. He was also heard in a series of weekly recitals for the Broadcasting Corporation of Newfoundland.

RICHARD KEYS BIGGS, one of America's most brilliant recitalists, has just completed seventeen years' service at Hollywood's Blessed Sacrament Church. In this great edifice, where 6,000 people attend mass every Sunday, Mr. Biggs has maintained a strict liturgical standard. He uses the music of Hassler, Palestrina, diLasso, Viadana and other old masters, as well as the best in modern music. He has also found time to compose ten masses, fifty motets and numerous organ pieces. His masses are sung in all parts of this country as well as in France, Belgium, Spain, Italy, Australia and Mexico.

At his disposal in his church are two organs—a four-manual Casavant of sixty-five ranks and a two-manual Hook-Hastings of thirteen ranks. Although a distance of more than 200 feet separates the instruments, they may be played effectively together from the console of the Casavant.

Mr. Biggs is the father of eleven children—four sons and seven daughters.

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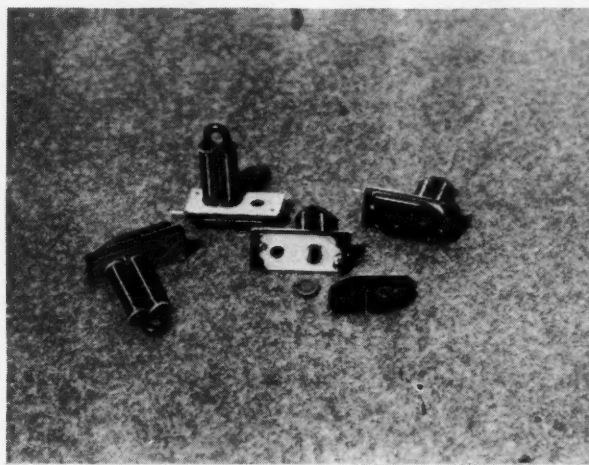
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**Lilian Carpenter's
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Offering by Women**

Once a year the Chicago Club of Women Organists, a progressive organization which reflects the spirit and professional ability of the women of the city and suburbs who play the organ, sponsors a recital by a woman from another part of the United States who has won fame as a recitalist. These annual affairs are important events of the musical season and a testimonial to the enterprise of the club.

This year the visiting artist was Miss Lilian Carpenter, F.A.G.O., of New York, a performer who has been heard at national and local conventions of organists and who has an established reputation as a teacher through her work as a member of the faculty of the Juilliard School of Music.

Miss Carpenter played in Kimball Hall before an audience which filled the hall on the afternoon of Feb. 10 and which displayed its approval of her mastery of the instrument. The size of the audience incidentally gave evidence of the fact that those who think organ recitals are so unpopular do not realize what can be done when they are managed and promoted with the enthusiasm that a good organ recital deserves.

As for the performance, it was organ playing of the highest type and showed Miss Carpenter as an interpreter of various moods. There was a scholarly traditional reading of four of Bach's works, followed by two groups of compositions of Handel, Reger, Snow, and Widor and Vierne. The great Bach Toccata in F with which the recital opened showed masterly control of all the difficulties of this work, and it and the "Fugue a la Gigue," in another vein, contrasted with the Adagio in A minor and the tender chorale prelude on "Lord, Hear the Voice of My Complaint." The Allegro from Handel's Fourth Concerto received a splendid rendition and Reger's "Benedictus" was made to reveal all its spiritual qualities.

Miss Carpenter displayed a virility and a style in the Allegro from Widor's Sixth Symphony which transformed it from a war horse that rides on many recital programs to something rarely imposing in its grandeur and lovely in style. Snow's "Distant Chimes," the Berceuse and Scherzetto from Vierne's "Twenty-four Pieces" and a brilliant performance of the Finale from Vierne's Third Symphony brought the set program to a close; but the audience insisted on two encore numbers.

Miss Carpenter played her entire exacting program from memory.

The Chicago Club of Women Organists held a reception for Miss Carpenter at the apartment of Mrs. Vivian Martin, one of its members, after the recital, and 100 guests were in attendance.

**BERTRAM C. BALDWIN TAKES
MINSHALL-ESTEY POSITION**

Burton Minshall, president of Minshall-Estey Organ, Inc., Brattleboro, Vt., has announced the appointment of Bertram C. Baldwin, Jr., to the administrative staff of the company. Mr. Baldwin recently resigned as assistant state director of the War Manpower Commission for Vermont. During his more than two years with the WMC he was responsible for working out technical and legal problems and in interpreting manpower regulations for Vermont industry.

Before his government service Mr. Baldwin practiced law. He is president

DR. FRANCIS W. SNOW OF TRINITY CHURCH, BOSTON



A PROGRAM OF GREGORIAN CHANT and music based on Gregorian themes will be given at Trinity Church, Boston, Mass., on the evening of March 12 by the choir, Dr. Francis W. Snow, organist and choirmaster, assisted by a large chorus of mixed voices conducted by Everett Titcomb. Several works requiring antiphonal choirs will be performed and each group will also sing a motet as well as examples of Gregorian chant. The program includes the Gregorian "Salve Regina," a Kyrie and Sanctus and an eleventh century trope, excerpts from the Reproaches and from the Requiem of Vittoria, the "Miserere" of Allegri, the responsory "Emendemus in Melius" of Morales and the Nunc Dimittis of Dr. Snow. A toccata on the theme of the Gregorian "Salve Regina," composed by Mr. Titcomb, will be played by Dr. Snow.

of the Grant Memorial Works, also of Brattleboro. In addition to his legal and administrative experience he has been familiar with the organ industry through activity in the field of music. He has been an organist and choir director for eighteen years, his early study having been with Frank Merrill Cram, A.A.G.O., and the late Lucien Howe of Boston. He is at present organist and director of music at the First Baptist Church in Brattleboro, playing the three-manual Estey which is a memorial to the founders of the Estey Organ Company. During his tenure with the War Manpower Commission he served as assistant organist of Bethany Congregational Church, Montpelier, and gave several recitals.

CONTINUING ITS GREAT MASTERS festival concerts cycle, the Bach Society of Philadelphia will present a Mozart-Beethoven program at the Academy of Music March 15 at 8 under the leadership of James Allan Dash. Announced as soloists are Claudio Arrau, distinguished pianist; Barbara Thorne-Stevenson, soprano; Elsie MacFarlane, contralto; Edison Harris, tenor, and Frank Pursell, bass-baritone. The great masters chorus, numbering more than 200 voices, and a large orchestra of Philadelphia Orchestra musicians will take part. Mozart will be represented by the "Requiem"

WILBUR HELD, F.A.G.O.
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St. Paul, Minn.

Dr. Snow's four Sunday afternoon Advent recitals at Trinity, the programs of which were published in THE DIAPASON in December, drew an attendance that far exceeded that at any recitals previously played in this famous church. Dr. Snow modestly attributes this largely to the advertising done by one of Trinity's new curates, Norman Spicer.

The chancel organ in Trinity Church, built by Hutchings in 1902, is being completely rebuilt by Ernest M. Skinner. Besides doing a complete "releathering" job Mr. Skinner is installing a new French trumpet and a clarion mixture, both on the great. The swell is to have a new small-scale French trumpet, also a new cymbal mixture, the choir a new grave mixture and a new piccolo, and the pedal a new five-rank mixture and a 32-ft. bourdon, all to be finished before Easter.

and the principal Beethoven offering is to be the Piano Concerto in G major, No. 4.

**WARREN A. HOHL GIVES FIRST
RECITAL AT PAMPA, TEX.**

Warren A. Hohl gave a recital Jan. 20 to introduce himself to the First Methodist Church, Pampa, Tex., of which he has been appointed director of music. He played a program divided into three parts—masterpieces, familiar melodies and compositions of Americans. His numbers included: Preludio, Sonata in C minor, Guilman; Third Rhapsody on Breton Melodies, Saint-Saens; Prelude and Fugue in C major, Bach; Serenade, Schubert; Largo, Handel; Andante Cantabile, String Quartet, Tschaiikowsky; "Will-o'-the-Wisp," Nevin; "Evening in Venice," Chenoweth; "Hymn of Glory," Yon.

Mr. Hohl, a native of Reading, Pa., began his study of the organ with Miss Marguerite A. Scheifele of Reading and later studied organ under Dr. Rollo F. Maitland in Philadelphia and Catharine Morgan of Norristown, Pa. Prior to his induction into the armed forces in 1942 he was for eight years organist and director of music of St. Mark's Lutheran Church, Birdsboro, Pa.

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It Is Finished!.....T. Tertius Noble	.15
O Come and Mourn.....Seth Bingham	.18
Hosanna to the Son of David.....M. Mauro-Cottone	.15
<i>(Chorus and Solo Voice)</i>	
In that Garden He Knelt to Pray...Albert T. Schmutz	.12
Easter Bells Are Ringing.....Robert Elmore	.16
The Lights of Easter.....Harvey Gaul	.15
<i>(with Tenor and Soprano Solos)</i>	
An Easter Alleluia.....T. Tertius Noble	.16
Jesus Lives! Let All Men Say.....Harvey Gaul	.15
<i>(with Soprano and Tenor Solos)</i>	
The Lord Is Risen!.....Rachmaninoff-Noble	.12
Alleluia, Come Good People.....Katherine K. Davis	.12
Thou Art the Way.....Carl F. Mueller	.16
Christ Is Risen!.....Robert Hernried	.12

WOMEN'S CHORUS

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

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HELEN S. WESTBROOK



ganist with the Chicago Opera Company last season, playing in two performances of "Forza del Destino" under the direction of Bruno Walter and also in "Faust," "Tosca," "Manon" and "Parsifal."

Among Mrs. Westbrook's February programs on the Sunday morning broadcast have been the following:

Feb. 3—Intermezzo in D flat, Hollins; Air and Gavotte, Wesley; Melody, Westbrook; "A Trumpet Minuet," Hollins; "Study on an Old English Tune," Milford.

Feb. 10—Delius program: Prelude to "Irmalin"; Two Aquarelles; Serenade from "Hassan"; "Mazurka and Waltz for a Little Girl."

Mrs. Westbrook came to Chicago from Massachusetts as a child. Her mother, a Chicago organist for a number of years, gave her the first training at the console and this was followed by study with Arthur Dunham, Wilhelm Middelschulte, Frank Van Dusen and others. Her husband, James Doddridge Westbrook, is a singer who has held important church positions.

MRS. HELEN SEARLES WESTBROOK, who is heard over the air by Chicago people perhaps oftener than any other radio organist, has achieved a reputation also as a composer for the organ and her pieces are gaining deserved popularity. Some of her latest compositions are reviewed in this issue of THE DIAPASON by Dr. William Lester. Every Sunday morning at 9:30 Mrs. Westbrook is heard in an organ program from station WGN. Sunday noon she plays over the Mutual network for the famous canaries, which have been on the air for the last nine years. At 9 o'clock Sunday evening she plays with the orchestra on the "Freedom of Opportunity" program of the Mutual system and Wednesdays with "The North-erners" on WGN.

Compositions of Mrs. Westbrook that were published in 1945 include: "Poem for Autumn," "Pastorale Scherzo," "Retrospection" and "Dusk at Friendship Lake." They are published by Neil A. Kjos, Chicago.

Mrs. Westbrook was engaged as or-



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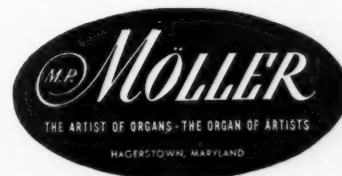
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**Varied Events Mark
Work of Music School
at Union Seminary**

The School of Sacred Music of Union Theological Seminary, New York, under the direction of Dr. Hugh Porter, has participated in and is looking forward to many special activities.

In the fall the choir, in collaboration with the chapel committee, presented three liturgical services at morning chapel—one of the Episcopal Church, one of the Lutheran Church and one of the French Huguenot Church. Officiating at these services were Dr. Frederick Grant, Dr. Paul Scherer and Dr. Samuel Terrien—all members of the faculty of the seminary. On Dec. 17 the school held the annual candlelight carol service, directed by Dr. Porter, the seminary choir being assisted by the choir of St. Nicholas' Collegiate Church and the St. Cecilia Choir of girls of St. Michael's Episcopal Church, under the direction of Mrs. William Neidlinger. The annual presentation of "The Messiah" took place Jan. 15, with a choir of eighty. All directors, organists and soloists were candidates for the master's degree to be conferred this spring.

Feb. 18 and 25 the School of Sacred Music presented the last two concerts in a series of six programs at Town Hall, entitled "Music of the Faiths." The first two concerned Jewish music, the next two Catholic music and the last two music of the German Reformation and of the Reformed Church. The lecturer for these two series on Protestant music was Dr. Helen A. Dickinson. The choirs of Union Theological Seminary, with the choirs of St. Nicholas' Collegiate Church and the Brick Presbyterian Church, were under the direction of Dr. Porter and Dr. Clarence Dickinson.


Future events are equally interesting and varied. Mendelssohn's "Elijah" will be presented March 19, with the conducting, playing and singing again done by candidates for the master's degree. April 3 the seminary choir, in collabora-

tion with the choir of St. Nicholas' Collegiate Church, will give portions of the "Elijah" at St. Alban's Naval Hospital for the benefit of the wounded.

In April and the first Sunday in May the following students, who are candidates for the master's or doctor's degree in sacred music, will give organ recitals at the Brooklyn Museum at 4 in the afternoon: April 7, Adam Hamme; April 14, Dorothy Kline; April 21, Robert Hieber; April 28, Jack Ossewaarde; May 5, Farley Hutchins. There will also be a series of organ and voice recitals by students at the seminary in the spring. Also in the spring the male chorus of the seminary will sing Brahms' Rhapsody for alto solo and male voices. This will be given at a musical service at morning chapel, the date to be announced.

During commencement week the school will participate in the general program and will give a concert of the compositions written by those receiving the degree of master of sacred music.

ET NON IMPEDIAS MUSICAM



(4) See Numbers 1-2-3-5-6
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D. ROBERT SMITH



D. ROBERT SMITH, professor of organ and theory at the College of Puget Sound and organist-director of the First Methodist Church, Tacoma, Wash., was honorably discharged from the naval service Dec. 15 at Bremerton, Wash. Mr. Smith entered the navy June 9, 1942, as a specialist (welfare) first-class and was advanced to chief specialist (welfare) Oct. 1, 1945. For eighteen months he gave weekly recitals on the outdoor organ (four-manual Austin) in Balboa Park, San Diego, Cal., for patients of the naval hospital. During this time he was assigned to the Eleventh Naval District chaplain's office, serving under Captain H. S. Dyer (ChC), USN. Following this he had seventeen months' service in the New Hebrides and New Caledonia under Commander Eric H. Arendt (ChC) USN. It is interesting to note that Mrs. Dyer is an active organist and associate of the American Guild of Organists and that Chaplain Arendt's mother, Mme. Else Harthan Arendt Seder, is director of music at the First Congregational Church, Oak Park, Ill.

Mr. Smith is an associate of the American Guild of Organists and has the degrees of B.S. and M.Mus. At present he is engaged in additional study in New York before returning to his positions in Tacoma next fall.

**HYMN FESTIVAL IN ST. LOUIS
SPONSORED BY ORGAN GROUP**

A hymn festival sponsored by the Guild of Organists of the Evangelical and Reformed Church in St. Louis was held Feb. 17 at Trinity Evangelical Church. Those participating were the Rev. Paul R. Stock of Trinity, the Rev. Robert J. Young of Salem, the Rev. Paul J. Bode of Eden Seminary, who was guest precentor, and Ruth Ehlen, who presided at

the organ. A massed choir of 200 voices, representing twenty-one churches of the Evangelical Synod in St. Louis, sang the hymns. The hymns selected were from the new hymnal of the church and began with the processional "All Hail the Power of Jesus' Name." A fitting introduction to each hymn was given by the Rev. Mr. Bode. An inspiring climax to the festival was the singing of "A Mighty Fortress Is Our God" by choirs and congregation while the bells of Trinity tower pealed forth their triumphant message.

The Evangelical Organists' Guild is composed of organists and choral directors of the Evangelical and Reformed Church of metropolitan St. Louis and was organized by the late Christian Stocke, who served as minister of music at Salem Church in St. Louis. The present officers are Ibsen F. Boyce, dean; Mrs. Ruth Ehlen, sub-dean; Mrs. Ethel Holdman, secretary, and Carl Braun, treasurer.

**WILLIAM H. SCHUTT IS BACK IN
RICHMOND; IN ARMY 3 YEARS**

William H. Schutt, A.A.G.O., has returned to his position as minister of music at Grace Covenant Presbyterian Church, Richmond, Va., after a leave of absence covering a period of nearly three years. Mr. Schutt acted as chaplain's assistant at Camp Lee, Va., for one year, after which he was sent to the European theater with a quartermaster base depot and later to the island of Okinawa. While overseas he directed a choral group organized within the depot, providing music for church services and various company activities.

Mr. Schutt received the bachelor of arts degree at Oberlin in 1930 and the bachelor of music from Oberlin Conservatory two years later. After five years at the Cuyahoga Falls, Ohio, Methodist Church, he spent two years at the School of Sacred Music, Union Theological Seminary, New York. On receiving the master of sacred music degree he went to the Richmond church, where he carried on the program of choirs already in operation. All services are broadcast over the church's own station, WBLL, including a fifteen-minute organ recital on Sunday evening. The organ is a four-manual Skinner.

Mr. Schutt married Flora M. Shepard of Norwalk, Conn., shortly before going to Richmond in the fall of 1939. They have a 3-year-old son.

THE ORATORIO SOCIETY of New York, Alfred Greenfield, conductor, will present the Mass in B minor by Johann Sebastian Bach Tuesday evening, March 26, in Carnegie Hall. This will be the twentieth complete performance of this work in New York City by the society. The vocal soloists will be Genevieve Rowe, soprano; Lydia Summers, contralto; Harold Haugh, tenor, and J. Alden Edkins, bass-baritone. The society this year marks the seventy-third season with performances of Handel's "Messiah," Bach's Mass in B minor and Mendelssohn's "Elijah."



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—Herman Devries, *Chicago American*.

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—Isabel Jones, *Los Angeles Times*.

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

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

"His playing in the Bossi organ concerto was superb."
—R. D. Saunders, *Musical Courier*.

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

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

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ADRIENNE MORAN REISNER
TO GIVE RECITAL ON MARCH 4
 Adrienne Moran Reisner, winner of the young artist contest of the Society of American Musicians, will give a recital at Kimball Hall, Chicago, Monday evening, March 4, under the management of Bertha Ott.

Mrs. Reisner began her organ studies with the late Arthur Dunham and was under his tutelage for four years (until his death). She then took up the study of piano and received her bachelor's degree from the American Conservatory. She also won the Phi Beta piano scholarship award. Next she went to Michigan and studied organ with Palmer Christian, receiving a master's degree from the University of Michigan. At present Mrs. Reisner is under the tutelage of Leo Sowerby.

The program for her recital is as follows: Fugue on a Theme of Corelli, Bach; Chorale Preludes, "Wenn wir in

höchsten Nöthen sein" and "Nun freut Euch, lieben Christen," Bach; "A Little Tune," Felton; Dorian Toccata, Bach; Chorale in A minor, Franck; Elegie (first performance in Chicago), Peeters; Toccata, Fugue and Hymn (based on the Gregorian tune "Ave Mariä Stella"), Peeters; Intermezzo, DeLamarter; "Prayer," Heniot Levy; Fantasy for Flute Stops and "Fast and Sinister," Sowerby.

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Whatever sour notes have come from Costa Rica organs since the official repair man was interned in the United States as an enemy alien should be converted into melodious chords soon. Hans Bansch, who identified himself as the official organ maintenance man for the Catholic churches of Costa Rica and neighboring countries, was released in February through the reported intervention of

church officials. His attorney, George C. Dix, said the officials had reported some of the organs had become out of tune in the year and four months since Bansch's seizure in San Jose by order of American military authorities, with no expert left in the country to repair them.

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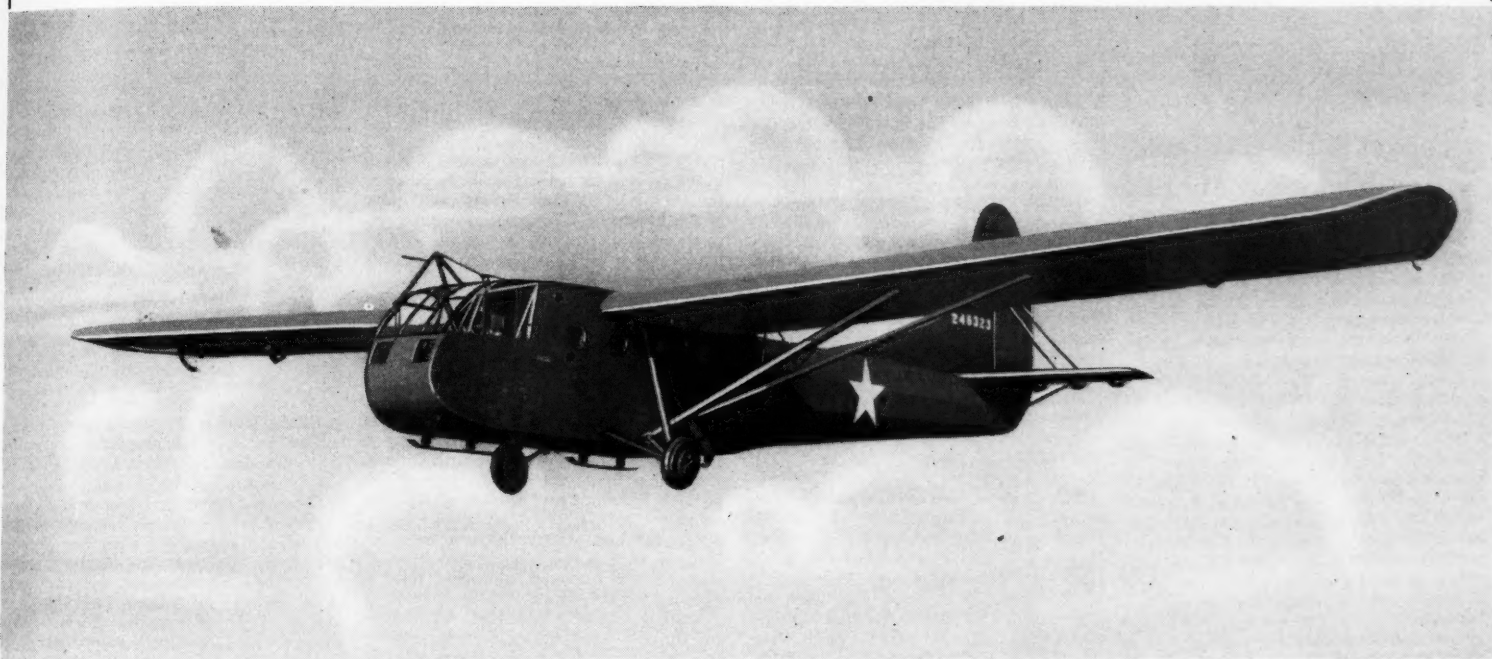
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Semi-Centennial Year, 1945-46



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National Headquarters: Room 1708 International Building, Rockefeller Center,
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Boston Symphony to Give Concert in Honor of Guild on Jubilee Day April 13

An important event in celebration of the golden anniversary of the American Guild of Organists will be observed in New York April 13, the actual date of the anniversary, when the Boston Symphony Orchestra, under the baton of Dr. Sergei Koussevitzky, appears in Hunter College. This will be the last broadcast program from New York this season by the orchestra and will be carried, as are all the Saturday night concerts, by the American Broadcasting Company. The concert will be dedicated to the Guild by Dr. Koussevitzky and the sponsors of the broadcast, the Allis-Chalmers Manufacturing Company. Warden S. Lewis Elmer will confer on Dr. Koussevitzky the honorary certificate of associate. The presentation will be made just before the broadcast.

An elaborate program is being prepared. Arrangements are being made for an academic procession. Due to the limits of the Hunter College auditorium, applications for tickets must be made immediately at Guild national headquarters. It is planned to reserve 100 seats for members of the A.G.O. participating in the procession. Because of the limited accommodations, the first 100 to apply will receive these tickets. If members find themselves unable to participate they will be requested to return the tickets to national headquarters. A reserve list will be prepared and those unable to procure the first tickets will be considered when tickets are returned. Seats also will be provided for one guest of each member in the procession. These guests will be seated in another section.

Dr. Koussevitzky and Warden Elmer will head the procession. In all probability President George Shuster of Hunter College also will participate. Tentative plans call for an organ prelude before the procession. It is expected that the broadcast program also will include a work for organ and orchestra.

Members of the Guild who plan to be in New York and desire to participate in this great event are urged to communicate immediately with national headquarters.

Interesting Meeting in Indiana.

The Indiana Chapter was host to the local chapters of the Greek letter musical societies at the North Methodist Church in Indianapolis Feb. 12. The dinner, attended by 160 persons, afforded an opportunity for these groups to become better acquainted. During the dinner music of exceptional quality was provided by a string quintet and duo pianists. The after-dinner speaker was the dean, who presented the presidents of the visiting groups—Sigma Alpha Iota, Mu Phi Epsilon, Phi Mu Alpha Sinfonia and Phi Beta.

The program which followed in the sanctuary presented a variety of music by members of the fraternities. There were five organ soloists, three vocalists (with three more organists as accompanists) and a string quartet. The composers ranged from Bach and Handel to Clokey and Scott.

The following week, on Feb. 19, several officers and members of the Indiana Chapter went to Franklin College to attend a dinner at the Hill View Country Club by the Franklin Branch in honor of Dr. William Gear Spencer, LL.D., president of Franklin College. Miss Elsie

MacGregor, F.A.G.O., founder and regent of the Franklin Branch, presented Dr. Spencer with the honorary associateship of the A.G.O. The dinner was followed by a reception at the college.

HELEN M. RICE, Secretary.

Massachusetts Chapter.

A meeting for members of the Massachusetts Chapter was held Feb. 4 at The First Church of Christ, Scientist, in Boston. The members were guests of Ruth Barrett Arno, organist of the church. After a short business meeting a program was given on the Hook & Hastings organ by E. Power Biggs, organist of Harvard Church, Brookline, and by Mrs. Arno, assisted by Robert Hall Collins, baritone soloist of the Mother Church.

The program was designed to show the concert possibilities of the organ. Mr. Biggs in his brilliant fashion played the Sonata in C minor by Reubke and Variations on a Noel by Dupré. The facilities of the organ for accompanying were well demonstrated by Mrs. Arno in her support of Mr. Collins' songs, which were: "Lord God of Abraham" ("Elijah"), Mendelssohn; "Thy Faith Hath Saved Thee," Liddle, and "Blessed Is the People That Know the Joyful Sound," Parker. Mr. Collins sang with good volume and control. His diction was so clear that every word could be enjoyed.

Mrs. Arno concluded the program with: Fantasy on a Hymn-tune ("Concord"), Thatcher; Communion, Purvis, and Finale, First Symphony, Vierne. She used the various solo stops and diapason sections to show the quality of the organ as an instrument for the service.

MARGARET READE MARTIN, Secretary.

Central Ohio History Reviewed.

A ministers' and organists' dinner meeting was held by the Central Ohio Chapter Jan. 14 at the Seneca Hotel, Columbus. The ministers were guests of the organists. Dr. Joseph M. M. Gray, minister of the Bexley Methodist Church, was the principal speaker and delivered a challenging and inspiring address. In recognition of the fiftieth anniversary of the Guild, William F. Bailey, F.A.G.O., spoke on the history and purposes of the Guild. Miss Gertrude Schneider told of the founding of the Central Ohio Chapter twenty-six years ago. It was of special interest to know that of the twenty-two organists who got together in 1916 to form the organization, which later became the Central Ohio Chapter, only three are deceased. The others are all actively engaged and six of them were present at the meeting.

MISS BYRDIE LINDSEY, Secretary.

Ministers and Organists Meet.

The Binghamton Chapter held its January meeting with the Ministerial Association. This took place at the Ross Memorial Presbyterian Church Jan. 29, with a fellowship dinner at 7 o'clock. A service was held at 8:30. The program was as follows: Organ and piano duet, "My Heart Ever Faithful" Bach (played by Mr. and Mrs. Albert Goldsworthy, organists of the High Street Methodist Church and the First Congregational Church respectively); soprano solo, "The Green Cathedral," composer unknown (sung by Mrs. Lillian Wheeler); words of welcome by Dr. George Tappan, the pastor; organ and piano duet, "The Swan," Saint-Saens (played by Mr. and Mrs. Goldsworthy); contralto solo, "How Lovely Are the Hands of God," Loughborough (sung by Mrs. Vivian Chadwick); address by the Rev. Edward Franklin, pastor of the First Baptist Church; benediction by the Rev. Mr. Bitner, pastor of Emmanuel Evangelical Church. Introductions were made by the Rev. T. Milton Bond.

MRS. WILLIAM SHARPE, JR.

The Warden's Column

The Guild office at national headquarters is a tremendously busy place at the present time. Our various promotions along the lines of examinations and expansion are resulting in an astounding number of inquiries concerning the A.G.O. and its work, conditions for membership, requirements of examinations and numerous related matters. In addition to all this, copy for the 1946 year-book is being prepared and addresses of the entire active membership are being checked.

We have a full-time office secretary and an assistant, and, in addition, extra office help must be engaged at times. Even then it is a formidable task to keep everything up to the minute, and if you do not have replies to your letters as promptly as you could wish, please understand. You see, we have a membership of over 7,000 now, with over 125 chapters and branches, and our Guild is growing all the time.

Just by way of a reminder: Candidates for the 1946 choirmaster or associate examinations must have been elected colleagues not later than April. All candidates must register in April and pay the examination fees. The examination for choirmaster will take place May 1 and for fellow and associate May 23 and 24.

About 1,000 letters have been sent to music departments of colleges and universities throughout the country informing them of the purposes of the A.G.O. and the scope of its examinations, with the idea of cultivating closer contacts with educational institutions. Many responses are being received, showing great interest and asking for further information.

The movement for the formation of Guild student groups in colleges, instituted last season, is meeting with pronounced success, and increasing numbers of students are being guided along the Guild way of study and preparation, and becoming acquainted with Guild ideals.

Letters have been written to a number of the conductors of symphony orchestras, informing them of the fiftieth anniversary of the A.G.O. and suggesting that they might be interested in including in some of their programs compositions by members of the Guild, in honor of the anniversary. An impressive list of orchestral compositions by our members has been compiled. Notice will be found elsewhere in this issue of THE DIAPASON of the concert to be given by the Boston Symphony Orchestra, conducted by Dr. Sergei Koussevitzky, in New York April 13 (the actual date of the anniversary) in honor of the Guild. Those who cannot attend will be able to hear the program broadcast over the Blue Network of the American Broadcasting Company.

Many orders are being received for the examination booklet and the artistic design of the Guild motto and declaration, with ecclesiastical lettering in black and gold. Several chapters are ordering them in quantities.

Plans for our national spring music festival and fiftieth anniversary dinner in New York May 27-31 are progressing. There will be a distinguished series of events, to which all members of the Guild everywhere and their friends are cordially invited.

Faithfully yours,
S. LEWIS ELMER.

Hymn Festival in Harrisburg.

The fiftieth anniversary of the founding of the American Guild of Organists was observed by the Harrisburg Chapter with a hymn festival at the Fourth Reformed Church Jan. 27. The Harrisburg

Symphony Choir, under the direction of Reginald F. Lunt, and choirs of five city churches participated. The organ numbers were: Prelude, Allegro Appassionato and Adagio from Fifth Sonata, Guillemant (Mrs. Helen Huntzinger); offertory, "Humble Us by Thy Goodness" and "Thy Birthday Is Come," Bach (Helen Runkle, organ, and Rhoda Dessenberger, piano); postlude, Chorale Prelude on Hymn-tune "Narenzo," Macpherson (Mrs. Joseph L. Steele). The Rev. Dr. A. M. Billman, host pastor, made a brief address on the American Guild of Organists.

VIVIAN STEELE.

Edwin Arthur Kraft Atlanta Guest.

The Georgia Chapter, in cooperation with the Atlanta Music Club, presented Edwin Arthur Kraft, F.A.G.O., organist at Trinity Cathedral, Cleveland, Ohio, in a recital at the Jewish Temple Feb. 5. Mr. Kraft was at one time city organist of Atlanta and was one of the founders of the Georgia Chapter. He has many close friends in Atlanta, and after his leaving last year at the First Baptist Church the public requested that he be brought back again. While here last year Mr. Kraft examined the large four-manual Pilcher organ at the Temple and expressed a desire to use it. This organ is unusually rich in resources and Mr. Kraft's program was designed so that every section was fully exploited. The recital was well attended and Mrs. John B. Felder, dean of the chapter, is to be congratulated on the way in which all details were worked out.

JULIAN BARFIELD.

Wisconsin Chapter Hears Ernest White.

The Wisconsin Chapter had the pleasure of presenting Ernest White of New York City in a Milwaukee recital at the Grand Avenue Congregational Church Jan. 27. In the evening Mr. White conducted a master class at Ascension Lutheran Church. This was followed by a reception at the home of the dean, John K. Christensen. Two more classes were held on the following evening—one at Immanuel Lutheran Church and the other at Redeemer Lutheran Church.

Student auditions were held Feb. 2 and the four who placed were presented in a recital Sunday, Feb. 17, at St. Mark's Episcopal Church.

We are looking forward to the recital by Edwin Arthur Kraft of Trinity Cathedral, Cleveland. This will take place March 24 at the Grand Avenue Congregational Church and will conclude our artist recital series.

March 31 there will be a vesper service at Immanuel Lutheran Church. The program will be given by Hugo Gehrke, organist, and the Concordia College glee club, directed by Oscar Albers.

Plans are being made for the regional convention, to be held in Milwaukee in June.

EDWARD O. ALDRICH.

Miami, Fla., Chapter.

A meeting of the Miami Chapter was held Jan. 22 at the music workshop of the University of Miami. Virgil Barker of the university faculty spoke on "Irrationality in Art," a topic which, as presented by him, proved to be highly interesting and instructive. In clear and authoritative terms he dealt with its relation to painting, sculpture, literature and music.

The meeting was notable for the many guests who attended to hear Mr. Barker's talk. Among them were the famous pianist Harold Bauer and Dr. Modeste Aloo, distinguished conductor of the University of Miami Symphony Orchestra.

KATHRYN CROWDER, Secretary.

News of the American Guild of Organists — Continued

Examination Booklet Is Great Aid to Candidates; Pointed Out by Reviewer

Publication of the A.G.O. Examination Booklet is a step in the right direction. No longer will candidates be in doubt regarding the scope of the examinations or the type of work required by the examiners. I venture to make a few comments on the material contained in some of the articles:

Page 4—"If a note is common to two parts it may be tied unless for some musical reason it should be lifted." Many organists will disagree with this statement and continue to strike all repeated notes.

Page 21—This is a very valuable article. Any student who has mastered the contents will find no difficulty in working the fugal test.

Page 28—I sometimes wonder whether it is advisable to require the use of a full orchestra. Mozart did wonders with a small orchestra—so did Sullivan. I feel that if the problem in orchestration called for a smaller orchestra, greater benefit would accrue to the student.

Page 36—The unaccompanied anthem is simple, but, being imitative in style, is not lacking in interest. Examiners always hope to see work of this type, but seldom experience such good fortune. Good choral writing is required, not just an assortment of chords. Students should note the small amount of four-part writing found in this anthem. Similar treatment is found in Handel's "And the Glory." Personally I hope the time will come when candidates will be called upon to write an unaccompanied anthem without any repetition of words. Examination of the words allotted to the alto part on page 37 will illustrate my point.

Page 39—An excellent chapter. Dr. Norman Coke-Jephcott stresses the fact that his solution is simple and conventional—which is precisely what the examiners prefer. My only suggestion is that the addition of a brief introduction founded on motive "A" would have given another point of interest.

Page 44—This article lacks musical examples, but no doubt lack of space is responsible for this. For instance, in "anthem accompaniment" (page 45) it would have been interesting to compare Mendelssohn's orchestration of the opening measures of "He Watching over Israel" with the utterly inadequate pianoforte accompaniment.

In conclusion let me say that the booklet is both interesting and instructive, and reflects the greatest credit on all those whose articles appear therein.

T. FREDERICK H. CANDLYN.

Meetings of Texas Chapter.

The Texas Chapter met Feb. 18 at the First Congregational Church in Dallas. Dinner was served to fifty members, patrons and guests. The recital committee, Dora Poteet, chairman, reported a recital by Thomas Webber in addition to the McCurdy program already announced. The membership committee, Alice Knox Fergusson, reported the transfer of Mrs. Howard Scott from the Eastern Michigan Chapter and the names of two new patrons—Andrew Smith and James Davidson.

A card of cheer was signed by everyone to be sent to Miss Katherine Hammons, who is at her home recovering from an encounter with an automobile. Miss Hammons was knocked down about five weeks ago and suffered a broken leg and arm and a head injury. She is convalescing rapidly, to the delight of her many friends.

After the business session a program of Bach chorale preludes was played by Muriel Moss, Sam Parker, Donald McDonald, Hugh Waddill and Lieutenant A. C. Kaepfel. Lieutenant Kaepfel is organist and choirmaster of Christ Church Cathedral, New Orleans.

The chapter held its January meeting on the 28th at the Cliff Temple Baptist Church, Dallas. Dinner was served to seventy-two members, patrons and guests. After the business session, which was presided over by the dean, Henry Sanderson, a recital was given by Dr. Robert

Markham of Baylor University, Waco, and Hubert Kaszynski, organist and choirmaster of Holy Trinity, Dallas. The choir of Cliff Temple sang two numbers, accompanied by Mrs. Doris Palmer and directed by J. B. Christian.

ALICE KNOX FERGUSSON.

Address on Choir Training in Detroit.

The February meeting of the Eastern Michigan Chapter was held Feb. 19 in the Woodward Avenue Presbyterian Church, Detroit, with Paul Green, organist of the church, as host. A business meeting was conducted by Dean Cyril Barker. Announcement was made of the meeting March 26 at Marygrove College and of the April meeting April 23 at the university at Ann Arbor.

After a dinner served by the women of the church a large assemblage gathered to hear Professor Gustav Lehman of the Colgate-Rochester Theological School give a demonstration of choral conducting and training. Singers had been invited from the choirs of certain members to make up a choral group for the demonstration. A splendid exhibition of "choir tuning and conditioning preceding a rehearsal was given. Professor Lehman has a very engaging personality, and by mixing humor with serious work kept his hearers interested for nearly two hours.

The Guild of Church Musicians of the Detroit Council of Churches was invited to meet with the Guild for this occasion and turned out in large numbers.

MARK WISDOM, Secretary.

Meeting at Catholic University.

The monthly meeting of the District of Columbia Chapter was held Feb. 4 at the Catholic University. Chapter members were guests at the solemn service of vespers, arranged by the music department of the Catholic Sisters' College in the National Shrine of the Immaculate Conception. Before the service Conrad Bernier, organist of the university, played the following recital: Prelude and Fugue in F minor, Handel; Passacaglia and Fugue, Bach; "Ave Maris Stella," Tite-louze; "Diffusa est," Mawet; Introduction and Allegro, Ropartz. The choir was under the direction of the Rev. Father A. C. Wygers. At the conclusion of the service Mr. Bernier played as a recessional a Postlude on "Adoremus in Aeternum," Gigout.

At the business meeting a letter from Canon Draper was read, accepting appointment as chaplain for the chapter.

Plans for the annual choir festival, which will be held May 13, are materializing. A report on the conference to be held the latter part of June was given by the chairman, Mr. Tenley. This conference promises to be a very interesting three-day meeting, including outstanding recitalists.

Harold W. Friedell of New York, chairman of the Guild examination committee, gave a very interesting talk on examinations.

LAWRENCE W. FREUDE, Registrar.

Two Important Rhode Island Events.

The Rhode Island Chapter had two outstanding events on its February calendar. The first was a chicken supper to which Rhode Island clergymen were invited as guests of the Guild. This took place Feb. 4 in the parish-house of All Saints' Episcopal Church in Providence. Dean Louise B. K. Winsor presented the speaker, the Rev. Robert Pierce Casey, O.G.S., of St. Stephen's Church, who delivered a splendid address on "The Relationship of the Minister to the Church Musician." He presented a scholarly review of the religious and musical traditions of the Greek Orthodox, Roman Catholic, Protestant and Anglican types of worship and emphasized the point that in a truly religious service the clergy and the musician must combine their arts to do a common job.

At the close of the address Dean Winsor urged the members of the clergy to take an active interest in the work of the organist and choirmaster. She also asked for their cooperation and support in publishing announcements in their parish bulletins of the activities of the chapter. All present agreed that the inspiring talk and the opportunity to get together indicated the desire of Rhode Island organists and clergy to work together. The dinner committee was headed

National A.G.O. Sunday

The committee for national A.G.O. Sunday wishes to remind you that the date on which it will be observed this year is the third Sunday after Easter, May 12.

It is not too soon to think about your plans. We will welcome suggestions which may be handed on to the rest of our membership.

GEORGE MEAD, Chairman.

by Dean Winsor and Mrs. Roy Bailly, assisted by Miss Florence Hirons, Miss Janet Burlingame, Mrs. Kay Moore, Miss Ruth Pearson and Miss Bessie W. Johns.

The second event of interest was a lecture by William King Covell of Newport on "Consoles of American and European Organs," which was given Feb. 18 at the First Baptist Church in Providence. Mr. Covell illustrated his interesting talk with slides.

BESSIE W. JOHNS, Registrar.

Salt Lake City Recital by Titus.

The Utah Chapter gave Salt Lake City a musical treat when it presented Parvin Titus in a recital Jan. 16 at the Salt Lake Tabernacle. Mr. Titus is choirmaster and organist at Christ Church in Cincinnati and is official organist of the Cincinnati Symphony Orchestra.

More than 3,000 people enjoyed Mr. Titus' display of versatility, moving expression and fine technique. He presented the following program: Voluntary, Croft; "Benedictus," Couperin; Sonata 6, in G, Bach; Prelude and Fugue in B minor, Bach; Chorale No. 1, Franck; "Song without Words," Bonnet; "The Bells of St. Anne de Beaupré," Russell; Aria and "Scena" from "Gothic Sketches," John W. Hausermann; Postlude on "Old Hundred," Grace.

The February meeting of the Utah Chapter was held Feb. 2 at the Beau Brummel cafe. Members met for dinner, following which Dr. Lorin Wheelwright, music supervisor of the Salt Lake City schools, led an interesting discussion on musical education in Salt Lake City. He outlined "how we get children to become musical" and presented an original manuscript on the technique of teaching part singing.

BETH HOOPER, Registrar.

Julian Williams in Kansas City.

The Kansas City Chapter presented Julian Williams of Sewickley, Pa., in a recital Jan. 20 at Grace and Holy Trinity Cathedral. The cathedral was well filled and the audience most appreciative. Mr. Williams presented an unhackneyed program with real and sincere art. He reached great heights in the Bach Wedge Fugue. A reception was held in the parlors of the cathedral for Mr. Williams after the program.

POWELL WEAVER,

Chairman Program Committee.

Toledo Chapter to Present E. P. Biggs.

In cooperation with the Toledo Museum of Art, the Toledo Chapter will present E. Power Biggs in a recital on the evening of March 20. He will appear in the peristyle of the museum, which has a seating capacity of 1,750 and which is always filled for the organ recitals.

The chapter held its third annual Twelfth Night party in January in conjunction with the Piano Teachers' Association and the Violin Teachers' Association. Preston P. Brown and Mrs. Amy Decker were the king and queen and at the close of the evening the new king and queen were chosen in the traditional manner. They are Valerian Fox, organist, and Mrs. Marian Henry, pianist.

In February the chapter conducted a choral symposium under the leadership of William H. Engelke, director of music at St. Paul's Lutheran Church, and Harold Reltter, organist and choirmaster at Redeemer Lutheran Church.

La Crosse, Wis., Chapter.

The La Crosse Chapter met at St. Rose Convent Feb. 10. A letter from the national treasurer regarding the program of national expansion and the fiftieth anniversary campaign was read and those present were encouraged to enlist new members.

Karg-Elert's "Benediction," Op. 34, No. 4B, was analyzed by Sister Lucilda and played on the chapel organ. An interesting discussion followed in regard to registration, interpretation, style and adaptability of this composition for church services.

SISTER M. ANTONICE, Secretary.

John Harms Chorus Sings Faure Requiem and Other Works in New York

An unusual program of choral music was given at the West End Presbyterian Church in New York City for A.G.O. headquarters Jan. 28 by the combined West End Presbyterian Choir and the John Harms Chorus, under the direction of John Harms, F.A.G.O. Assisting soloists were Iona Harms, soprano; Claramae Turner, contralto; William Hain, tenor; John Baker, bass (Metropolitan Opera Association); Jeanne Mitchell, violinist, and Gertrude Hopkins, harpist. William Strickland was at the organ.

The Requiem of Gabriel Fauré was the principal work of the evening and the one which opened the program. It is fortunate that this serenely beautiful music is at last coming into its own in this country. It was not long ago that this work was almost completely unknown to us. Revival of interest in Fauré's music, especially the Requiem, began largely as a result of the crusading Nadia Boulanger's efforts only a few years ago.

Although the chorus, for some reason or other, was smaller than many of us had expected, the balance of choral tone was excellent. And there was *choral tone!* This was not just a group of people singing all at one time. Mr. Harms has a fine feeling for this music of Fauré and never let it get out of hand. The few climaxes were of restrained power and subdued intensity. They did not become boisterously noisy, which often happens when a conductor has a choir of over twenty voices.

The "Libera Me," for baritone solo and chorus, was affectingly beautiful and Mr. Baker's well-controlled singing contributed greatly to the smooth overall performance. The "Sanctus" and especially the final chorus, "In Paradisum," were outstanding. The effect of the latter is difficult to put into words—it is literally "out of this world." All of the cool fire and mystical intensity of this chorus were realized through Mr. Harms' sensitive treatment of the music.

Following the Requiem Brahms' Alto Rhapsody was performed by Claramae Turner, contralto, and the male section of the chorus. It is odd that this work, even as the Fauré, has long been overlooked by organists. The text and music are both admirably suited for church use. It is difficult to do well, but not more so than dozens of other choral works in everyday use. However, if you intend to perform the Alto Rhapsody you would better make sure you have a first-rate contralto. The work makes exacting demands upon the soloist and these were adequately met by Miss Turner, although the lower compass of her voice is not quite heavy enough to create the proper effect.

During the offertory Miss Hopkins played a "Priere" by Hasselmans. Why, I'll never know! This saccharine music (?) was as out of place in its rarefied programmatic surroundings as Bob Hope would be in the role of Hamlet.

Next to the Fauré Requiem the setting of the 137th Psalm by Ernest Bloch was the most musically worthwhile offering of the evening. The original scoring is for soprano solo with orchestra. This is music of great originality and gorgeous quasi-oriental coloring. The writing is typical of Bloch, who knows how to adapt conventional harmonic means to his own beautifully unconventional ends. Iona Harms projected this music with clarity of execution and warmth of feeling, but her lyric voice was rather overwhelmed by the accompanimental forces. This work really demands a big dramatic soprano voice. Strickland's accompaniment of the Bloch was marvelously contrived.

The program concluded with a setting of Psalm 13 by Franz Liszt. This is a "spotty" work, a bit on the long side, but contains several stunningly effective moments. In the closing section, "I Will to God Sing Aloud," the sheer volume of brilliant choral tone was thrilling.

The large congregation all but filled the church.

SEARLE WRIGHT.

News of the American Guild of Organists — Continued

Women Have Prominent Role in A.G.O.; 3 Founders; One of Them Interviewed

The American Guild of Organists comprises over 6,000 members, about half of whom are women. This ratio applies to Guild chapters, of which half of the deans and regents are women. This 50 per cent feminine participation in the present life of the Guild was far from the case back in 1896, when the Guild was organized. Among the 145 founders only three women were prominent enough in the field of church music to be included in that select group. Kate Chittenden was one of them.

Miss Chittenden must have been one of the busiest musicians of that time, being organist and choir director of Calvary Baptist Church, New York City, the first woman lecturer on the New York Board of Education, staff member of the Metropolitan College of Music and head of music at the Aiken School, Stamford, Conn. Vassar College called her in 1899 to head its piano department, which post she held thirty-one years, retiring as professor emeritus in 1930. Miss Chittenden founded and directed for many years the music department of the Hartley House Settlement, acting still as honorary director. She is a life member of the Music Teachers' National Association and dean of the American Institute of Applied Music.

In 1944 Miss Chittenden celebrated her seventieth teaching year in her New York studio, where she continues to give lessons every day in the week except Fridays, when she lectures. The studio, a block from Carnegie Hall, contains two massive pianos, a number of framed pictures of composers, an autographed photograph of Toscanini and a large fireplace with an iron grate which contains two metronomes. Her present staff includes a secretary, an office assistant and a housekeeper.

In this setting I chatted with Miss Chittenden, whose repartee was quick and sparkling and full of philosophy. Her health is very good, although she says she never took a bit of exercise in her life.

"It's not that I don't believe in it; I just don't have time," she explains. She hasn't missed a Friday Philharmonic concert in her memory and attends many piano recitals "to get new pointers."

For one who weighed in at less than two pounds at a premature birth, Miss Chittenden has done gloriously by her ninety years, in which she has taught more than 4,000 pupils, a fourth of whom were teachers. She denies that she teaches music.

"I don't teach music; I teach people," adding simply: "And I'm quite sure I've never taught two people alike. I just size up my pupils and find out where the hollow places are."

Having written the first modern piano method, published before the turn of the century, she is now preparing a new method based entirely on keyboard harmony.

Miss Chittenden was born April 17, 1856, in Hamilton, Ont., where her parents resided temporarily, but she wishes it to be understood that she is a Yankee and "proud as Old Nick of it." Her mother's ancestors landed in this country in 1626 and William Chittenden, on her father's side, followed in 1638. Miss Chittenden admits she never had the slightest desire to be a soloist. "When I was 6 I made up my mind I wanted to do two things—one was to play a pipe organ and the other was to teach piano. Well, I did both."

One of the original purposes of the Guild was to raise the standard of efficiency of organists by examinations in organ playing, theory of music and general musical knowledge, and to grant certificates to members who pass the examinations. More than 300 organists have passed the fellowship tests; seventy-five of them are women. Three of these women F.A.G.O.s are on the present Guild council: Lillian Carpenter of the faculty of the Juilliard School; Grace Leeds Darnell, organist of St. Mary's-in-the-Garden, New York, and chairman of church music of the New York State Federation of Music Clubs, and Anne V. McKittrick, organist of Grace Church,

Brooklyn Heights. Other prominent fellows are Dr. Roberta Bitgood, regent of the New Jersey State Council and organist of Westminster Presbyterian Church, Bloomfield; Catharine Morgan, organist and composer of Norristown, Pa., and Margaret Whitney Dow, formerly head of the organ department at Florida State College for Women.

Among the more numerous feminine contingent of A.A.G.O.s is the distinguished Dr. Helen Hewitt, who won a recent Yale University \$2,500 fellowship for musicological research. The Medieval Academy of America published her first work in the musicological field.

Woman Guild members are well represented on college faculties throughout the country. A few of these, besides Miss Carpenter of Juilliard, are Dr. Charlotte Klein, F.A.G.O., of Mary Washington College of the University of Virginia, who has played recitals for at least five Guild national conventions; Katharine E. Lucke, F.A.G.O., of Peabody Conservatory; Dr. Ella Scoble Opperman, F.A.G.O., of Florida State Teachers' College; Dora Poteet of Southern Methodist University, Texas; Catharine Crozier of the Eastman School of Music, Rochester, and Claire Coci of Oberlin Conservatory.

The physical ease with which the modern organ can be played undoubtedly is one reason why an increasing number of women are making good at the king of instruments. Only a few years ago there were no women active in the organ recital field. Now there are such touring virtuosi as Dr. Nita Akin, Claire Coci and Catharine Crozier.

It must be said, however, that the important posts in large city churches remain a man's world, with the notable exception of Jessie Craig Adam. At New York's Episcopal Church of the Ascension, until her death a few years ago, Miss Adam put on oratorio performances with her splendid choir every Sunday during the season and proved that a woman can worthily handle the multiple business of choir conducting and organ playing according to the Guild's highest standards.

CHARLOTTE LOCKWOOD GARDEN, F.A.G.O.

Two Buffalo Chapter Events.

The January meeting of the Buffalo Chapter was most interesting. It was held in the home of Mrs. J. Hazard Campbell Jan. 15. Professor Harold W. Thompson, Ph.D., L.H.D., of the English department of Cornell University, familiar to all as reviewer of new music for THE DIAPASON, gave a lecture on "Folklore of New York State," on which he is an authority. Professor Thompson combined his subject with our interest in music in a most entertaining manner.

After the lecture Gilbert W. Corbin of Buffalo Chapter played several selections on the Aeolian organ in Mrs. Campbell's home. We also heard a few of the automatic rolls.

Preceding the meeting members and friends dined at the Buffalo Bible Institute.

The Feb. 14 meeting was exceptionally fine. It was held in the Lafayette Presbyterian Church. A program of compositions by Everett Titcomb was presented by the following Buffalo Chapter members: Leonard Adams, Emilie Yoder Davis, Helen T. Garretson and Clara Mueller Pankow, and the choirs of the First Presbyterian Church, Charles R. Nicholls director; Lafayette Presbyterian Church, Emilie Yoder Davis director; St. John's Episcopal Church, Edward G. Elliott director, and Trinity Episcopal Church, Reed Jerome director. The entire program was beautifully done.

EDNA L. SPRINGBORN, Secretary.

Craighead Stirs Californians.

David Craighead held members of the Los Angeles Chapter and friends spellbound by his dramatic performance Feb. 4 at Immanuel Presbyterian Church in Los Angeles. Mr. Craighead shows superb technique and interpretation in his coloring of the musical pictures of Bach, Mozart and later composers. Among the numbers played for an exceptionally large audience were Bach's Sinfonia "We Thank Thee, God" and "Agnus Dei," Mozart's Fantasia in F, Catherine Urner's Barcarolle, Dupré's Prelude and Fugue in G minor, Clarence Mader's "October Interlude," Rowland Leach's "Casual Brevities" ("The Desert" and "Chollas Dance for You"), Vienne's

Finale from the Sixth Symphony and Daniel-Lesur's "Scene de la Passion." He ended his program with Bach's Passacaglia and Fugue in C minor.

The monthly dinner of the Los Angeles Chapter was held in the banquet room of Immanuel Presbyterian Church just before Mr. Craighead's recital. The next meeting of the Guild will be held Monday evening, March 4, at 8 at St. Paul's Cathedral. At that time the male choirs of St. Luke's Church, Long Beach, and St. Paul's Cathedral will join in a festival of choral music.

MARY E. BRISTOW, Secretary-Registrar.

Pasadena Audience Hears Craighead.

A large audience greeted David Craighead at his recital in All Saints' Episcopal Church, Pasadena, Cal., on the evening of Feb. 8. Members of the Fine Arts Club of Pasadena were hosts with the Pasadena and Valley Districts Chapter of the Guild in presenting this American organ virtuoso. Mr. Craighead's musicianship and style were evident in the program, which follows: "The Heavens Declare the Glory of God," Marcello; Larghetto from Twelfth "Concerto Grosso," Handel; "Weihnachten 1914," Reger; Scherzo from Second Symphony, Vienne; "Processional," Martin Shaw; "Dearest Jesu, We Are Here," "In dulci Jubilo" and Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "Supplication," Elmore; "A Kentucky Christmas," Saxton; Toccata, "Thou Art the Rock," Mulet.

CHARLES E. ANDERSON, Librarian.

Aid to Schweitzer Fund.

The San Jose, Cal., Guild forces presented a program for the benefit of the Albert Schweitzer missionary fund Jan. 25 at Trinity Episcopal Church in San Jose. An augmented choir, directed by Leroy Brant, consisting of members of various church choirs sang "Send Out Thy Light," Gounod, and "Hark, Hark, My Soul," Shelley, and led the audience in singing several of the best-loved hymns of all denominations. One of the Guild members, Mrs. Elvina Lawson, had at one time studied with Dr. Schweitzer in Paris. She played two Bach numbers—"My Heart Is Filled with Longing" and "The Day Is So Rich with Joy."

There was a generous response when the offering was taken, so that nearly \$100 has been sent to Dr. Schweitzer.

A meeting of the chapter was held Feb. 3 at the home of Mrs. Charles Moser in Palo Alto. The committee in charge gave a brief review of the life of David Craighead and a discussion of the numbers he was to play at the recital Feb. 13. Plans were considered for a concert series.

Valentine Party in Nashville.

The Central Tennessee Chapter, Nashville, held its February meeting on the 12th at the studio of Miss Frank Hollowell, organist of the First Baptist Church. With Miss Hollowell as hostess, assisted by her co-teacher, Miss Martha Carroll, a social hour in the nature of a valentine party proved Guild members to be as adept at a light-hearted type of meeting as at one of a more serious nature.

Preceding the social period there was a short business meeting at which, besides routine reports, several interesting announcements were made. In addition to mention of the name of a recently-accepted member of the chapter, Charles Jolliff, organist at the First Lutheran Church, a message of greeting was received from Richard Thomasson, recently discharged from the armed forces. Mr. Thomasson is now studying in Chicago, but expects to return to Nashville in the fall to resume his duties as organist and teacher.

A preliminary report on progress in arrangements for a proposed V-E day celebration May 8 was given by Robert Strobel. Sponsored by several civic groups, the plan is to have a large chorus, recruited from choirs and choral organizations in the city, present Mendelssohn's "Hymn of Praise," directed by Dr. Bliss Wiant, as a fitting observance of the day.

The social portion of the meeting was under the direction of a committee composed of Mrs. E. A. Grizzard, chairman, and the Misses Marie Hayes and Bertie Greer. The latter conducted several contests of wit and skill, but the problem of assembling and performing lines from well-known hymns found the members on more familiar ground. Serving of refreshments brought the evening to a happy conclusion.

Special guests of the occasion were Mr. and Mrs. Hines Sims. Mr. Sims is choir director at the First Baptist Church, having assumed this position on coming to Nashville last September.

LAWRENCE H. RIGGS, Secretary.

Delaware Chapter.

A meeting of the Delaware Chapter was held in the Peninsula Methodist Church, Wilmington, Feb. 8. R. Barrett Johnson, who has returned home from the army,

told of some of his experiences and showed many trophies and articles of interest he brought back. Dean Sarah Hudson White, A.A.G.O., presided. After the meeting a social hour was enjoyed. Two guests from other chapters were present—William Berry from Rochester and William Barnhill from the Pennsylvania Chapter. Both are now residing in Wilmington and expect to be transferred to the Delaware Chapter.

WILMER C. HIGHFIELD, Secretary.

Interesting Meetings in Louisville.

The Louisville Chapter has had programs of great interest recently under the capable planning of its program director, Selma B. Hamlet. For the January meeting Mrs. Hamlet presented Dr. Claude Almand, professor of theory, composition and musicology at the Church School of Music, Southern Baptist Seminary, and a member of the chapter, whose subject was "The Composer Looks at Modern Composition." This was an enlightening and intensely interesting discussion made all the more enjoyable by the assistance of Harry William Myers at the piano.

One of the guests present at the chapter meeting held Feb. 4 at the Arts Club was Arthur Croley, chapel organist and head of the organ department at Fisk University, Nashville, Tenn., who Feb. 3 was the performer at the monthly recital held at the Fourth Avenue Methodist Church. Mr. Croley presented an outstanding program of works by Bach, Handel, Dupré, Bingham and Sowerby.

Miss Lucile Price, teacher of music history and appreciation in the School of Music, University of Louisville, reviewed "The Bach Reader" by David and Mendel, which led to her subject, "The Chorale Hymn-tune." Miss Price is a recent addition to the faculty of the university and her informal and original manner of presentation was refreshing. Following this the members were highly entertained with a "valentine box." Valentines, sentimental and comic, for each one present closed the evening in a spirit of fun.

The latest acquisition to the chapter is the *Guild Gossip*, a monthly sheet of interesting bits of news and the doings of our members. Mrs. Elsie Weber is the original editor and publisher of the paper.

CATHARINE S. HIGGINS, Secretary.

Waterloo Chapter to Present Schreiner.

The February meeting of the Waterloo, Iowa, Chapter was held Sunday afternoon, Feb. 10, in Trinity American Lutheran Church, Waterloo. A fine program of organ music was enjoyed by an audience composed of members of the chapter and the public. Miss Loretta Maley, organist of St. Joseph's Catholic Church, opened the program with "Devotion," Bossi, and Toccata, Farnam. Mrs. Nell C. Altland, organist of the Walnut Street Baptist Church, played: Aria from Cantata, Bach, and Praeludium and Fugue in C major, Bach. Mrs. George Timm concluded the afternoon's program with "Sonata Tripartite," Nevin. Mrs. Timm is organist of the host church.

A business meeting followed the program. Final preparations were made for the recital by Dr. Alexander Schreiner March 14, which will be presented by the chapter at Grace Methodist Church.

PAUL O. SEIFERT.

Ottumwa, Iowa, Chapter.

The Ottumwa, Iowa, Chapter, which held its first meeting in June, 1945, has had a number of events since that day. The chapter opened 1946 with a business and social hour at the home of the dean, Mrs. Donald Neasham. Plans and programs for the year were discussed. On Feb. 5 the Rev. Gerhard Bunge gave a recital in the First Lutheran Church. A business meeting followed and plans were made to present Dr. William H. Barnes of Chicago in a public recital Feb. 26 at the Presbyterian Church.

C. N. JOHNSON, Secretary.

Rocky Mountain Chapter.

The Rocky Mountain Chapter met Feb. 18 in the St. Martin's Chapel of St. John's Cathedral, Denver. David Pew discussed the Guild examinations. Clarence Sharp gave an interesting presentation of the Jewish worship service, explaining its history and the effects of environment on Jewish music and service. A number of beautifully harmonized hymns and chants were played and sung, with interesting explanations of where and how they are used.

The January meeting was held Jan. 21 in the parish hall of St. John's Cathedral. After a pleasant social evening for members and guests the social committee served refreshments.

Mrs. J. W. HEDGES, Secretary.

Southwestern Virginia.

The Southwestern Virginia Chapter was organized a year ago in Roanoke. During the season the chapter has held monthly meetings. Among topics discussed were these: "Hymns and Hymn Playing" and "Organ Specifications." Three recitals were given.

NELLIE W. STUART, Publicity Chairman.

News of the American Guild of Organists — Continued

Emory L. Gallup Illinois Dean.

Because of ill health, Mrs. Ora J. Bogen has resigned as dean of the Illinois Chapter. The board regrets the necessity of this action and hopes that being relieved of this responsibility she will soon be restored to complete health. Dr. Emory L. Gallup, who has been serving as sub-dean, succeeds Mrs. Bogen.

Choral evensong will be sung by the male choir of Christ Church, Winnetka, under the direction of Dr. Robert R. Birch, Sunday afternoon, March 3, at 5 o'clock. Guild members who will play are Gilman Chase, Mary Porter Gwin and John K. Christensen, dean of the Wisconsin Chapter. The preludial recital will begin at 4:30.

Dr. Emory L. Gallup, who has recently been made dean of the Illinois Chapter and who is director of music at the First Methodist Church, Evanston, will present the chancel choir in singing the entire score of Brahms' Requiem Sunday afternoon, March 17, at 4:30. After the service supper will be served to those making reservations.

At St. Paul's Episcopal Church, Chicago, the choir will sing evensong Sunday, March 24, at 4:30. Fred Cronhimer will direct and Bishop Conkling will be the speaker. Preceding the service there will be a half-hour recital, played by Mr. Cronhimer, Edna Bauerle and Kenneth Cutler.

GRACE SYMONS, Registrar.

Examinations Pennsylvania Subject.

The February meeting of the Pennsylvania Chapter was held Saturday evening, the 16th. This event was in the interest of Guild examinations. Seventy-five members and friends assembled at the First Unitarian Church for dinner. At 8 o'clock we went next door to the Church of the New Jerusalem for the music and discussions. The associateship pieces were played by Charles F. Wright, A.A.G.O., organist and director of music at the First Methodist Church, Vineland, N. J. Vernon de Tar, F.A.G.O., organist and director of music at the Church of the Ascension, New York, played the fellowship pieces. Fine technique and artistic ability were displayed by both of these musicians. Practical organ work, as required in the examinations, was discussed and demonstrated by Dr. Rollo F. Maitland, F.A.G.O. Newell Robinson, F.A.G.O., talked on the paper work.

Those who attended the dinner, besides a number who came later, manifested keen interest in this part of the meeting, thus attesting to the fact that Guild examinations are still playing an active part in the doings of the Pennsylvania Chapter.

ADA R. PAISLEY.

Fort Worth, Tex., Meeting.

The February meeting of the Fort Worth Chapter was held at the home of Mrs. Katherine Cannon on the evening of Feb. 12. Honor guests were Donald Bellah, head of the music department at Texas Wesleyan College, and Robert Clark, organist-conductor at First Methodist Church, both having returned from the service. Preceding the business session the members and patrons enjoyed an old-fashioned box supper.

Mrs. Paul Joyce, the dean, presided at the business session. Various items of business were transacted and the following recitals were announced: Mr. Clark will play at First Methodist Church on the afternoon of March 24, and William Barclay, professor of organ at Southwestern Baptist Seminary, will play at the First Presbyterian Church on Palm Sunday afternoon, April 14. The next meeting of the Guild will be held March 10 at 9 p.m. in the chapel of the First Methodist Church.

MARY BETH MEWBORN, Secretary.

Activities of Maine Chapter.

A dinner meeting of the Maine Chapter was held at the Elks' Club in Portland Jan. 21, with twenty-five present. The speaker was the Rev. Nathaniel M. Guptill of the First Congregational Church, South Portland, whose subject, "Music in Worship," was both educational and inspirational. He touched on the history of music in religion, early Christian music through the periods of Augustine, Luther, Watts and Wesley to the present day, and dwelt on the function of music in worship.

On the afternoon of Feb. 10 a memorial vesper service was held in the Congress Square Universalist Church,

MRS. FRANK COLLINS, JR., DEAN OF LOUISIANA CHAPTER, A.G.O.

Mrs. Frank Collins, Jr., the present dean of the Louisiana Chapter, A.G.O., received the B.M. and M.M. degrees from Louisiana State University, Baton Rouge, majoring in organ. She spent the year of 1934-35 in Paris as a student of Louis Vierne and was invited by him to play his "Cathedrals" for the postlude to the 11 o'clock mass in Notre Dame Cath-

edral May 5, 1935.

Mrs. Collins has served Temple B'nai Israel as organist and choir director for the last ten years and recently added to these duties the post of organist at the First Methodist Church of Baton Rouge. Dean Collins has organized a comprehensive program for the advancement of Guild work in the state.

where Howard W. Clark (1885-1943) was organist without missing a service for nearly thirty-three years. The organists participating in this service were C. J. Tilton, First Congregational Church, Scarborough; John E. Fay, A.A.G.O., St. Joseph's Catholic Church; Mrs. Bertrand E. Cobb, A.A.G.O., dean of the chapter and organist and director at the Parish Unitarian Church; Raymond W. Coburn, First Church of Christ, Scientist, and the present organist of the Congress Square Church, Mrs. Dorrance Douglass.

On the same afternoon Alfred Brinkler, F.A.G.O., of the Cathedral Church of St. Luke directed the male choir of the church in the performance of the cantata "The Conversion" by H. A. Matthews.

Feb. 18 at the Woodfords Congregational Church Bernard Piché, organist of St. Peter's and St. Paul's, Lewiston, was to be the speaker and recitalist. Mr. Piché is a concert organist with an outstanding reputation among the best.

MAE FORD HAVILAND, Secretary.

Missouri Pastors and Organists Dine.

The annual pastor and organist meeting of the Missouri Chapter was held Jan. 28 at the Third Baptist Church in St. Louis with Katherine Carmichael as hostess. A most enjoyable dinner began the evening of festivities and one of the largest attendances was noted. As this is the fourth successive year this program has been repeated it seems to have become a tradition of the chapter. Preceding the usual discussion of the likes and dislikes of pastor and organist, which was presided over by our dean, Howard Kelsey, we were pleased to have as guest soloist Miss Katherine Stephens of the Tyler Place Presbyterian Church. She was accompanied by Doyle Neal at the piano. Assisting the dean in the discussion panel were Dr. Clark Walker Cummings, secretary of the Metropolitan Church Federation of St. Louis; Dr. Frank B. Hall of the Central Presbyterian Church, Doyle Neal and Alfred Lee Booth. The discussion proved both humorous and instructive.

We were happy to welcome two new members—William Kent Metcalfe and Erwin H. Esslinger. We are also happy to note the return of Mario Salvador, who recently received his honorable discharge from the armed services and will resume his duties at the St. Louis Cathedral. Mr. Salvador gave his first public recital since his return at St. Alphonse (Rock) Church Feb. 18 under the auspices of the Catholic Organists' Guild.

On Feb. 10 at Centenary Methodist our chapter and the St. Louis Sunday Evening Club presented Carl Weinrich in a recital before a capacity audience. Mr. Weinrich's program was a varied and enjoyable one and we were privileged to hear the following numbers: Fifth Concerto, in F major, Handel; Chorale Pre-

lude on "How Brightly Shines the Morning Star," Bach; Prelude and Fugue in A minor, Bach; Andante in F, Mozart; First Sonata, in E flat, Hindemith; Toccata in F minor, Lamb; "The Reed-Grown Waters," Karg-Elert, and Finale from First Symphony, Vierne.

ARTHUR R. GERECKE, Treasurer.

American Composers Houston Topic.

The Houston, Tex., Chapter met Feb. 5 at St. Mark's Methodist Church. Mrs. Ray Lasley, the dean, opened the meeting with an announcement of our plans to bring Marcel Dupré to Houston next fall. Definite steps are being taken to present M. Dupré in November. Plans for the spring choir festival, which will be given in national music week, were discussed and enthusiasm was shown by those present. Several new members have come into the chapter this year and they were accepted by the body.

There were fifty-two persons present at the meeting. The theme of the meeting was "Contemporary American Composers" and Mrs. Scott Red read an interesting paper on the subject. Her talk was followed by organ selections played by four of our members. Mrs. Ray Lasley gave two numbers composed by Titcomb and one by Richard Purvis; David Alkins contributed a Seth Bingham arrangement of a lovely hymn; Miss Helen Nelson played compositions of Weinberger and Sowerby, and Mrs. Carroll Ault gave two selections—one by Ford and the other by Armstrong.

MRS. THOMAS W. SUMNERS,
Corresponding Secretary.

Singer Gives Valuable Hints.

The February meeting of the Metropolitan New Jersey Chapter was held Feb. 11 at the Third Presbyterian Church, Elizabeth, where Miss Jessie Bouton is organist and Vincent Fish musical director. A program of unusual value and interest to organist-directors was presented by Amy Ellerman, New York vocal teacher and for many years contralto soloist at the First Presbyterian Church in New York City. Miss Ellerman seemed to enjoy talking to the large assembly of organist-directors and choristers, who responded with enthusiasm. At first approaching voice problems from the point of view of the individual singer, she gave very practical solutions, with specific illustrations. Among the causes of singing flat she listed lack of concentration and gave monotone singing as a corrective exercise. She also pointed out the value of correct posture to good singing. She stated that the best experience a young singer could get was in a choir. She then took up many faults in choral singing and gave exercises to help correct these. A short period of vocalises at the beginning of choir rehearsals was recommended, as well as short periods for relaxation within the rehearsal. To achieve blending, she

suggested the simple device of listening to one's neighbor. She also recommended distributing the better musicians and voices among the poor readers as a means of helping them as well as achieving better choral results.

The next meeting of the chapter, March 25, will consist of a tour of several of the churches of Summit, with a short organ program at each church. April 29 Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, will be the guest recitalist.

EARL B. COLLINS.

Virginia Students Give Recital.

The Virginia Chapter sponsored a student recital Feb. 12 at All Saints' Episcopal Church, Richmond. Eight pupils of Dean Charles Craig, Elizabeth Buxton and Mrs. W. Bright Anderson presented an interesting program. The players were Florence Clarke, Nell McCall, Shirley Owens, Audrey Ann Strong, Mildred Hale, Suzanna Ruhmann, Jean Gregory and Dorothy White.

Dean Craig announced that the March meeting would be held at Grace Covenant Presbyterian Church, with a supper and recital by the Choral Art Society of Boston University, Dr. H. Augustine Smith, director. Dr. Smith will be the supper speaker and will hold a choir clinic. Hugh Giles will be the recitalist in April and the hymn festival in May will be dedicated to the founders of the chapter.

It was announced that two student chapters would be formed—one at the Presbyterian Assembly's Training School and the other at the Richmond Professional Institute of the College of William and Mary.

Members of the Virginia Chapter entertained their ministers at dinner Jan. 15 at All Saints' Episcopal Church, Richmond. A large company heard the Rev. Robert M. Olton, new rector of All Saints' Church and chaplain of the chapter, speak on "Souvenirs." Mr. Olton had just returned from the South Pacific, where he served as chaplain in the navy with the rank of lieutenant-commander.

Charles Craig, dean of the chapter, was ill and Alton Howell, past dean, presided and made a report on the results of the Christmas presentation of "The Messiah." Mrs. Alice Tutwiler and Harrison Harding were presented as new members.

It was announced that the student recital would take place in February and that the Choral Society of Boston University, under the direction of H. Augustine Smith, would give a concert in March. Hugh Giles of New York will give a recital at the First Baptist Church April 9 and a hymn festival will be held at the Mosque Auditorium in May. James R. Sydnor, sub-dean of the chapter, who is working on his doctorate at Union Seminary in New York, will return to direct the festival music.

The chapter is enjoying the most active year of its history. Two branch chapters are functioning and two others are in process of organization.

ALTON HOWELL, Publicity Chairman.

Southern Arizona Meetings.

The Southern Arizona Chapter met at the studios of Camil Van Hulse in Tucson Feb. 10 for a program and business meeting. Additional officers were elected. Mrs. George D. Boone was chosen registrar, La Mont Huston auditor and Hartley D. Snyder librarian, and an executive committee was appointed consisting of Martina Powel, O. A. Simley and Ethyl C. Lobban. Dean Camil Van Hulse welcomed new members to the chapter and outlined plans for the year. The musical program consisted of two arrangements by Dean Van Hulse for eight hands of Bach's Prelude and Fugue in G and the Passacaglia in C minor. Players were Camil Van Hulse, La Mont Huston, Leonard Klein and James D. Guthrie.

Plans were formulated to present Richard Keys Biggs in a recital at the Scottish Rite Cathedral in March.

KARL W. AHLGREN, Secretary.

Southern Branch, Kansas Chapter.

Southwestern College, Winfield, Kan., presented Arnold Blackburn in a recital for the Kansas Chapter, A.G.O., Feb. 4. Mr. Blackburn is a new member of the Guild and head of the organ department at Southwestern. He played the following program for an appreciative audience: Trumpet Tune, Purcell; Air ("Water Music"), Handel; Allegro and Presto, Concerto in A minor, Vivaldi; First Movement, Sonata 2, Hindemith; Elegy, Thalban-Ball; "West Wind," Rowley; Toccata, "Tu Es Petra," Mulet. After the program a reception was held for Mr. Blackburn.

On Feb. 3 Dean Charles H. Finney of Friends University, Wichita, gave a recital at the Christian Church, Arkansas City, to create interest in the Guild and gain new members. An excellent program of classic and contemporary masters was played by Dean Finney.

ERNESTINE PARKER, Secretary.

The Story of the American Guild of Organists

BY THE COMMITTEE ON GUILD HISTORY

Charles Taylor Ives
 *Hamilton C. Macdougall
 *Will C. Macfarlane
 Harold Vincent Milligan
 Herbert C. Peabody
 *Sumner Salter
 *R. Huntington Woodman
 Samuel A. Baldwin, Chairman

*Deceased.

ARTICLE VI—GUILD EXPANSION.

By SAMUEL A. BALDWIN

[For the Committee on Guild History]

The purpose of the Guild was stated to be:

To advance the cause of worthy church music; to elevate the status of organists; to increase the appreciation of their responsibilities, duties and opportunities as conductors of worship.

In "A Declaration of Religious Principles" in the ritual of the Guild, the members recited: "We believe that the office of music in Christian worship is a sacred obligation before the Most High."

We do believe this profoundly, but the attainment is difficult, though it must never be lost to sight as an ideal to be realized, and from time to time in moments of real inspiration it may be achieved.

No one has better expressed the right attitude of an organist toward the service of the church than Robert Elmore, past dean of the Pennsylvania Chapter. The following was a dean's message in *Crescendo*, the monthly bulletin of the chapter. It also appeared in an editorial in *THE DIAPASON*, May, 1944, under the title "An Organist's Sermon to Organists." We are glad to have Mr. Elmore's consent to use the article. This is what he says:

"Thou shalt not take the name of the Lord thy God in vain, for the Lord will not hold him guiltless that taketh His name in vain."

We are apt to limit this familiar commandment to a prohibition of swearing, and nothing more; and yet its meaning goes deeper. All of us who serve the Lord in the ministry of church music are, in a sense, taking the name of the Lord. If we are not sincere in this service, if our hearts are not right before God, how truly are we taking His name in vain! The Lord cannot bless our efforts, no matter how artistically done, if our hearts are not right before Him. Don't, please, misunderstand me. Artistry in church music is terribly important and surely nothing less than our best is worthy of our Lord. But the heart must be right first. If not our efforts are as "sounding brass and tinkling cymbal." We may give people pleasure, move them emotionally, give them, even, pious religious feelings. But if we don't touch people's spirits for God, our work has no value in the light of eternity and we might just as well have stayed in bed late Sunday morning.

This Lenten season reminds me that some years ago it was my duty to play at daily Lenten services held at my church, and I evidently didn't conceal my feelings about the extra work very well, for the speaker one day spoke pointedly of those who perform their Lenten devotions as a matter of ritual, and not from the heart. Afterward he told me that his sermon was meant for me. He said it smilingly, half jokingly, but I have never forgotten it. If I give my music in a grudging way to the Lord, He cannot use it. The Lord loveth a cheerful giver, and the true Christian cannot be anything but cheerful.

For over twelve years we have had a simple "Code of Ethics" adopted by the council Oct. 23, 1933, which has served a useful purpose. But thirty-five years earlier there was a "code" which more fully expressed the principles and high purposes of the Guild—a pronouncement altogether remarkable. It said:

TO THE CHRISTIAN CHURCHES OF AMERICA—Greeting:

The American Guild of Organists, earnestly desiring to exalt and if necessary to improve the methods of managing the musical services in our churches, submits the following in the spirit of brotherhood:

It will be admitted by all who desire the spiritual development of Christian worship that whatsoever may tend to create a spirit of professionalism among church musicians or to stimulate a spirit of criticism in the congregation is to be deprecated. The church should be the Christian home of a sacred musicianship and the first to recognize and foster it. The Christian musician who has consecrated his God-given powers to the study of worship music and to its most skillful and effective use as a ministry to spiritual life is the most anxious and the best able

to select desirable members of the choir and the music for its work; and he is justly held responsible for the music of the church.

In view of these things, and with a desire to elevate the status of church musicians and the spiritual ministry of music, the American Guild of Organists recommends and urges:

(1) That the yearly contract system shall be abrogated as injurious to the church and unjust to the choirmaster.

(2) That organists and choirmasters shall be recognized as officers of the church, upon recommendation by the minister and a special committee chosen for the purpose.

(3) That the music in our churches shall be directed by the minister and choirmaster in weekly conference with each other.

(4) That where a music committee exists the minister and choirmaster shall be ex-officio members of that committee, with full power to give counsel and to vote upon all questions that may arise.

Set forth by the council, New York, Nov. 1, 1898.

[Signed by all the national officers and members of the council. Approved also by sixteen honorary associates, including the Rev. Drs. Lyman Abbott, Howard Duffield, Charles Cuthbert Hall, Thomas S. Hastings, Henry Mottet, R. Heber Newton, Roderick Terry, Charles C. Tiffany (archdeacon of New York) and William J. Tucker, president of Dartmouth College.]

The signing of this statement by so many of the leading clergymen of New York is significant, as it shows a complete understanding between organists and clergy as to the purposes of the Guild, which, without this cooperation, could never be realized.

This pronouncement by the council was never fully implemented. The matter was lost in the record, and the writer was astonished to find it there, though he had signed it.

The simple "Code of Ethics," pattern of 1933, has certain rules which were intended to meet prevalent abuses. The chairman has written many letters explaining the position of the Guild, but he was not certain that much had been accomplished. However, a year or more ago the chairman of the music committee of an important church not far from New York asked for an interview. They had a difficult decision to make and wished to be sure they would do nothing to displease the Guild. The interview was most satisfactory and the decision made was generous in the highest degree. So the chairman felt that something had been accomplished after all.

Those records of the Guild are very rewarding. Here is something of tremendous importance. It reads:

Whereas, The council of the American Guild of Organists and the executive committee of the National Association of Organists have organized committees to bring ministers and organists into closer relations for the good of the cause of religion, be it

Resolved, That this assembly heartily approves of this movement and urges members of synods and presbyteries to cooperate in it in every possible way.

[Adopted unanimously by the 133rd General Assembly of the Presbyterian Church of the United States of America, meeting at Winona Lake, Ind., May 26, 1921.]

This action of a great church body is momentous. Not only does it offer the fullest cooperation with the Guild in the name of religion, but the Guild is recognized as the body with which they must deal, thus establishing it as one devoted to the highest ideals in the cause of worthy church music. The General Assembly by this resolution opened a great opportunity to the Guild, of which it seemingly failed to take advantage to the fullest extent. There might be similar opportunities in connection with the governing bodies of other churches. They undoubtedly would be equally receptive to any approach of the Guild.

It is above all as an examining body that the Guild fulfills the requirements of its charter, and the purpose of these examinations is to raise the efficiency of organists that they may be better qualified for their duties in the church.

The associateship presents difficulties which should be within the capacity of a competent church organist. There is nothing in this examination that a competent organist should not be able to master.

But the fellowship examination is calculated "to prove high theoretical and

practical attainments as organists, directors and scholarly musicians."

There is real distinction attached to a fellowship in this or any other organization, and we want to keep it so. The examination has always been difficult—probably as difficult for the candidate in former years as today's examinations are for the present candidates. There has been a stiffening both in content of the examination and in the quality of work demanded. But that has been in keeping with what has been going on in colleges and universities and only adds to the distinction attached to the fellowship.

When the Guild had an income of a few hundred dollars a year it usually had a balance on hand at the end of the year. An estimate for 1946 shows probable receipts of \$16,000. We are not concerned over a balance; the problem is how to avoid a deficit. The expenses of the Guild are constantly increasing and more income is essential if those expenses are to be met. One way to obtain a larger income would be to raise the dues from \$3 to \$5. That has been thought unwise. Another way is through a large increase of membership, but with that would also come a corresponding increase in expenses. Voluntary contributions of a dollar or more would seem to be the right solution, half of such contributions to be retained by the local chapter obtaining them.

The writer is especially interested in a group to be known as "Friends of the Guild" (not that we are not all friends of the Guild). Members of this group would contribute \$10 or more. There are many among our members who are abundantly able to do so, and if there are 100 such members who would give \$10 each there would be \$1,000 toward the "golden anniversary" program. This sum would go far toward putting the Guild in a strong financial position. I commend this idea to your careful consideration. Are you able and willing to be one of that hundred? One-half of these contributions would also be retained by the chapters.

The goal for this anniversary year is 200 chapters. They have been springing up so rapidly that this is possible of attainment if there is a concerted effort to that end.

The importance of the chapter to the life of the Guild cannot be emphasized too strongly. Each chapter is a little Guild in itself, working out its own destiny and contributing all within its power to the good of the organization. The branches also are important. Wherever there is a small group that can be brought together there should be a branch. They can do much to develop an interest in the Guild in their communities, and the mere getting together will result in great benefit to themselves.

The chapters have complete autonomy; the council requires only that they conform with the provisions of the constitution.

Early in the history of the Guild the emphasis was placed upon services with a single choir. It was hoped these would serve as models the average organist could emulate, having always in mind the main purpose of the Guild, which is to find the way to music having its rightful place in worship. These services with single choirs are recommended to the chapters. Services of a festival nature with combined choirs rather dominate our activities at the present time. They are uplifting and inspiring, but cannot be regarded as models for the younger organists. Study groups are quite general throughout the country. Their purpose is to assist the colleagues in preparing for the associate examination.

A considerable number of chapters have been organized in connection with universities and colleges. Here Guild student groups are being formed. The students are inculcated with the principles of the Guild, which will have an important bearing upon the future.

The country has been divided into fifteen regions, each under a chairman. The importance of this cannot be overestimated. These chairmen, with the deans and regents, ex-officio, constitute a committee to promote movements to gain members, to form chapters and branches and to organize regional conventions. The regional chairman appoints from the states within his region a committee concerned with the development of the

Guild's interest in that region. It is thus that the Guild's principles and purposes may always be kept in mind.

At the annual conclave of deans and regents in New York Dec. 27 and 28, 1945, nearly every part of the country was represented and the utmost enthusiasm prevailed. Devotion to the affairs of the Guild was the dominant note.

A national convention has been considered impossible this year owing to travel conditions. This fiftieth anniversary year it is of the utmost importance that conventions be held in all regions to keep alive interest in the Guild. In New York there will be the usual "spring festival." This centers around the annual meeting and election of national officers and the annual "festival service," usually on the evening of Ascension Day, which for many years has been held at St. Bartholomew's Church under the auspices of the Guild. This service is with combined choirs of mixed voices. Frequently at this time a festival service with combined boy choirs is given at the Cathedral of St. John the Divine, and it will occur this year.

Though this is not a convention, many attend from considerable distances, greatly to their profit and inspiration. This year the festival promises to be unusually interesting and brilliant.

The writer wishes to acknowledge the cooperation of the following: The late Sumner Salter, who obtained from the records the account of the early meetings and the biographical sketches of Gerrit Smith and Henry G. Hanchett at the end of Articles I and II from the files of *The Pianist and Organist*, of which he was editor; Charles Taylor Ives and the late Will C. Macfarlane for their reminiscences in Articles I and III, and the late George Alexander A. West for his account of the Pennsylvania Chapter in Article III. He also wishes to express his gratitude to Herbert C. Peabody, who, in collaboration with the late Hamilton C. Macdougall, told the "Story of the New England Chapter." And he desires to pay tribute to the long line of registrars who kept the records of the Guild to the minutest detail, without which this story could not have been told.

At a Guild dinner in the nineties a member deplored the slow growth of the organization—with only a few associates being added through examination we were getting nowhere. Gerrit Smith replied: "There is nothing to be discouraged about—a few artists get together and in time there is a National Academy." It would seem that our "National Academy" is not far away, if it is not already here.

In the fifty years now drawing to a close church music in this country has been transformed through the influence of the Guild. The few founders who are still with us feel that their dreams of long ago have come true. They are gladdened by the widespread interest in its activities and the steadfast maintenance of its ideals and standards. To have been a member of such an organization and to have shared in these activities for fifty years has been a high privilege.

[The end.]

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SAN FRANCISCO

News of the A.G.O. — Continued

Dr. William Gear Spencer Honored.
William Gear Spencer, LL.D., president of Franklin College, has been elected an honorary associate of the American Guild of Organists, following nomination by the Franklin College Branch of the Indiana Chapter. This honor, voted by the council at a meeting in New York, is one conferred only upon noted educators and clergymen who subscribe to the ideals and principles of the A.G.O.

A formal announcement and presentation was made Feb. 19 at a dinner sponsored by the Franklin College Branch at the Hillview Country Club, Franklin. This dinner was attended by the faculty and staff of Franklin College, members of the branch and their guests. The presentation was made by Miss Elsie MacGregor, F.A.G.O., founder and regent of the Franklin College Branch.

A reception for Dr. Spencer, with a musical program of harp and boy treble solos, followed dinner.

ALICE CAHOW TRUEBLOOD, Secretary.

Alabama Chapter.
The Alabama Chapter and the Birmingham Chamber Music Society presented a Christmas program in a joint recital Sunday afternoon, Jan. 13, at the Church of the Advent in Birmingham. Three numbers for organ and strings were rendered by Herbert Grieb, organist, and an ensemble of strings under the direction of Wallace Grieves: Trio-Sonata (Op. 1, No. 1 in F major), Corelli: Trio-Sonata, Pergolesi, and Organ Sonata, Mozart.

The January meeting of the chapter—a luncheon at the Redmont Hotel on the 9th—was devoted to completing arrangements for the McCurdy-Greenwood organ and harp recital Jan. 15. How well those plans materialized was attested by an audience which filled the Church of the Advent on a very rainy night. A recital was tendered Mr. and Mrs. McCurdy at the close of the concert in the colonial room of the Hotel Tutwiler.

Special honor was accorded Mrs. Laura Jackson Davids of Alabama Chapter at the sixtieth anniversary service of the Southside Baptist Church Jan. 27, as the organist who had served them first in 1891 and successively at the dedications of their two church buildings in 1892 and 1911.

LAURA JACKSON DAVIDS.

Chesapeake Chapter Notes.
The Chesapeake Chapter met Jan. 8 at the First Presbyterian Church, Baltimore. As our special guest speaker we had Harold Wells Gilbert of St. Peter's Choir School, Philadelphia. He gave a lecture on choir technique and interpretation. It was a very practical demonstration, as he arranged the members present into a four-part choir and conducted a rehearsal.

Feb. 5 our monthly meeting was held at Brown Memorial Church. The topic of discussion was a recital to be given under the auspices of the chapter, at which we will present Ernest White, teacher of organ at Pius X. School and director of music at the Church of St. Mary the Virgin, New York. The recital was to be held at Peabody Conservatory Feb. 27.

Following the meeting we adjourned to the church auditorium, where we had the pleasure of hearing Milton Hodgson, organist of Christ Episcopal Church, Baltimore, play. He was assisted by Edward H. Stewart, tenor soloist, who sang two groups of songs.

Mr. Hodgson's opening number was the majestic "Praeludium" by Reger, followed by two chorale preludes of Karg-Elert. The Brahms "My Heart Is Filled with Longing" was played in a very appealing style. The Prelude and Fugue in E flat by Saint-Saens closed the first group. Most effective among the quiet organ numbers was "Pre de la Mar," by Arensky, followed by "Pictures at an Exhibition" (four excerpts), a colorful group. Mr. Hodgson's final numbers were Waltz (Serenade Op. 51) of Volkmann and the "Liebestod" of Wagner.

GRACE A. FRESH, Secretary.

Oklahoma City Chapter.
A recital was given at Pilgrim Congregational Church Jan. 27 by the Oklahoma City Chapter and the following program was presented: Introduction, Adagio and Gavotta, by Camidge, were played by Raymond Ryder. Jacqueline Knight sang "Maid of Cadiz," by Delibes, with Karen Keyes accompanying at the piano. "In Summer," Stebbins; "Out of the Deep," Macklin, and Trumpet Tune and Air, by Purcell, were played by Dick Tumulty. "Ave Maria," Bach-Gounod, was sung by Miss Knight. Raymond Ryder at the organ played "Daguerreotype of an Old Mother" and "Easter Sunday on Mount Rubidoux," by Gaul. For the closing number Miss Knight sang the "Lord's Prayer" by Malotte.

On Monday evening, Feb. 4, a meeting of the Oklahoma City Chapter was held in the library of the Y.W.C.A. The meeting was called to order by Mrs. Kenneth Carlock, dean. The program of the evening

was presented by Mrs. J. S. Frank, who led an interesting discussion of the organ, particularly the difference between classical and baroque organs.

MRS. C. A. RICHARDS, Secretary.

Central New York Chapter.
The Central New York Chapter met at the Munson-Williams-Proctor Institute in Utica Tuesday evening, Feb. 5. After a fine but brief recital by our dean, George Wald, we listened to a group of soprano solos by Miss Christine Hall, with Mr. Wall at the piano. The remainder of the evening was devoted to reflections on the recent choir festival, which was a pronounced success. At the time of the festival the Rev. Harold Sawyer of Grace Church was made an honorary associate of the Guild.

Our first senior choir festival was the fine musical treat we had hoped and worked for and it is expected that we will make this type of festival an annual affair. A choir of 150 and a congregation numbering 900 filled Grace Church. Dr. Norman Coke-Jephcott expressed keen approval of the singing.

Our next project will be the organ and harp recital at Grace Church Easter Monday, April 22, by Alexander McCurdy and Flora Greenwood McCurdy.

MARGARET GRIFFITH, Secretary.

Champaign-Urbana Chapter.
The Champaign-Urbana Chapter met Feb. 11 at Emmanuel Episcopal Church. The dean Miles Hartley, presided over the business meeting. A very interesting talk on "The Development of Anglican Church Music" was delivered by the Rev. Herbert Miller, rector of Emmanuel Church. A social hour followed. The meeting adjourned to meet March 10 at the First Congregational Church, where Professor Russell H. Miles will present, with the assistance of his choir, "A Guild public service of worship."

MARY A. CARTLIDGE, Registrar.

Cumberland Valley Chapter.
The Cumberland Valley Chapter met Feb. 9 at the Episcopal Church in Shepherdstown, W. Va., with Carl Farnsworth the host for the day. The short business meeting opened by George F. Hamer, dean of the chapter, was followed by an excellent program. Oscar Raup, Jr., guest organist, played: Chorale, Schreiner; "Lagoon," Friml; Meditation, Armstrong. Mr. Farnsworth talked informally about the liturgy of morning prayer, stressing the organist's technique in managing the musical portions. His organ numbers were: Fantasie in G major, Bach; "Sheep May Safely Graze," Bach-Biggs; "Harmories du Soir," Karg-Elert; Fountain Reverie, Fletcher. The meeting was terminated with a dinner at the Crawford House.

RUTH BAILEY, Secretary.

Service for Akron Chapter.
The Akron Chapter heard a choral vesper service presented by the chancel and Epworth choirs of the First Methodist Church, Cuyahoga Falls, Ohio, Feb. 24. Cecil E. Lajo is the minister of music and J. Albert Spurgeon, a member of the chapter, is organist of this church, which has seven active choirs. The service began with the "Antiphonal" by Saint-Saens, for organ, piano and soprano. The regular liturgical service followed. Demarest's Rhapsody in A minor for organ and piano serving as the offertory. The choirs then presented a choral meditation, reviewing the Christian year from Advent to Thanksgiving, by singing appropriate works ranging from Bach to Dickinson. Assisting organist was Robert Knosher. Assisting pianists were Miss Dorothy Huff and Miss Rebecca Poston. The assisting soprano was Miss Margaret Webber.

RUTH BOWER MUSSER.

Niagara Falls Chapter.
The Niagara Falls Chapter held its first meeting of the year Monday evening, Jan. 28, at the home of the secretary, H. Proctor Martin, dean, presiding.

After the business meeting the members enjoyed an interesting and informative talk with illustrations on the subject "The Organist and His Problems in Relation to the Theory and Harmony of Music," by J. Earl McCormick.

Guild members attended a meeting of the Niagara Falls Religious Fellowship group and heard DeWitt C. Garretson of Buffalo speak on the topic "The Organist's Viewpoint." This meeting took place Feb. 14. Sunday evening, Feb. 24, the chapter members were guests of the Niagara Falls, Ont., Center of the Canadian College of Organists at the Lundy Lane United Church, Niagara Falls, Ont., to hear a program by the sub-dean, J. Earl McCormick, as chairman. Those taking part in the program were Mrs. Rose Abate, James Linn and J. Earl McCormick.

ALICE BARBARI, Secretary.

Clergy Are Tallahassee Guests.
The Tallahassee Branch held its annual dinner for the clergy Feb. 15 at the Three Torches tea-room. Mrs. Ramona C. Beard acted as toastmistress, leading an informal discussion on the topic "What Does Tallahassee Need in Music?" Some

interesting ideas were brought out by the large number of persons present. Guests from out-of-town included the Rev. Mr. Morissey of St. Paul's Episcopal Church in Quincy, Fla., and Don Malin of the Illinois Chapter.

On Feb. 1 Miss Fawn Trawick, vice-regent of the branch, played her junior recital. She shared the occasion with Miss Alice Wheeler, soprano, who is a subscribing member of this chapter.

MARGARET L. MCCAIN, Secretary.

Central Missouri Chapter.
The Central Missouri Chapter held its first meeting of the year at the Stephens College Faculty Club in Columbia Jan. 19. After dinner Dean Helen Harms called the meeting to order. Following the reading of reports plans for future meetings were discussed.

Feb. 5 members of the chapter held a dinner at the Stephens College Faculty Club preceding the recital by Carl Weirlich, who was presented by Stephens College.

LUTHER T. SPAYDE, Secretary.

St. Petersburg, Fla., Chapter.
The annual banquet of the St. Petersburg, Fla., Chapter was held Dec. 18 in the ballroom of the Suwannee Hotel. Each organist invited as his guest his minister and wife. Dr. Harriette G. Ridley, the regent, presided at the dinner. She had as her guest Dr. James McClure of the First Presbyterian Church. Mesdames Ann Ault, Gertrude Cobb Miller, Charlotte P. Weeks and A. D. Glascock composed the committee on arrangements.

Jan. 21 the Guild presented as its major attraction of the season Dr. Alexander McCurdy and Flora Greenwood, harpist, in a joint recital. The concert was considered by critics to be a highlight of the musical season in St. Petersburg.

LURA FULLETON YOKE, Secretary.

Waterloo Pastors Are Guests.
The Waterloo, Iowa, Chapter held its monthly meeting Jan. 29 at the Y.W.C.A. This meeting was the annual potluck dinner, at which time the pastors of the various churches are guests of their organists. After the dinner, which was in charge of Miss Neva Ellsworth, Miss Sina Borlaug and Mrs. Marbeth Timm, Mrs. Byr Della Sankey Feely, dean of the chapter, extended greetings to the guests. Then followed a social hour in charge of Mrs. Dorothy Patterson, after which a round-table discussion was held in charge of Paul O. Seifert.

At the business meeting which followed it was announced that the chapter has

five new colleague members and twenty new subscriber members. Plans for the Alexander Schreiner recital March 14 were discussed. This is an event toward which all members are looking forward.

PAUL O. SEIFERT.

Central Iowa Chapter.
The February meeting of the Central Iowa Chapter was held on the 11th at Howard Hall, Drake University. After a business meeting a paper on "Ancient Hebrew and Christian Music" was read by Ralph Pixley of the conservatory faculty, and fine organ recordings were heard.

The March meeting will be a public recital at Westminster Presbyterian Church in Des Moines, with a dinner for members and guests preceding.

PEARL RICE CAPPS, Secretary.

DAVID SPRATT TAKES NEW POSITION IN PHILADELPHIA

David Spratt, for the last fourteen years organist and director of music of the Ninth Presbyterian Church, Philadelphia, has resigned to accept the position at the Church of Our Lady of Mount Carmel, Philadelphia. At the Ninth Church Mr. Spratt had three choirs. Many special musical services were given, including performances in their entirety of Bach's "St. Matthew Passion," Brahms' Requiem, Bach's Christmas Oratorio, the first part of Handel's "Messiah," Mendelssohn's "Hymn of Praise" and Clokey's "Vision."

Mr. Spratt is a notable "purely American-trained musician." His organ and church work was largely under Harold Wells Gilbert of Philadelphia. Mr. Spratt developed an original method of teaching sight-singing which was a great aid to his choir members.

G. SCHIRMER, INC., announces the establishment of an artists' department for vocal repertoire. Lester Hodges has been engaged to head this new department, formed for the purpose of assisting concert and radio singers in the selection of program material, with emphasis on recent publications. The department head will act also as a consultant in the acquisition of new songs submitted for publication. Mr. Hodges has been accompanied and coach with Gladys Swarthout, Lily Pons, Elisabeth Schumann, John Charles Thomas and other artists.

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CHICAGO, MARCH 1, 1946

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Release of Pig Tin Awaited

Organ construction still is closely limited because of the restrictions on the use of tin and the builders are waiting for a lifting of these restrictions. Meanwhile false hopes have been raised among many of those who are waiting for new instruments because of a misunderstanding of the government order issued Dec. 17 and announced in the January issue of THE DIAPASON. In that order the Civilian Production Administration, as clearly set forth in the article published, amended its order M-43 to provide that "pipe organs for religious and educational institutions may be manufactured, rebuilt or repaired with secondary tin taken from the inventories of organ builders or acquired from old organs. The article went on to explain the situation in these words:

Before an approach to normal can be achieved it will be necessary to lessen the restrictions so that the organ builders may buy tin in the market, since inventories in the majority of factories indicate only small supplies on hand. And the situation will have to improve so that there will be a sufficient supply of the metal in the market. The shortage of tin and of lumber has been the handicap since the close of the war that has held up what promises to be a great revival of organ construction.

Reports from at least one builder indicate that some of their customers misinterpreted the intent and scope of the revised order, largely because they did not note the meaning of "secondary tin." In answer to inquiries the tin, lead and zinc branch of the CPA explains that "pig tin may not be used where the schedule permits secondary tin only, and the tin content of any item may not exceed the amount indicated in the schedule." It goes on to explain:

"Pig tin" means metal containing 98 per cent or more by weight of the element tin, in shapes current in the trade (including anodes, small bars and ingots) produced from ores, residues or scrap. "Secondary tin" means any alloy which contains less than 98 per cent but not less than 1.5 per cent by weight of the element tin.

Time to Close the Debate

While the debate over tonal design has been raging (or is that too strong a verb?) in the columns of THE DIAPASON these many months it has aroused more interest, it appears, than any other recent discussion of organ questions to which a part of our space is dedicated. Whether it has produced any converts from one school to another we cannot ascertain, but the broad and free presentation of

various viewpoints has served a useful purpose in that it has offered to all those who followed it much information on which to base an intelligent opinion. It has been a discussion calculated to maintain interest in organ design and in stimulating thought, which is the enemy of indifference.

Let us emphasize that this has not been a controversy between organ builders. Everyone knows that a competent builder can build an organ of any type, and will do so when it is desired. But it has been the opportunity for the airing of differences.

We feel that the time has come to bring the discussion to a close. Nearly everything to be said on either side has been brought out and all have had a hearing that was fair. We shall give space to any brief rebuttal in our next issue and try to publish in part the contributions of some who because of lack of space have not been heard. Letters must be limited to 200 words, however.

And if anyone feels that the last word has not been said on the subject, let him read the back numbers. No doubt he will be able in some of the arguments that have been printed to find what he seeks.

A Plan to Help Organ Buyer

The problem of rebuilding or repairing the many organs which suffered damage in the bombing of English churches in the war has been taken up in a practical manner by the Federation of Master Organ Builders, an English organization that embraces the principal builders of Britain. An "expert advisory panel" has been organized by the federation. It consists of "technical and musical experts" whose services are available "for the assessment of damage, valuation of salvage and technical advice to assure proper measures for successful rehabilitation." It is pointed out that a "perfunctory non-expert survey of a damaged organ may involve wasteful expenditure and disastrous results; musical or theoretical competence alone affords no surety on constructional issues."

In order to reach all the organists and church authorities the federation has placed advertisements in the English organ journals. In one of these advertisements is found this paragraph, which should be pondered by those in every land who are told in certain quarters that the men whose skill and money are invested in organ construction are not capable of directing the building and design of the instruments they create:

"Organ building and all it embraces is a craft of exacting skill, acquired only through many years of training, close application and experience. Parallel with the other recognized professions, it is worthy of equal consideration by councils dealing with church rehabilitation."

Happily we on this side of the ocean are not facing the task of restoring organs wrecked by enemy action; but we confront a large backlog of orders for new organs and for the modernization of old ones. An advisory panel such as the one organized abroad, consisting of organ builders of unquestioned skill and outstanding organists with an established reputation for ability and judgment could be helpful to hundreds of prospective purchasers who in many instances stand helpless, handicapped by lack of technical knowledge and often confused and perplexed by all manner of propaganda.

Light on Luther and Music

Light is shed on a great figure in church history by a fascinating essay from the pen of Walter E. Buszin in which he deals with Martin Luther and his relation to music. The article is published in Schirmer's *Musical Quarterly* for January. Mr. Buszin, one of the leading musicians of the Lutheran Church, Missouri Synod, quotes many letters and other documents to support his contention that "the fact that we possess a great body of German Protestant church music is mainly attributable to Luther's understanding and love of music. * * * The reformer was a remarkable judge of

music, a discriminating connoisseur whose high standards are well demonstrated."

One excerpt from a preface Luther prepared in 1538 for a collection of part-songs based on the suffering and death of Christ contains words that portray a deep appreciation and love for music. A few sentences taken from Mr. Buszin's quotation are:

I most heartily desire that music, that divine and most precious gift, be praised and extolled before all people. However, I am so completely overwhelmed by the quantity and greatness of its excellence and virtues that I can find neither beginning nor end, nor adequate words and expressions to say what I ought; as a result, though I am full of the highest praise, I remain nothing more than a jejune and miserable eulogist. * * * Experience proves that, next to the Word of God, only music deserves being extolled as the mistress and governess of the feelings of the human hearts by which as their masters men and women are ruled and often swept away. A greater praise than this we cannot imagine. * * * Even the Holy Spirit honors music as a tool of his work, since He testifies in the Holy Scriptures that through the medium of music His gifts have been put into the hands of the prophets [e.g., Elisha]; again, through music the devil has been driven away, that is, he who incites people to all vices, as was the case with Saul, the King of Israel. For this very reason the fathers and prophets desired not in vain that nothing be more intimately linked up with the Word of God than music.

Those familiar with the life of the reformer are aware that he had a command of vigorous language and used it when he deemed it necessary. In a foreword to a Latin collection translated after Luther's death by Johann Walther one finds:

I truly desire that all Christians would love and regard as worthy the lovely gift of music, which is a precious, worthy and costly treasure given mankind by God. The riches of music are so excellent and so precious that words fail me whenever I attempt to discuss and describe them. * * * In summa, next to the Word of God, the noble art of music is the greatest treasure in this world. It controls our thoughts, minds, hearts and spirits. * * * A person who gives this some thought and yet does not regard it [music] as a marvelous creation of God, must be a clodhopper indeed and does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the gruntings of hogs.

In a letter to Ludwig Senfl, written at Cobourg Oct. 4, 1530, which Mr. Buszin characterizes as "one of the most significant documents we have from the pen of the reformer," are the following passages:

There are, without doubt, in the human heart many seed-grains of precious virtue which are stirred up by music. All those with whom this is not the case I regard as stupid blockheads and senseless stones. For we know that to the devil music is something altogether hateful and unbearable. I am not ashamed to confess publicly that next to theology there is no art which is the equal of music, for she alone, after theology, can do what otherwise only theology can accomplish—namely, quiet and cheer up the soul of man—which is clear evidence that the devil, the originator of depressing worries and troubled thoughts, flees from the voice of music just as he flees from the words of theology.

Would that the foregoing were a fundamental doctrine accepted by church authorities everywhere today!

Near its close this letter contains a sad note when Luther writes: "I hope that the end of my life is near, for the world hates me and does not care to tolerate me any longer; on the other hand, I have had my fill of this world and despise it. Therefore, may my good and faithful Shepherd take my soul out of this world."

Although Luther enjoyed good secular music, Mr. Buszin writes, even when he was a monk he deprecated the carnal and corrupt songs of his day, which he called *alte Lieder* to distinguish them particularly from the wholesome vocal music of sacred character, which he designated *cantica nova*, the new songs referred to in the Book of Psalms. While he did not dance, he was very fond of the joyful songs that accompanied dancing. Such dancing and singing he regarded as "an *officium humanitatis* which pleases me well."

Mr. Buszin's illuminating article proceeds to the conclusion that he has offered

Looking Back Into the Past

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

Frank Taft of the Aeolian Company gave a recital on the newly-installed organ in the home of Franklin MacVeagh, Secretary of the Treasury, in Washington.

A dispatch from London told of elaborate preparations being made by Sir Frederick Bridge, organist of Westminster Abbey, for the music on the occasion of the coronation of King George and Queen Mary in June.

Edward F. Johnston was giving the regular recitals at Cornell University.

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

It was announced that the contract to build a four-manual organ for St. Luke's Church, Evanston, had been awarded to the Skinner Organ Company and THE DIAPASON presented the stop specification.

Builders who installed organs in Chicago theaters met with labor troubles in the form of cutting of wiring and the placing of "odor bombs" in instruments being installed in theaters, the work of miscreants because the organ factories were not unionized.

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

Despite frigid weather and deep snowdrifts, upward of 200 organists and choir directors attended the fourth annual Midwest conference on church music at Northwestern University in Evanston Feb. 11.

Barrett Spach was appointed organist and director at the Fourth Presbyterian Church, Chicago, taking the place of Eric DeLamar, who retired after an incumbency of more than twenty years.

Edwin H. Lemare in a series of interesting reminiscences, published posthumously, wrote of the Andantino in D flat and how it developed into "Moonlight and Roses."

George H. Fairclough's thirty-fifth anniversary as organist and choirmaster of the Church of St. John the Evangelist, St. Paul, Minn., was the occasion for honors to Mr. Fairclough.

ample evidence of Luther's claim to a high position in the history of music, whose "whole approach to music helped substantially to produce not only great hymns, * * * but also great choral as well as great instrumental music."

ETHEL SYRETT TRACY NOW

AT LARGE CHURCH IN MIAMI

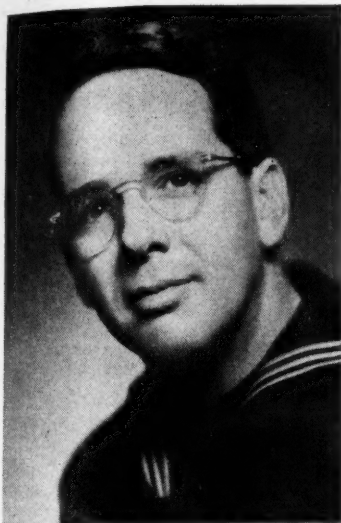
Ethel Syrett Tracy, F.A.G.O., has assumed her duties as organist of Trinity Methodist Church in Miami, Fla. She went to Miami from Hartford, Conn., last June. In Hartford she was director of music at the West Hartford Baptist Church for one year and previously she held the same position for fifteen years at First Church of Christ (Congregational), Glastonbury, Conn.

Mrs. Tracy received her F.A.G.O. in 1935 and is a past dean of the Hartford Chapter. She studied organ with Arthur Priest of Hartford and choral conducting with Mr. Priest and Lyman Bunnell of Hartford and Arthur Jacobs of Los Angeles.

Trinity is a downtown church of more than 2,000 members. Mrs. Tracy will preside at a three-manual Möller organ.

A PROGRAM OF COMPOSITIONS of Johann Sebastian Bach was presented by the ministry of music of the Second Presbyterian Church of Washington, Pa., on the afternoon of Sunday, Feb. 10. Except for a hymn festival this program drew the largest attendance of any of the vesper programs at this church. Edward H. Johe was in charge and was assisted by his chancel choir and by Mrs. Marjorie P. Kaiser, violinist; Mrs. Jessie Buckingham, soprano, and Mrs. G. Herschel Fetherlin, accompanist. Mr. Johe's organ selections were the following: Prelude and Fugue in D minor (No. 2), Prelude and Fugue in F major (No. 4) (from "Eight Little Preludes and Fugues"), Chorale Preludes, "Blessed Jesu, at Thy Word," "Today God's Son Triumphs," "Lord Jesus Christ, Be Present Now" and "From Heaven Above to Earth I Come"; "Come, Blessed Rest" (from vocal solo); Sinfonia in F (from cantata); Toccata and Fugue in D minor. Preceding each prelude the chorale was sung by the choir. The violin selections included movements from the Second and Fifth Sonatas and the Bourree from the Third Cello Suite.

KENNETH CUTLER



all people of the state. Translated into musical terms, this means that the emphasis is away from popular music. On the recorded programs an effort is made to give the listening audience not only performances of classical music by the best artists, but the newer, even controversial works.

In addition to his duties at WILL Mr. Cutler has been appointed director of music at the University Baptist Church, on the campus of the University of Illinois. The church provides a center for religious activities for students of the Baptist faith. Mr. Cutler began his work at the church Feb. 10. There he plays a Möller of excellent quality which has just been cleaned and relathered.

Mr. Cutler enlisted in the Hospital Corps of the United States Naval Reserve March 6, 1942, and served in the New Hebrides, New Zealand and southern California until his discharge Oct. 8, 1945. He makes a fortnightly trip to Chicago and will continue to teach organ at the American Conservatory of Music, where he has been a member of the faculty since the fall of 1937.

KENNETH CUTLER, M.Mus., has been appointed music director of radio station WILL, University of Illinois, with studios in Gregory Hall on the campus at Urbana. Mr. Cutler assumed his duties Dec. 1. In addition to general supervision of all musical programs, which constitute about one-half of the broadcasting time, Mr. Cutler arranges two programs—"Music of the Masters," which features recorded symphonic music, and "The Chamber Music Hour," which features recorded programs of chamber music. He also supervises and produces all "live" musical programs. Faculty members and advanced students in the school of music of the university are regularly heard over the air. Mr. Cutler gives organ recitals several times a week, using the large four-manual Casavant in the university auditorium.

WILL is a non-commercial, educational station. As such it carries no advertising. The policy of the station is to take the facilities of the university to

MARSHALL BIDWELL TO PLAY
IN CLEVELAND ON MARCH 13

The First Methodist Church of Cleveland, Ohio, is presenting Dr. Marshall Bidwell, organist and director of music of Carnegie Hall, Pittsburgh, in a recital March 13. This is a continuation of a series of free recitals offered to promote the cause of the organ and to permit Cleveland people to hear the best in organ literature as played by well-known organists. First Church has a four-manual Casavant, the stop list of which appeared in the April, 1943, issue of THE DIAPASON. Thelma Merner Goldsword is the organist.

THE VAN DUSEN ORGAN CLUB held a forum on the art of organ registration, led by Dr. Edward Eigenschenk, as a prelude to a combined patriotic and St. Valentine's day party Feb. 11 at the American Conservatory of Music, Chicago. After the lecture-discussion refreshments were served, games were played and all participated in folk dancing.

Unfortunately there was insufficient space on one page of THE DIAPASON, which appeared in the February issue, to include all SKINNER inventions and tonal developments.

The FLAUTO DOLCE and FLUTE CELESTE, the latter the "most beautiful sound in music," are therefore named in this issue.

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FIRST PROGRAM:
THURSDAY, MARCH 28
1946 - 8:30

by
MARYLYN MASON*

- Three Chorale Preludes. Bach
- In dulci jubilo
- Alle Menschen müssen sterben
- Ein feste Burg ist unser Gott
- Passacaglia and Fugue in C minor Bach
- Ave Maria Reger
- Phantasie on BACH Reger
- (In German nomenclature the notes B-A-C-H correspond to the usual B flat, A, C, and B natural)
- Three Nocturnes DeLamarter
- Nocturne at Sunset
- The Fountain
- Nocturne at Twilight
- Andante Cantabile (Sonata for Organ) James
- Pageant Sowerby

SECOND PROGRAM:
SUNDAY, MARCH 31
1946 - 4:30

by
ADRIENNE MORAN REISNER*
Guest Organist

- Fugue on a Theme by Corelli Bach
- Two Chorale Preludes Bach
- Wenn wir in höchsten Nöthen sein
- Nun freut Euch, lieben Christen g'mein
- Toccata in D (Dorian) Bach
- Chorale in A minor Franck
- Adagio (Symphony No. 6) Widor
- Toccata, Fugue and Hymn Peeters
- (Ave Maris Stella)
- Prelude Levy
- Intermezzo DeLamarter
- Fantasy for Flute Stops Sowerby
- Carillon Sortie Mulet

* Master of Music, University of Michigan, 1942.

THIRD PROGRAM:
TUESDAY, APRIL 2
1946 - 8:30

by
FRIEDA OP'T-HOLT VOGAN*
MARY McCALL STUBBINS†
and
LEO SOWERBY

- (who will comment on his compositions)
- Requiescat in Pace Sowerby
- Mary McCall Stubbins
- Symphony in G for Organ Sowerby
- Frieda Op't-Holt Vogan
- Very broadly
- Fast and sinister
- Passacaglia
- Toccata) Sowerby
- Arioso) Sowerby
- "The King's Highway" Sowerby
- Mary McCall Stubbins

* Master of Music, University of Michigan, 1939.
† Master of Music, University of Michigan, 1943.

FOURTH PROGRAM:
THURSDAY, APRIL 4
1946 - 8:30

by
KATHRYN KARCH*
and
FRANCIS HOPPER†

- Aria from the Cantata "Ich steh' mit einem Fuss im Grabe" Bach
- Fugue a la Gigue Bach
- Chorale Prelude: "Wie schön leuchtet der Morgenstern" Karg-Elert
- Prologicus Tragicus Krag-Elert
- Scherzo (Symphony No. 2 for Organ) Vierne
- Allegro risoluto Vierne
- Kathryn Karch
- Carillon) Hopper
- Chaconne) Hopper
- Pastel) Hopper
- Suite) Hopper
- Francis Hopper

* '47.
† '46, S. S.

FIFTH PROGRAM:
SUNDAY, APRIL 7
1946 - 4:15

by
CLAIRE COCI*

- Prelude and Fugue in A minor Bach
- Chorale Preludes Bach
- Nun komm, der Heiden Heiland
- (Come, Thou Saviour of the Gentiles)
- Rondo, The Fifers d'Andrieu
- Chorale No. 2, in B minor Franck
- L'Ascension Messiaen
- (Four Symphonic Meditations)
- II—Serene Alleluias from a soul longing for Heaven. "We beseech Thee, Almighty God, that we may in mind dwell in Heaven."
- (Mass for Ascension Day)
- Elegy Peeters
- Toccata (Symphony No. 2 for Organ) Dupré
- Variations on "Weinen, Klagen, Angst und Noth" Liszt
- (Weeping, Wailing, Sorrowing, Pleading)

* Special student summers of 1935 and 1936, the academic year 1937-38, and subsequent shorter periods.

Programs of Recitals

Margaret Whitney Dow, F.A.G.O., Redlands, Cal.—Miss Dow gave the following programs in short examination week recitals at the University of Redlands:

Feb. 20—"The Bells of St. Anne de Beaupré," Russell; Allegro Vivace, from First Symphony, Vierne; Cantabile, Franck.

Feb. 22—Pastorale from "Le Prologue de Jesus," Traditional, arranged by Clokey; Largo from "New World" Symphony, Dvorak; "Elves," Bonnet; Meditation, Bubeck.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital on the evening of Jan. 17 at the Reformed Church Mr. Baird presented the following program with the assistance of Albert G. Hunter, Jr., at the piano: "Grand Offertoire" in D minor, Batiste; "Sheep May Safely Graze," Bach; piano and organ, Concerto in D (first movement), Haydn; "From the Swiss Mountains," Wentzell; Scherzo, Walton; piano and organ, "Kamennol-Ostrow," Rubinstein; "Pieve Herroique," Franck; Allegro Brillante, Bartlett; Intermezzo from "The Atonement of Pan," Hadley; piano and organ, March from "Symphonie de Ariane," Guilmant; Andantino in D flat, Lemare; "Ride of the Valkyries," Wagner.

Henrietta M. Rees, A.A.G.O., Omaha, Neb.—Miss Rees, dean of the Nebraska Chapter, American Guild of Organists, played a recital for the Omaha Daughters of the American Revolution at the First Unitarian Church Feb. 12. The program, all by American composers, included: "Prelude in Olden Style," Greenfield; "Canon all Ottava" (Trio), Elmore; Bourree and Musette, Chenoweth; Passacaglia (Sonata 3), Rogers; "Puritan Procession," Bingham; "Chant for Dead Heroes," Gaul; Toccata and Variation on a National Air, Coke-Jephcott. Grace Ludtke Turpin assisted with contralto solos by Gaul and Cadman.

Herbert D. Bruening, Chicago—In an organ meditation at Rockefeller Chapel, University of Chicago, as part of a Luther memorial service Feb. 17 Mr. Bruening played: "Saviour of the Nations, Come," Bach; "From Heaven Above," Pachelbel; "From Depths of Woe I Cry to Thee" and "Christ Lay in Death's Strong Bands," Bach; "Come, Holy Ghost," Zachau; "Isaiah, Mighty Seer in Days of Old," Reuter; "We All Believe in One

True God," Bach; "A Mighty Fortress Is Our God," Hanff; "In Peace and Joy I Now Depart" and "The Lord's Prayer," Bach.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his memorial recital at Grace Church Feb. 7 Dr. Boothroyd selected these numbers: Variations on the Tune "Mein junges Leben hat ein End," Sweelinck; Toccata, Pachelbel; Fantaste Chorale No. 2, Whitlock; Breton Air, Huré; Sortie, from "Messe Basse," Vierne.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, has played the following compositions in her fifteen-minute Sunday morning recitals: Pastorale from Sonata 20, Rheinberger; "Comes Autumn Time," Arioso and Toccata, Sowerby; Chorale Prelude on "Sleepers, Wake," Bach; "Veni Creator" and "That I May Sing Thy Praise," Titelouze; Cradle Song from Breton Suite, Dupré; "Prelude of Dissonances," Cabanilles; Rhapsodie No. 3, Saint-Saens; "We Thank Thee, Lord Jesus" and Fugue in C major, Buxtehude; "The Hour of Consecration" and "Noel," Bossi; Fantasy in A, Franck; "Bible Poems," Weinberger; "York Minster," Hall; "Vision of the Church Eternal," Messiaen; "Kyrie Eleison" and "Gloria in Excelsis Deo," Couperin; Variations on a Gevaert Carol, Mauro-Cottone; Noel on Flute Stops, d'Aquin; Carol Prelude on "God Rest Ye Merry, Gentlemen," Diggle; "Once in Royal David's City," Cowell; Seven Chorale Improvisations for Christmas, Karg-Elert; "Now, My Tongue, the Mystery Telling," Boely; Andante from Fourth Concerto, Handel.

Lillian Schleppl, Columbus, Ohio—Miss Schleppl, organist of Trinity Lutheran Church, Columbus, presented the following program at Trinity Lutheran Church Nov. 25: Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; Fountain Reverie, Fletcher; Toccata and Fugue in D minor, Bach; Nocturne, Ferrata; "Dreams," McAmis; "Marche Religieuse," Guilmant.

DR. WILLIAM MCKIE, who was appointed organist and master of the choristers of Westminster Abbey in London in 1941, has been released from the R.A.F. and took up his duties at the Abbey on New Year's day.

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**New Issues for Lent
and Easter Received
from the Publishers**

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

There are three very beautiful older numbers in new editions that should be useful during Lent. The one which will probably be most popular is Clarence Dickinson's arrangement of an ancient Florentine melody, with words translated from Savonarola, "Jesus, Refuge of the Weary" (Gray). There are excellent solos for the two low voices, an interesting accompaniment and suave part-leading that makes this available even for a quartet.

I have just received William Byrd's "Two Sacred Songs in Four Parts" (Music Press, 1944) with texts from Sir William Leighton's "The Teares or Lamentacions of a Sorrowful Soule" (1614). Both are to be sung unaccompanied. The first will make a lovely response or even introit for Lent; the second is more joyful.

The third of these new editions is one by Dr. Noble of Handel's "Behold, the Lamb of God" (G. Schirmer). It reminds me to say that the Noble edition of "The Messiah" is best in practically every way, including the accompaniment.

"'Tis Midnight" (Lorenz) by Russell H. Miles is a pretty and easy short anthem, particularly recommended to quartets. The Pears-Riegger "O Saviour of the World" (Flammer) is another simple number which now comes for SAB as well as for SATB and SSA. For TTBB there is a new setting of "Into the Woods" by Harry A. Sykes (Flammer), effective and easy; it does not ask too much of the first tenors. Hugh Gordon's "Hark! the Voice of Love and Mercy" (Schmidt) is a melodious short number for SA on a melody by S. Stanley.

An excellent short anthem for Palm Sunday is Isa McIlwraith's edition of Praetorius' "Hosanna to the Son of David" (Gray). It is for SSAA plus men (mostly bass with an occasional note for tenor). It runs to only three pages and will be a fine introit.

Music for Easter

Last month I reviewed Harvey Gaul's "Easter Credo" (Galaxy) on a melody sung in the Lehigh Valley of Pennsylvania by the "Plain People." There are a number of other good issues.

Among those published by Schmidt I like a pretty Swedish carol arranged by Hugo Norden for SA, called "Heaven Rejoices." "The Risen Lord," by Russell H. Miles, is a cheerful accompanied anthem in five pages; it can be sung by a quartet. Mr. Norden also has an anthem which might be used at Easter, called "The Way, the Truth, the Life." It has a short solo for high voice and can be sung by a quartet. A last Schmidt number is rather an old-fashioned anthem by Cuthbert Harris, edited by Mr. Norden, called "Sing Forth His High Eternal Name." This new edition is for SSA with short soprano solo.

Mr. Gray publishes some admirable new numbers. I like John Holler's easy and melodious "The Risen Christ," which has a section for soprano solo or S-A duet. Ralph E. Marryott's "The Gateway Carol" is for mixed voices with solo or children's choir (preferable). As usual he has a tune of folk-quality and charm. Another very good carol is "Easter Joy," arranged by Richard L. Phelps from a German folksong. There are pleasant echo effects. I would not be surprised if this were the most popular of the new Gray numbers.

It is a great pity that English words are not provided for Thomas Morley's Three Motets in Four Parts from "A Plaine and Easie Introduction to Practical Musick" (1597), edited by Hans T. David (Music Press, 1944). I suppose that college choirs could use the first of the set, a delightful "Easter Motet" with Latin words.

If that is not possible, you might look at the big "Alleluia" from Handel's "Coronation Anthem" (G. Schirmer, 1945), arranged by Charles D. Dawe. You remember that in one section there is a brilliant high solo against SATB accompanied. And speaking of Schirmer publications, let me remind you of Carl

F. Mueller's "He Is Risen," based on a fine Neander melody. This came out late last year. It is for two-part junior choir plus SATB. An easy accompanied little number for SA is "He Liveth, Zion" (Flammer) by Cleophas Neville; it may be sung also as a "Regina Coeli."

Other Anthems

In the Dickinson "Sacred Chorus Series" (Gray) there are three splendid new arrangements. "Jesus Christ, Our Strong Salvation" has a text by John Huss, the great Czech reformer and martyr. There are sections of this beautiful communion hymn for low solo and for TTBB or T solo. "Dearest Jesus, Gentle, Mild," a sacred minnesong of the fifteenth century, may now be procured in an edition for SA that will be just the thing for children's day. The Nagler anthem, "A Song in Praise of the Lord," comes in a new arrangement for SA or SS.

Norman Coke-Jephcott's "Surely the Lord Is in This Place" (Gray) is an original and not difficult anthem with the sonority desired at a church festival. It is one of the composer's best.

Paul Creston's "Three Chorales from Tagore" (G. Schirmer) is a resourceful and difficult setting of the great Hindu poet, probably best for a choir concert. The entire set is only fourteen pages in length.

While we are thinking of reconciliation, there is Harvey Gaul's setting of Lincoln's Second Inaugural (Gray), chiefly the part beginning "With malice toward none." It is accompanied, has solos for SBar, and needs a chorus for a few divisions.

"Four Psalms" by Heinrich Schutz (Music Press) are in the "Dessoff Choir Series." Two of these might have been listed above for Lent; they are easy and beautiful. In Noble Cain's "Choral Series of the Works of Old Masters" (Flammer) there are three that deserve special commendation: an anonymous "Adoramus Te," "O Vos Omnes" by Croce (Holy Week), and "Ecce Quomodo Moritur" by J. Handl (Holy Week). These have Latin words only.

In the "Westminster Choir Series" (G. Schirmer) Dr. Williamson has added Palestrina's "Bonum Est Confiteri" for SATBarB, unaccompanied, with Latin and English words; it is an admirable motet of thanksgiving.

Cantatas

"On Calvary's Cross" (Kjos) is a short cantata for Holy Week by James R. Gillette, whose gift for writing melodious and easy works for volunteer choirs is evident. The narrator is a tenor; the words of Jesus are sung by the bass; there is also opportunity for a soprano soloist. The congregation is given three familiar hymns to sing. The work runs to thirty-one pages.

Longer and more ambitious, though not musically difficult, is "The Bread of Life," by Alfred Butler, published by the composer at Hollywood, Cal. This is called a "choral pageant in form of oratorio," and it is intended to summarize the teachings of Christ in its ingenious and interesting libretto. There are solos for STABar and sections for women's chorus, children's chorus, men's chorus, antiphonal chorus, double chorus and quartet. The work runs to eighty-seven pages. The duplicating process is quite satisfactory.

Sacred Vocal Solos

The best two solos this month, I think, are "Trust in the Lord" by Katherine K. Davis (Galaxy) in high and medium keys, and "O Zion, Haste" by Powell Weaver (Galaxy) in high and low keys. Both are hymn-like and easy.

"Gold Star Mother" (G. Schirmer) by Wendell Schroeder, for medium or high voice, has more original music, but as a prayer to the Virgin, "Stella Maris," could hardly find a place in a Protestant service. "Hail, Sabbath Day" (Galaxy, 1945) is Bach's deeply touching "Come, Sweet Death"; it is in two keys. Perhaps the music is rather somber for the new text. "Sacred Moments" (McKinley Publishers, Chicago) is a set of eight short songs for medium voice by Arsene Siegel. They are decidedly vocal, but not highly original.

Organ Solos

"Basso Ostinato" (McLaughlin & Reilly, Boston) is a well-conceived and idiomatic piece by Benoit Poirier, organist of Notre Dame, Montreal. It will certainly be enjoyed by many organists south of the imaginary border.

Jean Pasquet, a pupil of Dr. Noble, has another graceful piece called "Arioso" (Sprague-Coleman), four pages of easy and pleasant music.

George W. Kemmer has composed an

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organ piece, a "Theme and Variations," on his popular Easter anthem, "I Heard Two Soldiers Talking" (Gray). It is eleven pages in length and might be used if you sing the anthem; but it is good enough to stand alone.

Dr. Roland Diggel has edited for the Amco Music Publishing Company a large but inexpensive anthology called "Everybody's Universal Organ Album," which contains five of his own best pieces, besides many others—by Handel, Brahms, Rheinberger, Tschaiikowsky, Franck, Guilman and others.

Book by Joseph W. Clokey

Joseph W. Clokey, well-known composer, has written a sensible and clear little book called "In Every Corner Sing" (Morehouse-Gorham Company, New York). This is "an outline of church music for the layman," but it will not only be useful to give to your music committee—if you are the master of a small volunteer choir it will certainly do you good. I believe it sells for 50 cents. I am still more interested in a mimeographed supplement to this booklet (same publisher) called "List of Choir and Organ Music for the Small Choir," which is the biggest value for a quarter that I have seen in a long time. Dr. Clokey not only makes good choices; he tells publishers and prices. I am sure that every reader of this column would enjoy having this supplement.

The firm of Carl Fischer has just sent me three numbers for Easter and Lent. The Lenten number is Carl F. Mueller's "Beautiful Saviour," for SATB accompanied, on a melody recorded in the seventeenth century—not the "Crusader's Hymn." (There is also an edition for SA.) "Ye Sons and Daughters of the King" is an Easter number for SSA, based on the noble Vulpius chorale. "Gelobt sei Gott," Mueller's "The Day of Resurrection" is for SATB plus junior choir (S or SA). It is a sonorous and triumphant anthem on an eighteenth century melody. I recommend all three of these.

New Hymnal Is Published

"Christian Hymns" is the title of a new hymnal published by the North River Press in New York. The beautiful appearance of the book attracts immediate attention. The volume has been prepared, it is stated, by the Christian Foundation of Columbus, Ind. It is a collection of 490 numbers and contains virtually all the standard hymns. The method of selection has been broad. It is explained that hymnals old and new have been studied and have provided material for the book. This paragraph from the preface explains the purpose of the editors: "As a basis for our selection we have consulted hundreds of church programs from those churches which are most likely to use this hymnal. We have retained all hymns which are being generally used by the churches and have been careful not to separate tunes and verses which have become closely associated with each other."

"Christian Hymns" should receive a welcome as a worthy addition to the group of new hymn-books published in the last decade.

DR. HEALEY WILLAN of Toronto, Ont., will give a recital at St. Stephen's Church, Sewickley, Pa., Tuesday, April 2.

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By **WILLIAM LESTER, D.F.A.**

"Universal Organ Album," compiled and edited by Roland Diggle; No. 57 in "Everybody's Favorite Series"; published by Amsco Music Publishing Company, New York City.

The four or five volumes of organ music previously published in this series and reviewed in these pages over the last decade represent a most commendable and successful effort to provide music of good quality, attractive, of a practical grade of difficulty, and all for a moderate price. If I am not mistaken, the first book of this type issued under this imprint was arranged and edited by Vibbard. All since have been produced by Roland Diggle.

The particular book now under consideration, as listed above, can be honestly recommended as the best of the series. The editor has hewn to a higher level of musical values and has maintained a higher standard than in any of the book's predecessors, good as they were. As an intriguing sample of its contents we list a few of the choicest titles: Choral Song, Wesley; Toccata, Maily; "Psalm XIX," Marcello; Prelude on "Llanfair," Diggle; Largo, Bach; Grand Chorus, Sonata No. 1, Guilman; Chorale Prelude, Brahms; Allegro from Fourth Concerto, Dupuis; and Allegro from Concerto, Handel. There are twenty-five other pieces, all of musical interest. Priced at \$1, the book offers generous value in quantity and quality. The format is good-looking, with a substantial material, well-bound, with a good grade of engraving and printing.

As is too often the case with collections, there is, unfortunately, some evidence of careless proof-reading; the errors, mostly omitted accidentals, should and probably will be cleared up in the next edition. Despite these small flaws, the volume is cordially recommended to all players and students looking for a good bargain.

"Retrospection," "Dusk at Friendship Lake," "Poem for Autumn" and Pastorale-Scherzo; four pieces for the organ, by Helen Searles Westbrook; published by Neil A. Kjos Music Company, Chicago.

I am reasonably certain that the first two titles in the set of pieces were reviewed in some detail in these columns late last spring. The favorable things we were able to say then are just as valid today. The later issues are equally good, cast in somewhat larger, more pretentious mold. All four pieces represent the considered work of a competent craftsman of poetic fancy and melodic fertility. It is all sensitive organ music of worth, possessing imaginative appeal. It is music which will sound best on a modern organ with adequate controls and a wealth of soft, colorful stops—it is expressive music, not of the heroic order.

Folio No. 33, Organ Works of Francois Couperin, edited by Norman Hennefeld; published in "Masterpieces of Organ Music" Series by The Liturgical Music Press, New York.

Here is another interesting compilation of lovely old music—this time from the treasure-house of antique French organ literature. Folio 29 in this series presented a liberal feast of fine music by this truly great composer. The continuation of this material in the present release is equally to be commended.

Included are two organ masses, one for the use of parishes, the other "Solemn Mass for the Use of Convents." Steadily, month by month, this editor and publisher are building a library of vital

music by great pre-Bach composers that is of value and stimulus to student and artist, player and teacher. A complete set of these works should be the goal of every progressive musician.

"To God All Praise and Glory," duet for organ and piano, by Ellen Jane Lorenz; published by Lorenz Publishing Company, Dayton, Ohio.

Using the lovely old tune "Mit Freuden Zart" from the "Bohemian Brethren's Songbook" as a thematic base, the composer has produced a duo for organ and piano that is easy to play and well worth playing. The ensemble should be welcomed as a very creditable addition to a field that is not overstuffed with repertory.

Lorenz Organ Album No. 2, published by Lorenz Publishing Company.

An excellent collection of service music on the easier and more simple side. The contents lean more heavily on the standard repertory than is usual with the compilations published by this firm. Included are works by such men as Widor, Dubois, Handel, Bach, Beethoven and Tschaiikowsky. There are new works of varying degrees of merit by Van Denman Thompson, R. Deane Shure, Clifford Demarest, E. L. Ashford, Roland Diggle and others.

MISS JOAN BETTY BROWN, daughter of Mr. and Mrs. J. P. Brown of Perrysburg, Ohio, became the bride of Dale Louis Richard, son of Mr. and Mrs. Louis Richard, in a ceremony performed Jan. 19 at St. Petri Lutheran Church. The bride attended the Juilliard School of Music and is active in musical organizations in Toledo. The bridegroom is organist and choirmaster of St. Petri Lutheran Church and a former dean of the Toledo Chapter of the American Guild of Organists. He also takes a very active part in the Friends of Music in Toledo. Ethel Kimbell Arndt, also a former dean of the Toledo Chapter, was at the organ and Bruce Johnson, boy soprano, sang.

DAPHNE ASPINWALL TAKACH was married to John Benjamin Powell of Jacksonville, Fla., Nov. 24 at Knowles Memorial College Chapel, Winter Park, Fla. Mrs. Powell was on the Rollins College faculty and organist of the Congregational Church in Winter Park. Last summer she was on the accompanying staff of the Juilliard Summer School in New York and she has been accompanist for Mme. Louise Homer and her students for four years. Mr. Powell has just returned after three years in the air forces and last spring studied with Mme. Elena Gerhardt in London.

I. H. BARTHOLOMEW, RETIRED organist, has assumed the position of guest music director of the Rosemont Lutheran Church, Bethlehem, Pa. He has organized five choirs and special musical programs are given every Sunday morning.

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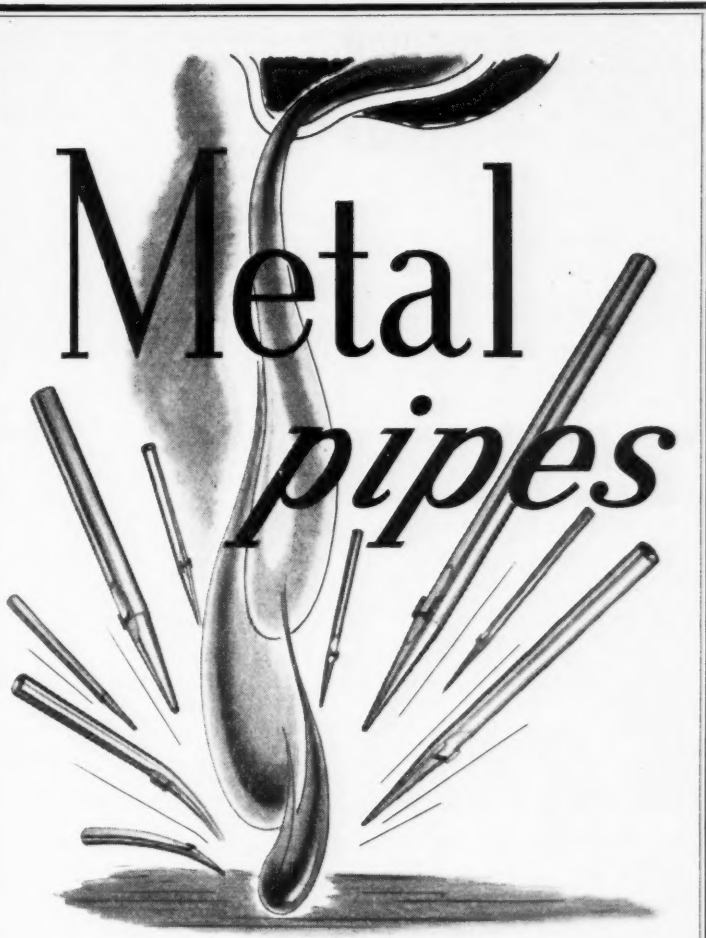
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Kitchener Center.

Members of the Kitchener Center were entertained Feb. 4 at the home of Leland Schweitzer, the secretary, and Mrs. Schweitzer. The feature of the evening was the playing of the recordings made by John Colombo of the entire performance of Handel's "Messiah" by the K-W Philharmonic Choir and K-W Symphony Orchestra, under the baton of Glenn Kruspe. Choruses and solos which would provide an interesting basis for discussion were played. Recordings of this kind are of inestimable value to groups of performers, who have no other way of "hearing themselves as others hear 'em."

For the remainder of the meeting Mr. Kruspe, our chairman, guided the members through a reading of "The Redeemer," a new work by Martin Shaw, which will be performed at Zion Church on Palm Sunday. It was most refreshing to be on the receiving end of the baton for a change and members gave such a good account of themselves that it brought forth an invitation from Mr. Kruspe to join the Zion choir on Palm Sunday. Members were present from Guelph and Preston, and further plans were made for BORF, the secretary receiving praise for his recent letter to all members pointing out our obligation in this connection and inviting cooperation. Refreshments were served by Mr. and Mrs. Schweitzer, and at the close of the meeting Albert Packer, on behalf of the center, extended appreciation to the host and hostess.

Lenten recitals are the next concern of the center. Three will take place in March and April, as in past seasons.

DOROTHY PETERSEN,
DIAPASON Secretary.

Brantford Center.

A recital was given by Gerald Bales, organist and choirmaster of the Brant Avenue United Church, at the February meeting of the Brantford Center, held in the Park Baptist Church Saturday evening, Feb. 9. Miss Margaret Roy, soprano, assisted on the program and sang "With Verdure Clad," from Haydn's "The Creation," "Divinites du Styx," from Gluck's opera "Alceste" and "O Sleep, Why Dost Thou Leave Me?" from Handel's "Semele." George A. Smale was accompanist for Miss Roy.

Mr. Bales chose a program of Canadian compositions, playing for his first group: Prelude and Fugue in B minor, Willan; Chorale Prelude, "Monk's Gate," Ivan Gillis; Prelude, John Magee. Continuing his recital Mr. Bales played his own Symphony for Organ. For his final group he played: Sonata, Eugene Hill; Notturmo and Toccata, Moschetti.

The chairman, George C. White, presided over the meeting. The recital was well attended by music-lovers.

ELEANOR L. MUIR, Secretary.

Toronto Center.

A meeting of the Toronto Center was held on the afternoon of Saturday, Feb. 2, when a recital was given by John J. Weatherseed, F.R.C.O., in the Deer Park United Church, of which he is organist and choirmaster. Mr. Weatherseed has not been long with the Toronto Center, having come here from St. George's Anglican Church in Montreal. He greatly pleased those assembled with his fine rendition of the following program: "The Earl of Salisbury's Pavane" and Cornet Voluntary, Gibbons; Trumpet Voluntary, Purcell; Chorale Preludes, "To God on High," Böhm; "A Safe Stronghold," Hanff; "A Safe Stronghold," Bach; "We All Believe in One God," Bach; "If Thou but Suffer God to Guide Thee," Bach; "In Thee Is Gladness," Bach, and "Jesus Christ, Our Lord and Saviour," Bach; "Fugue a la Gigue," Bach; Concerto in F, Handel; Scherzando from a Harpsichord Sonata, Haydn;

Rhapsody No. 2, Howells; "Ave Maris Stella" and "The Old Hundredth," Grace.

St. Catharines Center.

The February meeting of the St. Catharines Center took place in St. Thomas' Anglican Church Sunday evening, Feb. 10, when the program was given by several members. Short histories of four famous composers were read and numbers played from the works of these composers. The program: "The Life and Works of Karg-Elert," H. Dakers; "What e'er My God Ordains Is Right" and "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert (played by Mrs. R. Douglas Hunter); "The Life and Works of Henry Purcell," Miss E. Benson; "Westminster Suite" and "Trumpet Tune," Purcell (played by B. A. Munn); "Bell Symphony," Purcell (played by G. Kay); "The Life and Works of Francois Couperin," Mrs. J. Joyce; "The Little Windmills," "The Little Cherubs" and Fugue on a Kyrie, Couperin (played by E. Dowling, F.C.C.O.); "The Life and Works of Dietrich Buxtehude," Mrs. H. Finnie; Prelude, Fugue and Chaconne and Chorale, Buxtehude (played by G. Hannahson).

The first of our series of three concerts for the 1946 donation to the British Organ Restoration Fund took place Feb. 18 in the St. Paul Street United Church, Lewis Jones, A.C.C.O., conducting.

EDITH BENSON, Secretary.

Hamilton Center.

The Hamilton Center held its regular meeting Sunday, Feb. 3, in the green room of Christ's Church Cathedral. George Veary introduced the guest speaker, Reginald Bedford, principal of the Hamilton Conservatory of Music. Mr. Bedford, whose subject was "The Art of Music," developed the idea that the associative and creative qualities of the individual were affected largely by the relationship of teacher and pupil in home and in school in each community. A discussion followed the address, after which the chairman conveyed the thanks of the members to Mr. Bedford and the social committee, Misses Verna Beattie, Dorothy Powell, Helen Mottashed, Mrs. George Veary and Mrs. E. J. Walker.

London Center.

The London Center held its annual meeting and dinner at the Y.W.C.A. Feb. 2. The following officers were elected: Honorary chairman, C. E. Wheeler; chairman, T. C. Chattoe; past chairman, Harvey Robb; vice-chairman, Alexander Burr; secretary, Miss Aileen Guymer; treasurer, Miss Hazel Taylor. Additional members of the executive are Roy Goulding, Mrs. J. Pack and Gordon Jeffery.

AILEEN GUYMER, Secretary.

SIR HUGH ALLEN, R.C.O. HEAD,

VICTIM OF AUTO ACCIDENT

Sir Hugh Allen, professor of music at Oxford University and president of the Royal College of Organists, died Feb. 20 of injuries received in an automobile accident. He was 76 years old.

Sir Hugh showed great aptitude for music as a child, and at the age of 11 became organist of St. Saviour's Church at Reading. At 18 he was assistant organist at Chichester Cathedral. In 1918 he succeeded Sir Hubert Parry as director of the Royal College of Music, a post he held until the end of 1937. He had been professor of music at Oxford since 1918 and received his knighthood in 1920. Sir Hugh had been conductor of the London Bach Choir and the Oxford Bach Choir and was chairman of the music advisory committee of the British Broadcasting Corporation. From 1901 to 1918 he was organist of New College, Oxford. In 1898 he was appointed organist of Ely Cathedral.



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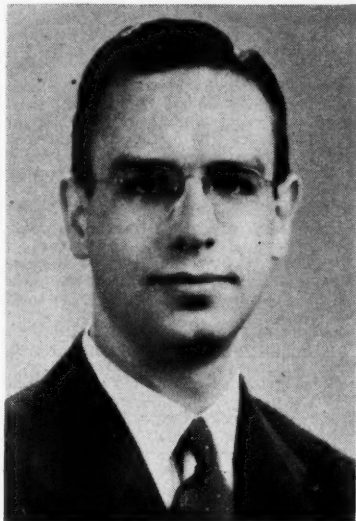
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John Milton Kelley, director of church music for the department of Christian education of the Presbyterian Church, U.S.A., conducted a successful institute of church music at the Central Presbyterian Church, Atlanta, Ga., Jan. 24 to 27. More than 225 singers, organists, conductors and ministers from forty-one churches in Georgia, Florida and Tennessee enrolled for the classes in worship, conducting, vocal methods and repertoire.

The climax of the institute was a service conducted Sunday afternoon. The two choirs, high school and adult, sang anthems by Beethoven, Tschaiakowsky, Andrews, Dickinson, Griffith Jones and Katherine Davis, and led the congregation in the singing of hymns to which descants were added. The organists for the service were Mrs. Allan B. Greene and Dr. Charles A. Sheldon, Jr. Mrs. Greene accompanied the choir and presented works by Edmundson and Maekelberghe. Dr. Sheldon played the Bach "St. Anne" Fugue and his own Prelude on "Duke Street." Miss Edna Whitmore assisted the choir at the piano.

An interesting feature of the institute was a forum discussion on "Music and Worship" in which ministers and church musicians shared views on various aspects of their service. The contribution of the choir, the organist and pianist, the place of the hymn in the service and the necessity for good equipment were the subjects presented. A minister spoke first on each subject and the musician presented his view immediately after the minister's talk. Dr. Stuart R. Oglesby, Dr. Ferguson Wood, the Rev. Arthur Vann Gibson and the Rev. T. M. Johnston spoke for the ministers and Mrs. Emily Parmalee Spivey, Douglas Rumble, Jr., Ray Smathers and Dr. Malcolm H. Dewey spoke for the musicians.

The institute was sponsored by Central Church, Hubert Vance Taylor, minister of music; Claribel Clark Taylor, organist, the committee of religious education of Atlanta Presbytery and Columbia Seminary.

ADOLPH STEUTERMAN WEDS
MISS GLADYS E. CRISMAN

Mr. and Mrs. Albert Ashland Bauer of Springfield, Ill., announce the marriage of their niece, Miss Gladys Elizabeth Crisman, to Adolph Steuterman, F.A.G.O., Feb. 5 at Calvary Episcopal Church, Memphis, Tenn.

Mr. Steuterman is organist and choir-master of Calvary Church, a post he has

HENRY S. FUSNER IS A TEACHER of organ and theory and conductor of the children's chorus at the Juilliard School of Music in New York and has been organist and choir-master of Emmanuel Baptist Church, Brooklyn, since April, 1945. He went to his present position after two years at the Episcopal Church of St. Edward the Martyr in New York City. Previous to that he held several positions in Jersey City. For two summers he has been organist and choir-master at the Lake Delaware boys' camp in Delhi, N. Y., a camp for New York City choir boys.

Mr. Fusner's studies in organ and piano have been with Gaston M. Dethier, who recently retired from the faculty of the Juilliard School. He holds the degrees of bachelor of science and master of science from the same institution.

On March 10 the Emmanuel choir will sing Brahms' Requiem under Mr. Fusner's direction.

held for many years, and is one of the outstanding organists of the South.

The bride is the daughter of the late Mr. and Mrs. J. T. Crisman of Springfield, Ill., and has made her home in Memphis the last seven years with her sister. She attended St. Anne's Episcopal School in Springfield and the University of California in Berkeley. She sang in Mr. Steuterman's choir.

The ceremony was performed by the rector, Dr. Theodore N. Barth. Mr. and Mrs. Steuterman left by plane for New York. They will live at the Parkview Hotel, Memphis.

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Letters to the Editor

Reading The Diapason in Foxholes.

Seoul, Korea, Jan. 23, 1946.—Dear Mr. Gruenstein: * * * Receiving THE DIAPASON while overseas was definitely a great morale factor. I had meant to save one of my copies that I received on Okinawa at the height of that campaign, to show you a foxhole rendition—complete with Okinawa mud and "campaign fatigue." Unfortunately the opportunity to return it to you never presented itself until the copy had been lost. I remember that THE DIAPASONS were a real part of the comforts of home . . . HOME—a six by four hole complete with drainage system and natural air conditioning. My deepest interests are with the organ, and with THE DIAPASON arriving every month, those interests were kept very much alive. My sincere thanks for keeping the magazine what it is, and for your "interest in my interests."

(T/5) PETER R. HALLOCK.

He Gets Too Much of Bach.

Princeville, Ill., Feb. 16, 1946.—Editor of THE DIAPASON: Several conclusions may be drawn from the figures given in Mr. H. J. MacCormack's survey of organ programs for 1945 published in the February issue of THE DIAPASON. First and most obvious is the unchallenged position of Bach at the head of all composers of music for the organ. This needs no further comment.

But may not one also see that in many of the programs there was entirely too much Bach? Granting the magnificence of his work, I must still admit that after I have heard about so much of it it all begins to sound alike, and therefore becomes deady monotonous. After last Holy Week and Easter my ears were literally dripping Bach, and I did not care then if I heard no more Bach for two years at least. Were I the only person who felt that way I would not bother to put down these words. But I feel sure that there are millions of folks in this country who feel the same way. Therefore I would suggest less Bach in programs.

To me Bach's music is notable for two things—the ultimate in contrapuntal development and its spontaneity. But neither of these two factors utilizes the full possibilities of the organ. Cannot a large proportion of Bach's music be played on one manual and pedals, and with little

change in registration? How can it be otherwise where all four parts are as near equal in contrapuntal value as humanly possible? And with melody so often secondary in importance to part movement, how then can Bach's music help being dull and monotonous after about so much of it? Some Bach, yes—but not so much as we sometimes get.

Again referring to the figures in the survey, they should present a strong incentive to American composers to get busy and raise their percentage of representation very much above the present 21.9 per cent of the total. Bach's total of 19.4 per cent must have added to it about 5 per cent for his transcriptions. To this you might as well add the 13.4 per cent of organ works of other German composers, making a total of 37.8 per cent for the American composers to shoot at. This figure is probably still too small, for there are many other organ works by other composers which cannot escape the appraisal of deadly dullness when surrounded by others of their kind.

Composers for organ should today be pre-eminently orchestra-minded. They should forget the present search for new dissonances and give us something that utilizes the beautiful tone colors and contrasts of our best instruments. The time when fluent counterpoint and delayed resolutions passed as good organ music has long since passed. Let us have melody, tone color and honest straightforward exposition—not the evasive whine of continual dissonance.

EDWARD AUTEN, JR.

Notes on Gregorian Chant.

Ithaca, N. Y., Feb. 11, 1946.—Dear Mr. Gruenstein: Without intention of petty criticism, but rather for the benefit of those addressed in Ernest Douglas' article on the A.G.O. examinations (THE DIAPASON, February issue), it should be noted that the dominant of the Hypophrygian mode does not represent an exception from the customary position of the plagal dominant. It lies quite as usual a third below the dominant of the authentic mode, which, however, in Phrygian is c, and not b, as implied by the respective sentence of the article. This change may have been motivated by a desire to avoid as dominant a tone as much subject to alteration as b (natural to flat), and can be amply

documented as an accepted practice. See Rockstro's table in "Grove's Dictionary," vol. III, 482; Arthur T. Merritt, "Sixteenth Century Polyphony," Cambridge, Mass., 1939, 6; Knud Jeppesen, "Counterpoint," New York, 1939, 65, 67; C. H. Kitson, "Art of Counterpoint," Oxford 1939, 12, and many others. The same relationship—although not without exceptions—obtains in the Gregorian chant and its theory; e.g. the *tubae* of the third and fourth psalm-tone. Cf. the excellent summary Suñol-Kosch, "Gregorianischer Choral," Tournai, 1932, 62f.

Also in the polyphonic modal practices of the Renaissance this distinction has led to a prominence of the subdominant in the Phrygian mode. Compare Jeppesen *op. cit.* 82 and the example harmonies in Apel, "Harvard Dictionary of Music," Cambridge, Mass., 1944, 147b. A similar change from b to c occurred in the Hypomixolydian mode, the dominant of which thus lies "unusually" one step below the dominant tone d of authentic Mixolydian.

What chords the accompaniment to a Gregorian melody should employ depends—within very vague stylistic limits—upon the preferences of churches and their organists. From the historic-stylistic viewpoint any accompaniment to the linear art of early Christian monody is indefensible.

Sincerely yours,

CONRAD H. RAWSKI.

Master Pistons.

Rochester, N. Y., Feb. 4, 1946.—Dear Mr. Gruenstein: Noting the article on page 13 of the February issue by Mr. Donald Thorning Wood, I have specified master pistons on a number of occasions, the best illustration being Christ Episcopal Church in Rochester, N. Y. They simply act as manual piston couplers, actuating all manual pistons of the same number. They are preferably an adjunct to and not a substitute for the general pistons, the latter being set progressively from p to ff, as this usually gives enough dynamic steps to back down to after using the register crescendo. The most convenient way to use the masters is to set the manual combinations for consecutive solo and accompanimental registrations needed for a particular number, and rely on the pedal division toe studs for simultaneous (or nearly so) balancing or temporary preeminence.

The masters could be used, of course, in lieu of generals, but in that event they should actuate the pedal divisional pistons as well. The combination of both sys-

tems not only practically doubles the number of generals but leaves the pedal divisional combinations free to suit each occasion. Yours very truly,
D. S. BARROWS.

WORCESTER CHOIRS UNITE IN CONCERT; BIGGS SOLOIST

The Worcester Association of Church Musicians, of which T. Charles Lee is president, presented an organ and choral concert sponsored by the Worcester Aletheia Grotto in the Memorial Auditorium, Worcester, Mass., Sunday evening, Jan. 27. E. Power Biggs was the organ soloist, playing Handel's Concerto in B flat, "Sheep May Safely Graze" and the Fantasia and Fugue in G minor, Bach; the Reubke Sonata and d'Aquin's "Noel Grand Jeu et Duo." The chorus sang a varied program which opened with the Gloria from Mozart's Twelfth Mass, works of Brahms, three Negro spirituals and two choruses from Mendelssohn's "Elijah."

Choirs from twenty-eight churches formed the chorus of over 700 voices. The singers came from Jewish temples, Roman Catholic churches and the Protestant churches. The idea was one to stress inter-faith unity and the audience of 2,000 people seemed to respond to this idea. It is hoped that this will become an annual event in Worcester.

Robert Shaw welded the chorus together in two rehearsals. The various choirs had gone over the music for a month with their directors; so in two three and one-half-hour rehearsals the director united this group into an inspiring, glorious singing body.

THE ORATORIO "ST. PAUL," by Mendelssohn, was sung at St. Paul's Episcopal Church in Kansas City, Mo., on the evening of Jan. 27. The church was filled to capacity to hear this oratorio, which is given annually. The choir of sixty voices, under the direction of Clarence D. Sears, organist and choirmaster at St. Paul's, was accompanied by the organ and an instrumental group from the Kansas City Philharmonic Orchestra. Miss Hester Cornish, assistant organist, was at the organ. Mr. Sears is serving his third year as dean of the Kansas City Chapter of the American Guild of Organists.



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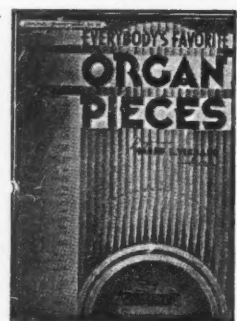
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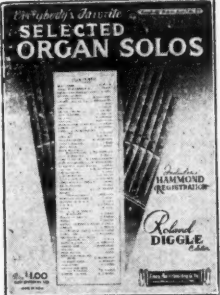
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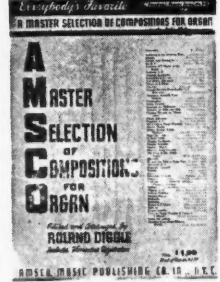
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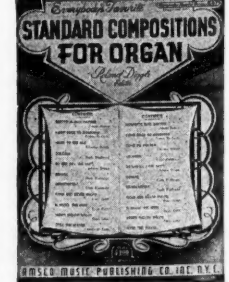
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**CAREER OF DION W. KENNEDY;
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Dion W. Kennedy, whose death in Santa Barbara, Cal., was announced in THE DIAPASON last month, had a long and distinguished career in the East and for the last ten years in California. For the last seven years he was organist of All Saints-by-the-Sea Church in Montecito and was also a member of the vestry.

Mr. Kennedy was born in Waterbury, Vt., Nov. 1, 1882. He received his first musical instruction from his father, George Washington Kennedy, a musical amateur and attorney of colonial stock, whose ancestry included Samuel F. B. Morse, who developed the telegraph, and Gilbert Stuart, the American portrait painter. The son later studied piano and composition in New York under Charles Lee Tracy, Richard Henry Warren and Harry Rowe Shelley.

Mr. Kennedy was organist at the Episcopal Cathedral in Burlington, Vt., and when 21 years old became organist at the First Methodist Church in Montclair, N. J. He also played in churches in Brooklyn and New York City, and for many years was organist for the National Broadcasting Company.

Mr. Kennedy was connected with the Aeolian-Skinner Company and was responsible for the installation of some of the finest residence organs in American homes.

Last November Mr. Kennedy became a member of the Mission Music Company, which was reorganized by Raymond B. Eldred of Santa Barbara.

Mr. Kennedy is survived by his widow, Alice Richards Kennedy, whom he married in 1911; a son, Captain Douglas Kennedy of the army, who was on the way home from Okinawa, and a granddaughter.

MRS. MABEL RIGGS STEAD, pianist and a member of the faculty of the Cosmopolitan School of Music, Chicago, and wife of Dr. Franklin Stead, the Chicago organist, died Jan. 25 at her home, 1142 South Michigan Avenue. She was a native of Chicago and had studied both here and in Europe and had given recitals in several European cities. Mrs. Stead is survived by her husband, also a member of the faculty of the Cosmopolitan School.

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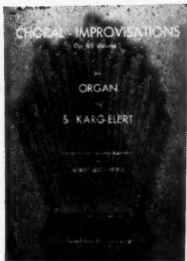
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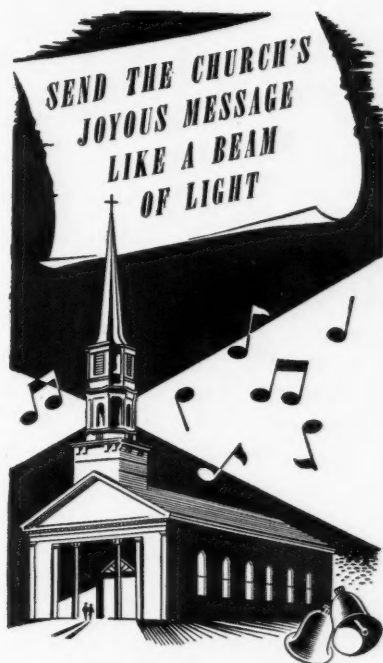
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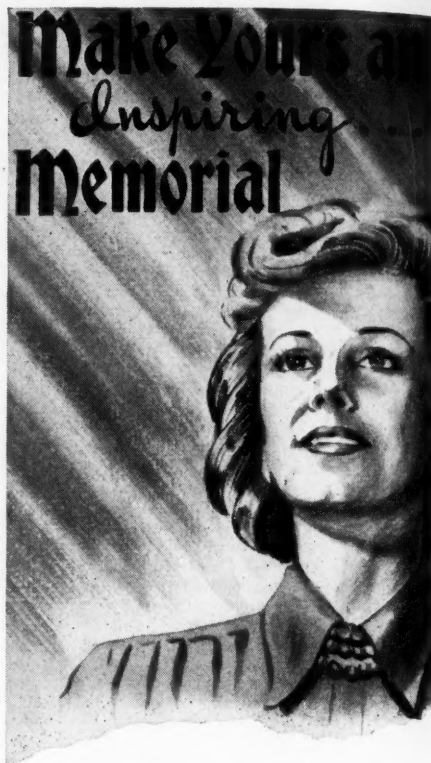


WALTER GUERNSEY REYNOLDS, A.A.G.O., is serving his fifteenth year as organist of the First Methodist Church, Seattle, Wash. He plays a three-manual Kimball of forty-seven sets, which includes an echo organ of six sets. The First Methodist has an interesting record as being the first church established in pioneer Seattle, and it now has a membership of 3,000. Its former pastors include two Methodist bishops—Adna Leonard and J. Ralph Magee.

Mr. Reynolds has acted as both organist and choirmaster in numerous emergency cases at First Methodist, but prefers to confine his attention to the organ. In a long career he looks back to the time of the Paris Exposition, when he and Clarence Dickinson were students with Guilman. Helen Dickinson was then studying at the Sorbonne. In Mr. Reynolds' two bulging scrap-books of programs, press notices, letters from pastors, musicians, etc., he has two very precious documents. One is his A.A.G.O. certificate, signed by the Guild warden, Frank Wright, and Arthur Foote, Ho-

ratio Parker and Samuel Warren. He says he wouldn't take \$1,000 for this. The other is a three-page letter from M. Guilman, accepting the dedication of his Ten Offerories on American Hymn-tunes, praising the manuscripts, which had been first submitted to him, and which volume Schirmer put through many editions before withdrawing it recently from publication. Mr. Reynolds says he wouldn't take \$10,000 for this letter and another gracious one which the master gave to him at the close of a year's study.

The organ has been a special feature at the main auditorium services of the First Methodist Church of Seattle. For many years Mr. Reynolds played an organ solo about midway between the prelude and the usual vocal offertory in the Sunday evening services, and even now (in the absence of an evening service) the congregation pauses, in perfect silence, while he plays an echo organ meditation at the morning service just before the benediction—generally a hymn whose words are suitable to the sermon.



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ROBERT MATHEWS MCGILL is in his second year as minister of music at Plymouth Congregational Church, Lansing, Mich. He has organized four choirs, with 120 voices. Plans have been completed for the formation of the Plymouth Choir for high-school age young people. Mr. McGill arranged a series of vesper services in Advent, the last of which was the Christmas candle-light carol service. Last November Mr. McGill gave a recital in his church, playing compositions by Bach, Brahms, Karg-Elert, Franck, Andriessen and Widor. Of the recital a critic wrote: "Mr. McGill revealed his thorough background in music and innate artistry. He showed a fine sense of color and expression."

At present Mr. McGill is working with his church on plans for building and remodeling. When this takes place a large new organ is to be installed and a spacious choir rehearsal room as well as a robing-room for each choir will be provided.

Mr. McGill is a graduate of the Oberlin Conservatory of Music and his organ study was carried on under Arthur Poister and Claire Coci. He has attended summer sessions at the Waldenwoods School of Sacred Music and the Christiansen Choral School. Before going to Plymouth Church Mr. McGill served as organist and choirmaster at St. Paul's Episcopal Church in Norwalk, Ohio, where he built up the boy choir and formed a summer camp.

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PAUL PETTINGA



PAUL S. PETTINGA APPOINTED TO CHURCH IN HOUSTON, TEX.

Paul S. Pettinga, who returned this fall to the University of Illinois as instructor in organ, has been appointed minister of music at the First Presbyterian Church of Houston, Tex., and assumed his duties there Jan. 1.

Mr. Pettinga is a graduate of Oberlin College and the Oberlin Conservatory of Music, holding the degrees of bachelor of music, bachelor of arts and master of music from that institution. He has served as organist and choirmaster at St. Andrew's Episcopal Church, Elyria, Ohio; St. Andrew's Episcopal, Detroit; the First Presbyterian Church, Urbana, Ill., and the University Place Christian Church, Champaign, Ill. In September, 1939, he joined the faculty of the school of music at the University of Illinois as instructor in organ, appearing frequently in the vesper recital series at the university. He returned to that position upon his discharge from the army air forces last September after two and a half years' military service. Mr. Pettinga served overseas with the Eighth Air Force in England, holding the rank of technical sergeant. He flew thirty-five bombing missions as a radio operator and gunner on a flying fortress, earning the air medal with five oak leaf clusters and the European theater ribbon with three battle stars.

In his new position Mr. Pettinga will direct the senior choir of the church and will prepare for an expanded program of activities in a new church with a large new organ which according to plans will be built this year.

Mrs. Pettinga, formerly Pauline Wagar of Oberlin, is an accomplished cellist, with a master's degree from Oberlin. Mr. and Mrs. Pettinga have a daughter 3 years old.

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Watters in Montreal

Clarence Watters appeared as soloist for the Casavant Society of Montreal in an all-French program Jan. 21. For this occasion the society held its recital in St. Viateur Church, Outremont.

The program began with old masters, four in all: Clérambault, d'Aquin, Le Bégue and Loeliet. This was followed by César Franck's E major Chorale and works of Widor, Vierne and Dupré.

It was evident throughout the evening that Mr. Watters is very much at home in the field of French music. His playing is distinctly "objective," which suited most of the music performed. He is almost relentless in the matter of time values, a procedure which emphasizes the symmetry of the old masters. The writer felt that the César Franck number, though a model of registrational tonal balance, suffered by reason of this inflexibility of rhythmic treatment. Its mystical message, which is really its prime consideration, can scarcely be conveyed by metronomic timing, but rather by judicious and lissome portrayal of its melodic line. But how Mr. Watters makes use of that rhythmic inflexibility of his! One would search far to find playing that caught the spirit of the Scherzi from Widor's Fourth and Vierne's Second Symphonies as he did. Not alone in his rhythmic interpretation but in his tonal layout is Mr. Watters remarkable. By building up a thoroughly consistent and scintillating series of harmonics on his chosen "fundamental" he managed to produce a convincing and completely characteristic French quality to his registration. Every number which he played bore the stamp of this "luminosity."

Mention should be made of the dramatic power of his interpretation of the "Crucifixion" from Dupré's Passion Symphony. This was truly a *tour de force* from every standpoint. The same might be said of the same composer's "Variations on a Noel," in which all the grotesque gargoyle-like fancies that were a concomitant of medieval life were skillfully translated into aural effects.

This was Mr. Watters' first Montreal appearance. His playing warranted the hope that he will become a frequent visitor.

GEORGE M. BREWER.

A SERVICE OF RUSSIAN MUSIC was held at St. George's Church in New York City on the afternoon of Feb. 17 under the direction of George W. Kemmer, organist and choirmaster, with the adult choir of sixty and the junior choir taking part. The following works were sung: "The Day of Judgment," Arkhangelsky; "Glory of the Trinity," Rachmaninoff; "Lord, I Cry unto Thee," "How Blest Are They" and Cherubim Song, Tschalkowsky; "The Lord's Prayer," Apletschieff; "Lord, Our God, Have Mercy," Lvovsky; Cherubic Hymn, Gretchaninoff; "Lord, I Cry to Thee," Kalinnikoff; Cherubim Song, Bortniansky; "We Have No Other Guide," Shvedof.

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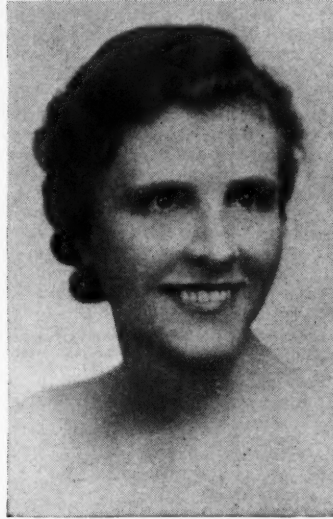
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Organs of 1400 to 1700; How They Developed; Origin of Solo Stops

[The following paper was presented by Dr. Almand, associate professor of music at Peabody College, Nashville, Tenn., at a meeting of the Central Tennessee Chapter, A.G.O., recently. Dr. Almand gives credit as sources for his material to Kurt Sachs' "The History of Musical Instruments" and Harold Gleason's "Organ Instruction before Bach."]

By DR. CLAUDE ALMAND

Although the development of the organ was rather slow in the earlier middle ages, that period which is to be discussed in this paper showed a remarkably increased pace. One reason for this developmental acceleration may be the fact that polyphonic playing on keyboard instruments started about the year 1400. It will be of interest to learn some of the specifications of these early instruments.

In 1441 there was built in Salem, a city in southwest Germany, an organ particularly interesting because of its size. The largest pipe of this instrument was some four spans wide (or ten inches in diameter) and it was twenty-eight feet high. From this information we would presume that its lowest note must have been somewhat lower than that of the lowest string of the modern piano. The organ at Blois, in France, in the year 1451 had pipes wide enough to let a man crawl through. This organ, and one in a cathedral at Barcelona, constructed about the same time, had no less than 1,400 pipes. Even earlier, in 1429, the cathedral organ at Amiens in France had 2,500 pipes.

There is documentary evidence that organs with two manuals came into existence during the latter part of the fourteenth century. But it was not until the fifteenth century that these manuals could be coupled together. The coupling device consisted of guided vertical pins connecting the two manuals at will, so that pressure on a key in one board acted upon the corresponding key in the other board as well. Manuals at this period usually had from thirty-five to forty-seven keys, starting at *f*, *b*, *F* or *B*.

The pedal keyboard also seems to have been invented later in the fourteenth century, either in Flanders or in Germany. It was at this time that pipework underwent a decided change. In order to understand this better it will be necessary to discuss briefly the pipework on organs of the middle ages.

In the middle ages most of the large organs had several pipes to each key, for the purpose of enriching the timbre. It was not at all unusual for as many as twenty pipes to speak at the pressure of a single key; these pipes were tuned in unison (8 ft.), in the octave (4 ft.), twelfth (2 2/3 ft.), double octave (2 ft.), etc., and generally were arranged in cross-rows, one row containing all octave, all twelfth, or all double-octave pipes. The medieval organ was, in modern terminology, a mixture or furniture.

Like mixtures in modern organs, those in the medieval organ invariably sounded as a compound tone, which, when several chords were played, formed dissonances and frictions which gave the organ a jangling sound. At the end of the fourteenth century solo stops imitating the voices of certain wind instruments—and contrasting with the rather neutral color of the principals or diapasons—began to be added. The addition of these solo stops made necessary the invention of a contrivance which would connect or disconnect at will one of the solo stops from the old-style fixed mixture. This contrivance consisted of a slider projecting from the case, which, when pulled out, admitted the wind to one complete row of pipes. It was called a "stop" in English and the same name was given to the rank of pipes which it connected.

The first solo stop was the flute, which was wider than the principals. This means that it had a larger scale, in the terms of the organ builders, than the principals.

This great change in organ building—introduction of solo stops—was due in part to a change in the style of the music and in the role the organ played in this change. The new polyphony introduced by Okeghem and culminating in Palestrina required greater transparency in the instrument and it was necessary to insert

solo stops with their antipolyphonic fifths, and even thirds. These new solo stops gave the organ a distinctive and unique feature, which it has retained to this day: a contrast and mixture of different timbres. In 1511 Arnold Schlick writes: "It is good to have the stops, isolated, so that the organist may use them one after another, as he likes. Besides, it is rather pleasant to hear two stops together, as cymbals with diapasons." We take this combination and contrast of timbres completely for granted today, but it was a new discovery in the sixteenth century.

Schlick also published a plan of "eight or nine good stops which would delight the ear if well combined and alternated." It was as follows:

MANUAL.

Diapason, 8 ft.
Octave, 4 ft.
Gemshorn, 4 ft.
Hintersatz.
Cymbal.
Reed stop.
Xylophone (flute).

PEDAL.

Diapason.
Octave.
Trumpet or Trombone.
Hintersatz.

The *hintersatz*, or "rear set," as opposed to *prestant* ("front set"), was a penetrating, but not too strident, furniture, with sixteen or eighteen pipes on each key. Schlick's organ had twenty-four keys in the manual and twelve keys—from *F* to *c'*—in the pedal; these registers must not be taken too literally, since the organs were not even tempered and in general all pitches were from a major third to a perfect fourth lower than corresponding pitches of our present-day tempered scale.

At the end of the fifteenth century many new pipes and devices were introduced—stopped diapasons, tapering pipes such as the *gemshorn*, reed stops, and the pulsating tremolo.

We regret to report that at all periods all countries were enamored of foolish contrivances; so we should not think that the abominable creations found in a number of our present theater organs do not have a legitimate historical basis. In fact, bells and jingles on rotating wheels were most acceptable all through this period. The organ at the Dom in Magdeburg, built in 1604, had no less than forty-two carved figures such as crowing cocks, twelve of which moved by machines. In an organ erected about 1500, so Schlick tells us, there was the figure of a monk—in the lower part of the organ case—falling out of the window.

THE PALESTRINA SOCIETY of Connecticut College, New London, under the direction of Paul F. Laubenstein, gave the first presentation of its fifth season Feb. 3 in Harkness Chapel. The offerings were Palestrina's Motet "Super Flumina Babylonis" and his "Missa Ascendo ad Patrem," for SATTB, a work notable for its spiritual elevation. It embraces two Agnus Deis and a Crucifixus and Benedictus, both for SSAT. Professor Arthur W. Quimby, head of the college music department and college organist, played as a prelude Bach's Chorale Prelude "An Wasserflüssen Babylon" (four-part) and as a postlude "Tiento de Falsas," by Juan Cabanilles. Scheduled for performance by the Palestrina Society in May is William Byrd's Mass for Four Voices (in Modes IX and X).

THE CHICAGO CLUB OF WOMEN ORGANISTS will hold the third in its series of programs devoted to the study of the history of organ and church music on Monday evening, March 18, at 8 o'clock, at the Mission Covenant Church, Twenty-first Street and Fifth Avenue, Austin. Katherine McDevitt will read an original paper on "Nineteenth Century Organ and Church Music." Among the members who will perform illustrative material will be the organist of the church, Margaret Jacobson.

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Chapters of the American Guild of Organists have begun to plan for hymn festivals in connection with its fiftieth anniversary. A splendid program was presented by the chapter at Erie, Pa., in the First Methodist Church. One feature was choric reading by the youth choir of the Church of the Covenant. (We wonder if choric speech is employed in many other churches for its own sake and for gaining better technique in diction when singing. To organists who are deeply concerned about clarity and sense of message in choral singing, choric reading and speech will commend themselves.)

The Youngstown, Ohio, Chapter is planning a festival of hymns on Passion Sunday, April 7, as part of its semi-centennial celebration. It has appointed a strong committee, with which we are already in touch.

Within the last decade more than twenty chapters have held hymn festivals and some have been so well satisfied with them that the services were made annual events. The experience of these chapters will serve them well as they intend to include a festival of hymns in the anniversary program. They will be aided in their search for new material by the hymns procured by this society during the last three years—hymns that have come out of the war and that voice the spiritual yearning and resolve of Christians everywhere. Five hymns in the latest collection of hymns of Christian patriotism are ready for use with familiar tunes.

This emphasis on congregational worship through hymns springs from various sources. State federations of music clubs have departments of church music, in which hymns have a prominent part. In the Maine Federation Mrs. Foster L. Haviland is chairman of the church music department. Under its auspices, in cooperation with the A.G.O. and the Portland Council of Churches, several hymn festivals have been held. In Pennsylvania Mrs. C. Henry Jaxtheimer of North Braddock is chairman of the committee on church music forums and hymn study. The latter field is of the utmost importance.

One of the objectives of the celebration should be the formation of a hymnic committee containing persons well-informed on every aspect of hymns and their use in worship. It would carry on a study of hymns and tunes, with evaluation of all new hymnals, and thus be ready to recommend hymns for public services. Such committees will receive hearty cooperation from the Hymn Society. Information about its objectives, program and publications will be forwarded upon request.

REGINALD L. McALL.

THOMAS R. PHILLIPS, VETERAN ORGANIST, DIES AT AGE OF 90

Word has just been received that Thomas Robert Phillips, assistant secretary of the Lawyers' Title Corporation of New York, died at his home in Bethel, Conn., Dec. 24 after a brief illness. His age was 90. From 1892 to 1912 he was organist and choir director at the Church of St. Mark in Brooklyn, and had held a similar post at Trinity Church, Hewlett, L. I., retiring in 1926. Three daughters survive. Mr. Phillips was interested in music and especially in the training of boys' voices, as an avocation.

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