

THE DIAPASON

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FOR NOTABLE ADDITION TO ORGANS IN ST. LOUIS

PROJECT AT THIRD BAPTIST

Prominent Church Receives Gift to Reconstruct Four-Manual—M. P. Möller to Complete the Work in 1947 — The Stoptist.

An important addition to the large organs of St. Louis, Mo., is to be installed by M. P. Möller when work is finished in the summer of 1947 on the reconstruction and extensive enlargement of the instrument in the Third Baptist Church. Last spring the church received a large gift to complete the instrument of thirty-five sets of pipes that was built after fire had destroyed the old church and its organ some fifteen years ago.

The new edifice seats 2,000 people and is situated in the center of the theater district. Four years ago an educational building was added to its plant at a cost of \$450,000. Dr. C. Oscar Johnson is the pastor and the organist is Miss Katherine Carmichael.

The builders will keep the present chests, console and blower. New Möller chests will be added for twenty-one ranks of pipes, and the pipework will be completely new. The original plan for a solo organ was discarded and in its place there will be a positiv. The positiv and the echo organ will be played from the top manual, but both will "float" on all the other manuals.

The following stoptist shows the resources of the instrument when completed:

GREAT ORGAN.

- Violone, 16 ft., 73 pipes.
- Diapason I, 8 ft., 73 pipes.
- Diapason II, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Cornet, 3 ranks, 183 pipes.
- Tromba, 8 ft., 85 pipes.
- Clarion, 4 ft., 73 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte (metal), 8 ft., 73 pipes.
- Viole d'Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 12 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Forest Flute, 4 ft., 73 pipes.
- Dulciana, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tremulant.

POSITIV ORGAN.

- Quintaton, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sifföte, 1 ft., 61 pipes.

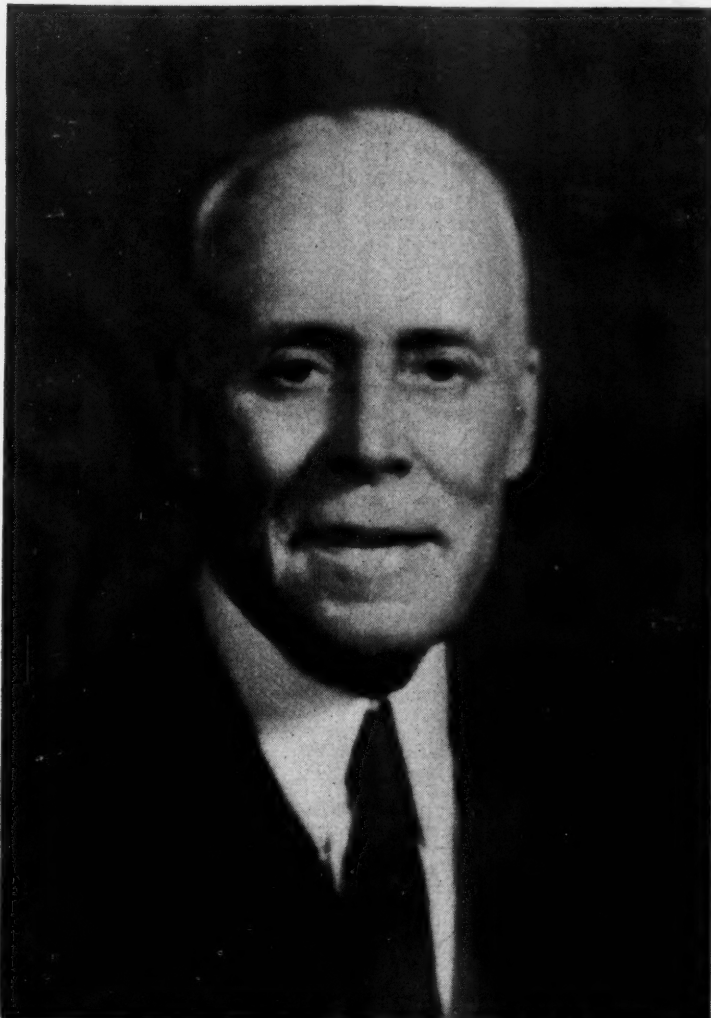
ECHO ORGAN.

- Lieblich Gedeckt, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 12 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

ECHO PEDAL.

- Lieblich Bourdon, 16 ft., 12 pipes.

DR. J. CHRISTOPHER MARKS, WHO DIED IN NEW YORK



Flauto Dolce, 8 ft., 32 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Principal, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Violoncello, 8 ft., 32 pipes.
- Flauto Dolce, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Double Trumpet, 16 ft., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Bombarde, 4 ft., 12 pipes.

JOSEPH G. ESTEY, MEMBER OF ORGAN BUILDING FAMILY, DIES

Joseph G. Estey, vice-president of the Estey Organ Company and a member of a family in which four generations have been organ builders, died Oct. 14 at Brattleboro, Vt., of a stroke. He was 49 years old.

Mr. Estey left Amherst College after his first year to join the American Field Service Ambulance Corps in France during the first world war, and after the entry of the United States he served in the Marine Air Corps.

After the war Mr. Estey entered the business established by his great-grandfather.

As a golfer Mr. Estey won the local championship thirteen times and was Vermont state amateur champion in 1924.

Mr. Estey leaves his widow, the former Alice Low Wilson of Huntington, W. Va.; two daughters—Mrs. Samuel D. Bell, Jr., and Mrs. Eric Barradale of Boston; a son, Sergeant L. Wilson Estey of the Army Air Forces, and a brother, Jacob P. Estey.

DINNER IN NEW YORK OPENS GUILD SEASON

DUPRE IS GUEST OF HONOR

Recital at St. Bartholomew's Church by French Visitor Follows Banquet —Marks Beginning of Fifty-first Year of the A. G. O.

With the Schrafft banquet room filled to capacity, the fifty-first year of the American Guild of Organists was ushered in by headquarters in New York Oct. 7 with an enthusiasm which led many to remark that it was just a continuation of the golden anniversary celebration. This dinner served the double purpose of honoring those who passed the Guild examinations last spring and paying tribute to Marcel Dupré at the beginning of his twenty-fifth anniversary recital tour in this country. The former received their certificates in an impressive presentation and prolonged applause from the standing assemblage greeted M. Dupré.

Warden Elmer told of his long trip the past summer and disclosed that there are now chapters in all but three states, those being Idaho, Nevada and New Mexico. In these three there are prospects for organizations very soon.

Later Mr. Elmer called attention to the fortieth anniversary observance of William Neidinger in his present church position and of the twentieth for Dr. Warner M. Hawkins, and expressed regret that Ralph A. Harris was about to transfer his activities from Brooklyn to Rhode Island.

Carl Wiesemann, chairman of the public meetings committee, followed the warden and gave a brief outline of the recitals and service plan for the season.

In remarkably fine English M. Dupré told of how being again in America with Mme. Dupré and their daughter, after the long war years, seemed like a wonderful dream. He had little to say of the occupation years in Paris, except that he had been able to fulfill all of his duties at St. Sulpice. Fortunately the organ had not been harmed. In speaking of the organ world he found in America upon his return last summer he emphasized the remarkable improvement in standards of playing and composing. Much of this he attributed to the influence of the Guild examinations. In closing he expressed the hope that with the Guild's gift to him, a handsome pen and pencil set, he might write good music for his many American friends.

St. Bartholomew's Church was well filled for the recital which followed the dinner at 9 o'clock. Beginning with two Bach numbers, the great Fantasia and Fugue in G minor and the Chorale "Jesus Christ, Our Saviour," M. Dupré's playing at once established the fact that his twenty-fifth year of recital tours was to be one of his greatest. Using registrations classic in scheme, possibly too subdued for some in the G minor, he achieved a majesty and dignity of interpretation long associated with his playing. Mozart's lovely Fantasia in F minor No. 1 followed and then two pieces by Americans—"Star of Hope," by Richard Keys Biggs, and "Moonlight on the Lake," by Frederick Marriott. From then on, M. Dupré turned to compositions by his own countrymen and by himself. These were: Variations from the Gothic Symphony, Widor; Study in E major, No. 5, Jeanne Demessieux, and Finale, Symphonic Poem, "Evocation" and Two Sketches, Dupré. His own Second Sketch, which brought the set program to a close, received a stunning performance.

Warden Elmer announced that M. Dupré would improvise a short symphony on themes submitted by Messrs. Friedell, Russell and Wiesemann. The word "short" was a decided understatement, for the resultant symphony took on majestic proportions and was in every way in keeping with the Dupré tradition.

CLEVELAND RECITAL SERIES OPENED BY EDWIN A. KRAFT

Cleveland's widely known organist, Edwin Arthur Kraft, appeared as guest artist at the First Methodist Church Sunday evening, Oct. 6, opening a series of recitals by outstanding organists. The second event, Dec. 8, will be a recital by Marcel Dupré.

"This was the first time in several years that Mr. Kraft has given a recital in Cleveland," reports one critic in the course of an extended review. "There was a large audience, and, had the recital not been in a church, making applause taboo, there undoubtedly would have been hearty hand clapping in admiration of his impressive mastery. His playing was a gratifying demonstration of skill and musicianship which explained and confirmed his long-held reputation as dean of Cleveland church musicians."

Mr. Kraft's program consisted of the following compositions: Three Chorale Preludes, Reger; Symphony ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Weitz; Minuet, Beethoven; Prelude and Fugue in G major, Bach; Scherzo and Allegro Appassionato, Dethier; Andante Espressivo, Elgar; Impromptu, Vierne; Pastorale, Foote; "Sportive Fauns," d'Antalfy; Serenade, Rachmaninoff; Scherzetto, Whitlock; Toccata, Van Hulse.

N. LINDSAY NORDEN has started a new series of orchestral arrangements calculated to be of help to the choirmaster and choral conductor. J. Fischer & Bro. of New York have issued the first of the series—the Christmas portion of "The Messiah." Mr. Norden has made a special organ part from the woodwind and brass section of the orchestra, which can be used with strings, harp and timpani.

**J. CHRISTOPHER MARKS
DIES AT THE AGE OF 83**

HAD LONG NEW YORK CAREER

Native of Ireland, Whose Father Served at Cork Cathedral Sixty Years, Was Organist of Church of the Heavenly Rest.

Dr. J. Christopher Marks, organist emeritus of the Church of the Heavenly Rest in New York City and known far and wide through his compositions for the church service, died Oct. 13 at the age of 83 years. He had been ill many months with arthritis.

As a boy of 7 Dr. Marks, a native of Ireland, sang in the choir at the dedication of the Cork Cathedral, in Ireland, of which his father was organist for sixty years. His uncle was organist of Armagh Cathedral for sixty-seven years. Christopher Marks began his career as an organist at the age of 14 in St. Luke's Church, Cork, where he officiated for twenty-five years before coming to this country in 1902. He was organist at St. Andrew's Church in New York for two years before he was appointed organist and choirmaster at the Church of the Heavenly Rest, where he was active until 1929.

Dr. Marks received a doctor of music degree from New York University in 1908. He was president of the National Association of Organists in 1912 and 1913 and was active in the American Guild of Organists. He was an honorary member of the Canadian Club of New York, a charter member and past president of the St. Wilfred Club and a member of the British Schools and Universities Club and of St. George's Society.

Dr. Marks was in charge for many years of the music for the Scottish Rite Masons. He wrote the setting of "The Lord's Prayer" used in the Masonic Maundy Thursday ritual and the music for Tennyson's "Crossing the Bar." He was a thirty-third degree Mason. At the age of 17 he received a prize for free composition of a song in a contest held at Crystal Palace, London. In 1888 he wrote music for "The Day Is Past and Over," an anthem. He also composed general church music, including the cantata "Victory Divine."

Dr. Marks married twice. His first wife died in 1900 and the second in 1929. Surviving are two sons—J. Christopher Marks, Jr., and J. Gibbons Marks—and a daughter, Mrs. Dorothy Dowman Jones, all of New York.

Dr. Marks had a large circle of friends, not only among his fellow organists, but among the choir boys and men who sang under his direction. Feb. 11, 1939, the alumni of his choir, some of whom had been graduated thirty years previously, gave a surprise luncheon for him.

**ELLIS C. VARLEY ORGANIZES
DETROIT CATHEDRAL CHOIRS**

Ellis C. Varley, who had charge of the music at the Washington Cathedral for four years and who now is organist and choirmaster of St. Paul's Cathedral in Detroit, has reorganized the three choirs. Fifty boys and men sing at the 11 o'clock service and an adult chorus of fifty men and women sings at the vespers. In addition there is a church school choir of thirty girls. The 11 o'clock service is regularly broadcast.

While in Washington Mr. Varley gave many recitals and established the weekly summer organ recital series which proved very popular. He also started the annual Christmas carol program by 600 students of St. Alban's Boys' School and the National School for Girls. This program was on the air on an international hookup.

Before going to Washington Mr. Varley spent eleven years as organist and choirmaster at St. Paul's Episcopal Church, Akron, and previously six years at Grace Episcopal, Sandusky, Ohio.

FRANKLIN MITCHELL, M.Mus., has been appointed organist and director of music of the First Presbyterian Church of Spartanburg, S. C. He assumed his new duties Sept. 29 and he and Mrs. Mitchell and their two children have established their home in Spartanburg. Mr. Mitchell, son of a Presbyterian minister, received his A.B. degree from Missouri Valley College in 1938, attended the Kansas City Conservatory of Music in 1940 and 1941, and received his master's degree in music from the University of Michigan, under the instruction of Dr. Palmer Christian. From 1944 to 1946 he served in the army in the capacity of chaplain's assistant.

**W. MEAKIN JONES IS DEAD;
LONG ON WURLITZER STAFF**

W. Meakin Jones, pioneer organ builder and an executive of the Rudolph Wurlitzer Company for many years, died Sept. 24 at his home in North Tonawanda, N. Y. Mr. Jones, who was 72 years old, had been in ill health for several months.

W. Meakin Jones was born in England and was associated there with Robert Hope-Jones at the time Hope-Jones developed the electric action. When Hope-Jones came to the United States in the nineties W. Meakin Jones stayed in England, operating his own organ factory. In 1912, at the invitation of Hope-Jones, W. Meakin Jones came to the United States. He was placed in charge of the organ department at Wurlitzer's North Tonawanda plant and remained with the company until his death.

Mr. Jones served for a number of years as a vestryman of St. Mark's Episcopal Church in North Tonawanda. He was a prominent Mason.

Mr. Jones is survived by his widow, Daisy W.; his sons, Edward M. of North Tonawanda, William M. of Niagara Falls, James G. of Albany and H. Clifford of Claymont, Del.; a daughter, Mollie A., of North Tonawanda; a sister, Mrs. Emma Trigg of Birkenhead, England, and four grandchildren.

A family service was held at the Jones residence Sept. 27, followed by a funeral service in St. Mark's Episcopal Church, North Tonawanda.

**GUEST ORGANISTS TO PLAY
AT CHRIST CHURCH, RALEIGH**

Historic Christ Episcopal Church in Raleigh, N. C., will present through its organist and choirmaster, Dr. David Stanley Alkins, a series of monthly recitals by outstanding organists of North Carolina and neighboring states. They will be held at 5 p.m. on the first Sunday of each month, beginning in November and ending in June. Organists scheduled to play, besides Dr. Alkins, are: Austin C. Lovelace, M.S.M., A.A.G.O., minister of music, First Presbyterian Church, Greensboro, N. C.; Charles W. Craig, F.A.G.O., organist and choirmaster of All Saints' Episcopal Church and on faculty of College of William and Mary, and dean of the Virginia Chapter, A.G.O., Richmond, Va.; Thane McDonald, Mus. M., director of music, Wake Forest College, Wake Forest, N. C.; Harry E. Cooper, Mus.D., F.A.G.O., head of department of music, Meredith College, Raleigh; Frederick Stanley Smith, A.A.G.O., director of music of Raleigh schools and organist and director at First Baptist Church, Raleigh; Arnold E. Bourziel, M.A., Mus.B., A.A.G.O., minister of music of Temple Baptist Church, Durham, N. C., and Robert Noehren, instructor of organ at Davidson College, Davidson, N. C.

**RUSSELL V. MORGAN GIVES
ORATORIOS IN CLEVELAND**

Dr. Russell V. Morgan has arranged a series of oratorio performances at the Old Stone Church in Cleveland on the first Sunday evening of each month until next June. The first performance took place Oct. 6, when Handel's "Judas Macabaeus" was sung by the choir. The remaining offerings are the following:

- Nov. 3—"Hymn of Praise," Mendelssohn.
- Dec. 1—Christmas Oratorio, Saint-Saens.
- Jan. 5—"The Light of the World," Sullivan.
- Feb. 2—"Stabat Mater," Rossini.
- March 2—Requiem, Faure.
- April 6—Easter Music from the oratorios.
- May 4—"The Creation," Haydn.
- June 1—"Hear My Prayer," Mendelssohn, and "Gallia," Gounod.

**WILLIAM NEIDLINGER SERVES
NEW YORK CHURCH 45 YEARS**

William Neidlinger's forty-fifth anniversary as organist and musical director of St. Michael's Church in New York City was an event of October. Mr. Neidlinger, who is a native of New York, started as a solo choir boy and has been playing in churches in the metropolis for half a century. He is professor of music at the College of the City of New York. Mrs. Neidlinger is a well-known voice specialist and choral director. An account of the anniversary observance will be published in the next issue of THE DIAPASON.

**ST. LOUIS CATHEDRAL
ORDERS LARGE ORGAN**

FOR ITS \$5,000,000 EDIFICE

Contract Awarded to Kilgen Company for Four-Manual with More than 5,000 Pipes, Calculated to Be Largest in the City.

Monsignor Nicholas Brinkman, rector of the St. Louis Cathedral, has announced that an order has been placed with the Kilgen Organ Company of St. Louis for a large new organ. Its tonal design was planned by Mario Salvador, organist of the cathedral, in collaboration with Eugene R. Kilgen of the organ building firm.

The organ will be a four-manual of more than 5,000 pipes and it is stated that it will be the largest organ in St. Louis. It is to be installed on two levels in four scientifically constructed tone chambers behind the high altar. Two of the major sections will be on one level and two other sections will be on the level above, in the balcony.

The St. Louis Cathedral is one of the famous Catholic cathedrals of the world and has been under construction since 1908. The late Cardinal Glennon was the master builder, and turned to many different nations for works of art. Approximately \$5,000,000 has already been spent on this imposing edifice.

Details and specifications of the organ will be completed at a later date.

Mr. Salvador received his organ training at the Pontifical School of Sacred Music in Rome and the American Conservatory, Chicago. In addition to his work as a church organist he has given recitals on many large organs and while in the army was heard in a number of recitals in Italy. Recently the symphony orchestra in Florence, Italy, played a mass he has written.

PAUL ROSEL WAS INSTALLED as a professor at Concordia Teachers' College, Seward, Neb., Oct. 13, with a special service in St. John's Lutheran Church. Mr. Rosel will fill the chair of music at

IN THIS MONTH'S ISSUE

Dr. J. Christopher Marks, New York organist and composer, dies after a long illness.

American Guild of Organists opens the fifty-first season with dinner in New York at which Marcel Dupre is guest of honor.

Reconstruction of organ in Third Baptist Church, St. Louis, includes many additions, under way at Möller factory.

Great new organ to be built for the St. Louis Cathedral by Kilgen Organ Company.

F. Arthur Henkel's fortieth anniversary at Christ Church, Nashville, Tenn., William H. Neidlinger's forty-fifth at St. Michael's in New York, William Lester's twenty-fifth at the First Congregational in Chicago and Earl R. Larson's twenty-fifth at the First Methodist of Duluth are the occasions for paying honor to these organists.

Latest Christmas issues from publishers are reviewed, together with other church music, by Dr. Harold W. Thompson.

Hymn Society of America opens season with dinner 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.

Concordia. He was born in St. Ansgar, Iowa, in 1914 and was graduated from Concordia Teachers' College in 1935. Since that time he has held positions as teacher and organist in Lutheran parishes, being stationed in Sheboygan, Wis., from 1937 to 1944 and the last two years at Bethlehem Lutheran Church in Milwaukee.

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Nashville Church Marks Anniversary of F. Arthur Henkel

F. ARTHUR HENKEL

F. Arthur Henkel, whom Nashville, Tenn., recognizes as one of the outstanding contributors to its musical growth, has completed forty years as organist and choirmaster of Christ Episcopal Church in that city. In celebration of the anniversary Mr. Henkel's cantata "Hosea" was sung Sunday evening, Oct. 6, at his church by the choir of thirty-five voices. Since it was composed in 1916 the cantata has remained in manuscript, but members of the congregation of Christ Church are having it published.

At a reception held after the service Mr. and Mrs. Henkel were greeted by their friends and presented with a beautiful silver bowl. W. Dudley Gale, senior warden, made the presentation.

Mr. Henkel was born in Cincinnati. His father, a clarinetist, had come from Germany several years earlier and was prominent in the city's musical circles. The son began study with Frederick W. Steinbrecher, a pupil of Chopin. The latter's death was followed closely by that of the elder Henkel and resulted in his son's only separation from his chosen field. Eighteen years of age at the time, he worked for several years in a book store to help support his mother, his five younger brothers and sister.

After this interim, however, he was able to resume his training and to graduate from the Metropolitan College of Music in Cincinnati. Soon he was playing the great Music Hall organ under Van der Stucken in the Cincinnati Symphony concerts and adding to his reputation as organist in leading Cincinnati churches.

Mr. Henkel's association with Christ Church in Nashville began forty years ago, when he went to Nashville to take the position of director of music at the Tennessee School for the Blind. Four years later he left the latter post to become head of the new organ department at Belmont College, later consolidated with Ward's Seminary. That association has continued to the present date with



the exception of two years, 1928-30, when he went to the Nashville Conservatory of Music.

In 1914 he was commissioned by the Nashville Art Association to give a series of organ recitals during the winter months. These recitals, which were given at Christ Church, continued for ten years and for at least 100 concerts. During the second world war he initiated a new series of recitals for service men for which he invited GI musicians from nearby camps to appear with him as guest artists.

When a Nashville Symphony Orchestra was organized in 1919, Mr. Henkel was the choice to wield the baton and he was reelected conductor for eleven successive years.

Mr. Henkel organized the Tennessee Chapter of the A.G.O. and served for several terms as dean.

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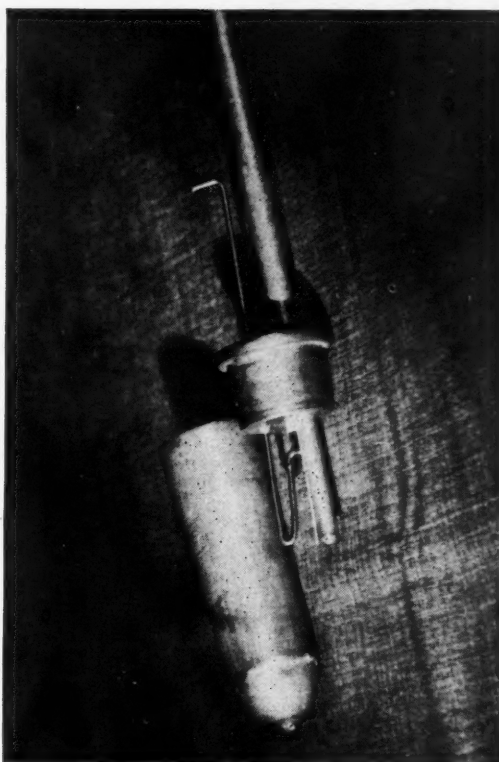
Attwood	Turn Thy face from my sins
Bach	Sheep and lambs may safely graze
Bach	"Sleepers, waken!" a voice is sounding
Barnby	O Lord, how manifold are Thy works
Barnby	Sweet is Thy mercy
Beethoven	The heavens are declaring
Foster	Fear not, I am with thee
Farrant	Lord, for Thy tender mercies' sake
Gadsby	O Lord, our Governour
Martin	The great day of the Lord is near
Mendelssohn	But the Lord is mindful of his own
Roberts	Peace I leave with you
Simper	Break forth into joy
Smart	The Lord is my Shepherd
Stainer	I am Alpha and Omega
Stanford	For all the Saints
Vincent	As it began to dawn
Woodward	The sun shall be no more thy light by day

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**MEMORIAL IS OPENED
IN RED WING CHURCH**

THREE-MANUAL IS BY MÖLLER

**Christ Episcopal in the Minnesota City
Has New Instrument — Dorr
Thomas the Organist—Recital
by Edward Berryman.**

Christ Episcopal Church in Red Wing, Minn., dedicated its new three-manual Möller organ Oct. 6. The organ, chimes and amplification of chimes through the tower are the gift of Dr. L. E. Claydon, prominent physician of Red Wing, in memory of Marjorie May Happ, a daughter; Dr. Donald Robert Claydon, a son, and their mother, Charlotte Carolyn Claydon.

The service of communion and dedication was held with the Rt. Rev. Stephen E. Keeler, D.D., as celebrant and dedicant. In the evening a recital by Edward Berryman, associate instructor of organ at the University of Minnesota, was given and he played the following selections: Toccata and Fugue in D minor, Chorale Prelude, "In dulci Jubilo" and Siciliano for Flute and Clavier, Bach; Scherzo, Second Symphony, Viérne; "Come, Sweet Death," Bach; Toccata, "Thou Art the Rock," Mulet; Sonata from "God's Time Is Best," Bach; "Fiat Lux," Dubois.

The choirs of Christ Church and St. Clement's Memorial Church, St. Paul, augmented the choir of Christ Church, Red Wing, in a choral festival, singing the following numbers: "With a Voice of Singing," Shaw; "Jesu, Joy of Man's Desiring," Bach; "Psalm 150," Franck; "Ye Watchers and Ye Holy Ones," Vigili et Sancti; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Hallelujah Chorus" ("Mount of Olives"), Beethoven. The choirs were under the direction of Dorr Thomas of the Red Wing church, who assumed the duties of organist-choirmaster Sept. 1, 1945. He was organist and director of Christ Church, St. Paul, for nearly nine years before going to Red Wing.

Following is the stop specification of the organ:

GREAT ORGAN.

- Harmonic Flute, 16 ft., 61 notes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 85 pipes.
- Spitz Flöte, 8 ft., 73 notes.
- Major Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 notes.
- Mixture, 2 ranks, 122 pipes.
- Chimes, 25 bells.
- Tremulant.

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 85 pipes.
- Stopped Flute, 8 ft., 73 notes.
- Spitz Flöte, 8 ft., 85 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 notes.
- Spitz Flöte, 4 ft., 73 notes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 85 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 notes.

CHOIR ORGAN.

- Harmonic Flute, 8 ft., 73 notes.
- Spitz Flöte, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.
- Spitz Flöte, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 12 pipes, 20 notes.
- Bourdon I, 16 ft., 12 pipes, 20 notes.
- Bourdon II, 16 ft., 32 notes.
- Principal, 8 ft., 44 pipes.
- Bourdon, 8 ft., 32 notes.
- Stopped Flute, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes, 20 notes.

The following twelve sets of pipes from the old Hook & Hastings organ were revoiced and are used in this organ: Octave, diapason, twelfth, fifteenth, piccolo, dulciana and bourdon from the great and harmonic flute, diapason, stopped flute, salicional and aeoline from the swell.

FRANCES McCOLLIN has issued a new Christmas anthem, "Today the Prince of Peace Is Born," for four-part mixed chorus with organ accompaniment. The anthem is based on the traditional carol "From Heaven High." It is published by C. C. Birchard & Co. This increases her list of published Christmas compositions to twelve.

**DONALD PEARSON AT VASSAR;
PROFESSOR GEER ON LEAVE**

Donald Pearson gave the first recital Sunday evening, Sept. 22, in his capacity of acting organist and instructor in music at Vassar College. He is carrying on this work while the regular organist, E. Harold Geer, is on half-time leave. Mr. Pearson and his wife, Kathleen Funk Pearson, who has been Professor Geer's assistant for the last five years, are playing for all chapel events, including monthly recitals, and are teaching organ.

As a boy Mr. Pearson won the Colorado statewide piano contest five successive years. He also made important appearances as organist in Denver, his home city. He pursued his later musical education at the Eastman School of Music, receiving his bachelor's degree in 1939, with the highest scholastic record of the class. He played Sowerby's "Medieval Poem" with the Rochester Philharmonic Orchestra in connection with the award of the performer's certificate for excellence in public performance. He received his master's degree in 1941.

While at Eastman Mr. Pearson held a teaching fellowship, appeared as organist and harpsichordist on N.B.C. broadcasts, served as organist of First Church of Christ, Scientist, in Rochester and as substitute organist at Temple B'rith Kodesh, playing for the performance of Bloch's Sacred Service on the occasion of the 100th anniversary of the temple.

Before going overseas Mr. Pearson gave recitals in various parts of the country, including Rochester, Cornell University, Vassar College, Florida State College for Women and Washington, D. C. During the war he served twenty-eight months in England, France and Belgium. While in London he was able to study with Harvey Grace shortly before the latter's death. His musical activities on the continent included playing for services for one month in Rheims Cathedral. He was awarded the bronze star medal for meritorious service and was discharged in January, 1946.

The program played Sept. 22 was as follows: Toccata, Adagio and Fugue in C, Bach; Three Chorale Preludes from the "Orgelbüchlein," Bach; Chorale in B minor, Franck; Scherzetto in F sharp minor and Berceuse, Viérne; "Tu es Petra," Mulet.

**SPECIAL MUSIC MARKS 125TH
ANNIVERSARY IN BLOOMFIELD**

As one of the special services of the 125th anniversary celebration of the Park Methodist Church, Bloomfield, N. J., Dr. George William Volkel, assisted by Frederic Baer, baritone, presented an "hour of music" at the church Sunday, Sept. 29, at 4 p.m. Dr. Volkel played the following program: Concerto No. 10, in D minor, Handel; Trio-Sonata No. 1, Bach; "Colloquy with the Swallows," Bossi; Caprice, "The Brook," Dethier; Scherzo (Symphony No. 1), "Clair de Lune" and "Carillon de Westminster," Viérne.

Dr. Volkel is organist and choirmaster of All Angels' Episcopal Church, New York City, a faculty member of both the School of Sacred Music, Union Theological Seminary, and New York University, and organist of the Chautauqua Institution.

Before each of the other four anniversary services W. Elmer Lancaster, M.S.M., minister of music of the Park Church, played fifteen-minute recitals. The organ music at these services included: Trumpet Voluntary, Purcell; Communion, Purvis; Toccata, "Thou Art the Rock," Mulet; Toccata and Fugue in D minor, Bach; Fanfare and Gothic March, Weitz; Arabesque, Viérne; "Harmonies du Soir," Karg-Elert; Toccata, Farnam; "Psalm XIX," Marcello; "Jesu, Joy of Man's Desiring," Bach; "Carillon de Westminster," Viérne; Toccata, Widor; Prelude in G major, Purcell; Arioso, Bach; Solemn Prelude, Noble; "Credo in Unum Deum," Titcomb.

DR. D. DEANE HUTCHISON, minister of music at the First Methodist Church Peoria, Ill., conducted a September four-session master class in organ registration. Subjects covered in these lecture-demonstrations, attended by representative church organists of the city, included a resume of the different families of stops—their construction, description and nomenclature. Building up ensemble, making the most of the small two-manual organ, using the principles of tonal balance and variety between solo and accompaniment combinations, and accompanying of soloists, choirs and congregations were emphasized.

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If the Swell Diapason has even the weight of "Horn Diapason" quality, this contrast is weakened and monotony encouraged. The true Swell Diapason timbre is bright *Geigen*, blending well with strings and complementing the harmonic development of the Trumpets.

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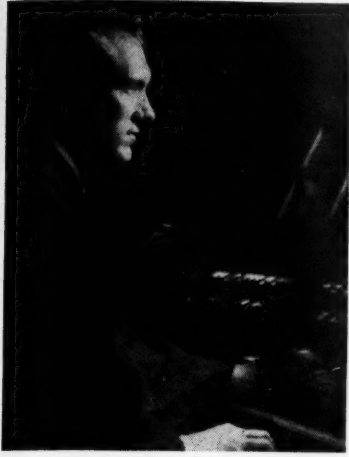
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EARL R. LARSON



EARL R. LARSON HONORED ON 25th ANNIVERSARY IN DULUTH

At the close of the service in the large First Methodist Church of Duluth, Minn., Sept. 29 at which the twenty-fifth anniversary of Earl R. Larson as organist and director of music was observed, a check for \$1,200 was presented to Mr. Larson as a token of the church's appreciation of his services. On the same day Dr. Frank A. Court, pastor of the church, rounded out twenty years in the ministry and Otto F. Hessert twenty-five years in which he has played the church's chimes. The organ prelude and postlude at the service were compositions of Mr. Larson. The junior choir anthem, "O Lord of Heaven and Earth and Sea," also was composed by him, as was the senior choir anthem, "Great God of Nations."

Mr. Larson went to Duluth as a youth. Dr. Charles Nelson Pace, then pastor of the church and now president of Hamline University, in the summer of 1921 asked him if he would "help out until we can find a permanent organist."

"I've been helping out ever since, and nobody has told me yet whether they've

found a permanent organist," says Mr. Larson.

Having been Scottish Rite organist since 1927 and accompanist for the Shrine Chanters for the last twenty years, Mr. Larson's "extracurricular" activities are extensive. He is a veteran of the coast artillery in world war I and has a son, Kent, in the United States marines and another attending high school.

Mr. Larson was born Dec. 20, 1897, in Grand Forks, N. D.

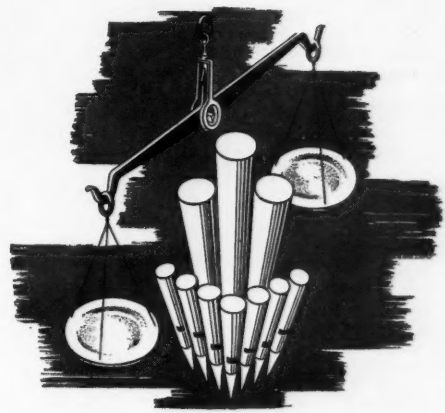
MARGARET SEATON HAY DIES; ACHIEVED FAME ON THE AIR

Mrs. Margaret Seaton Hay, pianist and organist, who conducted a Sunday night program over the old station WCOH in Yonkers, N. Y., which later became the Westchester Broadcasting Corporation's station WFAS, died in October at Ardsley, N. Y.

Mrs. Hay had conducted a church music program over the old Yonkers broadcasting station Sunday nights. She was organist for the Westchester Chapter, Order of the White Shrine of Jerusalem, and served as organist of Irving Chapter, Order of the Eastern Star, for the last nineteen years. Mrs. Hay was graduated from the New York Conservatory of Music, where she studied piano under Walter Damrosch. In 1924 she was married to George A. Hay in Woodhaven, L. I. Mrs. Hay was the founder of the Aeolian Society, an orchestral and choral organization in Woodhaven. She also conducted the Congregational Church choir there.

Besides her husband and father Mrs. Hay leaves one daughter, two sons and two grandsons.

HENRY J. MARKWORTH'S twenty-fifth anniversary as a teacher, choir director and organist was celebrated at Trinity Lutheran Church in Cleveland on the evening of Sept. 29. Edwin Arthur Kraft of Trinity Episcopal Cathedral was the guest organist for the service and the Rev. A. R. Kretzmann of St. Luke Church in Chicago preached the sermon. Mr. Markworth's compositions and his six published collections of organ music have achieved a reputation for him. He has served Trinity as member of the school faculty and director of music since 1921.



GREATER THAN GOLD...

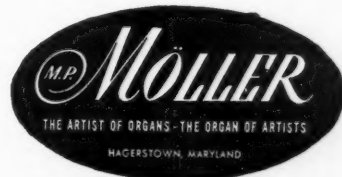
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- Kenneth Parrott—Organist, First Church of Christ Scientist, Barrington, Ill.
- Miss Ethel Melegh—Organist and director of Music, Hungarian Evangelical Church, Chicago.
- Andrew Vogel—Organist First Christian Reformed, South Holland, Ill.
- Miss Helen Burgess—Organist Gospel Tabernacle, Wheaton, Ill.
- J. Hudson Snow—Diversey Evangelical Church, Chicago.
- Jack Schneider—Organist St. Peter's Evangelical Lutheran, Elmhurst, Ill.
- Max Elsberry—Organist and director for 1946-47) First Congregational Church, Des Plaines, Ill.
- Glen Rydin—Organist and director Church of Good Samaritan, Oak Park, Ill.
- Peter Fyfe—Organist and director Harvard Congregational Church, Oak Park, Ill.
- William Kraus—Organist Church of Our Savior, Oak Park, Ill.
- Malcome Benson—Organist Grace Evangelical, Chicago.
- Ruth Thiele—Assistant Organist Immanuel Evangelical and Reformed Church, Chicago.
- Florence Gifford—Organist First Baptist, South Chicago.
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**Name Ralph A. Harris
To Take Grace Church
Post in Providence**

RALPH A. HARRIS



Ralph A. Harris, F.W.C.C., M.S.M., F.A.G.O., after nearly twenty-three years at St. Paul's Episcopal Church in Flatbush, Brooklyn, N. Y., has resigned to become organist and choirmaster of Grace Church, Providence, R. I., and director of music at St. Dunstan's School, where the choristers of Grace Church receive their education. He will assume his new duties Nov. 1.

Going to St. Paul's in 1924, Mr. Harris began to develop a concert organization, and since that time his St. Paul's Choristers have appeared in over 200 concerts in addition to their duties at the church.

For many years Mr. Harris has been an active officer of the American Guild of Organists, of which he is national secretary. Under his chairmanship the national expansion committee of the Guild has nearly doubled the Guild's membership in the last three years. He is instructor in boy choir training and Anglican chant at Union Theological Seminary, president of the New York Alumni Association of Acadia University and a member of the Musicological Society of America, the Hymn Society of America, the St. Wilfred Club of New York and Montauk Lodge, F. and A. M., No. 286.

Born about the turn of the century, in Nova Scotia, Mr. Harris began the study of music at the age of 7. He received his bachelor of arts degree from Acadia University. He served as Y.M.C.A. secretary in the Canadian Militia Field Service, and was a warrant officer in the Royal Canadian Navy. In 1919 he went to New York, and was graduated with honors from the Guilman Organ School, winning the William C. Carl gold medal; later received his master's degree from Union Seminary, and was made a fellow of Westminster Choir College, Princeton, N. J., in 1945. Mr. Harris also holds three certificates from the American Guild of Organists, having passed examinations for associate, fellow and choirmaster. Besides Dr. William C. Carl, Mr. Harris has had as teachers Dr. T. Tertius Noble, Dr. Clarence Dickinson, Clement R. Gale, Warren R. Hedden, Father William J. Finn, Dr. Frederick Schlieder and others.

Mr. Harris' choral compositions are used all over the country. Among them are: "Te Deum Laudamus," "Rejoice in the Lord," "When I Survey the Wondrous Cross," "Prayer for the Family of Nations," "Hail, Festal Day" and "Spirit of God, Descend."

**CHARLES H. FINNEY TAKES
HOUGHTON COLLEGE POST**

Charles H. Finney, F.A.G.O., has been appointed a member of the faculty of Houghton College, Houghton, N. Y., and organist and director at the Wesleyan Methodist Church in Houghton.

Mr. Finney received his bachelor of arts degree at Wheaton College in 1932 and the bachelor of music degree at Oberlin in 1935. His master's degree is from the Eastman School of Music. From 1935 to 1938 he was at the Church of the Covenant in Erie, Pa. He was on the faculty of the North Texas State Teachers' College for a year and a half before going to Friends University in Wichita, where he has been head of the music department for the last five years. For the last three years Mr. Finney has been dean of the Kansas Chapter, A.G.O., and when in Erie he was dean of the chapter there. He has held church positions in New Jersey, Illinois, Ohio and other states.

Mr. Finney married a Scotch girl twelve years ago and Mr. and Mrs. Finney have four sons.

ERNEST H. SHEPPARD, who has completed nearly fourteen years as organist at Second Church of Christ, Scientist, Brooklyn, has accepted the position as organist and choirmaster at Wesley United Church, Pembroke, Ont. Having been trained in England for choir work, Mr. Sheppard has been eager to get back into this work. He will have a Casavant organ and a mixed choir of forty voices. He will also organize a junior choir and will continue his teaching and composing. Mr. Sheppard came to the States from England thirty-three years ago.

**NEW ORGAN AT LOWELL, IND.,
HEARD IN TWO RECITALS**

A two-manual organ of seven ranks has been installed by Hilgreen, Lane & Co. in the First Methodist Church of Lowell, Ind., during the summer, and the dedicatory program Sept. 15 was played and conducted by Donald Dean Dawson, Mus.M., organist and choirmaster of the City Church (Methodist), Gary, Ind. Mr. Dawson was assisted by Fay Lappin Dawson, pianist, and the Robert Guy McCutchan Choir of the City Church. The congregation sang several hymns selected to represent the Christian year, and the following chorale preludes were played by Mr. Dawson: "Nun Danket" and "In dulci Jubilo," Bach; "Hyfrydol," Vaughan Williams; Passion Chorale, Brahms; "Christus Resurrexit," Ravanello. Other organ numbers were: Voluntary on 100th Psalm-tune, Purcell, and Allegro Molto, Sonata 6, Mendelssohn.

A recital was played on the new organ Aug. 18 by H. Myron Braun, son of the pastor, who is organist at the Park Hill Methodist Church in Denver. The program was: "O Sacred Head Now Wounded" and "Our Father in Heaven," Bach; Allegro Vivace and Air ("Water Music"), Handel; Fantasie and Fugue in G minor, Bach; "Panis Angelicus," Franck; "O Filii et Filiae," Guilman; Allegro Cantabile, Fifth Symphony, Widor; "Wind in the Pine Trees," Clokey; "Now Thank We All Our God," Karg-Elert; "Dear Lord and Father of Mankind," Thompson.

**TO DEDICATE CLEVELAND
ART MUSEUM ORGAN NOV. 6**

This season promises to be a historic one, musically, at the Cleveland Museum of Art, with the resumption of programs on the McMyler organ, which has been silent for a year while being rebuilt. This project, described in the October issue of THE DIAPASON, was made possible through funds contributed by Mr. and Mrs. Elroy J. Kulas, trustees, and friends of the museum. The organ was given in 1922 by the late Mrs. P. J. McMyler and her daughters, Mrs. Raymond Lawrence and Mrs. Charles F. Briggs, in memory of their husband and father. The organ will be dedicated at a recital Wednesday evening, Nov. 6, at 8:15. Walter Blodgett, curator of musical arts, will play a program including: Prelude, Fugue and Chaconne in C major, Buxtehude; "What God Does Is Well Done," Kellner; "O Man, Bewail Thy Grievous Sin," and Fantasie and Fugue in G minor, Bach; Sonata for the Trumpet Stops, Purcell; Chorale in A minor, Franck; Fantasie in F minor for a Mechanical Organ, Mozart; Arioso, Sowerby; "Baroque," Bingham; Toccata, Jongen.

The regular McMyler organ recitals, for years a Sunday tradition in the museum, will be resumed Nov. 10 at 5:15.

GEORGE H. FAIRCLOUGH, F.A.G.O., formerly of St. Paul, Minn., has made good use of his retirement by substituting for his fellow organists when the need has arisen in San Francisco, where he now makes his home. Besides playing at Grace Cathedral at services and in recitals, he substituted for several months at Trinity Episcopal Church while Benjamin S. Moore was ill. Mr. Moore, now fully recovered, returned to Trinity the middle of September.

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In Bethlehem S.S.A. .18

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GARDNER READ'S NEW WORK ON THE AIR IN NOVEMBER

The latest work by the young Chicago composer Gardner Read, a "De Profundis" for horn and organ, will be broadcast late in November by E. Power Biggs and Harold Meek. Written especially for these two artists of the Boston Symphony Orchestra, the work will receive its premiere on one of the Sunday morning broadcasts over CBS. On Feb. 5 Mr. Read's one-movement work "Music for Piano and Strings" will be broadcast for the first time on the CBS program, "Invitation to Music," performed by Leonard Shure, with the CBS Symphony under the direction of Bernard Herrmann.

IN A RECITAL, Oct. 14 at Gunton Temple Presbyterian Church, Washington, D. C., the Washington alumna chapter, Mu Phi Epsilon, National Music Sorority, presented Edith Athey, organist, and Bonita Crowe, composer, featuring some of Mrs. Crowe's compositions. Evelyn Davis, mezzo-soprano, sang two groups of her songs, including "Legacy," "Gypsy Traders," "Beautiful Dark Head," "Rain" (Indian Legend), "Mississippi" and "One Hundred and Twenty-first Psalm." Miss Athey is a member of the Washington Chapter, A.G.O., and Mrs. Crowe is a member of the Georgia Chapter and a past dean of the chapter. Miss Athey played Sonata No. 1 in A minor by Borowski. Carol Wagner and Mrs. Crowe gave interesting accounts of the Berkshire music festival last summer.

CHARLES H. DEMOREST of the Chicago Musical College and organist of the First Church of Christ, Scientist, Evans-ton, and Ora M. West of Terre Haute, Ind., were married July 10 at Crown Point, Ind. Mrs. Demorest is an organist and has broadcast over radio successfully from Terre Haute. She has also filled several engagements with clubs and schools in Chicago. Mr. and Mrs. Demorest will divide their time between Terre Haute and Chicago, both teaching and playing.

THE KILGEN ORGAN COMPANY at St. Louis reports that it has installed two-manual organs in the following churches: St. Mary's Catholic Church, New England, N. D.; First Evangelical Church, St. Joseph, Mich.; St. Mary's Catholic Church, Nevada, Mo.; First Methodist Church, Lemont, Mich., and Hope Christian Reformed Church, Grandville, Mich.

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Chapter in New Jersey Twenty-five Years Old; History Told at Dinner

The Metropolitan New Jersey Chapter opened its 1946-1947 season Oct. 14 with a twenty-fifth anniversary dinner meeting at the Central Presbyterian Church, Summit, where Dean Nellie Gordon Blasius is minister of music. To celebrate the occasion pictures were taken of the delightful setting, which was arranged by the chairman of the dinner committee, Mrs. William F. Sieder. Having passed the associate examination, Mary E. Bonnell was awarded a Guild pin. Having met with a serious accident, Miss Bonnell was unable to be present to receive the pin at this time. Grace Leeds Darnell of New York, president of the chapter in 1926, and Russell Snively Gilbert, president in 1932-33-34, were honored guests.

The musical portion of the evening was presented by Mrs. Walter N. Hewitt, who sang several solos. The accompaniments were played by Mr. Hewitt, former dean of the chapter. A sound film of "The Telephone Hour" featuring Joseph Hoffman was entertaining.

Our speaker, Miss Jane Whittemore, president of the chapter in 1924-25, spoke on the topic "Twenty-five Years of Interest and Inspiration." In part Miss Whittemore said:

It is with mingled pride and reluctance that I state that my association with this chapter goes back to 1908. In that year a group of organists gathered at Ocean Grove to see and hear a new kind of instrument—a Hope-Jones unit organ—and as a young organ student I was taken in on the ground floor as a charter member of the resulting society, the National Association of Organists. Soon yearly conventions were augmented by monthly meetings of chapters, New Jersey having the honor to form the first one—"Monmouth." In September, 1920, I organized the Union-Essex Chapter of the N.A.O., which grew and flourished as such until Jan. 1, 1935, the date of the merger with the A.G.O. Oct. 16, 1939, the name was changed to Metropolitan New Jersey Chapter.

Through the years an opening dinner and frequent refreshment meetings have proven that an appetite for ice cream and for culture are mutually stimulating. Members' recitals and carol services have taken place almost annually in recent years. Hymn festivals and junior choir festivals have been important and largely attended.

As for speakers, their name is legion. The list of guest recitalists in twenty-five years has been a roster of the great organists of America.

Add the mental gain from the vast amount of information and instruction given by experts in the halls of our chapter and you will be ready to appraise the aesthetic benefits of absorbing so much beauty from the genuine artists who have given of their best to us. For all this we owe our chapter our thanks, our loyalty and our support.

MARION WOHLFARTH, Registrar.

Program of Tulsa Convention.

The regional convention in Tulsa Nov. 11, 12 and 13 was brought some steps nearer at the meeting of the Oklahoma Chapter Oct. 2. Headquarters will be the Hotel Mayo. A Guild service Monday night at 8 in Trinity Episcopal Church will be followed by a reception at the home of Dan Casebeer. Tuesday at 9:30 a.m., at the First Baptist Church, a forum will be conducted by Miss Katherine Hammons of Dallas, Tex. The topic is "Extensions." At 10:15 a recital will be given by outside chapter members in the church auditorium, followed at 11 o'clock by "coffee" at the Philbrook Art

Center. The program will feature Mozart sonatas for organ and strings, conducted by Miss Esther Handley, a skit from "Oklahoma," a tour of the galleries, concluding with a tour of the Philbrook gardens.

At 2 p.m. a recital will be played at the Boston Avenue Methodist Church by visiting chapter organists. At 6 o'clock a banquet will be served at the Junior League tea-rooms. A recital by Alexander Schreiner, F.A.G.O., at the First Methodist Church will take place after the banquet.

Wednesday morning at 9:30 a master class will be conducted by Mr. Schreiner at the First Baptist Church. There is no extra charge for this class.

New Hampshire Chapter Launched.

Forty-five New Hampshire organists and choir directors formed a state chapter Oct. 15 at a meeting in the Carpenter Memorial Library Auditorium in Manchester. Alfred Brinkler, F.A.G.O., of Portland, Maine, regional director for New Hampshire, Maine and Vermont, presided at the meeting. Officers elected were Norman W. Fitts of the Universalist Church in Manchester as dean; Irving Bartley, F.A.G.O., of the music department at the University of New Hampshire, sub-dean; Milton Johnson, St. James' Methodist Church, Manchester, treasurer; Bernadette McDonough, assistant organist of St. Joseph's Cathedral, registrar; Germaine Pellerin, St. George's Church, Manchester, secretary; Paul Yngve and William McAllister, auditors.

Mr. Brinkler gave a brief resume of the work and aims of the Guild; Irving Bartley, Harris Shaw, dean of the Massachusetts Chapter, and Channing Lefebvre of St. Paul's School, Concord, also spoke of the work of the Guild. A letter from Warden S. Lewis Elmer was read.

The New Hampshire Chapter will offer its first organ recital in November, the recitalist to be Irving Bartley, F.A.G.O., the date and place to be announced.

NORMAN W. FITTS, Dean.

Test Pieces for 1947 Examinations.

Test pieces to be played by candidates in the Guild examinations in May, 1947, are announced to be the following:

ASSOCIATESHIP.

To play the whole or any portion of the following pieces: Vivace, Trio-Sonata in G major by J. S. Bach (Volume V, Widor-Schwetzer edition, G. Schirmer). The candidate has a choice of one of the following three pieces: (1) Cantabile, Jongen (Durand & Co.); (2) Toccata, Symphony 4, Widor (E. Marks & Co.); (3) Toccata by Camil Van Hulse (J. Fischer & Bro.).

FELLOWSHIP.

To play the whole or any portion of the following pieces: Toccata, Adagio and Fugue in C, Bach. The candidate has a choice of one of the following three pieces: (1) Chorale and Fugue, Sowerby (Oxford Press); (2) Prelude and Fugue in G minor, Dupré (Leduc); (3) Fantasia in F minor, Mozart (Volume 3, Bonnet Historical Recital Series).

Pasadena and Valley Districts.

The First Methodist Church of Alhambra, Cal., provided the meeting-place Oct. 14 for the Pasadena and Valley Districts Chapter, with Dean Verdell Thompson presiding. A lively business meeting followed the dinner. Very interesting was the report read by V. Gray Farrow announcing the results of the summer's survey of salaries and duties of Guild members in relation to the budgets and membership of their churches. Progressive steps have been indicated as a result of the questionnaire sent to the churches.

A large audience heard the program, which was of unusual interest to the layman as well as the organist. Ruth Bampton, M.S.M., played the Chorale by Jon-

gen, "Ariel," Bonnet, and Fantasia and Fugue on "B-A-C-H." Liszt. The chancel choir of the church, under the direction of Arthur Leslie Broad, offered "Songs of Praise," Jones; "Blessed Jesu," Dvorak; "Springs in the Desert," Jennings, and "Inflammatus," from "Stabat Mater," Rossini. Ivonne Love at the organ, with Lois Enid Will at the piano, played the Variations by Widor and "Symphonic Piece," Clokey.

LORA PERRY CHESNUT, Librarian.

Dinner and Service in Dallas.

Approximately sixty members of the Texas Chapter met for dinner at the Church of the Incarnation in Dallas Oct. 21. Dean Henry Sanderson presided at the business meeting. Miss Dora Poteet, recital chairman, announced the engagement of David Craighead for a program in March. Several new applications for membership were presented by the chairman, Miss Alice Knox Fergusson. The expansion chairman announced a new chapter of twenty-eight members recently organized in Shreveport and two prospective chapters in Texas to be organized soon.

The annual Guild service was held at 8 o'clock and was conducted by the Rev. Mr. Morrison with the chaplain, Dean Gerald Moore, assisting. Miss Dora Poteet played the "St. Anne's" Fugue and "God's Time Is Best," by Bach. The choir sang "I Will Lift Up Mine Eyes," by Sowerby.

KATHERINE HAMMONS.

Syracuse Chapter Activities.

A meeting of the Syracuse Chapter was held Oct. 7 in Calvary Baptist Church. Dean Oplinger called the meeting to order and the officers read their reports. It was announced that our chapter had been awarded a gold medal for 1946 for increase in membership. Mrs. Schmitt distributed programs for the coming season. The members were invited to go to Auburn for two events, both in the Second Presbyterian Church. One was a talk by Miss Gladys Gray on worship music Oct. 14 and the other a recital to be given by Professor Leon Verrees in December.

On Dec. 8 in Syracuse a new organ will be dedicated at the Presbyterian Church, of which Mrs. Gladys Bush is organist.

A new constitution and by-laws were announced by Mr. Oplinger and suggestions for enlarging the membership were made.

A short recital was played by George Oplinger and Miss Betsy Owens, organist of Calvary Church.

The next meeting will be held Sunday, Nov. 3, at 4 in St. Mary's Cathedral, with Joseph McGrath and his choir participating in the program.

BEVERLY ELAINE HESS, Secretary.

Kern County, Cal. Chapter Launched.

Early in the summer we were pleased to have Warden Elmer stop in Bakersfield, Cal., for a brief but most enjoyable evening. The principal object of his visit, made at the request of several interested citizens, was to see if a Guild chapter might not be organized. The result of Mr. Elmer's visit was a meeting in September to elect officers and plan our first year's program. Officers elected are: Dean, Mrs. Ronald Clarke; sub-dean, Mrs. Margarete Bush; corresponding secretary, Miss Martha LaBrier; registrar, Mrs. Frances Hall; treasurer, Mrs. Henry Butcher; auditors, Mrs. Behan and Mrs. Luther. The date of the monthly meeting is to be the third Monday of each month.

As Bakersfield is a small city, the hub of an extensive agricultural and oil producing area in the San Joaquin Valley, the group felt that the chapter should include all of the smaller suburban communities. Hence the name of Kern County Chapter.

We are happy to become a member of the great family of the A.G.O. And while we are a small group, with rather limited facilities, we have great hopes for the future and believe that as an organized unit we can serve our community better, filling the inner spaces with similar groups already created.

M. W. BUSH.

The Warden's Column

It is a great pleasure to announce the organization of the following chapters: Hampton Roads (Newport News, Va.); Santa Barbara, Santa Rosa and Kern County (Bakersfield), Cal.; Spokane, Wash.; Helena, Mont.; Cheyenne, Wyo.; Reading, Pa.; New Hampshire (Manchester); Shreveport, La.; Bismarck, N. D.; and the Boulder Branch of the Rocky Mountain Chapter (Boulder, Colo.).

Our membership is increasing throughout the country, even more rapidly than last season, and all indications are that the number of candidates for the 1947 examinations will be much larger. Very many copies of the requirements, former examination papers and the examination booklet are being ordered.

This is still our fiftieth anniversary year. The Guild charter was granted Dec. 17, 1896. Celebrations will continue during the year. Unusually fine programs are being arranged by the chapters. Emphasis is being laid on practical talks on organ playing and choir training, in addition to recitals and services.

The fourth conclave of deans and regents is planned for Dec. 30 and 31 at national headquarters, and the spring festival in New York will take place May 12 to 16. As usual, all members of the A.G.O. and their friends are invited.

The 1946 revised A.G.O. constitution and by-laws are now available. For copies send 50 cents to the headquarters office. The beautifully engrossed motto and declaration, in red and black, can be obtained for \$1 and the examination booklet for \$1. The 1946 year-book is being printed and we hope to be able to send out copies in a few weeks.

The book "The Story of the Guild" was published during the summer and can be purchased through the Guild office, price \$2. It is an interesting story indeed, and is very attractively bound in the Guild colors.

Manuscripts for the anthem contest must be sent to the Guild office not later than Jan. 1, 1947. Return postage should be enclosed.

All who have attended meetings of combined chapters must have been impressed greatly with the inspirational value of such conferences. It is therefore highly recommended that, wherever practical, several chapters and branches arrange such meetings. The development of this idea will result in much mutual benefit. Another strong recommendation for the current season is an unprecedented number of regional conventions. Those which were held last season were highly successful and the cause of the A.G.O. was greatly advanced thereby. There are fifteen Guild regions, taking in the forty-eight states and the District of Columbia.

Fraternally yours,
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News of the American Guild of Organists — Continued

Guild Service in Peoria Auspicious Beginning for Newly-Formed Chapter

The opening meeting on Sept. 17 of the newly-formed Peoria Chapter took the form of a Guild service arranged by Edward N. Miller, sub-dean of the chapter and organist at the Central Christian Church, where the service was held. The minister of the church, Dr. C. C. Carpenter; the church choir, under the direction of Smith Applegate; the soprano soloist, Mrs. Earline Oglesby, and a large and enthusiastic audience of Guild members and church people united in speech and song to make the service effective. The reading in unison of the declaration of religious principles of the Guild by the organists and choirmasters assembled, the remarks by Dr. Carpenter on the power of music in worship and a review of the work of the Guild by Mr. Miller were features of the program.

A group of solos was played by Miss Dorothy Bischoff, guest organist, and an organ and piano duet by Mr. Miller and his granddaughter, Miss Ellen Fouts. Mr. Miller also played preludial and postludial numbers. Mr. Miller is a veteran of more than fifty years' church organ experience in Peoria. Miss Bischoff's numbers were the atmospheric tone picture "Clouds," by Ceiga; the Berceuse by Dickinson and the brilliant Toccata in D minor of Gordon Balch Nevin. "Air Varié" for organ and piano, was written in 1946, shortly before the death of the well-known organist and composer, Clifford Demarest. Mr. Miller and Miss Fouts gave an effective rendition of this composition. Mr. Miller's opening numbers were the brief but stately Allegretto by J. Andre and the melodic Prelude in D by Rogers. He also played three movements of Mendelssohn's Second Sonata. Every detail of his performance on the three-manual Möller organ showed the practiced ease of the experienced veteran.

Officers of the Peoria Chapter for the year are: D. Deane Hutchison, dean; Edward N. Miller, sub-dean; Miss Adelaide White, secretary; Harold Harsch, treasurer, and Miss Mary Deyo, registrar.

MARY DEYO.

Tennessee Chapter Meeting.

The Tennessee Chapter held its first meeting of the year Oct. 7 at St. Luke's Methodist Church in Memphis, where dinner was served, after which a short business session was held with the dean, Adolph Steuterma, presiding. The year-books were presented and plans were made to attend the tri-state convention at Little Rock, Ark., Nov. 19.

The chapter has planned an active program for the year and many of its members are to take part.

After the dinner the members assembled in the sanctuary of the church, where a program of organ and choir music was presented by Robert E. Griffin, organist at St. Luke's, with the assistance of the Rev. James D. Jenkins, pastor; Reid Moore, choir director; Thomas H. Weber, Jr., organist; Mrs. C. L. Parchman, soprano; Mrs. R. E. Overman, Jr., organist, and the St. Luke's choir.

MAURINE M. OVERMAN,
Program Chairman.

Program for Nashville Season.

Mrs. Ewing Grizzard, dean of the Central Tennessee Chapter, presided at its Sept. 17, business meeting. A full chapter membership enjoyed an informal supper at the Y.W.C.A., Nashville. A preview of the diversified program for the year was presented. Prominent on the list of events is the recital by E. Power Biggs at Vanderbilt University Jan. 15. This recital is sponsored jointly by the university and the Central Tennessee Chapter.

Officers for 1946-47 are: Mrs. Grizzard, dean; Cyrus Daniel, F.A.G.O., sub-dean; William S. Haury, secretary; Mrs. Nell Louise Harmon, registrar; Miss Bertie Greer, treasurer. Committee chairmen are: Executive, F. Arthur Henkel; program, Mr. Daniel; membership, Mrs. Thomas W. Lee; publicity, Lawrence H. Riggs; social, Mrs. Pollard Parsons; telephone, Mrs. Clarence Sutherland.

The meeting Oct. 8 was held at Wightman Chapel, Scarritt College, and featured a recital by Richard Thomasson, the Scarritt College organist. Mr. Thom-

asson recently was awarded the master of music degree by the American Conservatory of Music in Chicago. He was assisted in his program by Mrs. Elmira Shipley Whitehead, soprano, a graduate of the Cincinnati College of Music. Mr. Thomasson played the Trio-Sonata No. 1, Bach, and "Symphonie Gothique," Widor.

F. Arthur Henkel was honored as organist and choir director of Christ Church, Episcopal, for forty years, in a service Sunday evening, Oct. 6.

WILLIAM S. HAURY, Secretary.

Central New York Chapter.

The fall season of the Central New York Chapter got off to a flying start at the first meeting, held Oct. 1 at the Munson-Williams-Proctor Institute in Utica. It was our good fortune to be able to enjoy a program of organ music played by remote control by Norman Coke-Jephcott, Mus.D., F.A.G.O. This was made possible through the use of special rolls which can be played on the organ at the institute. The program consisted of: "Today Triumphs the Son of God," "We All Believe in One God," "In Thee Is Joy" and "My Heart Is Filled with Longing," Bach, and Andante Cantabile from Fourth Symphony, Widor.

Plans for a busy season were made and it is expected that we shall hold a junior as well as a senior choir festival this season. We will also bring a well-known recitalist to Utica in the spring.

The Guild was invited to attend a Christmas program to be given Dec. 15 by the choirs of the First Presbyterian Church under the able leadership of our dean, George Wald. The program will consist of "For unto Us a Child Is Born," Bach, and Christmas Oratorio, Saint-Saens.

After the meeting refreshments were served by the committee, consisting of Miss Margaret Griffith, assisted by Miss Doris Thorne and Mrs. Richard Hurd.

DORIS B. HURD, Secretary.

First Meeting in South Bend, Ind.

The first meeting of the newly-organized St. Joseph Valley Chapter was held Tuesday evening, Sept. 24. Thirty of the forty-eight members met for dinner in the Morningside Hotel, South Bend, Ind. Following the business meeting, at which Mrs. John Buzby, dean of the chapter, presided, the group adjourned to the First Methodist Church for a recital by Miss Dorothy Korn. Miss Korn is organist of St. Paul's Lutheran Church, Michigan City, Ind. She was assisted by Mrs. Thomas Merriman, soprano, last year's winner of the state voice award at Indiana University. Mrs. Merriman was accompanied by Mrs. C. M. Mitchell. The public was invited to the program and a gratifying number came.

The next meeting was to be held in Elkhart, Ind., Tuesday evening, Oct. 29, at which time the chapter was to hear a demonstration of the new electronic organ which the Conn Company has developed.

MADGE CLAYTON.

Jewish Liturgy Fort Wayne Topic.

A regular meeting of the Fort Wayne Chapter was held Sept. 24 at the Lyceum of St. Patrick's Catholic Church. The meeting was well attended and the topic was "Liturgy of the Jewish Faith." The meeting opened with a thirty-minute broadcast from radio station WWO, sponsored by the Fort Wayne Jewish Synagogue, celebrating the Jewish New Year. Following the broadcast Mrs. I. H. Freeman gave a very interesting talk, commenting on the broadcast and discussing the Jewish liturgy in detail. There followed a liberal discussion on this form and the effect it had on the liturgies of other religious faiths.

RALPH W. DOCTOR, Secretary.

Many Activities in Indiana.

The Indiana Chapter has opened another season of fine programs planned by Ellen English, program chairman, and Dean Paul Matthews, as set forth in a calendar sent to members early in September. Ten dates are listed, including three Sunday afternoon recitals, two parties and five dinner meetings with program following. In February there will be a joint session with the Choir Directors' Association, bringing Leo Sowerby from Chicago.

Sept. 15 eighty members and guests were entertained by Mr. and Mrs. J. Byce Sconce at their charming home "on the hilltop" in Edinburg. An evening musicale with Ellen English at the organ and Dorothy Scott at the piano was thoroughly enjoyable. The music was light and

interesting, cleverly arranged for the two instruments by the two players. Farrell Scott, tenor, delighted us with his artistry in three songs, accompanied by Mrs. Scott.

Our first public program took place Sunday afternoon, Oct. 6, at the Scottish Rite Cathedral, Indianapolis, presenting Thomas G. McCarthy, organist and director of music at the Cathedral of the Immaculate Conception, Fort Wayne. Included on the program were: Meditation, Vierne; Karg-Elert's "Invocation," and the Bach Toccata and Fugue in D minor. A choral group was sung by the Girls' Concert Club of Arsenal Technical High School, with seven varied and well-chosen selections. Their performance was more thrilling than is expected of a girls' chorus, with full, rich harmony, beautiful tone quality and sensitive interpretation. Our congratulations to their director, Louise Swan.

HELEN M. RICE, Secretary.

Missouri Chapter Meeting.

The first meeting of the Missouri Chapter for the fall season was held Monday evening, Sept. 30, in one of the lovely music rooms of the Aeolian Piano Company, with Val Helsing as host. After greetings by the dean, Howard Kelsey, a business meeting was held.

It is hoped to bring Alexander Schreiner to St. Louis for a recital in November.

After the meeting the members enjoyed listening to some fine recordings of organ music. We then went to another studio, where we heard a demonstration of the Hammond and had refreshments provided by the Aeolian Company.

PAUL FRIESS, Secretary.

Mrs. Eisenstein Central Missouri Host.

The Central Missouri Chapter met Sept. 30 in Moberly, at the home of its dean, Mrs. Stella Price Eisenstein. Mrs. Eisenstein was also host at dinner. Miss Barbara Twyeffort of Stephens College, Columbia, was elected secretary to succeed Miss Rachel Hinman, who resigned because of moving. Tentative programs for the year were planned to include a recital by Dr. James T. Quarles at the Missouri Methodist Church in Columbia; attendance at the London String Quartet concert at Christian College in Columbia, and the a cappella choir home concert in Fayette by Central College; a Guild night program with Miss Nesta Williams in charge, and a joint meeting of the Kansas City and St. Louis Chapters if it can be arranged.

At 8 o'clock members were joined at the Coates Street Presbyterian Church by Moberly ministers, choir leaders and choir members. A talk on objectives of the Guild was given by Dr. Quarles. Miss Williams, who spent the summer at the Juilliard School of Music, explained the chant and the group sang the Ninety-fifth and One Hundredth Psalms. A lively discussion of choir problems by the entire group followed, as well as an organ number by Miss Williams.

The next meeting will be held Nov. 25 in Columbia. Members will attend a concert by the St. Louis Symphony Orchestra that night.

CHARLES H. LIEDL, Treasurer.

Mississippi Chapter Organized.

A group of organists and choir directors from all parts of the state met April 24 at the Mississippi State College for Women for an organ conference, at the invitation of the Mississippi State College Guild group. Miss Marion E. Davis, minister of music at the First Baptist Church, Columbus, delivered an address and conducted an open forum on "Choirs and Choir Training." Members of the M.S.C.W. group gave a demonstration of new organ music for the church service. At the organization meeting Miss Evelyn Hof, head of the M.S.C.W. organ department, gave the aims and purposes of the Guild. After a group discussion twenty-four voted for the formation of the Mississippi Chapter and signed the petition for a charter.

The following officers were elected: Dean, Miss Evelyn Hof, Columbus; sub-dean, Mrs. L. L. Brown, Kosciusko; secretary, Miss Bill H. Fowlkes, Hamilton; treasurer, Miss Marion E. Davis, Columbus.

In the evening Adolph Steuterma, F. A.G.O., organist at Calvary Episcopal Church, Memphis, gave the first recital of the annual spring festival of fine arts at the college.

NATALIE FOWLKES.

Utah Chapter Hears George Covell.

The Utah Chapter held its monthly meeting Oct. 12 at the Fifth Ward, Salt Lake City. The program started with a dinner, followed by a recital in the chapel, featuring George Covell, a new member who is a graduate of the University of Chicago, where he obtained his B.A. and master of arts degrees in musical education. After graduation in 1941 Mr. Covell joined the army and served until discharged in February of this year. Since his discharge he has resumed his musical

career and is becoming prominent in local radio from the standpoint of both participating in and arranging programs.

J. FARRELL WADSWORTH, Registrar.

Washington Chapter.

Members and guests of the Washington Chapter met Sept. 24 at the home of Mr. and Mrs. Talmage F. Elwell in Seattle for the opening meeting and social evening of the year. Following introductions Dean Bunch welcomed all who were present and distributed the 1946-1947 calendars for the Washington Chapter and its Tacoma branch. Instructive meetings on organ mechanics and inspirational programs of the finest organ and hymn literature are planned for the coming months. Announcements were made of the year's recitalists, these being Marcel Dupré, Alexander Schreiner and Virgil Fox.

A short program planned by the sub-dean, Esther Batdorf Scalf, included the following participants: Miss Jean Kilgore, Miss Esther Stone, Thorild Swanson and Mrs. Castle. Games and refreshments concluded the social hour.

MARJORIE HODGES STENSURD, Secretary.

Tampa Branch.

The fall season of the Tampa, Fla., Branch was opened with a dinner meeting Oct. 14 at the First Christian Church, Tampa. A business meeting followed the dinner, at which time activities for the year were planned. After the meeting the members were entertained by Miss Elizabeth Kay, a talented young organist, with a short program in the auditorium of the church.

NELLA WELLS DURAND, Secretary.

Activities of Virginia Chapter.

The Virginia Chapter held its first meeting of the fall at All Saints' Episcopal Church in Richmond Sept. 10, with Dean Charles Craig presiding. Ladies of the church served supper. The dean welcomed several new members. It was announced that a new chapter had been formed at Hampton, to be known as the Peninsula Chapter, and that the dean was present at the charter presentation.

A resume of the programs for the season was given by the dean. Topping the list of features was the recital by Marcel Dupré at All Saints' Church Oct. 10. There will also be the annual presentation of "The Messiah," a hymn festival, a student recital, a minister-organist dinner and a methods discussion meeting.

The chapter gave a rising vote of thanks to the dean for his fine work in the extension program, which has given Virginia three chapters and three branch chapters.

ALTON POWELL, Publicity Chairman.

Season's Events in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter opened its 1946-47 season Sept. 23 with a supper meeting at Stella Presbyterian Church, Forty-Fort. The Rev. Charles Phillips was the speaker. Carl Roth was toastmaster. Mrs. Anna Harland, the dean, outlined the following program for the year: Oct. 7, meeting in Hazleton; Oct. 30, Reformation service at St. Luke's Reformed Church, Wilkes-Barre; Nov. 18, dinner; Dec. 9, business meeting; Dec. 26, Christmas dinner; January, artists' recital; Jan. 27, Easter music; Feb. 10, business meeting; Feb. 24, Lenten recital; March 10, junior choir festival; March 28, Easter service at Temple Israel; April 21, ministers' dinner; May 5, annual meeting; May 26, annual banquet.

On Oct. 7 about twenty-five members of the chapter journeyed to Hazleton, twenty miles away, to attend a meeting planned by our Hazleton members. Miss Elizabeth Stellwagen played an organ prelude. The Berwick A.C.F. Glee Club presented two groups of selections. The pastor of Grace Reformed Church, the host church, welcomed us. Another pastor gave us an inspiring talk. Refreshments were served in the church basement.

Four new members from the Hazleton area were received at this time, making a total of eleven. As soon as the desired number of members is secured Hazleton hopes to form an independent chapter.

ADELE A. MERRIMAN, Secretary.

Lincoln Chapter Hears Reports.

The Lincoln, Neb., Chapter met for dinner Sept. 23 at the Y.W.C.A. Plans were made for the recital to be given by Marcel Dupré Nov. 1. Laurence Gagnier gave a report of the visit of Warden Elmer in July. Several members related some of their experiences of the summer. Grace Finch studied with Dupré in Chicago and Ruth Dreamer with Rudolph Ganz. Mr. Gagnier told of his experiences in Wellesley and other points in the East and Myron Roberts of his visit to the west coast. At a meeting called by Warden Elmer in that vicinity, Mr. Roberts suggested the need of joint committees of organ builders, church architects and acoustical experts, so that the organ may be placed properly. Mr. Doolittle described some of the organs in England and France.

News of the American Guild of Organists — Continued

Dubuque Program by Waterloo Guests.

The Dubuque Chapter held its first meeting of the season Sunday, Sept. 29, at St. Luke's Methodist Church. Two members of the Waterloo Chapter presented the program, which was greatly enjoyed and appreciated. In October the Dubuque Chapter was to reciprocate by sending a delegation to the First Evangelical Church in Cedar Falls. The program of the Waterloo organists was as follows: "Suite Gothique," Boellmann; "The Passing of Summer," H. Alexander Matthews; Roulade, Bingham, and "Trilogy," Coke-Jephcott (Mrs. Byr Della Feely, minister of music, Grace Methodist Church, Waterloo); Chorale in A minor, Franck; "Jesu, Joy of Man's Desiring," Bach; "Romance sans Paroles," Bonnet; Evening Song, Hyde, and Grand Triumphant Chorus, Guilmant (Paul Seifert, First Evangelical Church, Cedar Falls).

It is hoped that this exchange of recitals may occur again in our communities.

MARJORIE WILSON, Dean.

"Reciprocity Program" in Cedar Falls.

A "reciprocity program" sponsored by the Waterloo, Iowa, Chapter was presented at the First Evangelical Church, Cedar Falls, Iowa, Sunday evening, Oct. 13, when members of the Dubuque Chapter gave a recital. Waterloo entertained the Dubuque recitalists at dinner in the Washington Park Golf Club, Cedar Falls, before the program. Those who appeared, each playing a group of organ selections, were William Collins, a pupil of Miss Zehetner; Dr. A. A. Jagnow of Wartburg Lutheran Seminary, and Miss Martha Zehetner of the University of Dubuque.

Due to illness, Miss Marjorie Wilson, organist at the First Congregational Church, Dubuque, was unable to play. Several selections were sung by Miss Helen Stuber, contralto, who is organist and director at Immanuel Congregational Church, Dubuque.

The Rev. J. I. La Favre, pastor of the church, delivered a cordial welcome.

LORETTA M. MALEY,
Publicity Chairman.

Central Iowa Chapter.

The Central Iowa Chapter held its first fall meeting at Central Church of Christ, Des Moines, Oct. 14. Dinner was served at the church and after the business meeting we held a discussion on general matters pertaining to music in worship. The ministers of various churches were guests of members and took part in the forum. Later we adjourned to the church auditorium for a program of piano and organ works played by Alice Hoffman Bell and Pearl Rice Capps. A vocal number was contributed by the Rev. Harvey Anthes, director of music at Central Church. The new head of the organ department at Central College, Pella, Gordon Farnell, was present.

The next meeting will be at St. Augustine's Catholic Church, with a program of Catholic service and organ numbers.
D. W. F.

Plays for Springfield Chapter.

The Springfield, Ill., Chapter held its first program of the 1946-47 season Sunday, Oct. 13, at the Laurel Methodist Church. Miss Evelyn Vaughan gave a recital. Miss Vaughan, organist at Laurel Church, majored in organ at Illinois Wesleyan School of Music and studied with Miss Marjorie Marshall. Miss Vaughan is an instructor in piano at Blackburn College, Carlinville, Ill.

Following the program a short business meeting was held.

The Springfield Chapter is sponsoring Marcel Dupré's recital Dec. 6 at the First Presbyterian Church.

RUTH RIECKS, Secretary.

Dupré Recital in Boston.

Marcel Dupré gave the opening recital of the season for the Massachusetts Chapter Oct. 2 at Emmanuel Church, Boston. That his versatility and reputation as a program builder and performer assures a capacity audience was evidenced by the crowded church and the hundreds who were turned away. The resources of the large Casavant organ were fully exploited, especially the beautiful quality of the nave solo stops.

The next chapter event will be a membership meeting in November.

MARGARET R. MARTIN.

Plans of Louisville Chapter.

The October meeting of the Louisville Chapter was held at the Kentucky Hotel Oct. 7. After routine business Mrs. A. A. Higgins announced programs for the winter meetings. Her announcement promised a varied and interesting year, including two choral programs, E. Power Biggs' recital in January, an "information, please" program, a discussion of the ex-

aminations and a provocative meeting for November. This event is to be the annual "ministers' night" and will take the form of a forum on two topics—"What I Expect from My Organist" and "What I Expect from My Minister." Dean N. E. Wicker of Christ Church Cathedral (Episcopal) will speak for the clergy and Edwin Irely, organist and choirmaster of the Fourth Avenue Methodist Church, will represent the organ fraternity.

The October program consisted of short talks by members, who related their experiences at various choral schools during the summer. Mrs. Selma Hamlet attended the Berkshire Music Center and was delighted to be chosen for a character part for the premiere of the opera "Peter Grimes." Mrs. O. E. Huddle told of the work done by Olaf Christiansen through his choral school. Mrs. Emma C. Davis, Mrs. Myrtle Zahn and Mrs. J. J. Loudermill gave an interesting survey of the summer institute at Westminster College under the direction of Drs. Helen and Clarence Dickinson. William E. Pilcher gave impressions of the work of Dr. Healey Willan at Camp Wa-Li-Ro. The dean, Mrs. Elsa G. Ropke, also attended the Dickinson course and made short personal remarks.

Mrs. Julia B. Horn gave her annual recital Sunday, Oct. 13, at St. John's Evangelical Church. She was assisted by her student, Miss Doris Gutermuth, soprano, who displayed an excellent lyric soprano. Mrs. Horn played a varied program, featuring, as she always does, compositions from the pen of her teacher, the late Edward MacDowell. She is an able champion of the American composer, as her organ selections testify. The list included: "Psalm 18," Marcello; "Bells through the Trees," Edmundson; Prelude on "Deep River," Kemmer; "At the Convent," Borodin; "In Autumn" and "To the Sea," MacDowell; two Bach numbers; "Stella Matutina," Dallier; Scherzo, Rogers; Funeral March and Seraphic Chant, Guilmant, and "Now Thank We All Our God," Karg-Elert.

HARRY WILLIAM MYERS, Registrar.

Akron, Ohio, Chapter.

The chapter in Akron, Ohio, held its first meeting of this season Oct. 7 in the choir room of the Church of Our Saviour. The newly-elected officers had met during the summer to outline plans for the year. Regular meetings will be held the first Monday evening of each month at the Church of Our Saviour. Members recounted vacation experiences at the first meeting. Several reported a profitable summer of study.

Miss Louise Inskip and Mrs. Arpad Bakay served light refreshments after the business session.

Officers for this year are: Dean, Harold Tower; sub-dean, J. Kirby Bransby; secretary, Mrs. Henry W. Heilman; treasurer, Miss Olive Green; registrar, Mrs. Ruth Musser; auditors, Mrs. Faye Good and Miss Dorothy Marsh.

ELAINE D. HEILMAN, Secretary.

Central Ohio Chapter.

The Central Ohio Chapter opened the fall season Oct. 7 with a casserole dinner in the home of M. Emmet Wilson, A.A. G.O., Ph.D., in Columbus. Immediately after dinner a business meeting was conducted by Dean Arthur Sebastian and the season's coming events were outlined. The greater part of the hour was devoted to formulating plans for the recital by Marcel Dupré Oct. 15 in the First Congregational Church.

The chapter seemed to promise much for the year, with thirty-seven members and eight guests present and great enthusiasm displayed.

MRS. ROBERT KNIGHT, Secretary.

Elaborate Program in Florida.

The Jacksonville, Fla., Branch's program of the year was opened Oct. 14 with the fall reception, held at the home of the secretary, Mrs. Jesse M. Elliott. The party had as its honor guests ministers and their wives and patrons of the Dupré recital Dec. 16. During the evening an excellent musical program was presented by Mrs. Spencer Bostwick, composer-pianist, and Miss Margaret Tucker, lyric soprano, accompanied by Mrs. Louisa Entenza. Hosts and hostesses were the new officers: Mrs. Donald P. Black, regent; C. Edward Bryan, vice-regent; Mrs. Elliott, secretary; Mrs. Aurelia Jones Baker, treasurer.

The following year's program, prepared by Hugh Alderman, chairman, will emphasize variety:

November—Gregorian Requiem mass will be sung by the navy choir of St. Edward's Chapel of the United States Naval Air Station under the direction of Edward Bryan, organist, with Chaplain Robert E. H. Grant, O.P., celebrant.

December—The Eternal Triangle: "Church Music through the Clergyman's Eyes" (the Rev. L. Valentine Lee); "The Organist's Viewpoint in Church Music" (Agnes Green Bishop); "What Does the

Layman Expect?" (Mrs. Matilda F. O'Donald).

Dec. 16—Recital by Marcel Dupré.

January—Practical service music and the selection of choir repertoire, with illustrations and a thirty-minute program by Claude L. Murphee, F.A.G.O.

February—Study and preparation of service music, with the volunteer choir, demonstration rehearsal and program under the leadership of Marshall H. Pierson, M.S.M.

March—Church art as an aid in glass- with reference to stained-glass windows and a study of the Riverside Presbyterian windows). Thirty-minute recital by James Womble.

April—Organization and development of a children's choir, with demonstration rehearsal and program directed by Mervin L. Snyder, M.S.M.

May—Open festival program celebrating national music week. Director, Hugh Alderman; accompanist, Mervin L. Snyder; soloist, Estella Fretwell Kennedy.

May 12—Modulation technique and its application, illustrated by Robert Smith. At a round-table discussion these four subjects will be discussed: "Funerals, Weddings and the Organist" (Mrs. Felix J. Nepveux); "The Unity of the Service" (Hugh Alderman); "Impressions of the Church Service" (Mrs. Raymond Austin); "The Minister and the Organist as Worshipers" (the Rev. George F. Hart).

June—Annual reports and picnic at the home of the regent, Mrs. Black.

In September the Jacksonville Branch presented Robert Lee Hutchinson, Jr., one of the pupils of Marcel Dupré last summer, in a recital at St. John's Episcopal Church. A Jacksonville musician, pupil of Claude Murphee of the University of Florida, Mr. Hutchinson is now pursuing his master's work at Columbia University, New York.

LORENA DINNING.

Hymnody Is Topic in Stockton, Cal.

The initial meeting of the Central California Chapter for 1946-47 was held Sept. 14 at the Central Methodist Church, Stockton. The guest speaker was Dr. Fred L. Farley of the College of the Pacific, who discussed the literary aspect of hymnody. He spoke of the origin of poetry and pointed out examples in the hymnal of natural and awkward phraseology, good and poor rhymes, various forms of poetry, etc. Dr. Farley's talk and the free discussion that followed brought to light many interesting ideas and problems.

GEORGE BRANDON, Dean.

Fort Worth Chapter.

The Fort Worth Chapter met for the first time this season in the home of the new dean, William Barclay, Oct. 7. "Organ Tones"—a series of recordings presenting G. Donald Harrison as lecturer and Ernest White and E. Power Biggs as organists—was a special feature of the evening. At the business meeting eight applications for membership were approved and an outline of the year's work was discussed. Extensive plans were laid for the Marcel Dupré recital on the evening of Nov. 6 in the First Methodist Church.

Refreshments were served to thirty members, and an announcement was made of the next meeting, which will be held Nov. 4.

MRS. PAUL JOYCE, Publicity Chairman.

Plans of Texarkana Chapter.

The first meeting of the Texarkana Chapter this season was held at the McCarty Hotel Sept. 28. Preceding the luncheon three songs were rendered by Mrs. Mark Magers. The business session was in charge of Mrs. Thomas Bain, the dean. A very interesting program for the season was outlined by the chairman, Mrs. William Hibbits. This program includes a series of liturgical services, book reviews and stories of hymns, besides monthly recitals by members of the chapter. In the spring the chapter presents the annual hymn festival by senior and junior choirs of the city. An outstanding concert organist also is presented.

The following officers will serve during the year: Mrs. Thomas Bain, dean; Mrs. Ivan Dycus, sub-dean; Mrs. Jack Woolley, registrar; Mrs. Aubrey Cannon, treasurer; the Rev. Joseph E. Overholser, chaplain.

FRANCES BUTLER WOOLEY, Registrar.

Meetings of Alamo Chapter.

The Alamo Chapter's first meeting of the year was held Sept. 9 at the ranch of a member, Walter Faust, on the Guadalupe River near New Braunfels. About sixteen members were present with their families. Boating, swimming, singing and playing, and a picnic supper, were the diversions of the evening.

The second meeting of the year, Oct. 7, with the newly-elected dean, Lee Norrell, presiding, was held at Christ Episcopal Church, San Antonio, Tex. Plans for the year were discussed. Milton Randall was appointed chairman of ticket sales for a recital to be played by Arthur Polster at

Christ Episcopal Church on the afternoon of Dec. 1. Plans were made also for a group of members to attend the Dupré recital in Austin Nov. 12. It appears that the majority of those present at this meeting plan to make the trip to Austin.

After the business session the following organ program was presented: "Rigaudon," Campra-Ferrari, and "Bible Poems," Weinberger (played by Lee Norrell); Arioso, Bach, and Fantasia, Dubois (played by Sergeant William Frederick); "Legende," Bedell; "Benedictus," Reger, and Prelude on "B-A-C-H," Richard Keys Biggs (played by Robert Rapp).

ROBERT K. REED, Secretary.

Recital by Mrs. Hamme in York.

A public recital sponsored by the York, Pa., Chapter marked the October meeting of the chapter. Presenting the program was Esther Dietz Hamme, a pupil of J. Frank Frysinger and organist at Trinity Lutheran Church. Mrs. Hamme played four movements from Guilmant's Sonata, Op. 80, two Bach chorales—"Come, Sweet Death" and "Jesu, Joy of Man's Desiring"—and the "St. Anne" Fugue in E flat.

CATHERINE CHRONISTER, Dean.

Franck Chorales the Subject.

The Three Chorales of Cesar Franck were the subject of discussion at the meeting of the Rocky Mountain Chapter in St. John's Cathedral, Denver, on the evening of Sept. 30. David R. Pew, cathedral organist, made a few remarks concerning the flowing and sustained choral nature of the compositions and their loftiness of feeling. The various themes of the Chorale in E were pointed out and their recurrence and intricate interweaving were noted. The Chorale in E was performed on the organ in the cathedral by H. Myron Braun, organist of the Park Hill Methodist Church in Denver.

Mrs. Vera F. Lester, dean of the chapter, presided over the business meeting and the applications of the following candidates for membership were accepted: Eugene P. Cohig, Mrs. Laura Doerges, Jack D. Hoffman, R. Joel Kremer and Ernest J. Remy, all of Denver, and Robert T. Benford of Pueblo.

H. MYRON BRAUN, Secretary.

Season's Program in South Carolina.

The South Carolina Chapter opened the 1946-1947 season Oct. 7 with a dinner at the Church of the Good Shepherd in Columbia. The ministers were guests at the meeting. The Rev. Louis C. Melcher of Trinity Episcopal Church, chaplain of the Guild, was the principal speaker and discussed the important part music plays in the service. Fred H. Parker gave a short history of the chapter.

Robert L. Van Doren, dean of the chapter, announces the following program for the year:

Nov. 4, at Shandon Presbyterian Church, round-table discussion on senior choir problems.

Dec. 2, at First Presbyterian Church, recital by Rachel Barron Pierce, M.S.M., F.A.G.O.

Dec. 29, at Trinity Episcopal Church, senior choir Christmas festival.

Jan. 6, at Ebenezer Lutheran Church, round-table discussion on junior choir problems.

Feb. 2, at St. Peter's Catholic Church, lecture and service on Catholic liturgical music.

March 2, at First Presbyterian Church, junior choir festival.

April 13, at First Baptist Church, recital by members of chapter.

April 26, at Washington Street Methodist, contest for young organists.

May 5, dinner and annual meeting and election of officers.

Southern New Jersey Chapter.

Members of the Southern New Jersey Chapter met at the home of the sub-dean, Lowell C. Ayars, in Bridgeton, Sept. 24. The dean, Charles Wright, presided at the business meeting. It is a pleasure to announce that the chapter will present Dr. Rollo Maitland of Philadelphia in a recital in February.

After the business meeting Mr. Ayars gave an interesting talk on "Electronic Organs," discussing them from the mechanical and artistic viewpoints, and demonstrating on his Hammond. Refreshments were served.

Oklahoma City Chapter.

The Oklahoma City Chapter met Oct. 7 with Mrs. D. C. Johnston. Mildred Andrews, Dubert Dennis and Robert Glasgow were appointed to represent the chapter on programs at the regional convention in Tulsa Nov. 11 to 13.

New members voted in at the business meeting are Mrs. Everett L. Curtis and Mrs. Martha Lou Walker.

The November meeting will be held in Chickasha, Okla., where Juanita Blanks, head of the organ department at Oklahoma College for Women, will present the program after dinner at the college.

MARY HALLEY, Corresponding Secretary.

News of the A.G.O. — Continued

Hospitality of Le Blonds Gives the Southern Ohio Season Auspicious Start

The Southern Ohio Chapter's first meeting of the season was a stunning affair at the Cincinnati residence of Mr. and Mrs. R. K. LeBlond Sept. 30. One hundred and fifty members of the Guild and their guests enjoyed a beautiful program on the three-manual Skinner organ. Wayne Fisher, A.A.G.O., past dean and organist at Bethlehem Methodist Church, presented the following numbers: Larghetto and Allegro from Fifth Symphony, Handel; "Carillon," Sowerby; Allegretto Gracioso, Bennett; Prelude and Fugue in G major, Bach. Mr. Fisher recently returned from the armed forces overseas. Next on the program was Chester Morsch, a pupil of Clarence Dickinson and minister of music at the Seventh Presbyterian Church, who played: Chorale in E, Jongen; Cantilene and Fantasie, Peeters; Suite in F, Corelli.

Following the musical program Dean Sears Pruden presented to Mr. LeBlond a beautifully framed certificate received from New York, electing him an honorary associate of the American Guild of Organists in recognition of his great contribution to organ music in Cincinnati. Mr. LeBlond a few years ago presented to Withrow High School one of the most beautiful organs in the city—a four-manual Skinner, which has been used for concert work and teaching.

The traditional hospitality of Mr. and Mrs. LeBlond was extended to all present in the attractive party rooms. Buffet supper was served, Mr. LeBlond himself presiding over the carving of a turkey. This was undoubtedly one of the outstanding meetings of the chapter.

HELEN M. SMITH, Registrar.

Gala Night at Berea, Ohio.

The Northern Ohio Chapter's first meeting under the new dean, J. Lewis Smith, was held Oct. 14 in Berea and set a standard for the season. Marcel Dupré, brought to Baldwin-Wallace Conservatory by Dr. Albert Riemenschneider, gave us a recital. His daughter assisted at the piano. The program included music from Bach to Dupré and, of course, the famous improvisation on themes submitted by the faculty of the conservatory. All of this brought the huge audience to a high state of enthusiasm. Even the stage was filled with listeners.

At 6 o'clock 150 members and friends had dinner at the Methodist Children's Home in Berea—a real country chicken dinner of the olden days. M. Dupré and Dr. Riemenschneider gave short talks. The deans from the Youngstown and Akron Chapters were present, as were members from Baltimore, Washington and Southern Ohio. It was indeed a gala night!

Nov. 6 Walter Blodgett opens the new Art Museum organ, just rebuilt by Walter Holtkamp, and it is with much anticipation that we await this event.

PAUL ALLEN BEYMER.

San Joaquin Valley Chapter.

The San Joaquin Valley, in the center of California, is not exactly cool in the summer, so this chapter really gave Warden Elmer a warm welcome July 23 at a luncheon meeting in the Hotel Californian. His words were so cordial and valuable to us in planning a program that we have entered the year with added vigor and better understanding.

Our dean, Ruth Rockwood, presided over the meeting Sept. 16, held in the home of Jane Keene. It was one of the most enthusiastic meetings since our organization a year ago. Seven applicants were elected to membership. They were: Lydia Almquist, Jim Farlinger, Mrs. Valborg M. Ferdinandsen, Tryon Richards, Mrs. Jerome Snow, Mrs. Wade G. Wailes and Nelson Walling. Our discussion was based on the study of "What Makes a Good Organ." The summer experiences of several members as they studied and had opportunity to visit organs in various parts of the country were most enlightening.

MARGARETTE H. LARWOOD, Secretary.

Many Events in Galveston.

The first meeting of the Galveston Chapter was to be held at Trinity Episcopal Church, Galveston, Tex., Oct. 29, when the chapter presents Evanthis Constantine, organist of the First Baptist Church, in a recital. Miss Constantine's program consists of the following compositions: Sonata No. 3, in D minor, Bach; Fantasia, Bubeck; Lento, from "Orpheus," Gluck-Fricker; "Cathedral Strains" and "Intercession," Bingham; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Nov. 10 Marcel Dupré will be presented in a recital at Sacred Heart Catholic Church. Nov. 19 the chapter will be honored with a program at the First Baptist Church in Texas City by members from Texas City. Dec. 10 Paul Pettinga, organist of the First Presbyterian Church, Houston, Tex., will be presented in a recital at Trinity Episcopal Church. Dec. 17 a program of Christmas music will be given at the First Lutheran Church by Michael Collerain, Mrs. Edward Hildebrand, Ernest Stavenhagen and Paul Christley. Jan. 14 James German, organist of the First Methodist Church, will be presented in a recital at Trinity Episcopal Church. Feb. 18 a Bach program will be given at Sacred Heart Church by the following members: E. Bernthal, Evanthis Constantine and Dr. E. B. Ritchie.

In response to many requests a repeat performance of "The Messiah" will be given Feb. 23 at the Scottish Rite Cathedral, with the massed choirs of Galveston under the directorship of Dr. T. M. Frank. Michael Collerain will be at the organ.

A program of contemporary American organ music will be presented March 18 at Trinity Church by Niels Nilson, Mrs. Wesley Merritt, Mrs. Holland Howell and Miss Julia Webster. April 22 the Guild will present Mrs. Marvin D. Kahn in a recital at Temple B'nai Israel.

The annual Guild service will be held at the First Presbyterian Church May 6 under the directorship of Dr. T. M. Frank, with Ernest Stavenhagen at the organ. The season will close with our annual banquet at the Galvez Hotel May 20.

MRS. MARVIN D. KAHN, Publicity Chairman.

Marcel Dupre Recital in Buffalo.

The Buffalo Chapter is proud of the opportunity of presenting Marcel Dupré in recital Oct. 19 in the Westminster Presbyterian Church. The audience of 1,400, with standing room only just before the hour for the recital, testifies to the fact that people are interested in organ recitals. Mr. Dupré used all the resources of the beautiful four-manual Austin organ. All were inspired by his playing of the Bach Fantasia and Fugue in G minor and the Chorale "Jesus Christ, Our Saviour." The high-light of all of Mr. Dupré's recitals is his improvisation on a submitted theme. This, the final number of the program, was a delightful prelude and a magnificent fugue on a theme presented by Reed Jerome.

EDNA L. SPRINGBORN, Secretary.

Wheeling Chapter Guests of Dean.

Members of the Wheeling Chapter were guests of Dr. and Mrs. Paul N. Elbin at their home, "Colonial Heights," West Liberty, W. Va., Sept. 24, for their first meeting of the season. The dean, Dr. Elbin, presided over a short business meeting, at which time the program committee outlined the year's meetings. Highlights are a pilgrimage to Pittsburgh by chartered bus, a lecture by Dr. Marshall Bidwell and a recital by Julian Williams of Pittsburgh.

At the conclusion of the business meeting, Dr. Elbin presented a program of recorded organ music. Most interesting was the study in contrasting interpretations on the Toccata and Fugue in D minor by Bach. Three recordings, the first by Carl Weinrich on the organ at Westminster Choir College, the second by Edouard Commette on the organ of the Cathedral Saint-Jean Lyon, and the third by Leopold Stokowski, with orchestra, effectively illustrated varied interpretations. The organ as an accompanying instrument was illustrated by Harvard and Radcliffe choral groups with E. Power Biggs as organist. Then came another group of Bach, and samples from the nineteenth century, the latter including the third movement from the Sonata for Organ in C minor, on the Ninety-fourth Psalm, by Reubke, recorded by E. Power Biggs.

Dr. Elbin next assumed a third role, that of host, and with the assistance of Mrs. Elbin the dining-room became the scene of great activity.

The October meeting of the chapter was held on the evening of the 15th at St. John's Evangelical and Reformed Church, with the organist, Miss Luella Michelfelder, as hostess. At her request the sub-dean, Robert Knox Chapman,

gave a half-hour recital on the three-manual Skinner which adequately displayed the instrument. Mr. Chapman played several Bach Chorales, "Autumn," by Noble, and Franck's Chorale in A minor, and preceding each selection talked briefly on registration.

The speaker of the evening was Mrs. Gibson Caldwell, founder of the Wheeling Symphony Society. Her subject was "Some Historical Aspects of Church Music" and was illustrated with recordings. She was assisted by Mr. Chapman, who played the various Gregorian modes and sang "Ut Queant Laxis" and the Kyrie.

A short business meeting was held and plans were completed for the chapter to charter a bus for a pilgrimage to Pittsburgh Nov. 19. Three organs are to be heard and inspected, and Julian Williams will arrange the itinerary.

A social hour followed and refreshments were served to twenty-eight members and guests.

PAULINE O. STITT, Secretary.

Tour of Toledo Churches.

The first meeting of the fall season of the Toledo Chapter was held Sept. 22 and was a tour of five prominent churches. These churches are: St. Frances de Sales (three-manual Casavant organ), First Reformed (three-manual Wicks), Second Church of Christ, Scientist (three-manual Hook & Hastings), First Unitarian (three-manual Möller) and St. Mark's Episcopal (three-manual Skinner). At each church the organ was discussed and demonstrated by the organist of that church and at St. Mark's refreshments and a short business meeting were enjoyed. The tour was well attended.

The second meeting of the fall season was a recital by Marcel Dupré, in cooperation with the Toledo Museum of Art, Oct. 16. The entire program was enthusiastically received and the Dupré Sinfonia for piano and organ was a delightful innovation. Marguerite Dupré played the piano for the Sinfonia and for an encore played a beautiful Prelude composed by her father. The attendance was the high record mark for organ recitals in this city. Every seat was taken and there were many standing.

Plans for the season include a service at Trinity Episcopal Church Nov. 3, a recital at Epworth Methodist Church by Miss Grace Stout Jan. 5, the annual Twelfth Night party later in January, a choral symposium at Epworth Church in February, a recital by Clark Angel in March, an evening of music for piano and organ at the First Baptist Church with Mrs. Ethel Arndt at the organ and Miss Evelyn Walgren at the piano. In April Virgil Fox comes to the Art Museum, sponsored by the Guild in cooperation with the Art Museum, and in May comes the annual meeting, banquet and election of officers.

Forum on Church Music in Harrisburg.

Approximately seventy persons interested in church music attended a forum by the Harrisburg Chapter in Salem Evangelical and Reformed Church Oct. 15. Church music "affects the minister's mood for his sermon as well as the congregation's appreciation of the whole church service," the Rev. Morton Glise, pastor of the Paxton Presbyterian Church, told the group of organists, laymen, choir directors and ministers. Clayton V. Taylor, organist and director of music at Zion Lutheran Church, spoke for the organists and Calvin R. Stafford gave an interesting report on the layman's point of view. Mr. Taylor said music sets the tone for religious worship and should not itself be too prominent. There was some discussion on the position of choirs, with several in the group expressing the opinion that a choir which does not face the congregation is the most satisfactory.

Arnold S. Bowman, dean of the chapter,

presided at the meeting. A "hymn-sing" was directed by Doris Stuart Nelman, assistant organist of the Pine Street Presbyterian Church.

DOROTHY A. M. PETERS, Registrar.

David Stanley ALKINS

Mus. D

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Late Christmas Music; Anthems of General Interest Reviewed

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

In addition to Christmas numbers reviewed in the last two issues of THE DIAPASON there are several which deserve mention. For mixed voices I suggest the following:

Alsatian-Elmore and Reed—"Eastern Sages." Strophic, two stanzas. From "The Incarnate Word," text by Prudentius. (J. Fischer.)

Ambrose-Gordon—"Sing, O Sing, This Blessed Morn." Two-part, three stanzas. (Schmidt.)

Bedell—"Now Let the Full-Toned Chorus." Anthem, nine pages. Alternate text for Easter and general. (Flammer.)

Borowski—"Christmas Lullaby." Pretty, unaccompanied. Five pages. (J. Fischer.)

Brazilian-Read—"The Smile of the Christ-child." Unaccompanied for SSATTBB and alto solo. Interesting novelty. (Birchard.)

Czech-Brown—"Sleep, My Saviour, Sleep." Pretty and easy. (Schmidt.)

Nicholls-Gordon—"Hail! Thou Ever-blessed Morn," or "See Amid the Winter's Snow." Three stanzas. (Schmidt.)

Pollak—"Today Is Christ Born" (Hodie Christus). English and Latin words. Nine pages. Dorian melody, florid accompaniment. Impressive anthem. (J. Fischer.)

Sargent—"Christmas Angels." Short and easy, with violin obbligato. (Festival Music Company, Washington.)

Stearns—"Rise in Joyfulness and Splendor." Short processional in two parts. (Schmidt.)

Traditional-Campbell—"The Babe in Bethlehem's Manger." Joyful accompanied anthem, six pages. (Schmidt.)

For women's voices there are the following:

Davis—"Glory in the Highest." SSA, effective. (Galaxy.)

Malin—"As Joseph Was A-Walking." SSA, unaccompanied *ad lib.* Four pages. Very good. (Birchard.)

Plainsong-Jackson—"Divinum Mysterium." SSA, accompanied. One of the great melodies, treated well. Might be used in service with Candler's popular piece for organ on same theme. (J. Fischer.)

Welsh-Elmore and Reed—"Come, All Ye Who Weary." SSAA. An attractive accompanied anthem with AT solos. (J. Fischer.)

For TTBB there is an edition by Elmore and Reed of "Eastern Sages," mentioned above. I think that this will probably be even more effective than the edition for mixed voices. (J. Fischer.)

Book of Christmas Repertory

The McLaughlin & Reilly Company of Boston has a book entitled "Christmas Choral Repertory," for mixed voices and organ. There are three editions; English texts only, Latin and English texts and Latin texts only. There are some traditional carols, plus a considerable number that are less familiar. A familiar Slavonic melody, arranged by Acado and Tremblay, uses the device of Dubois' organ piece in sustaining a high note throughout; it is called "Far in the Night." There are twenty-one numbers in all; each is also published separately. The same firm publishes a solo or duet called "On This Day, O Beautiful Mother," by Louis Lambert, arranged by Edward Gray. It is a tuneful little prayer to the Virgin in three stanzas.

Jean Pasquet has a quiet and beautiful organ arrangement of "Lo, How a Rose" (Gray), which would be specially useful on a Christmas vesper program if followed by the choir on the same melody, preferably with soft unaccompanied singing.

Three very good carols arrived late from the press of H. W. Gray. The one which may be most popular is "The Christ-child," by Warner M. Hawkins. It has for a text one of the best modern poems of the season, by Chesterton. The first three pages are solos for tenor, soprano and baritone; the last page brings in the choir; the whole piece has the spirit of reverent adoration. "Christians All Rejoice," by Isa McIlwraith, has a fine Dorian melody and the choir is treated with skill for ten pages. Arthur Laubenstein's "Young Jesus Sweit" has an attractive text from the sixteenth century and a charming rocking tune; it is to be sung unaccompanied, and in one stanza a soprano soloist sings alone with effect. The soloist ends on high A with humming from the choir. The part-writing is graceful. A publisher who finds three

carols of such quality in a season is lucky indeed.

Mr. Gray also publishes a short cantata of twenty-eight pages by Harry Banks called "The Christmas Story," easy and very melodious—really an extended anthem with baritone solo. The inspiration of the old French melody with which the cantata opens carries through to the end of the delightful work.

Dr. Roberta Bitgood has edited for organ a "Noel" by d'Aquin—the one based on the old carol of the birds. The echo effects at the close are especially effective. Dr. Robert L. Bedell's "Adoration Mystique," dedicated to the Toronto organist D'Alton McLaughlin, is an atmospheric piece in five pages which uses the "Puer Natus." Both of these numbers are published by Gray.

Other Anthems

Here are a lot of anthems of varied types, some of which have been waiting for attention for more than a month:

Bode—"Hark the Sound of Holy Voices." Short bass solo. Nine pages. Strong rhythm. For saints' days. (Willis.)

Chase—"Psalm of Praise." Uses baritone cantor. Ten pages. (Summy.)

Dietrich—"In Thy Presence Kneeling." Unaccompanied, six pages. (Summy.)

Diggle—"O Break My Heart." S solo at end. Unusual text. Six pages. (G. Schirmer.)

Diggle—"Thee We Adore." Text by Aquinas. S or T solo. (Wood.)

Fitch—"O Lord, Make No Tarrying." Unaccompanied, seven pages. Remember this next Lent. (C. Fischer.)

Harris, W. H.—"Awake, My Heart," with text by Bridges, and "Sing a Song of Joy," text by Campion. Attractive short unaccompanied anthems with fine texts. (Novello.)

Larson—"Great God of Nations." Good for Thanksgiving. (Belwin.)

Mead—"God Is My Strong Salvation." Eight pages. Attractive festival anthem with interesting accompaniment on three staves. (C. Fischer.)

Morgan—"Thy Word Is a Light." Six pages. Unaccompanied, with some divisions. (C. Fischer.)

Mueller—"To Thee, the Lord of All." Seven pages. Opens with men in two parts; later divisions. Resonant. (C. Fischer.)

Parrish—"How Long Wilt Thou Forget Me? (Psalm 13)." Eighteen pages. Unaccompanied, but only four parts. Lenten use suggested. (Witmark.)

Poole-O'Connor—"If Ye Then Be Risen." Easter, short. (Novello.)

Richards—"Here, O My Lord." ST solos. Communion. Eight pages. (Gray.)

Schimmerling—"Psalm CXIII." Ten pages. (Broadcast Music, Inc.)

Shure—"Prayer Abiding." S solo. Unaccompanied *ad lib.* Six pages. Some divisions. (Hunleth.)

Weatherseed—"Lighten Our Darkness." S solo. Settings of this beautiful collect always welcome. (Boston Music Company.)

New Editions

Interest in the compositions of William Billings, the New England composer who died in 1800, will be increased by some numbers recently edited by Oliver Daniel (Birchard). These include "David's Lamentation," three pages, unaccompanied, SATBB; "I Heard a Great Voice," SAATBB, four pages, unaccompanied, and "Fare You Well, My Friends," nine pages, unaccompanied. These will probably be best for a concert. The Boston tanner's octaves, consecutive fifths and—for his day—dissonances are very interesting, and he had a real talent for a tune.

Other numbers include:
Bruck-Howerton—"In Sorrow Now I Cry." Unaccompanied, stanzaic. (C. Fischer.)

Goss-Skeat—"Praise, My Soul, the King of Heaven." (J. Fischer.)

Gregorian-Malin—"All Glory Be to God." SSATBB, accompanied. Known as chorale also. Good. (Birchard.)

Mendelssohn-Scholin—"Lift Thine Eyes." Unaccompanied *ad lib.* (Hunleth.)

Psalm Tune-Worship—"Praise the Lord with Loud Acclaim." Junior choir (SA) and seniors. Good. (J. Fischer.)

Spiritual-Decker—"Bow Low, Elder." Six parts, unaccompanied. For a concert. (Birchard.)

W. B. Olds has a number of anthems arranged from familiar hymns for choir, multiple choir, or choir and congregation (Hall & McCreary). These include "Immortal Love, Forever Full," "Jesus Calls Us," "Jesus, I My Cross Have Taken," "O Jesus, Thou Art Standing" and "When I Survey the Wondrous Cross." When I checked last there were ten in all.

Bruno Reibold has taken "Les Preludes" by Liszt and made an extended composition for choral concert called "Preludes to Eternity" (Birchard). The text is by Peter W. Dykema, basing his words on Lamartine's "Méditations

Poétiques." This runs to sixteen pages of romantic and probably effective music.

Women, Men

Good numbers for women's voices include the following:

Diggle—"Darest Thou Now, O Soul." Text by Whitman. (Abbey.)

Franck-Ross—"Hymn." Paraphrase of the Lord's Prayer. SSA. Twelve pages. English and French words. Undoubtedly impressive; I prefer Racine's French words, and concert use. (G. Schirmer, late '45.)

Guion-Marlowe—"I Talked to God Last Night." SSA. Concert. (G. Schirmer, late '45.)

Spiritual-Montague—"Were You There?" SSAA, unaccompanied. (Witmark.)

Stone—"Hear My Prayer." SSAA unaccompanied, and S solo. (Gray.)

For men's voices the best number I have seen lately is Noble Cain's edition of "Send Forth Thy Light," the music by Balakirev (Hall & McCreary); it was published back in 1942, but I do not remember seeing it then. The Abbey Music Company have another number by Dr. Diggle: "The Last Invocation," with words by Walt Whitman.

Books

The Westminster Press of Philadelphia publishes an attractive book of "Hymns for Primary Worship," a revision of "Primary Music and Worship." This is intended for children from 6 to 8 years old and includes 150 hymns and songs, thirty short selections to be used as responses and nineteen instrumental numbers by Bach, Beethoven, Brahms, Handel and others, playable on a piano or reed organ. About sixty-five of the hymns and sixty tunes were written for this book in bright, clear idiom. I used to think that the youngest children should be given only the best of adult hymns, but the children's librarians and professors of education have told me that I am quite wrong. This book is more convincing than the professors.

The firm of Hall & McCreary has a "Music Educators' Desk Book" for 1946-47 that is both useful and interesting. There are spaces for notes each day, notation of composers' birthdays, and excellent little articles, as well as mention of the firm's publications. This is one of the best examples of dignified advertising, in a class with J. Fischer's admirable periodical—and I can give no higher praise.

Though I have not finished reading it, I wish to recommend warmly a new biography of Handel by Herbert Weinstock (Knopf); though it is of moderate length, it has plenty of scholarship, but has no musical ax to grind. It is probably the first book about Handel which any literate person should read.

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**WEST PARK PRESBYTERIAN
IN N. Y. ENGAGES JOHN HARMS**

John Harms has been appointed organist and choirmaster of the West Park Presbyterian Church, Amsterdam Avenue and Eighty-sixth Street, New York City. Mr. Harms had been organist at the West End Presbyterian since January, 1945, and there achieved great success in presenting oratorios to capacity audiences. Mr. Harms resigned as organist of the West End Church at the end of September and assumed his duties at the West Park Church the first Sunday in October.

This season Mr. Harms will also conduct the People's Civic Chorus of Hudson County, New Jersey, and will be director of choral music at the Kent Place School in Summit, N. J.

The John Harms Chorus was heard in Handel's "Messiah" Sunday evening, Oct. 13, at the Rutgers Presbyterian Church in New York. Beatrice Hatton Fisk was at the organ and Genevieve Rowe was the soprano. Nov. 12 at the Crescent Avenue Presbyterian Church in Plainfield, N. J., the chorus will be heard in the Verdi Requiem, with Charlotte Lockwood Garden, organist; Iona Harms, Elizabeth Dunning, Virgil Day and Paul King as soloists. Sunday evening, Dec. 1, at St. Thomas' Church, New York, the chorus will present "Elijah" with Marion Clayton Magary, organist; Regina Resnik, Winifred Heidt, George Rasely and Paul King, soloists. The chorus will give two Town Hall programs this year and six oratorio performances at St. Thomas' Church. It is heard regularly on the "oratorio hour" Sunday afternoons over station WNYC from the Brooklyn Museum.

**MR. AND MRS. PEABODY FETED
ON THEIR GOLDEN WEDDING**

Miss Adelyn J. Peabody entertained relatives and friends at her home in Harwich, Mass., Aug. 31 in honor of the fiftieth wedding anniversary of her parents, Mr. and Mrs. Herbert C. Peabody. The many gifts of flowers provided a decorative background for the occasion and a large flower bell hung from the ceiling. Other gifts ranged through the "golden" and the "50" from fifty ears of golden bantam corn to presents of money,

confections and books. About 200 cards and telegrams of greeting and three large wedding cakes crowned with lettering and the figure "50" also were received.

About fifty persons were present. Refreshments were served by the granddaughters. Three generations were represented with Mr. and Mrs. Peabody, their son and three daughters.

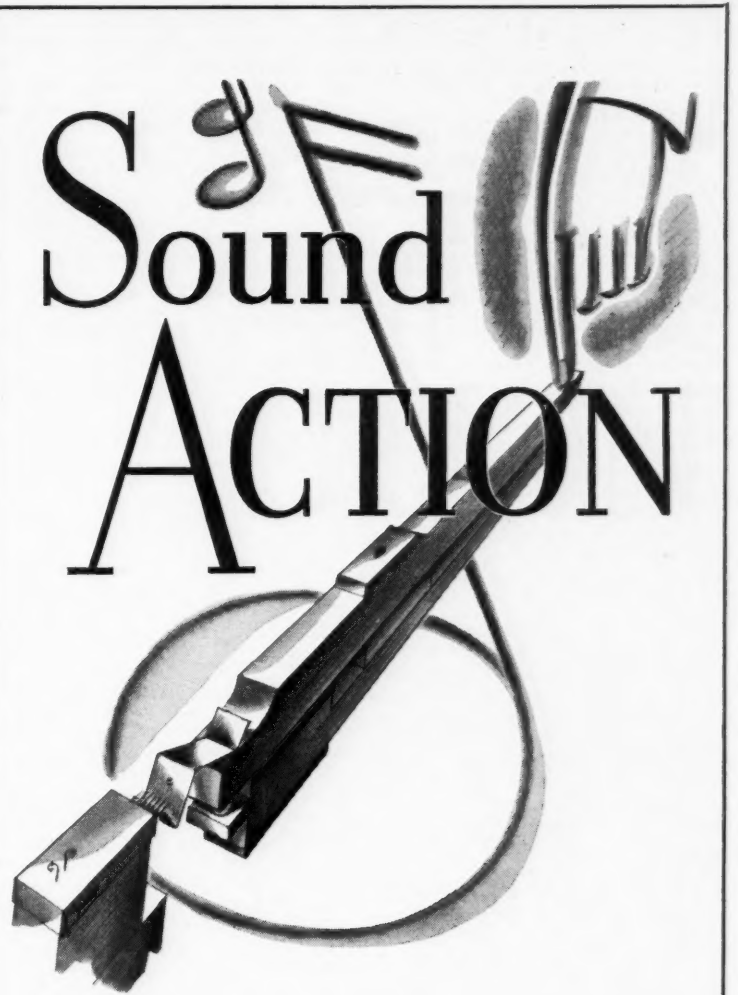
Mr. Peabody is the well-known former organist of Pittsburgh. He served on the committee appointed to organize and write a history of the American Guild of Organists. He is also a member of the Hymn Society of New York.

**MAEKELBERGHE FLIES TO
BELGIUM AND GIVES RECITAL**

August Maekelberghe, F.A.G.O., the Detroit organist and composer, who went to Belgium by airplane to visit his mother, returned the last week of September. While abroad he was asked to give a recital on the 100-stop organ of the government radio station in Brussels. His program included: "Water Music," Handel; Concerto in G major, Bach; Prelude in B minor, Bach; Fantasia, Maekelberghe. This is how the *Nation Belge*, a leading Brussels newspaper, concludes a review of the performance:

We leave August Maekelberghe not by saying good-by, but rather till we meet again. He will come again to Belgium—that is certain. Let us hope that on each of his visits he will play for the Belgian public as he did the other night at the microphone of the National Institute of Radio in works of Bach and of his own composition.

A REMARKABLE COLLECTION of autograph letters and musical manuscripts of Felix Mendelssohn-Bartholdy was placed on exhibit in the Library of Congress Oct. 7. Recently acquired by the library through the generosity of Mrs. Gertrude Clarke Whittall and now a part of the notable Gertrude Clarke Whittall Foundation Collection, the exhibit consists of over 300 letters written by the composer to prominent contemporaries, a number of letters addressed to Mendelssohn as well as written about him, and several of the composer's compositions and sketches. In addition to the highly important manuscript material, there is a quantity of documents, including librettos of oratorios, early editions of Mendelssohn's music, etc.



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CHICAGO, NOVEMBER 1, 1946

Unfair Burden on Churches

An unfair burden is imposed on every church or educational institution which is in need of a new organ by the federal excise tax of 10 per cent on musical instruments. This tax was established as a war measure and as such was something to be borne by the people of the nation, who realized that every citizen and organization was obliged to help carry an immense extra load of taxation. But now that the war has been over for more than a year it seems inequitable to continue collecting a so-called luxury impost. It is especially discriminatory since there is no such tax on church furniture or fittings, or altars, or any other permanent installation required for religious services. Certainly the organ is as essential to the service as any other equipment that may be required. The justice of a tax on pianos, or on organs installed in homes, might be open to argument, although any of us would be loath to admit that musical instruments should be classed with diamonds or jewelry as luxury articles.

Through the dreary years of war thousands of churches have had to wait for new organs, getting along with pianos or with organs that were no longer serviceable. Now that they are slowly acquiring new instruments, or living in the hope of procuring them within a year or two, it seems unjust to exact from them this premium of 10 per cent. It means merely that the majority of churches will have to be content with organs a tenth smaller than they really should have, for funds available for the purchase of the instrument seldom are flexible. Thus the post-war period may go down as one in which the federal government was responsible for a general reduction in the size of organs placed in churches in that period.

The tax should be repealed at the next session of Congress and it behooves every minister and organist to appeal to his congressman on the subject.

Changing the Electronic Tune

The springing up of a number of new electronic instruments made to imitate organ tone has brought several interesting developments. One of the important of these is an apparent change in sales policy on the part of the new entrants into this field. If we are to believe statements issued recently the foolish and misleading effort to convince the world that an electronic organ can do everything and anything that a genuine organ can do is to be abandoned. Several manufacturers who are making or are about to make electronic organs are not putting forth such exaggerated claims.

And now comes an enlightening article written by James G. Rainey for *The Piano Trade Magazine* of Chicago, in which he reviews the showing made by electronic makers at the trade show of the National Association of Music Merchants in Chicago and hails the manufacture of electronic organs as "a new industry," offering a "rich market," but

characterizes it as a new market created by the instrument, rather than an invasion of the organ field. After emphasizing the necessity for "starting to enlarge the potential market" Mr. Rainey makes the following statements, which we reproduce:

A saturation point for institutional sales can be foreseen in the early years of the life of the industry—substantial, continuing volume can come only from the development of the unsaturable home market.

First and foremost we must all—both manufacturers and dealers—resist and renounce the many opportunities that will arise for comparisons. Instead, we should hammer, hammer, hammer away at the fact that anyone can learn to play any electronic organ—that even the simplest technique will yield hours and hours of solid satisfaction, of fortifying relaxation, of spiritual recreation and of complete enjoyment. Nowhere else can you get so much music per dollar invested.

The coming months and years will see thousands upon thousands of potential owners who will visit dealers everywhere and so will come under whatever influence is being exerted by this new industry. The short-sighted comparison technique will cost far more than anyone can afford—if the person using it expects to be in business for five or more years. * * * First let us sell the electronic organ as a new vital part of musical America.

The italics are ours.

If we interpret the writer's remarks correctly he is telling his readers that by comparing the resources of pipe organs and electronics they are on the wrong track and that their future lies in creating a field of their own. This will be a change from the practice of the last decade, in which the world was told that the pipe organ soon would be as dead as the dodo, that any and every sustained tone could be reproduced on an electronic organ, that it was the equivalent of anything from a \$4,000 organ to a cathedral organ costing from \$75,000 up, etc., etc. We hope it will lead to abandonment also of the technique by which whenever any prominent church buys an electronic for a basement classroom or installs it as a temporary substitute for its organ while the latter is being rebuilt or taken out to make room for a new one, the purchase is advertised without an explanation of the why and wherefore, thus apparently trying to create the impression that the electronic was substituted for an organ.

One thing we would like to ask Mr. Rainey is where he gets the idea that "anyone can learn to play any electronic organ," etc. This comforting thought has been assiduously put in the minds of organists of small churches who have never had the advantage of organ instruction. If it is any easier to become a performer on a two-manual electronic with pedals and stop controls than it is to acquire the ability to play a pipe organ perhaps one of these energetic salesmen can explain it to us.

It is pointed out that a number of established manufacturers of pianos are among the dozen or so new makers of electronics and fierce competition for the business is foreseen; but it seems to be admitted that the saturation point will be reached in a very few years except in newly-created fields.

Attention is directed to a beneficent movement in England to help churches and others in their organ problems by word that the first general meeting of the Organ Advisory Committee was held in Manchester July 27, when the following officers were elected: Lieutenant Colonel George Dixon, president; Dr. H. Lowery, chairman, and J. Gilbert Curtis, secretary. The committee exists to give advice to church and other authorities on the construction of new organs and the rebuilding of existing ones. Advice will be given free, but it is hoped, according to the committee's announcement, that those seeking it will defray the expenses incurred by the attendance of members. Discussion at the meeting touched on casework, electronic instruments, unification and the rebuilding of organs of notable artistic or historic importance.

That organists and the work they are doing are matters of public interest in Oklahoma City is attested by the fact

that in its Sunday issue Oct. 6 *The Daily Oklahoman* devoted an entire page of pictures to the church organists of the community. Five persons who provide music for the services in the city are shown seated at their consoles and a paragraph below each picture in the layout gives a short sketch of the organist whose likeness is presented. The page was prepared in place of the usual layout of brides, etc. This method of directing attention to the church music of the community is a recognition that is deserved, but too seldom accorded. Oklahoma City is fortunate in having as a full-time staff writer on the Oklahoma City papers an accomplished musician and teacher, Marguerite Macklin, who succeeded her late husband C. B. Macklin, as music critic and writer.

New Collections of Music

The latest volume in the growing library of music prepared and presented in a practical and economical manner under the title of "Everybody's Favorite Organ Masterpieces" by the Amsco Music Publishing Company is No. 59. The contents have been collected and arranged by the prolific Robert L. Bedell and offer the organist a great deal that is of value at very small expense.

There are thirty-one numbers. Among the classics reproduced are such items as Thiele's Chromatic Fantasie, a war-horse of the days of Clarence Eddy, Will C. Macfarlane and others, which every recitalist of today might well put to good use—and an increasing number are doing so. Another number is the Liszt Fantasie and Fugue on "B-A-C-H." A third is Buxtehude's Prelude and Fugue in G minor. There are four chorale preludes by Charles Caix, a French composer born in 1885. The most interesting of the four to this reviewer is the one on "O World, I E'en Must Leave Thee." Then there is a very appealing Berceuse by Guilment on the Alsatian Noel "Sleep Well, Child of Heaven." And there is a delightful piece of the lighter type—an Allegretto by Commette.

Some of the compositions included in this volume have been available only in foreign editions and at much higher prices. The Amsco Company has made a real contribution through this collection.

A rarely useful addition to the organ collections available to the public is the second volume of "Organ Voluntaries," selected, arranged and composed by Alexander Schreiner of the Mormon Tabernacle in Salt Lake City and published by J. Fischer & Bro. It is one of those books, especially calculated for small organs, which in any emergency will offer the organist suitable numbers for any occasion, for there are the traditional wedding marches and other wedding music, funeral numbers, a large number of chorales harmonized by Bach, Brahms and others, movements from some of the organ works of Franck and Guilment, and, as a feature of special value, brief excerpts from compositions a number of which can be used to fill in at various points in the church service in place of improvisations.

Seventy-seven titles have been put into 118 well-printed pages. All this seems like quite a bargain at only \$2 when one considers that on the long list are such numbers as Brahms' "A Rose Breaks into Bloom," Bach's "Come, Sweet Rest," arranged by Mr. Schreiner, and a lovely chime number, "Wedding Carillon," by Mr. Schreiner, to name only a fraction of what the volume contains.

MUSICAL SERVICES BEGUN

AT RIVERSIDE CHURCH IN N. Y.

Afternoon services known as "the ministry of music" were resumed Oct. 13 at 4 o'clock in the Riverside Church, New York City, when the choir of fifty voices under the direction of D. Richard Weagly, with Virgil Fox at the organ, sang "Four Heavenly Songs," by Robin Milford, and "Whatsoever Is Born of God," by Walford Davies. The Bach Reformation cantata, "The Lord Is a Sun and Shield," was sung Oct. 27, a harvest cantata, "The Sower," by Harold Darke, will be sung Nov. 17, and Milford's oratorio, "The Pilgrim's Progress," will be presented later in the year. Dec. 8 the service will be largely a program of organ music by Mr. Fox.

Looking Back Into the Past

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

Warden Frank Wright of the American Guild of Organists had completed a transcontinental tour in the course of which he established four new chapters and conducted examinations in a number of others. His trip covered 8,295 miles.

A four-manual built by Ernest M. Skinner was dedicated Oct. 6 in the Asylum Hill Congregational Church, Hartford, Conn., by Edwin Arthur Kraft.

The Hutchings Organ Company of Boston issued literature showing 1,600 organs built by that company to date.

M. P. Möller was building a four-manual, the memorial gift of alumni of Knox College, Galesburg, Ill. The instrument was to be installed in Central Congregational Church at Galesburg.

Joseph Bonnet arrived in New York from France Oct. 24 for a transcontinental recital tour.

Dr. Victor C. Baier, for fifty years organist and choirmaster of Trinity Church, New York, and warden of the American Guild of Organists, provided in his will for a gift of \$20,000 to Columbia University to establish fellowships in church music.

Chandler Goldthwaite gave four recitals before huge audiences late in September and early in October to open the large Skinner organ in the St. Paul, Minn., Auditorium.

At a meeting of the council of the A.G.O. Oct. 10 Gottfried H. Federlein was unanimously elected warden to succeed the late Dr. Victor C. Baier.

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

Wellesley College dedicated its new four-manual Aeolian-Skinner organ with a recital Oct. 18 by Carl Weinrich.

The Federal Trade Commission filed a complaint against the Hammond Clock Company of Chicago as the result of claims made on behalf of its electronic organ, and hearings were to open Oct. 30 in Washington.

Inspired by Ernest White

[The following verses written by Thomas J. Crawford, the distinguished Canadian organist, were jotted down on the program of the recital played by Ernest White of New York at the convention of the Canadian College of Organists in Hamilton, Ont. They were read at the convention banquet and by unanimous demand were sent to THE DIAPASON with the request that they be published.]

In old New York there is a White—
One of those clever vandals—
Who stages those girl-beauty shows
Known as the George White Scandals!
Another White, an earnest sort,
Plays on the organ "pleeno."
He's wed to art—you'll never find
B. C. at spots like Reno.
But when he plays our good old Bach
You may have quite a shock.
He sees it in the ancient style
That's known here as "baroque."
With quints and sharfs and flouritures
It gives Bach quite a tang.
He may be right, he may be White,
"Ye cannot say he's wrang."
But when you've weighed up pros and cons,
This point should not be missed:
Our friend and brother Ernest White's
A top-notch organist.

TEN RECITALS IN MONTREAL

GIVEN BY GEORGE M. BREWER

A series of ten recitals will be given by George M. Brewer in the Church of the Messiah, Montreal, under the auspices of the Conservatoire de Musique et d'Art Dramatique of the Province of Quebec. These recitals will be devoted to classic works in organ literature and will include old masters and modern composers of different countries. The opening recital, Oct. 10, was devoted to Bach and the second, Oct. 24, to Netherland masters from Dufay and Obrecht to Flor Peeters and Paul de Maleingreau. A Bach recital will follow Nov. 7, with French masters, ancient and modern, Nov. 21. On Dec. 5 a unique program of Christmas music will be played, including old Spanish masters and preceding chronologically to modern times. The recitals will be resumed in the new year Jan. 9, concluding with a program of Passiontide and Easter music March 6.

**DINNER FOR WILLIAM LESTER
ON HIS 25TH ANNIVERSARY**

Dr. William Lester's twenty-fifth anniversary as organist of the First Congregational Church of Chicago was celebrated Tuesday evening, Oct. 22, when he was honored with a dinner and reception in Pilgrim Hall of the church.

Known affectionately as "Billy" to his friends, Dr. Lester has brought to his church the best in organ music. He was born in England and came to the United States with his parents at an early age. He studied piano under Jane Carey, composition and piano under Adolf Brune and organ under Wilhelm Middelschulte, served as organist in several churches in and around Chicago and went to the First Church in 1921. As a pianist he has appeared both as soloist and accompanist. He has had under his direction the United Mothersingers of Chicago, the Pi Omicron Glee Club, the Galien Valley Community Chorus, the Lyric Ensemble, the Chorus and Concert Piano Ensemble of the St. Cecilia Music Club of Aurora and the South Bend Choral Society. He also organized and conducts the First Church Concert Orchestra.

As a composer Dr. Lester enjoys an international reputation. His 250 diversified works have been issued by the leading publishers of America and Europe.

In 1932 Beloit College honored Mr. Lester with the degree of doctor of fine arts. The Toledo Choral Society bestowed upon him a laurel wreath in 1931 at the successful premiere of his dramatic cantata "Sacajawea," and his morality opera, "Everyman," won for him the David Bispham Memorial Medal in 1927, when this work was produced for the biennial of the National Federation of Music Clubs. "Everyman" was also sung and dramatized by the united choirs of First Church, to whom the work is dedicated. Dr. Lester has served as dean of the Illinois Chapter, American Guild of Organists and three terms as president of Rho Chapter, Phi Mu Alpha Sinfonia. For over twenty years he has reviewed organ music for THE DIAPASON.

When the late Andrew R. Dole and Mrs. Dole presented a large organ to First Church Dr. Lester drew up the specifications. This is one of the out-

standing organs in the United States and contains 121 speaking stops and 5,466 pipes.

Dr. Lester and his wife, Margaret Lester, who is also a musician of note, both teach at De Paul University School of Music.

**VAN DUSEN ORGAN CLUB HOLDS
FIRST MEETING OF SEASON**

The first meeting of the Van Dusen Organ Club for the 1946-1947 season was held Sept. 30 with a large attendance, which more than overflowed the organ studio. After a few remarks by the honorary president, Dr. Frank W. Van Dusen, and the chairman, Victor Mattfeld, the program was played by two contest winners of the past season—Lorraine Storz, winner of the Society of American Musicians contest, and Peter Fyfe, winner of the commencement concert contest. After the musical part of the program election of officers was held, with the following results: President, Victor Mattfeld; vice-president, Robert Rayfield; secretary, Lorraine Storz; corresponding secretary, Esther Timmermann; treasurer, Peter Fyfe. Refreshments were served in the Van Dusen Club style.

The next meeting of the club was held Oct. 14. The chairman announced plans for the season. The program was played by Miss Mary Lou Hampton, Malcolm Benson, Alden Clark and Robert Rayfield.

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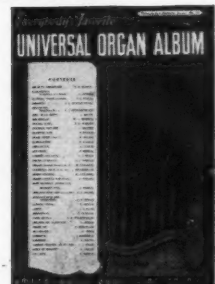
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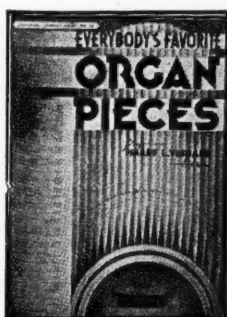
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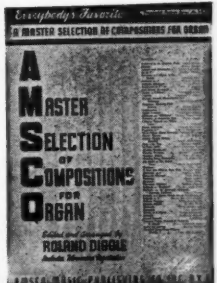
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New Music for the Organ

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

Christmas Pastorale, by Powell Weaver; "Ad Ecclesiae Gloriam," by Will C. Macfarlane; published by G. Schirmer, Inc., New York City.

The new issues by Schirmer of individualistic high-grade writing by contemporary Americans are creations that reveal expert craftsmanship and literacy. The Yuletide piece by Weaver is a lovely coloristic number, marked by an ethereal quality that makes it distinctive. It is out in good time for use this season.

The Macfarlane opus is set forth in bigger, more virile vein, a noble paean of musical praise. On an organ fitted out with solid diapasons it will sound with majestic effect. It is an ideal piece for festival prelude or triumphant postlude.

Christmas Organ Music, compiled and arranged by William E. Ashmall; Volume I; published by McLaughlin & Reilly Company, Boston, Mass.

Ten pieces of seasonal interest, taken from past issues of "The Organists' Journal," are herein offered under one cover. The titles are all tried-and-true, familiar numbers.

"Foundation Studies in Orchestration," by Howard R. Thatcher; published by the G. Fred Kranz Music Company, Baltimore, Md.

This is a work-book intended for the serious student of orchestration, he who is as much interested in the development of a practical mastery of the subject as in a merely theoretical appreciation. Too much of the college training in this department is finicky and indefinite. This excellent guide gets down to rock-bottom essentials. As the author sets down in his preface, "This work is intended to supplement a text-book on orchestration, not to replace it. It may be used with any of the well-known treatises. The student will refer to his text for ranges of the various instruments, their special characteristics and their limitations."

The experienced teacher who has worked out this volume has taken piano music found in Schumann's "Jugendalbum," has laid out the series of short pieces as studies in arranging first for solo instruments, then for family groups, lastly for the full band. Sample settings, fragments, are given by the mentor; the student must do the rest, subject to criticism and guidance. Adoption of this book will without doubt elevate the general teaching of this important subject.

Toccata for Organ, by Hendrik Andriessen, edited by Robert Leech Bedell; published by E. B. Marks Music Corporation, New York.

One of the greatest recent (1917) works for organ, now made available in an American edition. It is music in the grand manner, dissonant, but magnificently effective. Brilliant it is to a superlative degree, but set down by a composer of practical mind so that it is playable. The idiom is far removed from that of Rheinberger and the Romantics. But astringency is never used as an end in itself—only as a weapon of dramatic utterance. The design is on a broad scale, but the form achieves conciseness despite its length (twenty pages), and the close grip of the composer gives us a grand climax with never a let-down.

MRS. SOPHIA B. CARROLL, for eighteen years organist and choir director of the Asquith Presbyterian Church, Baltimore, died July 10 at Maryland General Hospital after a short illness. Mrs. Carroll, who was one of the executive board of the Chesapeake Chapter, received her teacher's certificate in organ in 1924 at Peabody Conservatory.

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THE FIRST PROGRAM of the season by members of the Chicago Club of Women Organists will be presented at the Hyde Park Methodist Church Monday evening, Nov. 4, at 8. The following members will participate: Mary Ruth Craven, Hazel Atherton Quinney, Esther Howes and Miriam Clapp Duncan. Many of the members are availing themselves of the opportunity to study improvisation and choral direction at the classes being held on alternate Mondays at the People's Church.

MISS FRANCES McFADDEN, organist and choir director of St. Mary's Cathedral, Memphis, Tenn., played the dedicatory service for a set of chimes in the Lindsay Memorial Presbyterian Church of Memphis Oct. 13. Miss McFadden served as organist of this church for ten years. The chimes are a gift to the church from Mr. and Mrs. E. A. Russell in memory of their son, who lost his life in the war.

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FORTY-SIXTH YEAR — OCTOBER 2

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Programs of Organ Recitals of the Month

Austin C. Lovelace, Greensboro, N. C.—Mr. Lovelace gave the first of a series of musical programs, to be presented on the fourth Sunday evening of the month at the First Presbyterian Church, when he played the following organ program Sept. 22 before a congregation of 250: "To the Setting Sun," Edmundson; "Skyland," Vardell; "Song of the Basket Weaver," Russell; "The Four Winds," Rowley; "Pageant of Autumn," Sowerby; "The Squirrel," Weaver; "May Song," Jongen; "The Cuckoo," Weaver; "As Now the Sun's Declining Rays," Kitson.

Paul Callaway, Washington, D. C.—Mr. Callaway, organist and choir-master of Washington Cathedral, played this program in a recital at the cathedral after evensong Sept. 1: Voluntary on the Hundredth Psalm-tune, Purcell; Eleven Choral Preludes, Brahms; "Paraphrase-Carillon," Tournemire.

John Winters, Mount Vernon, Ohio.—Mr. Winters played the first in a series of monthly recitals at the Gay Street Methodist Church on the evening of Oct. 7. His program included: Toccata and Fugue in D minor, Bach; Chorale, "I Call to Thee, Lord Jesus," Bach; "Benediction," Karg-Elert; Pastoral Sonata, Rheinberger; "To the Setting Sun," Edmundson; Cantabile, Franck; "Dreams," McAmis; Hymn, "Softly and Tenderly Jesus is Calling," Thompson; Toccata in G, Dubois.

William Clendenin, Ames, Iowa.—Mr. Clendenin is giving weekly noonday recitals in the Great Hall at the Memorial Union at Iowa State College. The first program was presented Sept. 24. Among the October offerings were the following: Oct. 15—"Sheep May Safely Graze," Bach; Fugue, Honegger; "A Monastery Evensong," Calver; March Based on a Theme by Handel, Guilmant.

Oct. 22—Adagio Sostenuto ("Moonlight" Sonata), Beethoven; "From the Land of the Sky-blue Water," Cadman; "Suite Gothique," Boellmann.

Oct. 29—"Florentine Chimes," Bingham; "Liebestraum" No. 3, Liszt; Humoresque, Tschaiowsky; Toccata and Fugue in D minor, Bach.

Julia B. Horn, Louisville, Ky.—Mrs. Horn gave a recital Sunday afternoon, Oct. 13, at St. John's Evangelical Church and was assisted by Doris Gutermuth, soprano, a pupil of Mrs. Horn, who sang several solos. Mrs. Horn played: "Psalm 18," Marcellio; Nocturne, "Bells through the Trees," Edmundson; Prelude on "Deep River," Kemmer; "At the Convent," Borodin; "In Autumn" (from Woodland Sketches) and "To the Sea" (from Sea Pieces), MacDowell; Sonata in "God's Time Is Best," Bach; Passion Chorale, Bach; "Stella Matutina," Dallier; Scherzo from Sonata in E minor, Rogers; Funeral March and Seraphic Chant, Guilmant; "Now Thank We All Our God," Karg-Elert.

T. Tertius Noble, New York City.—Dr. Noble, who gave a recital at Trinity Church in Watertown, N. Y., Oct. 20, presented the following program: Concerto in G minor, Camidge; Prelude on "The Fair Hills of Eire O," Beach; Prelude and Fugue in B minor and Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Chorale Preludes on "St. Kilda" and "Stracathro," Noble; Overture in C minor, Adams; Lento, Reinecke; Toccata, Yon; Fantasy on "Leoni," Noble.

Homer Whitford, Waverley, Mass.—Mr. Whitford gave a program of works of French composers at McLean Hospital Oct. 1, playing: Grand Chorus in D major, Guilmant; Moderato Cantabile, Eighth Symphony, Widor; "Suite Gothique," Boellmann; "Romance sans Paroles," Bonnet; "Noel Parisien," Quef; "In dulci Jubilo," Dupré; "Marche Heroique," "The Swan" and Fantasia, Saint-Saens.

At the second recital, Oct. 8, Mr. Whitford played a program of Scandinavian and English compositions. Oct. 15 works of German composers constituted the following program: "The Rejoicing" (Music for a Peace Celebration), Handel; Gavotte, Gluck; "Anna Magdalena's March" and Toccata in D minor (Doric), Bach; "On Wings of Song," Mendelssohn; Sketch in D flat major, Schumann; "Ave Maria," Schubert; "Prize Song" ("Die Meistersinger"), "Dreams," "Liebestod" ("Tristan and Isolde") and Introduction to Act 3 ("Lohengrin"), Wagner.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft of Trinity Cathedral has opened a new series of Sunday evening recitals at Lake Erie College, Painesville, Ohio. His program Oct. 13 was as follows: "Psalm 18," Marcellio; Minuet, Schubert-Kraft; Symphony, Guy Weitz; Pastorale, Foote; Allegro Appassionato and Scherzo, Dethier; Communion, Torres; Impromptu, Vierne; Toccata, Van Hulse.

On Nov. 10 he will play: "Psalm 19," "The Heavens Declare the Glory of God," Marcellio; Minuet, Haydn-Kraft; Prelude and Fugue in G major, Bach; "Legend,"

Howard R. Thatcher; "Sportive Fauns" and "Christmas Chimes," d'Antalfy; Caprice, "The Brook," Dethier; "Eifen-tanz," Bernard Johnson; Meditation and Toccata, d'Evry.

Leslie P. Spelman, Redlands, Cal.—For his vesper program at the University of Redlands Oct. 20 Mr. Spelman selected the following program: Prelude and Fugue in A minor and "Our Father Who Art in Heaven," Böhm; Toccata in E minor and Fugue in D minor, Fachelbel; "Cantilena Anglicana Fortunae," Scheidt; Choral Preludes, "Sleepers, Awake," "By the Waters of Babylon" and "O Sacred Head," and Toccata in F, Bach.

Vernon de Tar, F.A.G.O., New York City.—In a recital at the Church of the Ascension Oct. 17 Mr. de Tar played the following program: "Cantilena Anglicana Fortunae," Scheidt; "Recit de Tierce en Taille," de Grigny; Prelude and Fugue in C minor, Bach; Chorale Preludes, "My Faithful Heart Rejoices" and "Blessed Are Ye, Departed Spirits," Brahms; Introduction and Pas-sacaglia, Reger; Fantaisie in A, Franck; "Carillon," DeLamarier; Finale from Second Symphony, Vierne.

John Standerwick, A.A.G.O., South Orange, N. J.—Mr. Standerwick was assisted by Salvatore Mario De Stefano, harpist, in a recital Sunday afternoon, Oct. 20, at the First Presbyterian and Trinity Church. The organ numbers included: Gavotte from Sixth Cello Sonata, Bach; Siciliano from Second Flute Sonata, Bach; Allegro from Tenth Concerto, Handel; "Portals," Wirth; "To the Setting Sun," Edmundson; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Toccata from Fifth Symphony, Widor.

Marguerite Brice, Washington, D. C.—Mrs. Brice, organist and director at the National Naval Medical Center, Bethesda, Md., was presented in a recital, sponsored by the District of Columbia Chapter of the American Guild of Organists, at the Covenant-First Presbyterian Church Oct. 14. Her program included: Fantasia and Fugue in G minor, Bach; "Sleepers, Wake, a Voice is Calling," Bach; Elegie, Peeters; "Divinum Mysterium," Purvis; Scherzo, Titcomb; Chorale in E major, Franck; "Tu Es Petra," Mulet.

Russell Hancock Miles, Urbana, Ill.—Professor Miles gave a Bach program at the University of Illinois Oct. 6, including in it these works: Chorale Prelude, "Have Mercy upon Me"; Prelude and Fugue in C minor; "Herzlich tut mich verlangen"; "Vater unser im Himmelreich"; Fugue in G minor; Prelude and Fugue in C major; "O Man, Thy Grievous Sin Bemoan"; Prelude and Fugue in E flat.

John D. Morrison, A.A.G.O., Urbana, Ill.—Mr. Morrison gave the recital at the University of Illinois, Sunday, Sept. 29. His program consisted of: Allegro Vivace, Sammartini; Air, Tartini; Prelude, Clembault; "Largo e Spiccato," Vivaldi; Bach; Toccata and Fugue in D minor, Bach; Chorale Preludes, "Es ist ein Ros entsprungen" and "Herzlich tut mich verlangen," Brahms; Sonata No. 2, in C minor, Mendelssohn; Autumn Song, Elmore; Berceuse and "Carillon," Vierne.

George H. Fairclough, San Francisco, Cal.—Mr. Fairclough gave the recital at Grace Cathedral Sept. 22, presenting a program consisting of the following compositions: Chorale in E, Franck; Pastoral, Widor; Andante Cantabile, Widor; "Jesus, Joy of Man's Desiring," Bach; Festival Prelude on "Ein feste Burg," Faulkes.

Evelyn Vaughan, Carlinville, Ill.—Miss Vaughan presented the following program in a recital for the Springfield Chapter, A.G.O., at the Laurel Methodist Church, Springfield, Oct. 13: Allegro, Third Concerto, Bach; Chorales, "Ich ruf' zu Dir" and "Jesus, meine Freude," Bach; "Noel Parisien," Quef; "Priere," Jongen; Scherzo, Fourth Symphony, Widor; Toccata and Fugue in D minor, Bach; Prelude on "Tallis," Clark; "Clair de Lune," Karg-Elert; Roulade, Bingham; Pastorale and Toccata, Canonical Suite, Martin.

Franklin Glynn, Roanoke, Va.—Mr. Glynn, organist and choir-master of St. John's Church, gave a recital at St. Luke's Episcopal Church in Welch, W. Va., Oct. 10, playing the following program: "Grand Choeur" in D, Deshayes; Pastorale from Sonata No. 1, Guilmant; Three Chorale Preludes, Bach; "Twilight Reverie," Roberts; Theme with Variations, Turinini; "Allemande," Greene; Gavotte, Wesley; Berceuse, Vierne; "Fairy Frolic," Quilter; Triumphant March, Lemmens.

D. Deane Hutchison, Peoria, Ill.—Dr. Hutchison, minister of music of the First Methodist Church, gave his first evensong recital of the season Sept. 29. The program was as follows: Rigaudon, Campra; Sonata in F major, Bassani; "Psalm XIX," Marcellio; Fugue in C major (Fan-fare), Bach; Andante from Sonata No. 1, in A minor, Borowski; Allegro Assai from Sonata No. 4, in D minor, Guilmant; "Clair de Lune," Karg-Elert; "Koraal,"

from "Suite Modale," Peeters; "Aberystwyth," Maurice C. Whitney; "Memories," Dickinson; "Chinese Boy and Bamboo Flute," James H. Spencer; Toccata, Miles I'A. Martin.

Gordon E. Young, Lancaster, Pa.—The first in a series of vesper recitals at the First Presbyterian Church was played by Mr. Young Sunday afternoon, Sept. 29. The program was as follows: Allegro from Symphony 6, Widor; Aria in D major and Fugue in D major, Bach; "Matin Provencal," Bonnet; "Dreams," McAmis; "Clair de Lune," Vierne; Toccata in B minor, Gigout.

Dudley Warner Fitch, Des Moines, Iowa.—For his "hour of music" at St. Paul's Episcopal Church Sunday afternoon, Oct. 13, Mr. Fitch selected this program: Prelude and Meditation-Elegy, Suite for Organ, Borowski; Allegro Assai, Fourth Sonata, Guilmant; Pastorale on Eighth Tone, Rheinberger; Prelude and Fugue in G, Bach; "Ode" (new), Charles Demest; Impromptu," Ashford; Finale, C minor Symphony, Holloway.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels has presented the following programs among others in a series of Tuesday noon half-hour recitals at Christ Church in October:

Oct. 1—Trumpet Tune and Air, Purcell; "Sleepers, Wake," Bach; Gavotte, Twelfth Sonata, Martini; Chorale, Jongen; "Praeludium," Voris; "In Paradisum," Dubois.

Oct. 8—Bach program: Prelude and Fugue in E minor ("Little"); Air in D; Sonatina from the Cantata "God's Time Is Best"; Fugue in A minor; Arioso; "Jesus, Joy of Man's Desiring."

Oct. 22—Prelude in Olden Style, Greenfield; Rhapsody in A minor, Saint-Saens; Berceuse, Albeniz; "Priere," Jongen; Largo from "Xerxes," Handel.

On Nov. 5 Mr. O'Daniels will play: Second Sonata, Mendelssohn; "The Fifers," d'Andrieu; Cantabile, Jongen; Serenade, Schubert; "Christe Redemptor," J. S. Matthews; "Angelus," Matthews.

Francis Murphy, Jr., Philadelphia, Pa.—In a recital on the Curtis memorial organ at Christ Church on the afternoon of Oct. 2 Mr. Murphy played: "Psalm 19," Marcellio; Cantabile, Franck; Four Chorale Preludes, Bach; Second Symphony, Vierne.

Martin W. Bush, F.A.G.O., Omaha, Neb.—For his recital Oct. 6 at the Joslyn Memorial Mr. Bush selected the following program: Festival Prelude on "Ein feste Burg," Faulkes; Pastorale on "Fairst Lord Jesus," Edmundson; Chorale Prelude on "We Pray Now to the Holy Spirit," Buxtehude; Finale from "St. Matthew Passion," Bach-Widor; "Ave Maris Stella," Bedell; Roulade, Bingham; "Retrospection," Elmore; "Scena Campagnuola," Federlein.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—The following program of works of American composers will be presented by Dr. Tidmarsh in his recital at the Union College chapel Sunday afternoon, Nov. 3: "On the Coast," Buck; Concerto for piano and organ, Manazucca; Four "Casual Brevities," Leach; "Rhapsody in Blue," Gershwin; "Sunshine Toccata," Swinnen. Miss Phyllis Tidmarsh will be at the piano.

Robert L. Bedell, New York City.—Dr. Bedell gave a recital for the Long Island Chapter, A.G.O., Oct. 23 at St. John's Episcopal Church in Huntington. His program was as follows: Toccata in D minor, Reger; Three Chorale Improvisations, Karg-Elert; Chorale Study, "When in the Hour of Deepest Need," Sittard; Two Chorale Preludes, Chaix; "Marche de Fete," Busser; "Priere," Libert;

Scherzo in C major, Commette; Prelude in E flat minor, d'Indy; Toccata in B minor, Gigout; "Meditation Religieuse," Mulet; Pastorale in A, Jongen; Fughetta, Bossi; "L'Adoration Mystique" and "Grand Choeur en Forme de Marche," Bedell.

Charles H. Demorest, A.A.G.O., Chicago.—Mr. Demorest gave a recital Oct. 17 at the Central Presbyterian Church in Terre Haute, Ind. His numbers were these: Sonata in A minor, Borowski; "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach; Largo, Handel; "The Little Shepherd" and "Clair de Lune," Debussy; Londonderry Air, arranged by Coleman; Pavane, Ravel; "The French Clock," Bornsheim; "In Remembrance" and "A Sunday Sunset," Demorest; March and Chorus from "Tannhäuser," Wagner.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent fifteen-minute Sunday morning recitals: "Carillon of Westminster" and "Lamento," Vierne; "The Fair Hills of Eire, O," Beach; Three Preludes on Welsh Hymn-tunes, Vaughan Williams; "Prayer of Christ" and "Father, the Hour is Come," from "The Ascension," Messiaen; Chorale, Jongen; Improvisation on "Picardy," Bedell; "The Angel's Song," Stanford; Prelude on Psalm 23, Howells; Meditation on "Luise," Sowerby; Three Chorales from "The Tomb of Titelouze," Dupré; Fantasia in A, Franck; Cantabile, Jongen; Andante Sostenuto, from Gothic Symphony, Widor; Pastorale, Rheinberger; Canon in B major and Canon in B minor, Schumann; "O Holy Spirit, Come to Us Now," Buxtehude; "We Thank Thee, Lord," Butt-stedt; Chaconne, Couperin; Sonata No. 6, Barthelemon.

Minor C. Baldwin, Milo, Maine.—The veteran Dr. Baldwin gave recitals at the United Baptist Church for the Mozart Music Club Sept. 20 and 22 and the performances were broadcast from the church by amplifiers, so that they might be heard in all parts of the city. Sept. 20 Dr. Baldwin played: Toccata, Bach; Reverie, Baldwin; Scherzo, Bossi; "At Evening," Baldwin; "Gavotte et Musette," Bach; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "The Chimes of Dunkirk," Anonymous; Andante, Beethoven; "In a Monastery Garden," Ketelbey; "By the Sea," Schubert.

Pauline Young, Philadelphia, Pa.—Miss Young gave her debut recital on the organ in the John Wanamaker store Oct. 23, presenting this program: "Psalm XVIII," Marcellio; "When Thou Art Near," "Oh Thou of God, the Father," "Christ Lay in Bonds of Death" and Toccata and Fugue in D minor, Bach; "Jesus Comforts the Women of Jerusalem" and "Jesus Dies on the Cross," Dupré; Toccata, Fifth Symphony, Widor.

John Lively, New York City.—In a recital under the auspices of the School of Sacred Music of Union Theological Seminary at James Chapel Oct. 14 Mr. Lively played: Concerto in G, Stanley; Sonata in F, Bassani; Fantasia, Sweelinck; Prelude and Fugue in C major, Bach; Pastorale, Rabey; "La Nativite du Seigneur," Messiaen; "La Jardin Suspendu," Alain; Toccata, Andriessen.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following numbers before services at the Church of the Pilgrims in October: "How Brightly Shines," Otto Olsson; Passacaglia in D minor, Buxtehude; Fugue in F sharp minor, Boely; Concerto No. 5, Handel; Eighth Sonata, Rheinberger; Ballade, Clokey; Prelude and Fugue in G major, Aguilar.

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PAUL ALLWARDT



PAUL ALLWARDT RETURNS, with the beginning of the 1946 fall semester, to his position as associate professor of organ, theory and music history at Converse College, Spartanburg, S. C. During his three and a half years in military service Mr. Allwardt was connected with radio intelligence for the First Army, winning a battlefield commission in the European theater of operations.

Mr. Allwardt spent last spring in New York, where he studied with Clarence Dickinson and Norman Coke-Jephcott. While in New York he performed the Seventh Symphony of Widor at the Cathedral of St. John the Divine and substituted for Marion Clayton Magary at the Lafayette Avenue Presbyterian Church, Brooklyn, and for Virgil Fox and Richard Weagly at the Riverside Church.

MR. AND MRS. MARIO SALVADOR announce the arrival of a daughter, Patricia Ann, on Oct. 16 in St. Louis. Mr. Salvador is organist of the St. Louis Cathedral and previously won distinction in Chicago as a concert organist.

EFFIE A. COLLAMORE 20

YEARS AT CHURCH IN CAPITAL

Effie A. Collamore completed twenty years as organist of the Wallace Memorial United Presbyterian Church in Washington, D. C., Sept. 29.

Miss Collamore, a native Washingtonian, began her study of the organ there. After her appointment as organist at Wallace Memorial she continued at the Peabody Conservatory in Baltimore with Louis Robert. At the time she became a colleague of the A.G.O. she was the chapter's youngest member.

Public recognition of her service was made at the morning church service by the minister. In the twenty years she has never been tardy, has missed only one communion service and has been absent from the console because of illness less than half a dozen times. In addition to her organ duties, she attends two choir rehearsals weekly, directs another choir and has a large class of pupils.

MRS. WALTER G. BOYLE, F.A.G.O., IS STRICKEN IN BROOKLYN

Mrs. Walter G. Boyle, F.A.G.O., of Brooklyn, N. Y., died Sept. 18. She was in her late sixties.

Mrs. Boyle studied organ with Samuel A. Baldwin and was a member of the American Guild of Organists for about thirty years. Mrs. Boyle went to the Metropolitan Duane Methodist Church as a substitute organist in December, 1916, and remained there until her death. She had never missed a Sunday service until Sept. 15, when she suffered a heart attack and died a week later. The day before the attack she had been at the church working with the librarian and planning the holiday music.

Mrs. Boyle gave unstintingly of her time and effort to the building of a volunteer choir.

THE REV. DUNCAN S. MERVYNNE and daughter, Miss Alice Mervynne, have returned to Pasadena, Cal., from an extended visit in Canada. Mr. Mervynne, now 80 years old, has been a well-known southern California organist for years. In Canada he enjoyed the privilege of playing two of the largest organs in Toronto—the one at Toronto University and the one in the Royal York Hotel.

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Toronto Center.

The opening meeting of the Toronto Center for the 1946-47 season took place Oct. 2, when a dinner was held at the Granite Club. The chairman of the center, Alfred E. Clarke, presided and Miss Muriel Gidley, vice-chairman, introduced the speaker, the Rev. Philip Duncan, D.D., minister of the Erskine United Church. Dr. Duncan spoke about "The Charm of Music," its influence on all phases of life from the time of the nursery lullaby to the heights of religious emotion inspired by the music of the church. The language of music, universally understood, helped to weld the peoples of every race and Dr. Duncan felt that it could become a great power in solving many moral and spiritual difficulties.

Two sound films were presented—"Music in the Wind" and "The Symphony Orchestra." The former showed various phases of the construction of an organ in the Casavant factory at St. Hyacinthe, Que., ending with the playing of part of the Toccata and Fugue in D minor by Dr. Healey Willan. The other picture analyzed the work of a symphony orchestra, showing the various "choirs" separately, as well as the work of the full orchestra.

An educational as well as an entertaining program has been arranged for this season. Alfred Clarke gave a demonstration on choir boy training Oct. 21 and the next regular meeting will include a round-table discussion of general interest.

Kitchener Center.

Activities of the Kitchener Center got under way Sept. 26 with a trip to Toronto to hear Marcel Dupré. The majority of our members were able to take advantage of this outstanding event and are grateful to the Casavant Society of Toronto.

Saturday evening, Oct. 5, an "anthem" meeting was held jointly with the Brantford Center at the Evangelical Church in Bridgeport, where Leland Schweitzer, secretary of the Kitchener Center, is organist and choirmaster. Twenty members of the Brantford Center met with us, well equipped with interesting anthems. Organists and choirmasters were "on the other end of the stick" for a change, and made the welkin ring to the conducting of Messrs. Perry, Smale, MacDowell and Mrs. M. Gunn, all of Brantford, and Messrs. Grigg and Kruspe of Kitchener. Each conductor brought his own style and interpretation into play, although the choristers, like nearly all choristers, seemed to have more fondness for the printed score in their hands. The experience was both enlightening and enjoyable and will no doubt be repeated in the near future. Recordings of the K-W Philharmonic Choir and K-W Symphony Orchestra production of "The Messiah" were played, and the evening came to a happy close with the serving of refreshments by Miss Louise Germann and her committee.

Plans are going forward for more of these joint affairs, since the problems of transportation have eased.

DOROTHY PETERSEN,
 DIAPASON Secretary.

St. Catharines Center.

St. Catharines members met at the Hotel Leonard Sept. 17 for a dinner meeting over which Gordon Kay presided. After the banquet we were delighted with an address delivered by Dewitt C. Garretson, organist and choirmaster of St. Paul's

Cathedral, Buffalo. His subject was "The Why and Wherefore of Music in the Church Service."

Mr. Kay turned over the chairman's duties to the new president, Lewis Jones, A.C.C.O., who spoke briefly.

EDITH BENSON, Secretary.

London Center.

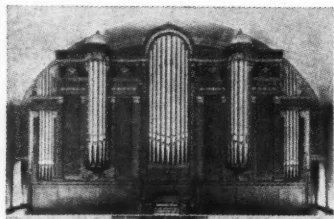
The London Center presented Marcel Dupré in a recital at the First St. Andrew's United Church Sept. 27. M. Dupré lived up to and surpassed his notices and the audience of 1,000 was thrilled. Tremendous applause greeted his concluding improvisation. From a dozen or more themes submitted at the intermission he selected "Ein feste Burg" and played for a full twelve minutes.

Following the recital a reception was held at Gordon Jeffery's studio and M. Dupré and his daughter played his Sonata for piano and organ.

Gordon Jeffery invited the members of the London Center to his studio on Market Lane Sunday evening, Sept. 1, to hear Ernest White of St. Mary the Virgin Church in New York. Mr. Jeffery has installed an Aeolian-Skinner organ, designed by Mr. White, a re-creation of the instrument in use between 1690-1725. This organ is one of five on this continent and the only one in Canada.

AILEEN GUYMER, Secretary.

THE FOUNTAIN STREET BAPTIST Church of Grand Rapids, Mich., has issued a program of its second season of musical and dramatic activities. John M. Lewis, director of music, and his three choirs initiated their vesper programs in October, with a recital by Mr. Lewis Oct. 6 as the opening event. Dec. 1 the choirs of five downtown churches will sing Handel's "Messiah." Carol services will take place Dec. 8 and 15. Among other offerings listed are an organ and harp recital March 9, Bach's "Passion according to St. Matthew" March 23 and the "Stabat Mater" by Pergolesi, with women's voices, orchestra and organ, April 20. On May 4 the departments of music and the drama will cooperate in presenting the third fine arts festival.



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**MRS. H. AUGUSTINE SMITH,
AID TO HER HUSBAND, IS DEAD**

Mrs. Lucia May Smith, wife of Dr. H. Augustine Smith of Boston University, died Oct. 8 and funeral services were held Oct. 10 at her suburban home in Newton Highlands, Mass. Mrs. Smith, who was 59 years old, died of coronary thrombosis. She was born in Marshalltown, Iowa, and early moved with her family to Chicago, where she studied at the Metropolitan College of Music and with Donald Robertson. She toured through the Midwest as soprano in an operatic quartet and was soprano soloist in Chicago churches, particularly in the New First Congregational Church, where her husband organized and conducted the first multiple choirs. In 1916 she was married to Dr. Smith and they moved to Boston University for thirty years of teaching and festival tours.

Lucia Smith was the daughter of Charles Cullen Smith, famous as an evangelist. Her uncle, Fred B. Smith, was the leader of the "Men and Religions Forward Movement." Mrs. Smith was co-editor of all the Smith hymn-books. She also accompanied her husband on festival tours throughout the United States and Japan as pianist, soprano and dramatic coach. In 1926 in their Newton home the Smiths-inaugurated home dedication day, a special service for the dedication of new homes and for special church services with emphasis on home life. Mrs. Smith lived the life of a mother who insisted that living with her children was more vital than merely living for them. Her children are H. Augustine, Jr., and Patricia May, the former a graduate student at Columbia, the latter a graduate of Duke University and wife of Beale A. Upchurch, also of Duke.

Mrs. Smith's one hymn-tune is called "Ashland."

A second funeral service was held Oct. 12 at the First Evangelical Church in Naperville, Ill.

GRIGG FOUNTAIN AND FENNER DOUGLASS have joined the organ department of the Oberlin Conservatory of Music. Mr. Fountain is a graduate of Furman University and has bachelor of music and master of music degrees from the Yale University School of Music. He studied at Oberlin in the summer of 1945 and with Marcel Dupré last summer. Mr. Fountain has taught at Bucknell University. He goes to Oberlin from Spartanburg, S. C., where he has been director of music and organist of the First Baptist Church. Mr. Douglass was graduated from Oberlin with the bachelor of arts and bachelor of music degrees. From 1942-46 he was in the Coast Guard service. He studied with Dupré in Chicago during the summer.

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Casavant Society
Hears Marcel Dupre
in Montreal Recital

By **GEORGE M. BREWER**

The Casavant Society of Montreal opened its tenth season in the same manner in which it opened its first—with a recital in the ancient Church of Notre Dame by the renowned French organist, Marcel Dupré, Sept. 17. Dupré's last previous public appearance in Montreal was in October, 1939. He returned almost immediately after to Paris, there to experience in a very few weeks the horrors of invasion, occupation and depredation. The events of these seven intervening years might therefore be expected to place their stamp on his art. A sobriety in his treatment of the Bach works, expressed through a more moderate tempo, seemed most marked. Compositions of his own, written under emotional strain, gave evidence of his mastery of form. It would appear that the tumultuous years through which he passed served to intensify his unerring sense of color values, of which he was always a master.

The Casavant Society has listened in all to thirty-seven organists during the nine years of its existence. It can safely be said that Dupré is the sole example of an artist whose superb mechanism is completely submerged in performance. He seems to possess to a superlative degree the faculty of reaching his listeners without the obtrusion of that perfect machine, "the organ console." Without doubt the secret of this supreme mastery lies within the soul of the man himself. This was demonstrated in a short address to a small group the day preceding his recital. He dwelt on the attitude of mind toward the audience before whom he performs. "The audience must never be regarded as having come in the capacity of critics. They must feel that they are there as listeners prepared to enter into communion with the performer, with all minds focused on the noble art of music." This gives us the key to his stature. Demonstration of that stature came in the extemporization which marked the close of his program.

After the recital a reception for M., Mme. and Mlle. Dupré was held in the Foster Studio. Here a privileged few heard Dupré's recently composed Sinfonietta for piano and organ, with the composer at the organ and his daughter at the piano.

Sept. 21 another recital was given by M. Dupré in the chapel of the Ecole Supérieur d'Outremont. The extemporization on this occasion was based on fragments of plainsong.

THE NATIONAL ACADEMY of Vocal Arts, New York, announces that Norman Hennefeld, organist and editor of the Liturgical Music Press, has joined its staff to teach voice, theory and piano. Mr. Hennefeld is organist at St. John's Lutheran Church, Greenwich Village.

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Catholic Church Music

By **ARTHUR C. BECKER**

The review of new music at this time consists entirely of publications of J. Fischer & Bro. The list contains much that should fill the needs of the wide-awake choirmaster. It is an encouraging sign to witness the gradually accelerated output of good church music. For too long a time average choirs were content to sing the same compositions year after year with no thought of improving or adding to their repertoire or showing the slightest interest in helping improve the musical taste of their congregations.

On the restricted list of good requiem masses the one by Goller is of the best. This requiem has been arranged by Cyr de Brant and can be sung by two equal voices or four mixed voices. This mass has simplicity of style, sincerity of utterance and melodic curve of great beauty. The sequence is on the tone of the Gregorian "Dies Irae," but beginning with the seventh verse there is an alternation between the chant melody and recitative. The recitative verses may be sung in unison or four voices. The mass also contains the Libera and responses, Subvenite, Benedictus and "In Paradisum." This requiem is particularly recommended for those desiring an ideal setting for mixed voices. If an orchestra is desired the orchestral parts may be obtained from the publisher.

The "Mass in Honor of Our Lady" by the Rev. Owen Da Silva, O.F.M., deserves serious consideration. It is written for four mixed voices. The themes of the mass are taken from a traditional Franciscan litany in honor of the Blessed Virgin Mary and a traditional sequence in honor of St. Francis. As the composer notes on the flyleaf of the score, "a number of the passages in this mass have been given to the soprano and alto, singing three-part. This has been done for a practical as well as an aesthetic reason. The composer found that the ladies and the boys of his mixed and boy choirs respectively had more time to practice than the men. He believes that many other choirmasters labor under similar conditions."

The mass contains sharply contrasted harmonic and contrapuntal passages. Especially in the treatment of contrapuntal devices the composer shows scholarly attainments. Despite the combination of harmonic and contrapuntal passages the mass is unified in every respect. Of particular interest is the scheme of modulatory progressions manifest throughout.

Some months ago there was a review in this column of the "Missa Adeste Fideles" by the Rev. Carlo Rossini. At this time it is a pleasure to help introduce a new mass by Father Rossini entitled "Missa Victimae Paschali." As the former mass of this composer was based on themes and Gregorian chants pertinent to Christmas, so this work makes use of those associated with Easter. Among the well-known Gregorian

themes used are "Victimae Paschali Laudes," "Vespere autem Sabati," "Regina Coeli Laetari" and thematic material from Mass I and Mass VIII. This paschal mass is in two arrangements, one for STB and the other for SATB. Father Rossini has the happy faculty of knowing exactly how to write for the voice, and, in addition, has a consummate knowledge of what is real church music.

The Kyrie from the "Missa Dominicalis" by Victoria has been edited and arranged by Cyr de Brant. The arrangement is for SATB. This portion of the Victoria Mass should be welcomed particularly by college or professional choirs that specialize in a cappella singing. It would fit in splendidly in the polyphonic portion of any program.

A spirited motet for TTBB is the "Laudate Dominum" by Edward Strubel. This setting possesses all the majesty called for in the offertory of the fourth Sunday in Lent. It may also be sung as an offertory on feast days.

The "Ave Maria" of Cesar Franck is published in two worthwhile arrangements, the first for SSA and the second as a soprano or tenor solo. Both arrangements are by Francis Zavaglia. The three-part setting is particularly effective in its canonic treatment.

Three motets for three equal voices should be examined by directors looking for material suitable for women's or men's choirs. They are: "Ave Maria," Ravanello; "Beati Mundo Corde," Grassi, and "Ave Verum," Bentivoglio.

ROWLAND W. DUNHAM ORGAN CHAIRMAN FOR THE M.T.N.A.

Rowland W. Dunham, dean of the School of Music of the University of Colorado at Boulder, has been appointed chairman of the committee on organ and church music for the Music Teachers' National Association. The next meeting of the M.T.N.A. will be held in St. Louis Feb. 27 to March 2. Leo C. Miller is the local committee chairman and the headquarters will be the Hotel Jefferson. This meeting will mark the seventy-first year of the organization.

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Letters to the Editor

[Lack of space and limitation of mechanical facilities during the summer vacation season have made it necessary to hold for later publication several interesting letters. We bespeak the patience of the writers.]

Compliments to Lang's Book.

Baton Rouge, La., Oct. 14, 1946.—Dear Mr. Gruenstein:

I have followed with interest the recently quoted writings of Messrs. Biggs, Thomson, Whittier et al. But the reference to Paul Lang's comments on Widor moves me to write.

For the benefit of those organists who are fortunate enough not to possess a copy of Lang's book, I give the [in]famous passage as found on page 95: "And any of the symphonies for organ of Charles Marie Widor (1845-1937), contrapuntally belabored products of a flat and scant musical imagination, the bastard nature of which is evident from the title alone" [italics by this writer].

It is interesting to note that Lang thus classifies Widor along with Vierne, Franck, Dupré, Sowerby and Bach, to form a sort of index expurgatorius of organ music. By the titles alone thou shalt know them!

As for Mr. Thomson's writing as quoted in THE DIAPASON (September, 1945), since he is one of our American composers, it is unfortunate that he has seen fit to compare unfavorably his colleagues with Schoenberg. Further, since he lives so close to the New York Public Library, it is difficult to understand why he did not consult that source before writing such statements as "Mozart, though a skillful organist himself, never wrote a solo piece for the instrument" and "the rest of the post-baroque repertory has been written by the Gounods," etc.

Long life to you and your journal.

Sincerely yours,

FRANK COLLINS.

P. S.—By the way, are you thinking of changing the name of your magazine from THE DIAPASON to "Plein Jeu, 5 ranks"?

Designs Humidifying Device.

Chevy Chase, Md., Aug. 30, 1946.—Dear Mr. Gruenstein:

I am a confirmed organ fan and consequently watch for THE DIAPASON eagerly each month. I particularly enjoy the "feuds" which find their way into print concerning organ design (I'm afraid even to mention mixtures), since I have been dabbling avocationally in organ building and playing for some time. I now have an organ of eighteen ranks in my home, ever growing, it seems.

My reason for writing you at this time is to tell you and perhaps THE DIAPASON readers of a simple but very effective humidifying device which I have worked out for my organ for the time of year it is necessary to have heat in the house. Perhaps builders and service men are more familiar with the effects of extreme dryness occasioned by artificial heat than are organists—that is to say, loose top and bottom boards, air leaks, cracked wood pipes, dried out leather and rubber pneumatics, silent notes in relays and general havoc in other places where wood shrinkage is critical. With fall and winter coming on, perhaps my device may be of benefit to those who contend with the above symptoms.

An adjustable humidistat, which measures the water content of the air, is placed in the organ chamber and wired into a solenoid valve on the water system of the building. The valve opens and shuts from the switch action of the humidistat. When opened, the valve passes water through to the humidifying nozzle, which in turn produces a very fine fog. A small fan placed behind the nozzle circulates the air until the relative humidity of the air in the chamber corresponds to the setting on the humidistat, at which time the valve closes and the water and the fan stop. When the water content becomes sufficiently low, the system will again operate as above, completely automatically.

This may be old stuff to some, but in the hope that trouble and maintenance costs can be avoided I submit it as an inexpensive suggestion, far superior to the traditional "pans-of-water-here-and-there-and-usually-empty" method. With a little ingenuity the device can be installed for \$20. I would be glad to give detailed instructions to anyone interested, together with names of manufacturers of the equipment used.

Sincerely,

JOSEPH S. WHITFORD.

101 West Leland Street, Chevy Chase 15, Md.

A Way to Win Your Audience.

Salamanca, N. Y., Oct. 1, 1946.—My dear Mr. Gruenstein:

As others have agreed with your editorial reply to Mr. Whittier, so I must also add my words of approval to your very timely remarks and shall further state that Mr. Whittier's clarification of

his position seems still a little "muddy" to me. Thus I am injecting into this controversial subject a few verbal fireworks of my own, trusting that you will see fit to print them. * * *

Any recitalist who takes the "damn the audience" attitude is, in my estimation, "doomed" as a performer in any city or town or village. Should the touring concert organist use familiar compositions in his recitals? The answer is definitely "Yes." We have made great strides in placing the great compositions for organ before the lay public and the familiar fragments in the program have been our stepping-stones to higher achievement. Let us not, therefore, become haughtily independent and cast everything to the four winds, since some of the elect have climbed the hill of success and are sailing along so beautifully. Let us not forget the hard work of the past, but rather be willing to incorporate into future presentations familiar compositions in each half of a program to be given. Here is a good motto which has helped me out of many tight places: "Give them a little of what they would like to hear and in turn they will listen to more of what you want to give them." Is this too much to ask of us who play? * * *

Let me ask Mr. Whittier why he thinks there must be people in his audience not worth pleasing. He says near the end of his second letter: "One can please all (who are worth pleasing) and still perform only the best music." I should feel highly insulted if I thought I were in that category. Too, I think Mr. Whittier is wrong in calling certain music worthless drivel. * * *

In closing, we must take the lay listener on through several stages of musical growth before we attempt an all-technical program on his delicate hearing device. As it were, we must guide him gradually through a stage of musical kindergarten, on up through musical grade school and so on up through a form of college and conservatory. People like this, and they will follow. Another colleague and myself are attempting to do this here, and results are slowly shaping up.

Finally, we could create two heretofore unknown degrees, and award them on the basis of the number of recitals the people had attended, asking them to name a piece they particularly liked at the first recital, and then asking them to name other pieces they particularly liked on recitals of later dates. The degrees could be named "bachelor of music appreciation" and "master of music understanding." Until we are prepared to give the lay listener this rigid educational test through recital and explanation, let us stick to the idea of a familiar number or group of numbers in each half of our programs. Your public must know its music to appreciate its artist.

Very musically yours,

PHILIP F. SMITH.

P. S.—My organ, too, has no vox humana, Mr. Thomas, and I have been known to play occasionally with both feet.

A Plea for Broad Minds.

Ventnor, N. J., Aug. 12, 1946.—Dear Editor Gruenstein:

Your editorial "We Make Our Defense" is much too moderately phrased to make a breach in the brand of attempted totalitarianism on the part of those who seek to circumscribe the organ and its music, as well as its players, to the narrow channels indicated. Mr. Whittier is fully entitled to his opinions, but there is danger that others might be swayed by those he has publicly expressed in his letters.

No educated musician will withhold his reverence for Bach, but to proclaim that Bach and his type constitute the beginning, middle and end of proper and acceptable music for the organ is just narrow provincialism. It is just as faddish to claim lone superiority for Bach as it is to exclude the brilliance and loveliness of "Widor, Vierne, Guilmant, Dubois et al." Strangely, Mr. Whittier's letters carry their own condemnation, for he states: "Bias, which is the result of lack of appreciation, should not be allowed to enter music reviews." Also: "And who is to define the general taste?"

ARTHUR SCOTT BROOK.

When Business Brought Romance.

Milwaukee, Wis., Sept. 9, 1946.—My dear Mr. Editor Gruenstein:

The picture on the first page of the September DIAPASON set me thinking back to the period twixt 1933-35. Then I turned to page 4 and eagerly read the reminiscences of the impresario known to many of us as "Bernie." He talks about his most important venture and connects this with Dupré. Now in my opinion his most important venture was hearing a young organist, and the result of that audition.

I was at that time dean of the A.G.O. in New Orleans, and at his hotel I asked him to hear my star pupil play on a large four-manual in the Church of the Jesuits. He refused pointblank, was too busy, had to get to Texas and New York

in a hurry. I told him I would wait till he decided to hear her, as I was sure he would be very sorry to have missed such an opportunity. As he could not get rid of me, he promised to hear her. Arrived at the church, Bernie had the face of a bored and unwilling listener. He sat in the corner and looked around at the church, which seemed to interest him more than the young player. She asked: "Professor, what shall I play?" Yes, you've guessed it—the Bach Toccata and Fugue in D minor. It did not take more than one page for me to see he was sitting up and taking notice.

Well, his visit to Texas and New York was delayed more than one day, and not many more years before she became Mrs. Bernard R. La Berge. Her name when she "audited" was none other than "Claire Coci," and I am,

Yours fraternally,
WILLIAM C. WEBB.

Modern Art; Modern Composition.

Portland, Ore., Aug. 2, 1946.—Dear Mr. Gruenstein:

A year or two ago my wife and I were invited to a display of modern paintings of nationwide reputation. As we left the gallery my wife remarked that there was not one picture that she would wish to hang in our rooms. * * * I remarked to my wife that the paintings were about on a par, in loveliness, with much of the modern or modernistic music of today.

Now I do not say there is no pleasing modern music; there certainly is. No one seems to be defending Bach or Franck or Mendelssohn and a host of others. If everything is perfectly lovely about the 1946 composers (or thereabouts) I fail to see why they need a champion either.

I am one of hundreds of persons who have been reading the sane, intelligent and tolerant editorials of THE DIAPASON for the past thirty years. It seems strange that someone has not detected the "narrow and uninformed mind" (if any) behind these writings before now. I think it was Robert Schumann who advised young musicians, in so many words, to cling to the old and take a warm interest in the new. I have always felt that THE DIAPASON took much the same line.

Yours sincerely,
MORTON JARVIS.

THE SENIOR C. O. J. of the Normal Park Presbyterian Church, Chicago, presented part I of Mendelssohn's "Elijah" Sunday, Oct. 6, at 4:30 o'clock. The performance was directed by Harry J. Tomlinson, organist and choirmaster.

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**H. SIGURD HUMPHREYS HAS
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H. Sigurd Humphreys, formerly associate professor of music and head of the department at Kentucky Wesleyan College, Winchester, is now organist-choirmaster of the Mount Auburn Presbyterian Church, Cincinnati. He took up his duties there Sept. 10. Mr. Humphreys received his appointment at the same time to the faculty of the College of Music of Cincinnati as instructor in theory and piano.

While in Winchester Mr. Humphreys was active in the Lexington Chapter of the A.G.O., presenting a lecture-recital on "The Chorales of Franck and Karg-Elert" for Guild members and a large collegiate audience on two different occasions.

**DR. HOWARD LYMAN DIRECTS
"ELIJAH" IN SYRACUSE, N. Y.**

Mendelssohn's "Elijah" was sung at Syracuse, N. Y., in the auditorium of University Methodist Church, in connection with the seventy-fifth anniversary celebration of the church, Oct. 13 under direction of Dr. Howard Lyman, professor emeritus of choral music at Syracuse University and for thirty-three years conductor of the oratorio and larger choral concerts of the Syracuse University Chorus. The guest soloist was Ruth Diehl, soloist at St. Bartholomew's Church, New York. The other soloists were Dorley Asmus, soprano; Janet Lehr Donnally, contralto; Conrad Hess, tenor, and William Wiederhold, baritone. all from the University Methodist Church, Syracuse, with Edith Schmitt, organist of the church.

**NEW YORK CHURCH ENGAGES
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Lester Willard Berenbroick has been appointed organist and choirmaster of the West End Presbyterian Church, New York City, to succeed John Harms, who has resigned. Mr. Berenbroick assumed his duties Sept. 1.

In connection with the appointment of Mr. Berenbroick at West End, the church has announced that 100 voices from the Westminster Choir College, Princeton, have been engaged to present five oratorios at West End this season. The dates are: Dec. 1, Handel's "Messiah"; Jan. 19, Mendelssohn's "Elijah"; Feb. 23, Verdi's Requiem; March 30, Bach's "St. Matthew Passion," and May 11, Haydn's "Creation."

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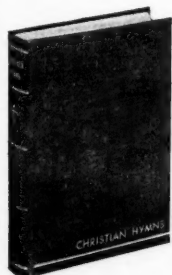
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A goodly number of members old and new, sat down for dinner at the Riverside Church Oct. 17 for the first fall event of the Hymn Society in New York. The Rev. Philip S. Watters, our ex-president, was in the chair, and with him at the speakers' table were Dr. and Mrs. Clarence Dickinson, Miss Caroline B. Parker, Dr. and Mrs. Norris L. Tibbetts of the Riverside Church, Mrs. Watters and William W. Reid. Greetings were read from Dr. Fosdick and his hymn "God of Grace and God of Glory" was sung.

The death of Mrs. H. Augustine Smith was mentioned and the society voted to extend its deep sympathy to Dr. Smith. The passing of Dr. J. Christopher Marks and Sir Granville Bantock also was noted.

After dinner Dr. Tibbetts gave a thoughtful address on the subject "Is Our Church Music Adequate?", of which the following is a brief summary:

This is a controversial question, which will receive two opposite answers. Those who have obtained thorough training at one of the institutions where music and worship are studied together will assert that where proper attention is paid to church music the result can be and is adequate. But there are churches where emotion and not good judgment control the ideas as to acceptability of the music. The pity is that many who stand high in intellectual circles express preferences in church music quite out of keeping with their own professional standards.

The present substantial advance forces the issue and may bring out some opposition. But the whole emphasis in many churches must be changed from the desire to sing or be sung to and become the desire to worship—with knowledge of what materials of worship are involved.

There has been great progress in developing an educated ministry. The next step will be to see that ministers become proficient in music to the extent that they are intelligent partners with their organists and choir directors and even can influence their colleagues who have so far failed to become appreciative of good worship music.

What is the test of adequacy? The purpose of church music is to contribute to the worship experience. What is sung or heard must induce the worshiper to realize the greatness of God, to enter His presence, to desire to unite himself with the spirit of the Eternal.

There should be accepted standards for the music itself. One authority states that church music should be divorced from all secular associations, especially in these days when the difference between sacred and secular is so great. The law of associations holds good in both directions. Another approach to our thinking is af-

forded by the distinction between "church music" and "music in churches." Congregations accustomed to the latter may not be ready to enter into the experience offered them by the former.

The almost invariable use of the Bible gives spiritual value to what is read in church today. But bad taste creeps into both organ and choral compositions and, of course, the congregational hymns. The texts of the hymns contribute greatly to worship. We ministers have no little difficulty in finding hymns and anthems which express the great religious concepts in a language which contemporary worshipers understand and accept. Our people often do not put their hearts into their hymn singing because they cannot put their minds into it. We desperately need new hymns which express in clear and intelligent language the truths and experiences of religion. Hymn-books are often too large, and they include much that has little religious value. If they could be compiled solely on the basis of such values we might have the issue of the hymnals elevated by that missionary spirit that proclaims the message even though its reception may be slow. We ought to have a hymnal that is worthy of a place beside the Bible. One of our difficulties lies in the unwillingness of congregations to enter into this new approach.

Finally, hymns will not suffer through frequent repetition. Our attention will be given to our experience of worship, nor shall we be groping for the tune.

These changes will take time, but a recognition of the inadequacy of much that is in use, and organization for what is better, in which this society is taking such an active part, surely gives promise of a better day.

After the address there was a brief but very valuable discussion, in which Miss Parker, Mrs. Dickinson, Mrs. Robert H. Cory and others took part.

R. L. McALL.

ROBERT WILSON HAYS has resigned as organist-choirmaster of Grace Cathedral, Topeka, Kan., and has gone to Kansas State College at Manhattan as assistant professor of organ and college organist. He began his work there at the opening of the college year Sept. 23. Mr. Hays' successor at the cathedral is Harry R. Heeney.

THE REV. JAMES H. YOUNG, C.S.C., former director of the Moreau Seminary Choir at the University of Notre Dame and an authority on Gregorian chant, died Oct. 10 in South Bend, Ind., after a long illness. He was 43 years old. Born in Perth, Minn., Father Young was ordained in 1936. He directed the seminary choir from 1936 to 1938, and afterward taught Gregorian chant at the Pope Pius X School of Liturgical Music at Manhattanville College in New York until 1943.

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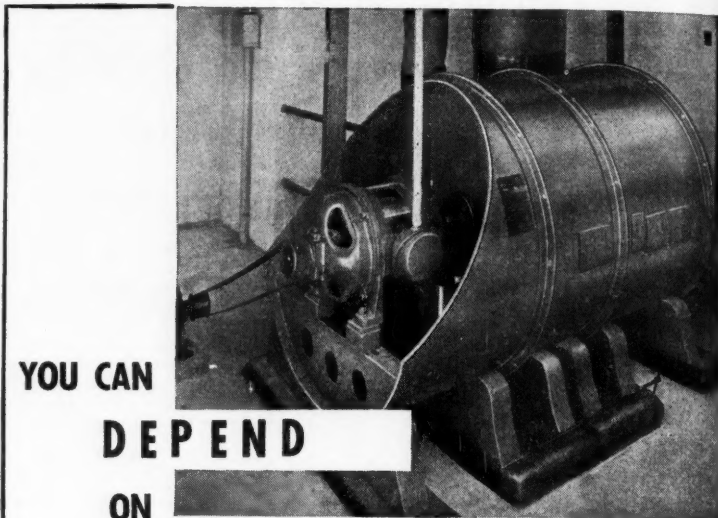
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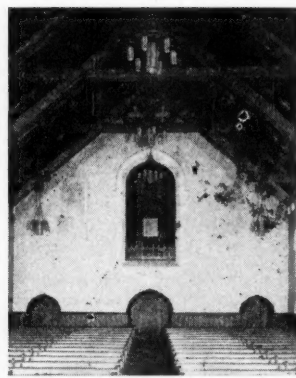
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