

THE DIAPASON

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MARTIN W. BUSH PLAYS NEW ORGAN IN OMAHA

BUILT BY AEOLIAN-SKINNER

Instrument in First Central Congregational Church Described as Fine Compromise Between Baroque and Romantic.

Martin W. Bush, F.A.G.O., the distinguished organist and music critic of Omaha, Neb., now presides over a large new three-manual Aeolian-Skinner organ, just completed in the First Central Congregational Church. Mr. Bush gave the inaugural recital Sunday afternoon, Nov. 30, and displayed the resources of the instrument with a performance of the following compositions: Toccata and Fugue in D minor and "I Stand at the Threshold," Bach; "March of the Night Watchman," Bach-Widor; Variations on "Our Father in Heaven" (from Sonata No. 6), Mendelssohn; "The Bells of St. Anne de Beaupré," Russell; "Comes Autumn Time," Sowerby; Canon in B minor, Schumann; "Benedictus," Reger; Finale in B flat major, Franck.

The organ, the contract for which was awarded to the Aeolian-Skinner Company early in 1945, is described by Mr. Bush as being "pretty much on the conservative side, and I can report the results as magnificent—nothing off the deep end either baroque or romantic, but as fine a compromise between the two schools of thought as can be imagined. I have always held that it could be done and now think we have the evidence."

The following are the resources of the organ:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 to 5 rks., 245 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 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.
Koppelflöte, 4 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
English Horn, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.

PEDAL ORGAN.

Bourdon (polyphonic pipes), 32 ft., 12 notes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton (from Great), 16 ft.
Gedeckt (from Swell), 16 ft.
Octave, 8 ft.
Flute (from Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft.
Super Octave, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Posaune, 16 ft., 32 pipes.
Fagotto (from Swell), 16 ft.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

AT ST. JOHN'S EPISCOPAL CHURCH, Wichita, Kan., a choral evensong and Thanksgiving festival was given under the direction of Robert L. Tusler, organist-choirmaster, Nov. 30. The prelude was the Symphony from "Hymn of Praise" (first movement), Mendelssohn. The "Hymn of Praise" was sung by the choir and soloists. The offertory was the Choral Prelude on "Darmstadt," Bach.

THE REV. THOMAS CURTIS, TOLEDO MINISTER-ORGANIST



THE REV. THOMAS CURTIS is shown at the console of the large Möller organ in the Washington Congregational Church, Toledo, where his monthly recitals are attracting increasing attention.

Mr. Curtis assumed his duties as associate pastor and minister of music at the Washington Church in September, 1946, after a three-year pastorate at First Church, Boxford, Mass. Previously he had held organ positions in Michigan, Pennsylvania and Massachusetts and was music critic of the *Scranton Times*. He received his undergraduate training at Duke University and the University of Michigan, studying organ under Edward Hall Broadhead, Marshall Bidwell and Palmer Christian, and his theological preparation at the Boston University School of Theology, where he was organ-

ist of Robinson Memorial Chapel. He was secretary and program chairman of the Northeastern Pennsylvania Chapter of the A.G.O. and is now secretary of the Toledo Chapter.

As a feature of his Nov. 16 program Mr. Curtis presented the Palestrina (adult) Choir of his church in a performance of Deems Taylor's cantata "The Chambered Nautilus," with Dorothy Proffitt, his pupil and assistant, at the organ and Virginia Ovitt at the piano. The organ program was as follows: Third Sonata, Guilman; "From Heaven on High," Pachelbel; "In Sweet Jubilation" and "O Hail This Brightest Day of Days," Bach; Noel in G major, d'Aquin; Andante Cantabile from String Quartet, Tchaikowsky; Prelude and Fugue on "B-A-C-H," Liszt.

NEW LEFEBVRE COMPOSITION IS PLAYED BY ORCHESTRA

"Measures on an Old Welsh Tune," a new work by Channing Lefebvre, had its first performance Dec. 7 when it was played by the New Hampshire Symphony Orchestra in a concert at the City Auditorium in Concord. The work was received with high praise. One critic referred to it as a high point in the program and added: "The Lefebvre piece excited us with its tasteful blending of twentieth century ideas and harmonies with an obvious old world theme. Colorfully orchestrated, it gave the orchestra and its conductor an opportunity to show a real virtuosity in their handling of the composition."

Dr. Lefebvre, director of music at St. Paul's School and formerly organist and choirmaster of Trinity Church, New York, received his musical education at Peabody Conservatory and the Institute of Music in New York City, with further study abroad. In 1932 he was awarded an honorary degree of doctor of music by Columbia University. He has written church music and choruses for voices and orchestra.

"Measures on an Old Welsh Tune," founded on a well-known Welsh chorale, "Bryn Calfaria," was written by Dr. Lefebvre while spending the summer in Nova Scotia in 1946.

DR. FRANK W. ASPER RETURNS FROM A TOUR OF RECITALS

Dr. Frank W. Asper of the Salt Lake City Tabernacle has returned home from an extended recital tour. Nov. 30 he played at Augustana College, Sioux Falls, S. D., and Nov. 23 in Northrop Auditorium at the University of Minnesota. Other engagements included performances at Jamestown, N. D., and Alexandria, Fairmont and St. Peter, Minn. His program at Augustana College consisted of these compositions: Introduction and Toccata, Walond; "Psalm 18," Marcello; "Soeur Monique," Couperin; Fantasie and Fugue in G minor, Bach; "Now

Thank We All Our God," Karg-Elert; "Lullaby and Prayer," Bedell; Fantasie in A major, Franck; Allegro from Sixth Symphony, Widor; Scherzo, Rogers; Toccata in F sharp minor, "Thou Art the Rock," Mulet.

ORGAN, STRING ORCHESTRA HEARD IN NEW YORK CONCERT

A program of music for organ and string orchestra was presented on the evening of Nov. 24 at the Church of St. Mary the Virgin in New York City, with Ernest White, Marie Schumacher and Edward Linzel at the organ. Miss Schumacher played Handel's First Concerto, a Concertino by Daniel Pinkham, composed in 1947, and a "Romance" by Roger-Ducasse. Mr. White played Frederick M. Breydert's "Music for Organ and Strings," also a new work composed in 1947. Mr. Linzel was heard in Handel's Thirteenth Concerto ("Cuckoo and Nightingale") and the Concerto in G minor of Francis Poulenc. The orchestral portions were played by a string ensemble of ten players, Mr. White conducting all except the Breydert work, which Mr. Linzel conducted.

FOUR-MANUAL ORGAN MOVED TO MEMPHIS, TENN., CHURCH

The four-manual organ which stood in the Masonic Temple, New Orleans, La., has been sold to the First Methodist Church of Memphis, Tenn., and was rededicated in that edifice, the work being completed by Earl P. O'Mara. Albert M. Johnson, organist of the church, assisted by his choir, gave a dedicatory recital Sunday afternoon, Nov. 23, at which time Mr. Johnson played these compositions: Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; "Bells of Ste. Anne de Beaupré," Russell; "Psalm XVIII," Marcello; "The Swan," Saint-Saens; "The Fifers," d'Andrieu; "Benedictus," Rowley; "From Heaven on High," Edmundson.

LARGE THREE-MANUAL FOR DETROIT CHURCH

M. P. MOLLER WILL BUILD IT

St. Catherine's Catholic, a Parish of 3,000 Families, Orders Instrument—John Callaghan to Preside Over the Church Music.

A three-manual organ for St. Catherine's Catholic Church in Detroit is to be built by M. P. Möller, Inc., and is scheduled for completion late next summer. Preparation has been made for an echo organ, to be installed later. The echo organ will be near the altar and the main organ in the rear gallery.

The specifications of the organ were prepared by Guy Lumm, Möller representative in Detroit, in collaboration with the organist of the church, John Callaghan.

St. Catherine's Parish was founded thirty-five years ago. It has had phenomenal growth and its membership today consists of approximately 3,000 families. All of the parish buildings have been completed, including the church, rectory, convent, grade school and high school. The pastor is Msgr. Vismara, D.D., dean of eastern Detroit. He is widely known as a patron of good church music.

The choir of the church consists of a group of fifty boy sopranos drawn from St. Catherine's grade school and twenty-four men under the direction of Mr. Callaghan. Other choral groups are the women's choir, high school boys' choir and a girls' choir. Mr. Callaghan, who was appointed organist and choirmaster in 1943, is an A.A.G.O. and holds a master's degree in music from Syracuse University.

The organ is scheduled for completion in the late summer of 1948.

The resources of the new instrument are shown by the following stolist:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

Prepared for in console only.
Flute à Cheminée, 8 ft., 61 pipes.
Viola Sourdine, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon (from Swell), 16 ft.
Quintaton (from Great), 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Double Trumpet, 16 ft., 12 pipes.
Fagotto (from Swell), 16 ft.
Trumpet (from Swell), 8 ft.

ECHO PEDAL.

Prepared for in console only.
Lieblich, 16 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.

REUTER ORGAN IS GIFT TO CHURCH IN WICHITA

FOR NEW GOTHIC EDIFICE

Stoptist Shows Resources of Three-Manual Presented to the Central Christian Church by an Anonymous Donor.

The contract for a three-manual organ has been awarded to the Reuter Organ Company by Central Christian Church, Wichita, Kan., for installation in what will probably be the most beautiful church of Gothic architecture in Kansas when completed. The instrument is the gift of an anonymous donor and will be installed on one side of the chancel. Mr. and Mrs. W. E. Forster have contracted with the Reuter company for a small organ for the chapel, which is also of Gothic architecture. The chapel organ is to be a memorial to their son, Tom, who lost his life on a mission with the air forces in Europe. Details for the Reuter company were handled by Frank R. Green, home office sales representative.

Following is the stoptlist of the sanctuary organ, future additions being indicated by asterisks:

- GREAT ORGAN.**
 Violone, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Claribel Flute, 8 ft., 61 pipes.
 Violone, 8 ft., 12 pipes.
 Octave, 4 ft., 61 pipes.
 *Flute Harmonic, 4 ft.
 Violone, 4 ft., 12 pipes.
 Mixture, 3 rks., 183 pipes.
 *Trumpet, 8 ft.
 Chimes, 21 tubes.
 Tremulant.
- SWELL ORGAN.**
 Flute Conique, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Flauto Dolce, 8 ft., 12 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Virole de Gambe, 8 ft., 73 pipes.
 Virole Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Geigen Octave, 4 ft., 73 pipes.
 Flute, 4 ft., 12 pipes.
 Nasard, 2½ ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Cymbel, 3 rks., 183 pipes.
 *Contra Fagotte, 16 ft.
 Trompette, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 *Vox Humana, 8 ft.
 *Clarion, 4 ft.
 Tremulant.
- CHOIR ORGAN.**
 Contra Erzähler, 16 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Viola (broad scale), 8 ft., 73 pipes.
 Viola Celeste, 8 ft., 61 pipes.
 Erzähler, 8 ft., 12 pipes.
 Erzähler Celeste, 8 ft., 61 pipes.
 Nachthorn, 4 ft., 73 pipes.
 Silveret, 4 ft., 12 pipes.
 Erzähler Twelfth, 2½ ft., 61 notes.
 Erzähler Fifteenth, 2 ft., 61 notes.
 Erzähler Seventeenth, 1½ ft., 61 notes.
 Cor Anglais, 8 ft., 73 pipes.
 *Harp.
 Chimes (from Great), 21 notes.
 Tremulant.
- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.

- Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Violone (from Great), 16 ft., 32 notes.
 Flute Conique (from Swell), 16 ft., 32 notes.
 Erzähler (from Choir), 16 ft., 32 notes.
 Quinte (Great Violone), 10½ ft., 32 notes.
 Principal, 8 ft., 32 pipes.
 Octave, 8 ft., 12 pipes.
 Major Flute, 8 ft., 12 pipes.
 Violone, 8 ft., 32 notes.
 Dolce Flute, 8 ft., 32 notes.
 Choral Bass, 4 ft., 12 pipes.
 *Posaune, 16 ft.
 *Fagotto, 8 ft.

WICKS ORGAN AT CAPITAL OPENED BY S. R. PLUMMER

A congregation of 1,000 people attended the dedication of the three-manual Wicks organ in the Luther Place Memorial Church, Washington, D. C., Oct. 26. Stanley R. Plummer, organist and choir-master of the church, was at the console for the morning service and gave a recital in the evening. His recital program included these numbers: Berceuse, Vierne; First Suite, Yon; Communion, Purvis; Scherzo (for trumpets), Plummer; Prelude to "Lohengrin," Wagner, and "Water Music," Handel.

All the pipes of the old two-manual organ built in 1903 by Adam Stein were incorporated in the new instrument and extensive additions were made to the tonal resources.

The stop specification of the organ is as follows:

- GREAT ORGAN.**
 (3¼-inch wind)
 Double Open Diapason, 16 ft., 61 pipes.
 Open Diapason, 8 ft., 61 pipes.
 Clarabella, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute Octaviante, 4 ft., 61 pipes.
 Twelfth, 2½ ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Fourniture, 3 rks., 183 pipes.
 Chimes (from Choir), 21 notes.
- SWELL ORGAN.**
 (3¼-inch wind)
 Contra Salicional, 16 ft., 12 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Geigen Octave, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 notes.
 Cornet Mixture, 3 rks., 183 pipes.
 Double Trumpet, 16 ft., 12 pipes.
 Trumpet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 61 pipes.
- CHOIR ORGAN.**
 (3-inch wind)
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Gemshorn, 4 ft., 73 pipes.
 Joice, 4 ft., 12 pipes.
 Dulciana Twelfth, 2½ ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Dulciana Tierce, 1½ ft., 7 pipes.
 Flauto Traverso, 4 ft., 12 pipes.
 Clarinet, 8 ft., 73 pipes.
 Chimes, 21 tubes.
- PEDAL ORGAN.**
 (5-inch wind)
 Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Contra Salicional, 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Bass Flute, 8 ft., 12 pipes.
 Flauto Dolce, 8 ft., 32 notes.
 Violoncello, 8 ft., 32 pipes.
 Quint, 5½ ft., 32 notes.
 Octave Cello, 4 ft., 12 pipes.
 Double Trumpet, 16 ft., 32 notes.

WINTER RECITALS LISTED AT UNIVERSITY OF CHICAGO

Organ recitals are a feature of the schedule of musical vespers at Rockefeller Chapel, University of Chicago, during the winter. These recitals, all of them open free to the public, are listed as follows:

- Jan. 13—Arthur Poister.
 Jan. 18—Frederick Marriott.
 Feb. 3—Geraint Jones.
 Feb. 8—Frederick Marriott.
 Feb. 22—Frederick Marriott.

MARSHALL BIDWELL GUEST ORGANIST AT MICHIGAN "U"

Dr. Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, has been appointed guest lecturer in organ at the University of Michigan for the first semester. He commutes from Pittsburgh to Ann Arbor, teaching the advanced students two days each week.

Nov. 19 Dr. Bidwell was guest organist at Hill Auditorium in Ann Arbor and gave a program which consisted of these works: Concerto in F major, "The Cuckoo and the Nightingale" (Larghetto-Allegro), Handel; Aria, Lohelleit; Fantasie

MARTIN W. BUSH, F.A.G.O.



IN THIS MONTH'S ISSUE

Summary of news of 1947 in the organ world, as published in THE DIAPASON, is presented.

Martin W. Bush presides at opening of large Aeolian-Skinner organ in Omaha, Neb.

St. Catherine's Catholic Church in Detroit will have a large organ to be built by M. P. Möller.

Central Christian Church of Wichita, Kan., orders a Reuter organ for new Gothic edifice.

William H. Barnes points out how romantic and classic types of organ can be incorporated in one eclectic instrument.

Last of the new issues of service music of 1947 are reviewed by Dr. Harold W. Thompson.

Musical and social events are included among activities of chapters of American Guild of Organists from coast to coast during Christmas season.

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.

Angela Annicchiarico played Clifford Demarest's Fantasie for piano and organ. The organists were assisted by Helen Bedford, who played two groups of hard solos.

ANDRE MARCHAL, organist of the Church of St. Eustache in Paris, who has been playing a series of recitals at the Cleveland Museum of Art, will give his final programs there on Wednesdays, Jan. 14 and 21, at 8:15 p.m. At the conclusion of each recital he will improvise. Walter Blodgett, curator of musical arts of the museum, will play his usual McMyler recitals at 5:15 p.m. on Sundays, Jan. 4, 11, 18 and 25. His program will include "The Old Year Has Passed Away" and Toccata and Fugue in D minor, Bach; Sketch for Pedal Piano, Schumann; "Nativity Song," Bingham, and "Thou Art the Rock," Mulet.

and Fugue in G minor, Bach; Andante sostenuto, "Symphonie Gothique," and Allegro vivace, Fifth Symphony, Widor; "Les Heures Bourguignonnes" ("Song of the Shepherd" and "The Rain"), Jacob; Homage to Handel, Variations on a Ground Bass, Karg-Elert; "Giga," Bossi; "Carillon de Westminster," Vierne.

CONCORD, N. H., ORGANISTS PRESENT ORGAN PROGRAM

Organist members of the Concord Music Club, Concord, N. H., played a program at the South Congregational Church Sunday evening, Nov. 30. This was the first organ program by members of the club in several years and they were rewarded for their efforts by a large and appreciative audience. The organ, originally a Hook & Hastings, is a sizable three-manual, rebuilt a few years ago by Ernest M. Skinner, who also installed a modern drawknob console.

Organ selections were played by Robert K. Hale, Edna C. Bean and Rebecca Henry Dole, and Mary McLaughlin and

GRAY-NOVELLO

New Music for 1948

ANTHEMS for LENT and EASTER

(For S.A.T.B. unless otherwise noted)

- Alleluia, Alleluia! (For Mixed Voices with optional descant).....W. A. GOLDSWORTHY
- The King Rides Forth (*Palm Sunday*).....CLAUDE MEANS
- Christians to the Paschal Victim.....DAVID MCK. WILLIAMS
- A Lenten Meditation.....JEAN PASQUET
- O Sacred Head.....J. S. BACH, arr. THOMPSON
- Easter.....H. A. SCHIMMERLING
- Jesus So Lowly.....HAROLD FRIEDEL
- Song for Easter (Unison).....H. W. EICHHORN

GENERAL ANTHEMS and CANTICLES

- A Prayer for Our Country.....VAN DENMAN THOMPSON
- My Shepherd Will Supply (Psalm 23).....VIRGIL THOMSON
- George Washington's Prayer.....HARVEY GAUL
- O Worship the King.....GRAHAM GEORGE
- Benedictus es and Jubilate Deo.....FRANCIS W. SNOW
- Benedictus es Domine in A.....MAURICE GARABRANT
- Magnificat and Nunc Dimittis in E minor...SEARLE WRIGHT
- Missa Sancti Michaelis (English text).....HEALEY WILLAN

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- January 20 —
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- February 3 —
WILLIAM SELF
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- All Recitals at 8:30 P.M.
- SAINT THOMAS CHAPEL**
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 New York City

**BURLINGTON OPENING
BY MARIO SALVADOR**

WICKS ORGAN IS DEDICATED

**Three-Manual in St. Paul's Catholic
Edifice Heard by Congregation
Which Packs Church—Specifi-
cation of Instrument.**

St. Paul's Catholic Church in Burlington, Iowa, was packed despite a storm for the dedicatory recital by Mario Salvador of the St. Louis, Mo., Cathedral Sunday evening, Nov. 23, opening the three-manual organ built by the Wicks Organ Company. Mr. Salvador played a request program which included: *Fantasia and Fugue in G minor*, Bach; *"Ave Maria,"* Schubert-Salvador; *"Adeste Fideles,"* Grison-Salvador; *"Belgian Mother's Song,"* Benoit-Courboin; *"The Miracle of the Tempest,"* Duvernoy; *Allegretto from the Sonata in E flat minor*, Parker; *"Rhapsodie Catalane,"* Bonnet; *"Song of the Basket Weaver,"* Russell; *"Thou Art the Rock,"* Mulet; *"Nostalgia,"* Torres; *"Carillon de Chateau-Thierry,"* Bingham; *"Harmonies of Evening,"* Karg-Elert; *Toccata*, Widor.

The beautiful oak casework enclosing the old organ was refinished and used in the new instrument. The new three-manual console is placed in the center of the choir balcony. There are twenty-four ranks with a total number of 1,682 pipes. All except the pedal section and the diapason in the great are enclosed in swell-boxes.

Following is the stoplist of the new organ:

- GREAT ORGAN.**
1. Contra Gemshorn, 16 ft., 85 pipes.
 2. Open Diapason (Schulze type), 8 ft., 61 pipes.
 3. Hohlfloete, 8 ft., 73 pipes.
 4. Gemshorn (from No. 1), 8 ft., 61 notes.
 5. Octave, 4 ft., 61 pipes.
 6. Twelfth, 2 1/2 ft., 61 pipes.
 7. Harmonic Mixture, 3 rks., 183 pipes.
- SWELL ORGAN.**
8. Nacht Horn, 16 ft., 85 pipes.
 9. Open Diapason (Hunt type), 8 ft., 73 pipes.
 10. Flauto Traverso, 8 ft., 73 pipes.

11. Sallcional, 8 ft., 85 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Nacht Horn, 8 ft., 73 notes.
14. Octave (Hunt type), 4 ft., 73 pipes.
15. Blockflöte, 4 ft., 73 pipes.
16. Violina, 4 ft., 73 notes.
17. Nazard, 2 1/2 ft., 61 notes.
18. Piccolo, 2 ft., 61 notes.
19. Bassoon, 16 ft., 85 pipes.
20. Harmonic Trumpet, 8 ft., 73 pipes.
21. Oboe (from Bassoon), 8 ft., 73 notes.

- CHOIR ORGAN.**
22. Violin Diapason, 8 ft., 73 pipes.
 23. Fern Flöte, 8 ft., 85 pipes.
 24. Dulciana, 8 ft., 85 pipes.
 25. Fern Flöte, 4 ft., 73 notes.
 26. Dulcet, 4 ft., 73 notes.
 27. Dulciana Twelfth, 2 1/2 ft., 61 notes.
 28. Dulciana Fifteenth, 2 ft., 61 notes.
 29. Clarinet, 8 ft., 73 pipes.
 30. French Horn, 8 ft., 73 pipes.

- PEDAL ORGAN.**
31. Metal Diapason, 16 ft., 44 pipes.
 32. Bourdon, 16 ft., 44 pipes.
 33. Nacht Horn, 16 ft., 32 notes.
 34. Gemshorn, 16 ft., 32 notes.
 35. Bass Flute, 8 ft., 32 notes.
 36. Octave, 8 ft., 32 notes.
 37. Sallcional, 8 ft., 32 notes.
 38. Gemshorn, 10 1/2 ft., 32 notes.
 39. Block Flöte, 4 ft., 32 notes.
 40. Bassoon, 16 ft., 32 notes.

**BI-WEEKLY PROGRAMS MARK
MUSIC AT CENTRAL COLLEGE**

Gordon Farnell has been arousing a new interest in music at Central College, Pella, Iowa, with his series of bi-weekly vesper musical programs on Sunday afternoons. Assisting artists have been invited as extra attractions. Oct. 26 Professor Hoyle Carpenter of Grinnell College was heard in a recital. Nov. 9 Dudley Warner Fitch of Des Moines gave the organ program. Nov. 23 the day was devoted to honoring Mendelssohn and Mr. Farnell was assisted by Henry Cox, violinist; Edith Le Cocq, soprano, and Leonora Van Dellen, cellist. The ensemble work was the *Trio in D minor* for violin, cello and piano. Mr. Farnell's organ numbers were: *Sonata No. 1*, Mendelssohn; *Cantabile in B major*, Franck; *"Elegie,"* Peeters; *"West Wind,"* Rowley; *"Marche Religieuse,"* Guilmant.

Dec. 15 Handel's *"Messiah"* received its twelfth annual performance at Central College. A chorus of about 140, prominent soloists and a small orchestra, plus piano and organ, took part.

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(With Contralto, or Baritone Solo)
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(With Soprano Solo, or Semi-Chorus)T. Tertius Noble .16
- All Ye Servants of the Lord.....Robert Elmore .18

LENTEN

- It Is Finished!.....T. Tertius Noble .15
- Drop, Drop, Slow Tears.....T. Frederick H. Candlyn .15
- O Come and Mourn.....Seth Bingham .18
- In that Garden He Knelt to Pray....Albert D. Schmutz .15
- Into the Woods My Master Went.....J. Thurston Noé .20
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THE REV. FRANCIS FISHER



ORGAN FROM DETROIT HOME
NOW IN MILWAUKEE CHURCH

The dedicatory recital on an Aeolian organ installed in the First Baptist Church of Milwaukee, Wis., was played Dec. 8 by Dr. Cyril E. Barker of Detroit. This instrument stood in the home of Truman S. Newberry, a prominent Michigan man who was Secretary of the Navy under Theodore Roosevelt. The organ was moved to its new location and rebuilt by Herbert Leadbitter of Detroit. It is a three-manual of sixty-three sets of pipes—a total of 2,828 pipes.

Dr. Barker's program was as follows: Fanfare and Gothic March, Weitz; Sarabande and Fugue, Couperin; Caprice ("Alceste"), Gluck; Larghetto (Clavier Concerto in F minor), Bach; Fantasie and Fugue on "B-A-C-H," Liszt; Fantasie on Christmas Carols, Faulkes; Musette and Carol, Vaughan Williams; "The March of the Three Kings," Gaul; "A Carpenter Is Born" and Toccata, "From Heaven Above," Edmundson.

A "service of memory" on the evening of Dec. 14, with the Rev. Francis F. Fisher, minister of music and education, at the console, concluded the dedication services. At this service Mr. Fisher played: Arioso, Bach; "Ave Maria," Arkadelt-Dickinson; "Come, Restful Peace," Bach; Largo from "New World" Symphony, Dvorak; Andante Cantabile, Tschaiowsky; "From Heaven Above to Earth I Come," Karg-Elert.

The organ has the following tonal resources:

GREAT ORGAN.

- Dulciana, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Grosse Flöte, 8 ft., 61 pipes.
- Viole d'Gamba, 8 ft., 61 pipes.
- Dolce Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 61 pipes.
- Dulciana Celeste, 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 61 pipes.

- Viole Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Salicet, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Dolce Mixture, 5 rks., 244 pipes.
- Oboe, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Harp, 49 bars.
- Chimes (from Great).

CHOIR ORGAN.

Same as Great organ (duplexed), with exception of First Open Diapason, Chimes and Harp.

SOLO ORGAN.

- (Playable from Swell or Choir.)
- Voix Celeste, 8 ft., 122 pipes.
 - Grosse Flöte, 8 ft., 61 pipes.
 - French Horn, 8 ft., 61 pipes.
 - Trumpet, 8 ft., 61 pipes.

ECHO ORGAN.

- (Playable from Swell or Choir.)
- Voix Celeste, 8 ft., 61 pipes.
 - Sallcional, 8 ft., 61 pipes.
 - Flute Celeste, 8 ft., 61 pipes.
 - Stopped Diapason, 8 ft., 61 pipes.
 - Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 30 pipes.
- Bourdon, 16 ft., 30 pipes.
- Lieblich Gedeckt (from Swell), 16 ft.
- Dulciana (from Great), 16 ft.
- Violone, 16 ft., 30 pipes.
- Bassoon, 16 ft., 30 pipes.
- Open Diapason (extension of 16-ft. Diapason), 8 ft., 12 pipes.

FRANKLIN MITCHELL GIVES
LINFIELD COLLEGE RECITALS

Franklin Mitchell has arranged a series of organ recitals as one of his first activities at Linfield College, McMinnville, Ore. Nov. 18 he gave the first one in Melrose Chapel, with a program of music of the seventeenth century which included: Chaconne in G minor, Couperin; "Toccata per l'Elevazione," Frescobaldi; "As Jesus Stood beside the Cross," Scheidt; Canzona, Frescobaldi; Chorale Prelude, Pachelbel; Trumpet Tune, Purcell; Toccata in D minor, Buxtehude. Nov. 25 the following compositions were played: Concerto in D minor, Handel; Biblical Sonata No. 1, Kuhnau; Pastorale in F, Bach; Fugue in D minor, Bach; Concerto in A minor, Vivaldi-Bach.

Jan. 12 Mr. Mitchell will give another recital and a series of six is planned for spring.

WILLIAM CHURCHILL HAMMOND
HONORED ON 87TH BIRTHDAY

Dr. William Churchill Hammond, organist and choirmaster of the Second Congregational Church in Holyoke, Mass., received congratulations and gifts on his eighty-seventh birthday last month. Formerly a member of the Mount Holyoke College faculty, he organized that college's choir and was professor and chairman of the music department until 1936. To observe his birthday the choir of the Second Congregational Church went to his home Sunday evening, singing "Happy Birthday to You" outside his door, and gave the amazed doctor a surprising surprise party, with cake and ice cream which they carried right into the living-room.

Dr. Hammond has been a resident of Holyoke since 1885 and is in his sixty-third year at his church.

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DR. ARTHUR H. EGERTON



N. Y. His recent activities have included work as organist of Trinity Memorial Church and lecturer at McGill University. Dr. Egerton holds the diploma of fellow of the Royal College of Organists, honorary associate of the Royal College of Music and doctor of music of the University of Toronto.

**WALTER R. BIRKMAIER DIES;
WELL-KNOWN PIPE VOICER**

Walter R. Birkmaier, well-known organ builder and voicer, died Nov. 29 at the Quincy, Mass., Hospital.

Mr. Birkmaier had been in the organ industry for the last fifty-five years. His first associations were with the George S. Hutchings Organ Company of Boston, where he was an apprentice as a pipe-maker. He later turned his efforts to become a flue pipe voicer under the direction of Samuel Bartlett. When Ernest M. Skinner began to build organs Mr. Birkmaier associated himself with Mr. Skinner to become his flue voicer. The last fifteen years he had been established in a repairing and tuning business of his own.

Mr. Birkmaier is survived by a son and two daughters and four grandchildren.

Mr. Birkmaier had been a reader of THE DIAPASON since 1910.

**VIOLETTE GROOM WHEELER
PASSES AWAY IN MYSTIC, CONN.**

Mrs. Violette Groom Wheeler, A.A.G.O., of Mystic, Conn., died Dec. 8. She was born in New York Nov. 20, 1882, and began the study of organ with her father, Willard Groom, a former organist of Jersey City Tabernacle, at an early age. She was playing the midnight mass at St. Frances de Chantel, Bath Beach, at the dawn of the twentieth century. Mrs. Wheeler studied the organ later with G. Huntington Byles of New Haven and organ and counterpoint with Harold Friedell of New York and H. Leroy Baumgartner of Yale University. Mrs. Wheeler was organist of the Union Baptist Church of Mystic for twenty-five years and simultaneously at the Christian Science Church in Mystic.

She is survived by her husband, three children and two brothers—Lester W. Groom and Willard L. Groom, both Chicago organists.

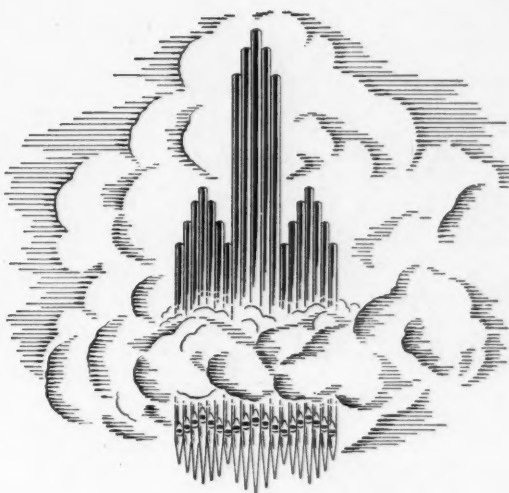
**ARTHUR H. EGERTON TAKES
MONTREAL CATHEDRAL POST**

Arthur H. Egerton, F.R.C.O., has been appointed organist and choirmaster of Christ Church Cathedral, Montreal, Que. He succeeds Alfred E. Whitehead, who, after serving the cathedral for twenty-five years, has been appointed dean of music at the University of Mount Allison, Sackville, N. B.

Dr. Egerton received his musical education in Montreal and later as Strathcona scholar at the Royal College of Music, London, where he studied for four years with Sir Walter Parratt, Sir Walter Alcock, Sir Frederick Bridge, Charles Wood and Sir Walford Davies.

Returning to Canada in 1913, he succeeded Lynnwood Farnam as organist of Christ Church Cathedral. In 1921 he accepted a call to Winnipeg, where for the next five years he acted as church organist, conductor of the Winnipeg Choral-Orchestral Society and examiner for the department of education of the Province of Manitoba.

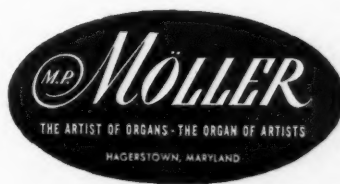
For nine years Dr. Egerton was professor of music at Wells College, Aurora,



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Record of the Year 1947 in the Organ World in Review

In the following brief summary of the news reported in the twelve issues of THE DIAPASON in 1947 is presented a record of the most important events of the year in the organ world:

—The contract to build a large four-manual organ for the historic First Church in Albany, N. Y., was awarded to Austin Organs, Inc.

—It was announced late in January that Ernest M. Skinner had joined the staff of the Schantz Organ Company, Orrville, Ohio.

—Carl Paige Wood, F.A.G.O., director of the school of music of the University of Washington, died Jan. 16 in Seattle at the age of 61 years.

—Professor Frederic B. Stiven, director of the school of music of the University of Illinois since 1921, died Jan. 21 in Urbana, Ill.

—A large organ was to be built by the Aeolian-Skinner Company for St. John's Episcopal Church in Roanoke, Va.

—Palmer Christian, Mus D., eminent concert organist and for twenty-three years professor of organ at the University of Michigan, died at Ann Arbor Feb. 20. He was born in 1885.

—Mrs. Frank H. Frye, dean of the Texas Chapter, A.G.O., from 1939 to 1941, was killed in an automobile accident Jan. 17.

—Stanley Baughman, minister of music of the Westminster Presbyterian Church in Grand Rapids, Mich., and dean of the Western Michigan Chapter, A.G.O., died Jan. 17 at the age of 62 years.

—Cheston L. Heath, for twenty-one years organist and choirmaster of Christ Episcopal Church, Indianapolis, Ind., died Feb. 11.

—The Hymn Society of America held its twenty-fifth annual meeting in New York Jan. 20. Dr. T. Tertius Noble was re-elected president.

—Dr. T. Tertius Noble, approaching his eightieth birthday, for thirty years organist and choirmaster of St. Thomas' Church in New York and since 1943 organist emeritus, gave a farewell recital in that church Feb. 26 under the auspices of the American Guild of Organists. The performance received enthusiastic praise from the critics.

—Mrs. Mary Chappell Fisher, one of the founders of the A.G.O. and one of the first American woman recitalists, died at her home in Rochester, N. Y., Feb. 25.

—Arthur Scott Brook, who achieved fame as an organist and designer of organs, died March 7 in Atlantic City, N. J.

—Fred Marriott's setting of the 103rd Psalm received a brilliant performance at its premiere March 24 and 25 at Rockefeller Chapel, University of Chicago, before audiences which packed the large edifice despite a blizzard.

—Professor Russell Hancock Miles was honored at a University of Illinois festival at which his compositions constituted the program. The concert took place April 28.

—The first Bach festival in Kalamazoo, Mich., from Feb. 27 to March 5, proved eminently successful under the direction of Henry Overley of Kalamazoo College, assisted by Frank K. Owen at the organ.

—Mrs. Mary S. Einecke, wife of Dr. C. Harold Einecke, the St. Louis organist, and herself a talented singer, lost her life in a tragic accident April 9, when she was asphyxiated in the garage adjoining her home.

—A successful spring festival of the Massachusetts Chapter, A.G.O., was held in Boston April 14 and 15.

—The Second Presbyterian Church of Kansas City, Mo., one of the largest and wealthiest parishes in the city, awarded a contract in the spring to M. P. Möller, Inc., for a four-manual organ.

—On the eve of the late Dr. Harvey B. Gaul's birthday April 10 the Friends of Harvey Gaul, Inc., presented their second annual Gaul music festival at Carnegie Music Hall in Pittsburgh.

—Canadian music suffered a severe loss in the death of George M. Brewer in Montreal March 18.

—The John Harms Chorus of New York presented the first performance of Jaromir Weinberger's "Ecclesiastes" at Town Hall May 13.

—The spring festival of the American Guild of Organists, held in New York May 12 to 16, was marked by two impressive services, five organ recitals, two concerts and three addresses.

—Howard A. Walker, vice-president and treasurer of Austin Organs and for

many years a prominent organ builder, died May 6 in Hartford, Conn.

—Elaborate dedicatory services from March 23 to 30 marked the opening of the large four-manual Aeolian-Skinner organ in the Market Square Presbyterian Church of Harrisburg, Pa.

—Mrs. Allene K. Bixby, prominent organist, teacher and composer, was stricken at a dinner of the Binghamton Chapter, A.G.O., April 21 and died the same night.

—Leon Verrees of the faculty of Syracuse University, prominent organist and composer, died April 26 after a long illness.

—Dr. Albert Riemenschneider's approaching retirement as director of the conservatory of music of Baldwin-Wallace College, Berea, Ohio, was announced in May. He had held the position since 1898.

—The Illinois Chapter, A.G.O., celebrated its fortieth anniversary with a dinner in Chicago May 19. The report of the secretary, Miss Clare Gronau, showed a present membership of 297.

—The Lutheran Church of the Transfiguration in Pottstown, Pa., arranged a series of events in honor of Charles J. Custer, its organist, who was about to retire after serving sixty years.

—Dr. Charles F. Hansen, well-known blind organist, who served the Second Presbyterian Church of Indianapolis for forty-seven years, died May 24 at the age of 80 years.

—Installation of a four-manual organ in the First Presbyterian Church of Bay

City, Mich., was completed by the Michigan Pipe Organ Company in July.

—Arthur Howes was appointed organist and director of instrumental music at Phillips Academy, Andover, Mass.

—Sixteen guest organists were engaged to give a series of summer recitals at Rockefeller Chapel, University of Chicago, June 25 through Aug. 17.

—The fifty-seventh annual meeting of the American Organ Players' Club of Philadelphia was held June 3 and a prize of \$100, offered by Julian F. Adger, was won by Harry C. Banks, Jr., with his anthem "Remember Now Thy Creator."

—The New Hampshire Chapter, A.G.O., held its first state convention at Portsmouth June 2.

—Trinity Methodist Church, Youngstown, Ohio, commissioned M. P. Möller, Inc., to build a large four-manual organ.

—The old Boston Music Hall organ installed some years ago in the Methuen Memorial Music Hall at Methuen, Mass., and recently rebuilt by the Aeolian-Skinner Organ Company was rededicated June 24 with a recital by Arthur Howes, Carl Weinrich and Ernest White.

—Dr. Wilfrid G. Allt, principal of Trinity College of Music, London, visited America to examine 150 candidates for the degrees of the college.

—Dr. Charlotte Klein, a recitalist with a national reputation, died in Washington, D. C., July 4.

—After serving twenty years on the faculty of the Northwestern University School of Music Professor Horace Whitehouse retired as professor of organ and was succeeded by Dr. Barrett Spach.

—Eleven chapters of the American Guild of Organists participated in a regional convention June 23 to 25 in Bal-

timore. The Los Angeles Chapter held a two-day conference at Claremont, Cal., June 23 and 24.

—William G. Blanchard's choral work "Envoy" had its premiere July 30 at the University of Iowa, where it was sung by a chorus of 150, with orchestral accompaniment. Dr. Blanchard is associate professor of music at Pomona College, Claremont, Cal.

—A report on the fifty-second season of recitals at Carnegie Music Hall, Pittsburgh, showed that 31,812 people had attended the recitals during the season. Dr. Marshall Bidwell, the organist, played 914 compositions on the organ and of 286 composers represented 116 were Americans.

—The Associated Organ Builders of America held a meeting in New York July 21 and took up a number of important matters.

—Reporting on his plans for the new season, Bernard R. La Berge, the organ impresario, announced that he had booked 200 recitals in all parts of the country for the artists under his management.

—The thirty-fifth anniversary of recitals on the organ in the City Hall at Portland, Maine, was celebrated with a concert Aug. 22 at which Alfred Brinkler, the municipal organist, was supported by the Portland Men's Singing Club and David Baker, pianist.

—Harry Rowe Shelley, whose compositions have been in great demand for a generation by American choirs, died Sept. 12 at the age of 89 years.

—Varied events marked the annual convention of the Canadian College of Organists, held in Toronto Aug. 27 and 28. Eric Dowling was elected president of the organization.

—In opening the sixth year of recitals broadcast from the Germanic Museum of Harvard University by E. Power Biggs, the Columbia Broadcasting System stated that "the great organ literature from Bach to the moderns forms ideal radio listening."

—A Fugue for Strings composed by Powell Weaver, the Kansas City organist, had its premiere at the hands of the Kansas City Philharmonic Orchestra Oct. 14 and 15.

—THE DIAPASON presented the stop specification of a large organ to be built by the Aeolian-Skinner Company for the new \$1,500,000 edifice of the First Presbyterian Church of Houston, Tex.

—Frank Taft, concert and church organist, who had placed organs and played them in the homes of many of the most prominent men of America, died at Montclair, N. J., Oct. 15 at the age of 86 years.

—A prominent Japanese organist wrote to THE DIAPASON that as the result of the war's ravages only two organs remain standing in Japan.

—Reginald L. McAll's service of forty-five years at the Church of the Covenant in New York was celebrated by the church Oct. 17.

—The Rhode Island Chapter, A.G.O., conducted a Guild music school for the benefit of its members Oct. 20 to 28 at St. Stephen's Church in Providence.

—The first annual organ and choir clinic sponsored by the Waterloo, Iowa, Chapter, A.G.O., was held Sept. 21, with 150 organists and choirmasters in attendance.

—Edouard Nies-Berger, organist of the New York Philharmonic Orchestra, made his debut as a conductor with marked success when he directed a chamber orchestra organized by him at the Town Hall Oct. 4. Joseph W. Clokey's new Partita in G minor for organ and strings was a feature of the program.

—Dr. Hugh Porter was installed as Dickinson professor of sacred music at Union Theological Seminary with an impressive ceremony Nov. 12.

—Pittsburgh organists and the people of the city did honor to Dr. Caspar P. Koch, organist of North Side Carnegie Hall for fifty-three years, on the occasion of his seventy-fifth birthday Nov. 25. A mass, a concert and a reception marked the day.

—A four-manual organ under construction at the factory of the Schantz Company for the First Presbyterian Church of Canton, Ohio, was described in the December issue.

—George W. Volkel's cantata "Symphony of Psalms" and Walter Howe's "Ode to Youth" had their premiere at the Worcester, Mass., musical festival Oct. 14 to 16 under the direction of Mr. Howe.

Some of the Special Features of 1947 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1947 included the following among others:

SURVEY OF NEW CHURCH MUSIC PUBLISHED IN 1946—A comprehensive listing of the latest output of the publishers in the course of the year is prepared by Dr. Harold W. Thompson. [January.]

EXAMINATIONS OF THE AMERICAN GUILD OF ORGANISTS—J. Lawrence Erb explains purposes and scope of the tests. [February.] A study of the test pieces in the 1947 examinations is presented by Harold Gleason. [March.] Requirements of 1948 examinations are announced. [August.] Solutions of paperwork questions in 1947 by prominent organists are reproduced. [October.] Examiners review results of tests. [December.] Preparation of test pieces for 1948 is subject of a paper by Rowland W. Dunham. [December.]

CHRISTMAS MUSIC OF 1946—Service lists of many churches are the subject of article by Dr. Thompson. [February.]

ANALYSIS OF RECITAL PROGRAMS OF THE YEAR—H. J. W. McCormack presents results of a study of the offerings as published in THE DIAPASON. [March.]

REMINISCENCES OF A LONG AND ACTIVE LIFE—Thomas J. Crawford, prominent Canadian organist, recalls interesting contacts in the course of his study and musical career in England, Germany and since coming to this side of the Atlantic. [March, April, June.]

EARLIEST CHURCH MUSIC IN AMERICA—Canon Edward N. West of the Cathedral of St. John the Divine in New York relates interesting history and amusing anecdotes connected with the period from 1759 to 1872. [March.]

JAN P. SWEELINCK AND HIS CONTRIBUTION TO ORGAN MUSIC—Excerpts from volume on the work of the Netherlands composer are translated for THE DIAPASON by K. Mulder Schuil. [April.]

STRENGTH OF THE PEDAL ORGAN—Donald Thorning Wood discusses question of Tonal Design. [May.]

STORY OF DAVID AND SAUL IS PARAPHRASED—Dr. Charles Peaker, eminent Canadian organist, tells a Bible story in modern language, as it might be told if the organist were in the pulpit. [May.]

SOME PHASES OF GREGORIAN CHANT—Interesting exposition of expressive qualities of various modes by Achille P. Bragers of the Pius X School of Liturgical Music. [May.]

INTERPRETING EIGHTEENTH CENTURY MUSIC—John T. Fesperman gives valuable hints and points out errors and misunderstandings. [June.]

VISITS TO FRENCH ORGANISTS OF TODAY—Observations by an American in Paris are recorded by Clarence H. Barber. [July.]

FAST TEMPOS IN PLAYING BACH QUESTIONED—Dr. H. Lowery of London deplors tendency to excessive speed in performance. [August.]

NEW MUSIC FOR CHRISTMAS—Reviews of latest publications by Dr. Thompson. [September to December.]

ORGAN COMPOSITIONS OF FLOR PEETERS—Homer Wickline makes an analysis of the noted Belgian organist's works. [September.]

SANG AT MENDELSSOHN MEMORIAL IN LEIPZIG FIFTY YEARS AGO—Edmund Jaques, New York organist, recalls program in 1897 on which he appears as soloist. [November.]

CREDO FOR COMPOSER OF SACRED MUSIC—Professor Hope Leroy Baumgartner of Yale faculty frames a statement of principles for those who write for the religious service. [November.]

TRIBUTE TO WILL C. MACFARLANE—G. Darlington Richards writes of the notable career of the first municipal organist of Portland, Maine, and of his association for nearly half a century. [December.]

CENTENARY OF "ABIDE WITH ME"—Story of famous hymn and its tune, sung for the last hundred years, is told. [December.]

REVIEWS OF NEW ORGAN MUSIC—Informative notes on latest publications are submitted monthly by Dr. William Lester.

WHAT THE RECITALISTS ARE PLAYING—Programs presented in every part of the country give a picture every month of what is heard at performances today.

* **These Finished Their Tasks in 1947** *

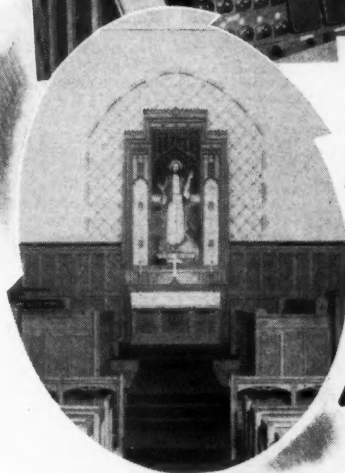
Organists and others prominently identified with church music or organ building who died in the course of the year 1947, or at the close of 1946, too late to record in that year, included the following:

- Dr. Frederic B. Stiven, Urbana, Ill.—Jan. 21.
- Carl Paige Wood, F.A.G.O., Seattle, Wash.—Jan. 16.
- Miss Jessie M. Crane, Columbus, Ohio—Jan. 13.
- Mrs. Grace Bramhall Howes, Brewer, Maine—Nov. 22, 1946.
- C. B. Reynolds, Chicago—Dec. 16, 1946.
- Charles Wakefield Cadman, Los Angeles, Cal.—Dec. 30, 1946.
- Mortimer S. Isaacs, Galveston, Tex.—Dec. 8, 1946.
- Miss Martha Rhea Little, A.A.G.O., Dallas, Tex.—Jan. 13.
- Dr. Palmer Christian, Ann Arbor, Mich.—Feb. 20.
- Percy Brook, Malverne, N. Y.—Jan. 24.
- Mrs. Frank H. Frye, Dallas, Tex.—Jan. 17.
- Stanley Baughman, Grand Rapids, Mich.—Jan. 17.
- Cheston L. Heath, Indianapolis, Ind.—Feb. 11.
- Herbert C. Harrison, Portland, Maine—Feb. 10.
- Laurence Jenkins, Cleveland, Ohio—March 8.
- Lester J. Heath, Chicago—Feb. 25.
- Mrs. Mary Chappell Fisher, Rochester, N. Y.—Feb. 25.
- Arthur Scott Brook, Atlantic City, N. J.—March 7.
- Mrs. Clara Meade Porter Fowler, Niagara Falls, N. Y.—March 19.
- Charles E. Stebbins, Jr., Washington, D. C.—March 7.
- T. Leslie Carpenter, Wilmington, Del.—Feb. 27.
- Mrs. C. Harold Einecke, St. Louis, Mo.—April 9.
- Mrs. Louise Dade Odell, Tarrytown, N. Y.—April 10.
- George M. Brewer, Montreal, Que.—March 18.
- Howard A. Walker, Hartford, Conn.—May 6.
- Mrs. Allene K. Bixby, Binghamton, N. Y.—April 21.
- Leon Verrees, Syracuse, N. Y.—April 26.
- Timothy Hutton Knight, Hillside, N. J.—May 9.
- The Rev. Andrew Freeman, Gloucestershire, England—March 24.
- John H. Stemper, Milwaukee, Wis.—April 19.
- Dr. Charles F. Hansen, Indianapolis, Ind.—May 24.
- Sir Sydney H. Nicholson, Ashford, Kent, England—May 30.
- Miss Amelia C. Bohl, Sacramento, Cal.—May 18.
- Carl D. Kinsey, Hollywood, Cal.—March 28.
- Arthur H. Arneke, Milwaukee, Wis.—July 5.
- Dr. Charlotte Klein, Washington, D. C.—July 4.
- Arthur G. Bryan, Philadelphia, Pa.—July 1.
- E. L. Vaughan, Seattle, Wash.—Aug. 5.
- Wilmer C. Highfield, Wilmington, Del.—July 9.
- Herbert A. D. Hurd, Fryeburg, Maine—July 15.
- Benjamin F. LeNoir, Yeadon, Pa.—July 28.
- Mrs. H. Clark Balmer, Toronto, Ont.—June 25.
- Harry Rowe Shelley, New York City—Sept. 12.
- James Davis Driggs Comey, New Bedford, Mass.—Aug. 7.
- Emory L. Gallup, Chicago—Oct. 30.
- Frank Taft, Montclair, N. J.—Oct. 15.
- John George Goll, New Rochelle, N. Y.—Sept. 22.
- Sir Percy C. Buck, London, England—Oct. 3.
- Sir Walter G. Alcock, Salisbury, England—Sept. 11.
- Miss Jenne Berhenke, Chicago—Sept. 26.
- Josephine Crews Aylwin, Oakland, Cal.—Oct. 4.
- Edgar J. Bowman, New York City—Nov. 11.
- Harold Francis Rivenburgh, Owego, N. Y.—June 12.
- Walter R. Birkmaier, Quincy, Mass.—Nov. 29.
- Violette Groom Wheeler, A.A.G.O., New York—Dec. 8.

THE MOTET CHOIR of Emmanuel Baptist Church, Brooklyn, presented Haydn's "The Creation" Nov. 16 under the direction of Henry Fusner, M.S. The guest soloists—Josephine Neri, soprano, John Campbell, tenor, and Bruce Bernard, bass—are all prominent New York oratorio singers. On Dec. 21 a program

of carols was heard in the candle-lighted church. Modern carols were sung along with many of the traditional ones. Dec. 28, together with members of the church school, the motet choir presented "The Pageant of the Holy Nativity," by David McK. Williams.

WICKS ORGAN OF THE MONTH



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Biennial National Convention, St. Louis, Mo., July 5-9, 1948



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The Warden's Column

The fifth annual national convocation of deans and regents in New York City Dec. 29 and 30 again assembled regional chairmen, deans and regents as a cross-section of the Guild, with most beneficial results in promoting the three Guild examinations and booming the 1948 convention in St. Louis July 5-9. There was excellent recital playing and the Christmas dinner and theater party were festive occasions.

After conferences of representatives of the American Institute of Architects, the Church Architectural Guild of America, the Associated Organ Builders of America and the American Guild of Organists, on providing ample and suitable space for organ and choir in designing churches and temples, a report was submitted to the council Dec. 8 which proved to be of unusual interest. The report will be published for the benefit of every member of the Guild. William A. Goldsworthy is chairman of the A.G.O. committee on architecture and represented the Guild at these conferences. Other members of the committee are: Seth Bingham, Dr. Clarence Dickinson, Dr. George Mead, Jr., Dr. Harold V. Milligan and Myron J. Roberts. It is high time that the proper placing of organs and choirs be given expert attention.

John Holler, national treasurer, has sent letters to all the chapter and branch treasurers informing them of the new plan for handling subscriptions to THE DIAPASON. Last spring it was agreed by the executive committee, the council and a representative of the deans and regents that the chapters and branches subscribe to THE DIAPASON for their members directly. Undoubtedly this will be a more effective method. Bills for 1948 dues have been sent to members of chapters and branches by their local treasurers. Prompt payment should be made to avoid cutting off THE DIAPASON subscription. All this will be in the hands of chapter and branch treasurers.

Several Guild visits were made in December. It was my pleasure to organize a thriving chapter in Lancaster, Pa., in that wide community where so much interest is shown in church music and where such fine results have been obtained for many years. A meeting with Charles Wright, dean, and other officers of the Southern New Jersey Chapter indicated that this chapter, now observing its first anniversary, has given a series of events of definite value. A conference with Howard L. Gamble, dean of the Pennsylvania Chapter, in Philadelphia had to do mostly with the pronounced success of the chapter school, instituted recently. Thus was added another to the increasing number of these schools organized with the purpose of giving help to candidates for the examinations. A dinner-meeting of the Lehigh Valley Chapter was attended by members from Bethlehem, Allentown, Easton and the surrounding country. The dean, Dr. John P. Beiswanger, presided, and there was enthusiasm over the Guild and its progressive program.

All parts of the national Guild are reporting deep interest in the 1948 convention. Many ideas are being received and transmitted to the convention committee in St. Louis.

"100% Chapter Representation at St. Louis Convention!"

S. LEWIS ELMER.

New Chapter Begins Work.

Warden S. Lewis Elmer visited Greensboro, N. C., Oct. 31 and met with thirty organists and directors who have organized a new chapter to be known as the Piedmont Chapter. The cities of Greens-

boro, High Point, Burlington, Elon College and Rameur are included. Officers elected are: Austin C. Lovelace, dean; Henry Whipple and Fletcher Moore, sub-deans; Mrs. Herbert W. Coble, registrar; Richard Eichhorn, secretary; Mrs. Hugh Davis, treasurer; the Rev. Robert E. Cox, chaplain.

The first regular meeting of the new chapter was held Nov. 25 in the Virginia Gilmer room of the First Presbyterian Church at Greensboro, with a round-table discussion of the use of hymns in the service. Points discussed included tempo, registration, different methods of playing, introducing new hymns to the congregation, hymns arranged as anthems, arrangements for different voice combinations, the "double standard" of hymns for Sunday-school and church, free organ accompaniments to hymns, the use of descants and organ works based on hymns.

AUSTIN C. LOVELACE, Dean.

Evensong Directed by Sowerby.

A choral evensong service for the Illinois Chapter was held at St. James' Episcopal Church, Chicago, Dec. 2. Dr. Leo Sowerby, organist and choirmaster, directed his choir in an excellent rendition of his own compositions: "Laudate Dominum," Magnificat in D and Nunc Dimittis in D, and three choral numbers sung a cappella—"Glory to the Trinity," Rachmaninoff; "Cherubim Song, Bortniansky;" "O Praise the Name of the Lord," Tschairowsky.

Robert Rayfield played: Chorale Prelude, "Rejoice, Beloved Christians" and Fantasie and Fugue in G minor, Bach, for a prelude and the Chorale Prelude "In Thee Is Joy," Bach, for a postlude. Charles Greene sang the cantata for baritone, "Psalm 144," by DeLamarter.

André Marchal will give a recital in Lutkin Hall, Evanston, on the evening of Jan. 12. The Illinois Chapter and the Northwestern University School of Music are joint sponsors. Admission is \$1.20 and the seats are not reserved.

The chapter is also happy to present Dr. Alexander Schreiner in a recital at the First Methodist Church in Oak Park Jan. 26. The admission charge will be \$1.20. MARTHA ARMSTRONG, Registrar.

Buffalo "Guild Night" Bears Fruit.

The Buffalo Chapter, following the suggestion of Dr. Roland Diggle, introduced its first "Guild night" with a program by academic members at the Church of the Ascension Nov. 20. The following participated: Minnie C. Schultz, A.A.G.O., Erma Meyers Schlicker, A.A.G.O., Robert Sweet, A.A.G.O., Mus.B., DeWitt C. Garretson, A.A.G.O., Ch.M., Leonard Adams, A.A.G.O., Susa Heller Spaulding, A.A.G.O., Roberta Bitgood, F.A.G.O., Ch.M., Mus.D., Charles Finney, F.A.G.O., Mus.M., and Helen Townsend Garretson, A.A.G.O., Ch.M., A.T.C.M.

The program listed pertinent facts about the Guild at large and also about local activities. A letter giving a comprehensive report on Guild work and encouraging organists to join was sent out beforehand and this, with an invitation to a reception after the program, brought in eight new members and several subscribers, plus inquiries from many prospective members. Copies of the letter and programs will be mailed gladly to interested deans.

The newspapers cooperated with publicity, both listing and reviewing the program, and a fair-sized audience responded. The proceeds from the collection will be sent to headquarters to establish an endowment fund, as proposed by Dr. Diggle. We feel sure that Buffalo was made "Guild conscious" and with continued efforts along this same line each year the chapter should gain new members regularly. CLARA M. PANKOW, Dean.

Program for Akron Chapter.

Members of the Akron, Ohio, Chapter were the guests of the Friends of Music for a program presented Dec. 3 at the Church of Our Saviour. Dean Harold Tower opened the program with the choral prelude "We All Believe in One God," Bach, which was followed by a harvest cantata, "The Sower," Darke, sung by the boy choir, with soloists, under the direction of Mr. Tower. Two compositions for strings and organ—Largo (Concerto in B minor), Bach, and Sonata in D, Locillet—were played by Matilda Herman and Bessie Mitseff Petroff, with Elmer Ende at the organ. A group of choir boys sang Three Christmas Carols from the Southern Appalachian Mountains, arranged by Niles. The program concluded with "The Nativity Scene" in the chancel, with familiar carols sung by the girls' choir and the boy choir. A social hour followed.

RUTH BOWER MUSSER, Registrar.

News of the American Guild of Organists—Continued

**Chorus of 1,300 Voices
Sings at Hymn Festival
of Youngstown Chapter**

A magnificent tribute to the music of the church was paid Sunday night, Nov. 30, as massed choirs of fifty churches and six high schools joined with an overflow crowd in Stambaugh Auditorium for the annual hymn festival of the Youngstown, Ohio, Chapter. Massed choirs of 1,300 voices sang to a packed auditorium when the 1947 festival moved from a church setting to a more spacious auditorium to accommodate a larger congregation. The program, for which a special booklet was prepared by the Guild, included hymns of European, Asiatic and American origin, spirituals, hymns appropriate to Thanksgiving and Christmas and antiphonal and responsive singing.

The Rev. W. Frederic Miller, chairman of the festival committee and associate pastor of the First Presbyterian Church, directed the combined choirs and led congregational singing. Mrs. Hazel W. Buchanan, dean of the chapter, was at the organ for the prelude and Miss Emma Pauline Cook was at the piano for organ and piano numbers. Miss Martha Jean Williams, winner of the 1946 student organ competition, played the offertory numbers. Frank E. Fuller, choir-master of St. John's Episcopal Church, was the accompanist for the service. The Rev. Maynard A. Stull, pastor of St. Luke's Lutheran Church and chaplain of the chapter, and the Rev. Logan K. Barnes, pastor of the Evergreen Presbyterian Church and president of the ministerial association, were the liturgists.

Mrs. J. W. Hornberger was program chairman. LAURA BELLE HORNBERGER, Program Chairman.

Analyze Choirmaster Examination.

To stimulate interest and encourage study toward the choirmaster certificate, three members of the Buffalo Chapter—Dr. Roberta Bitgood, Helen Townsend Garretson and DeWitt C. Garretson—analyzed an examination paper for the members of the chapter at the meeting in Bethlehem Evangelical and Reformed Church Oct. 28. The evening's program included rehearsing of plainchant and Anglican chant, an unaccompanied anthem or two, the pronunciation of church Latin, reading the ancient clefs, the ecclesiastical modes and other theoretical requirements. After two and a half hours of valuable instruction Dr. Bitgood took the members to the choir loft and demonstrated the rehearsing of an anthem at sight, using the members as her choir.

Having begun the meeting with a dinner served by the women of the church, the organists considered the evening well spent.

Buffalo Chapter is formulating plans for a Bach festival in the spring. This is to be an annual event.

MAUD OLLIS, Secretary.

Organ and Small Orchestra Heard.

A dinner meeting was held by the Richmond, Va., Chapter at All Saints' Episcopal Church Nov. 4, directly preceding the chapter's first public recital. Dean Alton Howell introduced the new members and guests. Immediately after dinner the first concert of the year, a recital for organ and small orchestra, was given, with Charles W. Craig, Jr., F.A.G.O., former dean of the Virginia Chapter, as soloist. The program was as follows: Sonatas 17 and 10, Mozart; Trio-Sonata No. 3, Corelli; "Sheep May Safely Graze," Bach; Sonatas 9, 13 and 15, Mozart; Concerto No. 3, in B flat, William Felton, arranged by Mr. Craig; Sonatas 1, 4, 12 and 14, Mozart. The small orchestra was composed of strings, flutes and trumpets, and with the organ tended to reproduce an eighteenth century flavor. The Trio-Sonata No. 3 by Corelli was written for two violins, cello and figured bass for organ and has long been regarded as an excellent example of this type of music, which enjoyed great popularity during Corelli's life.

FRANCES SUTTON, Registrar.

Indiana Recital Is Recorded.

The meeting of the Indiana Chapter Nov. 18 was held in the Broadway Methodist Church, Indianapolis. Dean Paul Matthews presided at the dinner before the recital by Ellen B. English, organist

of the church. Records were made of the entire program, which was as follows: Symphony ("Solomon"), Handel; "Le Cou Cou," d'Aquin; Fugue in C major, Bach; "Le Lardon," Rameau; Fourth Symphony, Vienne; "Pageant of Autumn," Sowerby; "Impromptu," Vienne; "Perpetual Motion" (pedals alone), Mendelschulte; "Les Jongleurs," Sonata 2, Jopson; "Les Cloches de Perros-Guirec," Dupré; Berceuse, Dupré; Toccata, Van Hulse.

Four members of the chapter took part in the seventieth anniversary program of the Indianapolis Matinee Musicale Nov. 23 at the Scottish Rite Cathedral. Mrs. Helen Thomas Robinson played the organ in an ensemble composed of violin, cello, harp and organ; Mrs. English and Mrs. Hemingway each played a group of organ compositions and Mrs. Theodore Jenner accompanied the Matinee Musicale Choral. SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

Discuss Worship Music with Clergy.

Thirty members of the Washington Chapter met at the Wallingford Evangelical United Brethren Church in Seattle Nov. 10. A panel discussion was led by Miss Catherine M. Adams, sub-dean, on "Problems of Music in the Service of Worship." The Rev. R. M. Hilton, pastor of the church, and Miss Gladys Olson, organist at Bethany Lutheran, discussed "The Place and Function of Music"; the Rev. Harold S. Sigmar, pastor of Calvary Lutheran, and Arville Belstad, organist-director of Westminster Presbyterian, spoke on "What Kind of Music?"; the Rev. James B. Hughes, pastor of the Fremont Baptist Church, and Miss Adams of the University of Washington music department dealt with "Congregational Singing—Its Significance and Improvement." JEAN KILGORE, Secretary.

Rogers' Compositions Presented.

A dinner meeting and recital took place at the Euclid Avenue Congregational Church in Cleveland Nov. 17. Vincent H. Percy, prominent Cleveland organist, gave a program from the works of James H. Rogers. He was assisted by his son, Robert William Percy, baritone.

Mr. Percy's fine playing of the familiar Rogers works brought back, especially to older Clevelanders, fond memories of the days when Mr. Rogers was at the Temple organ and critic for the *Cleveland Plain Dealer*. Of special interest were the Sonata in E minor and the Concert Overture in B minor. Bob Percy's perfect words in "Great Peace Have They Which Love Thy Law" and "The Star" were a joy to hear. A large group of organists and music-lovers was in attendance.

Marchal's programs at the Cleveland Museum of Art are drawing capacity audiences and organists who are there—and they are many—consider the programs as "tops." Visitors have come from Pittsburgh and Ann Arbor.

PAUL ALLEN BEYMER.

Activities of Wisconsin Chapter.

The Wisconsin Chapter has had a very active season to date. The high point was the recital Nov. 2 by Walter Baker of Philadelphia. Mr. Baker delighted his audience with a program of great variety, in which he demonstrated colorful interpretations and imaginative registrations.

Still to be heard in this series are Claire Coci, who appears in recital Sunday afternoon, Jan. 25, and who will conduct master classes on the evening of that day and the next, and E. Power Biggs, who plays Sunday, Feb. 29.

The chapter sponsored a series of eight free noonday recitals in October and November. Longtime members of the Guild as well as newcomers to the chapter presented a wealth of new and interesting material, as well as standard compositions. The organists who played the half-hour recitals were Arthur Griebeling, Mrs. Elfrieda Winninger, Seldon Bernauer, Erving Mantey, Mrs. William Jensen, LaVahn Maesch, A.A.G.O., Hugo Gehrke and Mrs. Harvey Whyols.

On Dec. 3, at the Church of the Redeemer, E. Richard Wissmueller, a visiting artist from New York, played a program on which were represented such composers as Marcello and Lully, to the contemporary Flor Peeters. His music was well received.

On the evening of Dec. 5 three members of the chapter—John Christensen, Mrs. Lauretta Cotton and Elmer Ihrke—contributed their fine renditions of Widor's "Symphonie Romane," Dupré's

"Cortege and Litany" and Cesar Franck's "Fourth Beatitude" to the beautiful and impressive Hanukkah candle-lighting service at Temple Emanu-el B'ne Jeshurun.

We are looking forward to our annual Christmas party at Jacobus Park Dec. 28. A buffet supper, games and prizes are promised. Mrs. E. L. FILTER, Secretary.

Clyde English at Wheeling.

The Wheeling, W. Va., Chapter held its monthly meeting Nov. 18, when Clyde English was presented in a recital at St. Matthew's Episcopal Church. Mr. English is organist and choir director at the East Liberty Presbyterian Church, Pittsburgh, and head of the department of organ at West Virginia University, Morgantown. He displayed fine musicianship in his performance. His selections were varied, providing interesting contrasts. Compositions included in his presentation were: Toccata in F and "O God, Be Merciful to Me," Bach; "Sonata Eroica," Jongen; "Romanza," Purvis; "Cortege et Litanie" and Toccata from Second Symphony, Dupré; "Autumn Song," Elmore; Toccata, Fugue and Hymn, Peeters, and Scherzo from Third Symphony (MS.), and "Bells through the Trees," Edmundson.

Visit Organs in New Jersey.

The first event of the season for the Southern New Jersey Chapter was a tour of inspection of organs Oct. 20. The members met at the First Presbyterian Church, Bridgeton. Sub-dean Lowell Ayars, organist and director at this church, gave a detailed description of the new three-manual Möller organ. Dean Charles Wright, F.A.G.O., organist and director at the First Methodist Church, Vineland, played a short program demonstrating the instrument. The next stop was at the Second Presbyterian Church, Bridgeton. Mrs. F. William Cox, a colleague, is the organist at this church. Sub-dean Ayars gave a resume of the history of the three-manual Hall organ built fifteen years ago and played several selections. The third stop was at the historic Presbyterian Church of Deerfield, which has been remodeled and provided with a new two-manual Aeolian-Skinner organ. Mr. Ayars gave an interesting description of this organ. Mrs. Earle Shoemaker, organist of the church, demonstrated the instrument, playing several compositions. Everyone was given an opportunity to examine each organ individually. The whole evening's program was exceptionally interesting. CARRIE E. LIVINGSTON, Secretary.

Recital by Robert Evans.

The Sherman-Denison Chapter presented Robert Evans, A.A.G.O., Ch.M., in a recital at the First Baptist Church, Sherman, Tex., Nov. 15. He was assisted by Miss Gloria Turquette, contralto, of Dallas. Following the program the chapter held a reception in the parlors of the church. Mrs. J. J. Scull was in charge of arrangements and Mrs. Jack Hannah, the dean, received the guests. Both the recital and reception were open to the public.

Mr. Evans was choirmaster and organist of St. Paul's Episcopal Church, Leavenworth, Kan., for three years and held the same position at Christ Episcopal Church in Rochester, N. Y., where he studied with Harold Gleason. He is now choirmaster and organist at the Kessler Park Methodist Church, Dallas. Miss Turquette is a student of Joseph Lupkiewicz at Southern Methodist University and is soloist at the Kessler Park church.

Chants the Subject in Florida.

The Orlando Branch of the Florida Chapter met at the Episcopal Church in Winter Park Nov. 18 and enjoyed a covered-dish supper. After a short business session Mrs. Lucile F. Moore, choir director, and W. C. Fraime, organist of St. Mary's Episcopal Church, Daytona Beach, Fla., gave a very interesting program on "Chants," and the vocal selections rendered by Mrs. Moore, taken from the hymnal, demonstrated the method used in the fifteenth century and the modern style of the 1940's. Fourteen members were present at this meeting. MAIDA S. WALTHOUR, Secretary-Treasurer.

Two Recitals in Toledo, Ohio.

The Toledo Chapter has been permitted to enjoy two fine recitals during the last month, both presented in the peristyle of the Toledo Museum of Art, where listening to the fine Skinner organ is a pleasure. André Marchal came over from Cleveland, where he is doing a series of recitals, and Allen Hughes, who joined the Art Museum staff last fall as an instructor in music, gave the second recital. Both of these were well received by large Sunday afternoon audiences.

A social evening is planned for Jan. 13. J. Harold Harder, organist and director at the Collingwood Presbyterian Church, will present a report on the 1947 summer music conference at Northwestern University. His talk will be followed by a social hour and refreshments. This meeting will be held in Mr. Harder's church.

Fred W. Church, dean of the chapter, reports that an active membership committee is bringing in a large number of

An account of the conclave and Christmas dinner of the Guild in New York Dec. 29 and 30 will be published in the February issue.

new members. These will be officially welcomed at the Jan. 13 meeting. HELEN M. MOSBACH, Publicity Chairman.

Marks Semi-Centennial of Organ.

In place of the regular December meeting, the Redwood Empire Chapter attended a unique recital at the First Congregational Church of Sonoma, Cal., Dec. 7. The program, played by Ludwig Altman, organist of Temple Emanu-El, San Francisco, was in commemoration of the fiftieth anniversary of the instrument, one of the earliest organs installed in the vicinity. The organ, built by John Bergstrom & Sons of San Francisco, was the gift of Sophia T. Craig in memory of her husband, Oliver W. Craig. The program included a talk on the history of the organ and its donor by Miss Edna Cooper.

The musical numbers played were: Toccata on "Ye Sons and Daughters," Farnam; Concerto in A minor, Bach; "Suite Baroque," Telemann; "Will-o'-the-Wisp," Nevin; Hymn Paraphrase on "Saviour, to Thy Dear Name," Altman; Gavotte, Mozart; Andante Cantabile, Fourth Symphony, and Finale, Second Symphony, Widor.

At the conclusion of the program the members were guests of the church choir at a supper.

CLAIRE COLTRIN, Publicity Chairman.

Visit New Organ in Omaha.

Those members of the Nebraska Chapter who braved the storm in Omaha Dec. 9 to accept the invitation of Martin W. Bush to the First Congregational Church of Omaha were amply rewarded by having the opportunity to see, hear and play the fine three-manual Aeolian-Skinner organ recently installed in that church.

A brief business meeting was held, after which the members moved to the choir loft and were invited to try the organ. The host then played a number and explained the different stops, answering questions concerning interesting points.

M. I. MOWERS, Secretary.

Mass Explained by Msgr. O'Brien.

The Texarkana Chapter held an interesting meeting Nov. 26 at the Sacred Heart Catholic Church. After the regular business meeting the dean, Mrs. J. P. Watlington, turned the program over to Msgr. W. F. O'Brien. Our study was the mass. Msgr. O'Brien gave a very interesting explanation of the mass. The music was played by two of the church organists, Mrs. Martin Patterson and Mrs. Lonnie McKee. The program was well received by a large group of members and guests. MRS. LONNIE MCKEE.

Lehigh Valley Chapter.

The November meeting of the Lehigh Valley Chapter was held in Holy Trinity Lutheran Church, Catawauqua, Pa., Saturday evening, Nov. 22. Howard Frits, organist of the church, and Mrs. Frits were the hosts. The Rev. Mr. Mathias, pastor of Holy Trinity Lutheran Church, offered the invocation, after which organ selections were played by James McClellan, Claude Hollenbach and Howard Frits. The speaker was Dr. Paul Ensrud, who lectured on "Modulation," illustrating his talk with examples at the organ. Luncheon was served, after which there was a short business meeting with the dean, John P. Beiswanger, presiding. The junior choir festival planned for Jan. 25 was discussed.

On Dec. 13 the chapter held its Christmas meeting with a dinner at the Americus Hotel, Allentown, Pa. This meeting was in the form of a rally and the speaker was Warden S. Lewis Elmer. The Bel Canto Trio of Easton sang.

SUB F. ENRIGHT, Secretary.

Christmas Party in Houston.

The monthly meeting of the Houston Chapter was a Christmas party at the home of Mr. and Mrs. Scott Red Dec. 9. It was well attended. After a short business session refreshments were served.

Members of the Guild have been very active and several have given recitals. Nov. 18 Mrs. Ray Lasley, Miss Helen Nelson and Mrs. Thomas Faxton gave a Bach program for the Tuesday Music Club at the South Main Baptist Church in Houston. Nov. 30, Alex Kevan gave a recital at St. Andrew's Episcopal Church in Bryan, Tex. He was assisted by Claudia Bearden, mezzo-soprano. Dec. 8 Mrs. Ray Lasley gave a recital at the Church of the Holy Comforter in Angleton, Tex.

The November meeting was held at St. Paul's Methodist Church and commemorated the death of Mendelssohn. The numbers were announced by Mr. Kevan. Mrs. A. B. Green spoke on Mendelssohn's life. The organ numbers were played by Larson F. Demming, minister of music, and the St. Paul's Methodist choir sang. Refreshments were served and a short business meeting was held.

ESTELLE M. KEIGAN, Secretary.

News of the A.G.O.—Continued

Organists of Vermont

Hold Statewide Meeting; Ministers Their Guests

A state-wide meeting of the Vermont Chapter was held in Montpelier Nov. 22. Registration took place at noon at Christ Episcopal Church. After luncheon at the Montpelier Tavern a short business meeting was held. Thirty-eight were present. This included ten members of the clergy who were guests of their organists at the luncheon and meeting.

An interesting presentation on "What I Expect of My Organist" was given by the Rev. Charles N. Martin, rector of St. Paul's Episcopal Church, Burlington, and the Rev. Edward C. Dahl, minister of the Center Congregational Church of Brattleboro. Mrs. James Holcombe, organist of the Cathedral of the Immaculate Conception in Burlington, and Dean Richard W. Harvey of Rutland spoke on "What I Expect of My Pastor."

The members and guests then adjourned to Bethany Congregational Church to hear a joint recital by Elizabeth R. Shufelt, F.A.G.O., of Burlington, and James Stearns of Brattleboro. Mrs. Shufelt opened and closed the recital by playing the fellowship examination pieces: Toccata, Adagio and Fugue, Bach, and Chorale and Fugue, Sowerby. Mr. Stearns played: "Harmonies du Soir," Karg-Elert; Adagio from Violin Concerto, Vivaldi; Scherzetto, Vierne; Bell Pre-lude, Clokey; "Humoresque, The Primitive Organ," Yon.

Thursday evening, Dec. 4, Virgil Fox gave a superb recital before an enthusiastic audience at the First Baptist Church in Brattleboro. Members of the Guild residing in Brattleboro held a largely attended reception for Mr. Fox after the recital.

BERTRAM C. BALDWIN, JR., Registrar.

Massachusetts Chapter Program.

The Massachusetts Chapter held its monthly meeting Nov. 25 at All Saints' Church, Belmont. The following program was played on the newly-reconstructed organ: Pastorale, Zipoli; "Song of the Early Patriots," Billings-Gaul; "Ronde Francaise," Boellmann; Canzone, Homer Humphrey; "A Joyous March," Sowerby (played by Velma Harden); Larghetto, Corelli; Aria, Buxtehude; "What God Does Is Well Done," Kellner; "The Re-joicing," Handel; "At the Cradle of Jesus," Bingham; Paraphrase on "Once to Every Man and Nation," Whitford; Communion, Purvis, and Toccata on a National Air, Coke-Jephcott (played by Homer Whitford).

Edward B. Whittredge gave an interesting account of his experience at the Fred Waring summer school.

Mention was made of the seventy-fifth birthday of Dr. Caspar Koch and the eighty-seventh birthday of William Churchill Hammond, a founder of the Guild. Both birthdays were celebrated on the chapter's meeting day, Nov. 25.

MARJORIE FAY JOHNSON, Secretary.

Junior Choir Festival in Hartford.

One of the outstanding events for the Hartford Chapter was the annual junior choir festival, held at the Central Baptist Church Sunday, Nov. 23. Twenty junior groups, composing the massed choir of over 400, presented a well-chosen program under the direction of Edward Hall Broadhead, M.A., Mus.D., of the Julius Hartt School of Music and organist of Second Church of Christ, Scientist, Hartford.

Anthems used were: "We Gather Together," Netherlands folksong; "Now All the Woods Are Sleeping," arranged by Bach; "Come Marie, Elisabeth," arranged by Dickinson; "O Jesu, So Sweet," Bach; "Prayer of the Norwegian Child," Kountz; "Be Strong," Rowley; "Dona Nobis Pacem," arranged by Bitgood. The festival was opened with the Chorale and Variation on "Our Father Who Art in Heaven," Mendelssohn, played by Shelley T. Gilbert of Christ Church Cathedral. For the offertory the Cantabile by Franck was played by Miss Jean Conklin of Memorial Baptist Church. The postlude was the Toccata in E minor by Pachelbel, played by Mrs. Grace D. Berry of the First Baptist Church, West Hartford. Mrs. Esther Nelson Ellison, A.A.G.O., of the Church of the Redeemer, West Hartford, was the service organist and accompanist and Frederick

E. Werner of Center Congregational Church, Manchester, assisted at the piano. Walter M. Reneker, Mus.B., of Central Baptist Church was master of ceremonies.

GEORGE H. FAY, Publicity Chairman.

Altman Plays in California.

The Northern California Chapter opened its fall activities Oct. 28 with a recital in St. Luke's Methodist Church, Richmond. The recitalist was Ludwig Altman, organist of Temple Emanu-El, San Francisco. So well received was this recital that a return engagement was arranged the same evening, Mr. Altman to present his program in the spring of 1948.

Dec. 9 Richard Purvis presented another of his "Masterpieces of Organ Literature" in Grace Cathedral, his program including the Cesar Franck Chorale in E minor, Bach's Sonata in E flat and Pas-sacaglia and Fugue, Bonnet's "Angelus du Soir," Haydn's "Suite for a Musical Clock" and Reubke's "Ninety-fourth Psalm." Each of these monthly recitals finds a larger group of auditors and makes a splendid contribution to the fine musical programs being presented by station KWBR on FM broadcast.

Sunday, Dec. 16, brought an outstanding program of concertos for organ and orchestra, presented in Temple Emanu-El by Mr. Altman, organist, and twenty members of the San Francisco Symphony Orchestra, under the direction of David Schneider. An audience of more than 1,600 heard two concertos by Handel and the Bach Concerto in A minor on the organ alone and then as written by Vivaldi for two violins and orchestra, thus making a highly interesting and thoroughly enjoyable comparison of the two works; and Mozart's Sonata for organ and strings, played with a wealth of delicacy and expression.

W. ALLEN TAYLOR, Dean.

Central Tennessee Chapter.

The December meeting of the Central Tennessee Chapter was held at St. Mary's Church, Nashville, Dec. 9. A well attended and well received recital was given by F. Arthur Henkel on the new Möller organ. Mr. Henkel played: Prelude and Fugue in C minor, "Come, Sweet Death" and "Sheep May Safely Graze," Bach; Gigue Rondo, J. C. F. Bach; Variations, Handel; Prelude, Theme and Variations, Fughetta, Chorale, Finale, Schehl; "Benedictus," Rowley; Scherzo from Sonata No. 5, Guilmant; Toccata, Gigout.

After the recital a business meeting was called by Dean Daniel and the following persons were elected to membership in the Guild: Miss Laura Hill, Mrs. Gordon Murphey, Jr., and Mrs. H. E. Buck. Plans were discussed for the convention at St. Louis July 5 to 9. A good attendance from this chapter is expected.

The October meeting was held, because of date conflicts, on the 21st instead of the 14th, at the Vine Street Christian Church, Nashville, presenting Margaret Rittman Bowers, organist of the church, and Arthur Crowley of Fisk University, with Mrs. Bowers at the piano in the Symphonic Piece by Joseph W. Clokey. After the recital a business meeting was held and two new members were elected: Mrs. Nell Wright and Miss Alberta Bennett. Certificates of membership were presented to the Misses Bobby West and Jean Haurly.

The November meeting was held on the 18th at Scarritt College, with a valuable illustrated lecture by Dean Cyrus Daniel on "Modulation." After the lecture the dean gave us a brief talk on the A.G.O. examinations.

JAMES G. RIMMER, Secretary.

Alabama Chapter.

Attention last month was centered in Birmingham on many fine Christmas services. At the McCoy Memorial Methodist Church the tenth annual candlelight service was held under the direction of Raymond Anderson. The choir of the church, assisted by the choir from Birmingham Southern College—also under Mr. Anderson's direction—sang carols and anthems from many countries. Allen Orton Gibbs was at the organ. At the First Methodist, under Hugh Thomas, with Lois Greene Seals as organist, three services were held—Dec. 7 a program of Christmas anthems by Bach and the "ceremony of carols" sung by a group of women's voices for the first time in Birmingham; Dec. 14 the Christmas portions of "The Messiah" by a chorus of sixty-five voices and Dec. 21 "familiar carols" in new musical settings. "The Messiah," given annually by the Handel Choral Society, was sung at the Handley Memorial Presbyterian Church Dec. 14 and at the Dixon Memorial Presbyterian in Tarrant City Dec. 16, with Sam Gasliano as director and Mrs. Robert Kirby accompanist. At the First Presbyterian the choir, assisted by 100 children's voices from the Moun-

CORRESPONDENTS PLEASE NOTE.

Guild chapter reports must show *when* and *where* events have taken place. If these essential facts are omitted the items cannot be published.

All reports should reach THE DIAPASON by the 15th of the month. In the case of events late in the month, they may be accepted until the 20th. After that date only news of great importance can be handled.

Addressed envelopes for the convenience of chapter correspondents may be obtained by writing to THE DIAPASON.

Use the typewriter and be sure that proper names are correctly spelled. Don't guess! Use only one side of paper.

Do not send programs and other data, but write the article just as you wish to have it printed. Be brief and to the point and avoid superfluous adjectives. Let the reader take it for granted that the entertainment was "delightful" and the refreshments were "delicious." Make your story interesting to every DIAPASON reader.

tain Brook School, directed by Mrs. Charles Brown, sang a vesper service on the 14th with Vernon Skoog directing and Myrtle Jones Steele at the organ. The Highlands Methodist presented a pageant twice on Sunday the 14th, Betty Kendrick Brown at the organ and Vernon Noah directing the incidental music. At the First Baptist Church, with Frank Heberlein directing, a choir of fifty-two voices sang the Christmas portions from "The Messiah."

The choir and congregation of Temple Emanuel honored the organist and choir director, Herbert Grieb, in a celebration on Dec. 5 of the tenth anniversary of his service with them. The choir from the Church of the Advent, of which Mr. Grieb is also director, sang several numbers from Haydn's "Creation" and the temple choir sang the Jewish ritual to an original setting composed by him for the occasion. At the close of the service a reception was tendered Mr. Grieb and a beautiful gift was presented.

The December meeting of the chapter was held at the First Presbyterian Church Dec. 10. Luncheon was served, followed by an interesting talk on traditional Christmas music by Vernon Skoog, choir director of the church and newly-appointed supervisor of music in the county schools.

LAURA JACKSON DAVIDS.

Salt Lake Choirs Unite for Service.

A service of choral evensong featuring Christmas music sung by the combined choirs of St. Mark's Episcopal Cathedral and the First Presbyterian Church, under the direction of Henry W. Thornton, dean of the Utah Chapter and director of the cathedral choir, was presented at St. Mark's Cathedral in Salt Lake City Dec. 6. The service was sponsored by the Utah Chapter.

Mrs. Florence Brown Hoffer, organist at the First Presbyterian Church, was soloist, playing "Noel Languedocien" as a prelude and "Puer Nobis Nascitur" as a postlude—both Guilmant numbers. Mrs. Emma L. Strobel, organist of the cathedral, played for the service. The anthem was "Gloria in Excelsis," by Knight. The Very Rev. R. Dunham Taylor, dean of the cathedral, spoke on "The Meaning of the Liturgy."

The success of this program has encouraged the Guild to undertake future programs of city-wide interest such as have been suggested by Dr. Roland Diggle.

ELEANOR H. TODD, Registrar.

Proceedings in Rhode Island.

A business meeting of the Rhode Island Chapter was held Dec. 8 in the Elmwood Congregational Church, Providence, after a program by John MacInnes, A.A.G.O. Dean Hollis Grant announced that the recital of Flor Peeters, scheduled to be given in Sayles Hall, Brown University, Dec. 12, had to be canceled and so Mr. MacInnes, who was to have lectured on the music for the Peeters recital, had to

make last-minute changes in his lecture. However, he presented an interesting program of recordings. Mr. MacInnes is organist and director at the Elmwood Congregational Church during the absence of Miss Medora Ladeveze. He is also instructor of music at Wheaton College, Norton, Mass.

William Gerald White, student organist and assistant at St. Luke's Episcopal Church in East Greenwich, gave a preview of his debut recital for the Guild in January.

At the business meeting the treasurer reported a profit of \$87 from the Guild school. Dean Grant said that we have seven new members as a result of the school, in addition to the help and inspiration given to all who attended it. The establishment of a separate Guild fund to finance the engagement of instructors for future schools was discussed.

A brief discussion introduced by Mr. Pritchard dealt with the subject of organists' salaries. Mr. Pritchard pointed out that one reason for the dearth of organists is the poor incentive offered to young organists. The need for a job placement committee to help organists who wish to change positions and to help fill positions as they become available was taken up.

A social hour followed, with refreshments served under the direction of Mrs. Harold Mangler.

BESSIE W. JOHNS, Registrar.

New Hampshire Chapter.

The New Hampshire Chapter presented a miscellaneous program Monday evening, Dec. 1, at the First Methodist Church in Manchester. Organists from various cities in the state played and guest soloists who have come to New Hampshire to reside sang. The choir of the church was heard in a number of selections. The Rev. George Niles, who spent last summer in Europe, spoke on "Music Conditions in Europe." The organ program was as follows: Preludio, Bach; "Ave Maria," Guilmant; "Liedchen," Mendelssohn, and "Gavotte Moderne," Bedell (Dorothea Schoepf, Christian Science Church, Manchester); Intermezzo from Third Sonata, Borowski (Robert K. Hale, Short Falls); Toccata, Adagio and Fugue in C major, Bach (Rebecca Henry Dole, Unitarian Church, Concord).

GERMAINE PELLERIN, Secretary.

Syracuse Chapter Explores Organ.

William Boyle, the organ builder, and his associate, Mr. De Lorme, gave an enlightening demonstration of the art of organ building for the Syracuse Chapter Dec. 1. The newly-rebuilt organ of the Park Central Presbyterian Church was explored and many questions about the problems of rebuilding were discussed. The meeting closed with a lively discussion of the Richard T. Gore article, "Blasphemy in Church Music," Joseph McGrath acting as moderator. After careful debate some forty members gave Mr. Gore a vote of confidence.

EDITH SCHMITT, Publicity Chairman.

Abba Leifer
RECITAL ORGANIST
CHICAGO SINAI
CONGREGATION
ROOSEVELT COLLEGE,
CHICAGO, ILL.

"Remarkable ear for registration."
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RADIO STATION WILL
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HOLT KAMP ORGANS
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MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

News of the A.G.O. —Continued

November Meeting in LaCrosse.

The LaCrosse, Wis., Chapter held its first meeting of the season Sunday, Nov. 23. Plans for the year were discussed and it was decided to hold meetings on the third Sunday of every month. It was suggested that every meeting should include an organ number, either analyzed and played by one of the members, or a good organ recording. Along with this the chapter expects to carry on discussions of registration and talks on leading American organists.

Joseph Kranzfelder, the dean, appointed the following committee for planning the year's activities: Sister M. Lucilda, chairman; Mrs. C. B. Burgess, Sister M. Karen and Mrs. Calvin Thatro.

Each member was requested to establish a contact with a prospective Guild member and invite him to attend our next meeting, thus assisting in the expansion and growth of the chapter.

SISTER M. ANTONICE, Secretary.

Lecture and Recital by Ernest White.

The Wilkes-Barre, Pa., Chapter was privileged to hear a very interesting and instructive talk on organ building and the use of the instrument in service playing by Ernest White at the First Presbyterian Church Nov. 17. The next day Mr. White was presented in a recital by the chapter and played works by d'Andrieu, Durufle, Buxtehude, Scheidt, Franck, Reger and Karg-Elert. Henry Johnson was general chairman and Charles Henderson was chairman of the reception which followed the Monday evening meeting.

Sunday, Nov. 23, the Bach cantata "The Lord Is a Sun and Shield" was given in St. John's Lutheran Church under the direction of Carl F. Roth, organist and choirmaster of the church, as part of the church's seventy-fifth anniversary program. Spencer Martin was at the organ for the service preceding the cantata. Charles Henderson played the prelude and postlude and accompanied the cantata. A nine-piece orchestra also was used.

Members of the Wilkes-Barre Chapter and their choirs participated in a "festival of faith" service, sponsored by the Wyoming Valley Council of Churches, at the First Methodist Church Nov. 30. A choir of eighty voices sang two anthems, directed by Charles Henderson and accompanied on the organ by Louie W. Ayre. The address was by Dr. Henry Smith Lelper, executive secretary of the American Committee for the World Council of Churches.

The annual clergymen's dinner meeting was held Dec. 16, the speaker being Canon Edward N. West, national chaplain, A.G.O., of the Cathedral of St. John the Divine, New York City. The Christmas party was to be held Dec. 26 at the home of Mrs. William Blackman.

LOUIE W. AYRE, Secretary.

Ministers San Diego Guests.

The annual minister-organist dinner of the San Diego Chapter was held Oct. 6 at the First Methodist Church. The tables were decorated beautifully in autumn flowers, fruits and vegetables. About seventy sat down to enjoy the turkey dinner. Sub-dean Paul Sheldon appointed Dr. Thomas Law Coyle, pastor of the First Presbyterian Church, toastmaster. Dr. Coyle introduced Mary Henson, the dean, who welcomed the guests. Dr. George A. Warner, pastor of the First Methodist Church, responded for the ministers. After dinner Dr. Frank Linder, pastor emeritus of the First Methodist Church, told an interesting and humorous story of his experiences in Tennessee one summer.

Oct. 19 Flor Peeters, eminent Belgian organist, was presented in a recital at the First Methodist Church. The Guild entertained Mr. Peeters and his wife at luncheon and held a reception after the recital.

ETHEL W. KENNEDY.

Important Events in San Francisco.

A capacity audience greeted Flor Peeters' recital in Grace Cathedral in San Francisco Dec. 2 and a decidedly favorable impression was made by this artist. A particularly happy evidence of this was the large number of members of the audience who asked to be enrolled as subscribers to our chapter, thereby making themselves parts of the chapter work in this area. We have always believed that Guild members were missionaries in the service of the music of the church. Here we had a visiting artist who became an excellent salesman for the Guild!

Friday evening, Dec. 12, brought a presentation of Handel's "Judas Maccabaeus" in Temple Emanu-El, San Francisco, with soloists, chorus and orchestra under the direction of our chapter chaplain, the Rev. Reuben R. Rinder, cantor of the temple. All too rarely has San Francisco had the opportunity of hearing such a work so splendidly presented. As with Flor Peeters' recital, the temple was filled to capacity. Another of our chapter members, Ludwig Altman, organist of the temple, presided at the great organ and played the accom-

paniments with a sympathetic feeling for the libretto and the soloists without destroying the beautiful work of the members of the San Francisco Symphony Orchestra. Temple Emanu-El is doing a remarkable work in its endeavors to promote better music, done in the grand manner, and for this credit should to a large degree be given to Rabbi Irving Reichart and Cantor Rinder.

W. ALLEN TAYLOR, Dean.

Recital at Port Jefferson, N. Y.

The Suffolk Branch of the Long Island Chapter arranged a recital Nov. 18 in the Methodist Church at Port Jefferson, N. Y. G. Everett Miller, organist of Grace Church, Huntington Station, was the recitalist and was assisted by Vera Mott Lazarus, soprano, and a string quartet consisting of Harold White, first violin; Dr. George Volow, second violin; Alfred Pritzloff, viola, and Catherine Margeson, cello.

Mr. Miller brought out the best of the limited resources of the organ in a fine rendition of the following numbers for the first part of the program: Toccata in D minor, G. B. Nevin; Intermezzo, Truette; "Deep River," arranged by H. T. Burleigh; Introduction to Third Act of "Lohengrin," Wagner. Mrs. Lazarus followed with two numbers: "Fear Not Ye, O Israel," Buck, and "The King of Love My Shepherd Is," Shelley. The audience enjoyed these numbers by the string quartet: Allegro and Minuet from "The Little Serenade," Mozart, and Andante Cantabile, Tchaikowsky. Mr. Miller returned to the organ to close an enjoyable musical evening with the following: "To a Wild Rose," MacDowell; "At Eventide," Shackley, and Grand Chorus, Spence.

The object of the recital was to send money to national headquarters after expenses were deducted, as per Dr. Diggle's suggestion in a recent issue of THE DIAPASON.

MILDRED RALPH, Secretary.

Mourn Harold F. Rivenburgh.

Regret has been expressed over the death of Harold Francis Rivenburgh, a member of the Binghamton Chapter, who died June 12.

Mr. Rivenburgh, born in Hudson, N. Y., Aug. 15, 1892, was choirmaster and organist at St. Paul's Episcopal Church in Owego. Having studied music at the Juilliard Graduate School and Trinity Chapel School for voice training in Manhattan, Mr. Rivenburgh began his musical career in All Saints' Cathedral, Jacksonville, Fla. While there he was head of the theory department of the School of Musical Art and head of the organ department in the Jacksonville School of Music. His compositions, which are numerous, include settings of the Episcopal service.

For several years Mr. Rivenburgh conducted large classes in organ and piano in Owego. He is succeeded at the organ by his wife and former pupil, Clara Rivenburgh.

HAROLD C. O'DANIELS, Sub-Dean.

November Events in Minnesota.

The Minnesota Chapter presented Andre Marchal at the Hamline Methodist Church in St. Paul Nov. 4. This recital was the first in a series of three to be sponsored by the chapter. The next recital will be played by Carl Weinrich in January.

A console party was held Nov. 17. The meeting was at Gloria Dei Lutheran Church in St. Paul. After dinner the members proceeded to the choir loft of the church. Several organists demonstrated accompaniments to some of the more difficult choral works.

The Guild sponsored a student recital Sunday afternoon, Nov. 2. The recital was held in Central Lutheran Church, Minneapolis, and those who gave the program are studying with members of the Guild.

EARL BARR, Secretary.

Bach Music Program in Galveston.

An outstanding program of Bach organ music was played by Miss Evanthia Constantine and Mrs. Marvin D. Kahn at the First Lutheran Church Nov. 4 for the Galveston, Tex., Chapter. The program included: Toccata, Adagio and Fugue in C major (Miss Constantine); "God's Time Is Best," "O Man, Bewall Thy Grievous Fall" and Toccata and Fugue in D minor (Mrs. Kahn).

Ernest Stavenhagen III, the dean, presided at the business meeting which preceded the program. A report was given by Mrs. Adam J. Levy on the patron contributions.

Mr. Peeters, internationally-known Belgian organist-composer, was presented in Galveston Nov. 13 at Temple B'Nai Israel before a large audience.

EBBA NILSSON, Registrar.

Mass Sang in Dallas, Tex.

The November meeting of the Texas Chapter was held in Dallas Nov. 24. Dinner was served at Sammy's restaurant, where the business meeting was held. Mrs. W. E. Blomdahl, dean, presiding. After hearing reports from the various committees we adjourned to meet at the East Dallas Christian Church, where the program for the evening was presented. Schubert's Mass in E flat major was sung by the Cathedral Singers under the direction of Dr. Fred Gealy, with Miss Dora

Poteet at the organ. It was a thrilling performance and deserves the highest praise.

ANNETTE BLACK.

Guests of Greek Orthodox Church.

The choir of the Greek Orthodox Church of Kansas City, Mo., entertained the Kansas City Chapter Nov. 28. The program consisted of an explanation of the liturgy of the Greek Orthodox Church by Father John Bitas and the singing of a group of Byzantine chants by the choir. Greek pastries and coffee were served in the guild hall after the program.

CHARLES GRIFFITH, Dean.

Christmas Party in Tulsa.

Announcement of the annual Christmas party for the Oklahoma Chapter resulted in bringing together nearly the full membership, with invited guests, on the night of Dec. 2 in the Trinity Episcopal church-house, Tulsa. The rooms and tables appeared in festal decorations and the dinner committee, with Mrs. Dorothy Heywood Reedy as chairman, had prepared a delectable meal.

Dean Marie M. Hine presided at the business session following the dinner. Mrs. Nell Doering mentioned the recent visit of Warden Elmer and as this was the first meeting held since our chapter was entertained Nov. 3 by the Oklahoma City Chapter, the registrar paid tribute to our sister chapter for its hospitality. Fifteen of our members made the 240-mile round trip and none regretted it.

Mrs. Loy Wilson announced the addition of \$92 to the chapter's bank account, being the result of the past month's rummage sale, held under the direction of Mrs. H. Clay Fisk.

New members are: Mrs. George Oscar Bowen, organist of the First Methodist Church; Mrs. Leonard Todd, St. Luke's Episcopal; Robert Heckman, Memorial Christian; Elizabeth Fowler, director of religious education, St. Paul's Methodist, and Mrs. Sarah E. Casebeer, subscriber member.

The entertainment features of the evening included the singing of carols, led by George Oscar Bowen, with Mrs. Bowen at the piano. A Christmas story, "Even unto Bethlehem," by Henry Van Dyke, was read by Mrs. Tom A. Gruwell. Sleigh bells heard from without announced the approach of Santa Claus, who arrived bringing gifts for all.

JOHN KNOWLES WEAVER, Sub-dean.

Walter Baker Chesapeake Recitalist.

The December program meeting of the Chesapeake Chapter was held at the Peabody Conservatory of Music concert hall in Baltimore Dec. 2. Walter Baker, organist and director at the First Baptist Church, Philadelphia, was heard in recital. His program follows: "Fugue a la Gigue," Bach; Concerto No. 5, in F major, Handel; Introduction, Passacaglia and Fugue, Reger; "Soul of the Lake," Karg-Elert; Scherzetto, Viernie; Berceuse and Spinning Song (from "Suite Bretonne"), Dupre; Toccata (from Suite for Organ), Durufle.

Mr. Baker's performance was outstanding in technical facility and brilliance, although there was a disturbing lack of rhythmic precision in some numbers, particularly in vigorous and strongly accented music such as the Bach fugue. However, even in using an instrument with which he had had little opportunity to become familiar, his knowledge of effective registrations was splendidly revealed in a well-balanced program. The work by Max Reger, which was the major one in point of length, represents an ungratifying use of classical forms in a later idiom, but Mr. Baker was skillful enough to animate its cold structure and to exalt its ponderous tread.

JAMES WINSHIP LEWIS, Dean.

Pius X Choir in Philadelphia.

Dec. 8, in Town Hall, Philadelphia, the Pennsylvania Chapter presented the choir of the Pius X School of Liturgical Music in a concert including Gregorian chant and works of composers of the thirteenth, fourteenth and fifteenth centuries. The choir is made up of about forty young women, students of the school, directed by Julia Sampson.

The choir demonstrated the great variety of music suitable to the church service. From the early plainsong "Hymn of St. Adalbert" through the "Resonet in Laudibus," the plainsong program reached a climax in the glorious Magnificat. The motets sung by the choir progressed from the "Ave Verum," by Des Pres, which has no dissonances, to the delicate "There Was No Room for the Christ-child," and finally to Palestrina's exultant "Puer Hebraeorum."

Archille Bragers played the accompaniments on the organ. He is teacher of Gregorian chant at the school.

The diction of the choir remained excellent throughout the concert and the group is well trained.

ELIZABETH M. WOLFE.

Unique Program in Petersburg, Va.

Several brief sonatas by Mozart and works by Bach, Corelli and William Felton, all for organ and small orchestra of strings, flutes and trumpets, were heard in Petersburg, Va., for the first time when they were presented in Trinity Methodist Church on the evening of Nov. 3. Charles W. Craig, Jr., F.A.G.O., organist and director at All Saints' Episcopal Church and professor of organ at the Richmond

Professional Institute, was at the organ, while the orchestral ensemble included well-known musicians of Richmond. The concert was sponsored by the Petersburg Chapter and, being the first of its kind here, attracted a large and appreciative audience.

The program and the order in which it was played follows: Sonatas 17-10, Mozart; Trio-Sonata, Corelli; "Sheep May Safely Graze," Bach; Sonatas 9-13 and 15, Mozart; Concerto No. 3, B flat major, Felton-Craig; Sonatas 1-4, Mozart, and Sonatas 12-14, Mozart.

Red, white and green were the colors used in the flowers and table appointments when the Petersburg Chapter held its annual Christmas party Dec. 8 at the home of Mrs. J. Westmore Brown. A special feature of the evening was the playing of recordings of Christmas carols by Robert Shaw and his R.C.A.-Victor Chorale. Guests of the Guild were five members from the Hopewell Chapter.

The chapter takes pride in announcing that on the evening of Dec. 22, in the West End Baptist Church, it was to sponsor a Christmas cantata composed by one of its own members, Raymond Herbek, A.A.G.O., and presented by the choir of that church. It will be under the direction of Mr. Herbek, who will be at the console.

MRS. CLYDE LAUSHEY, Secretary.

Christmas Festival in Pasadena.

The Pasadena and Valley Districts Chapter held a Christmas music festival at the Pasadena First Baptist Church Dec. 8. Choirs participating were the First Methodist cathedral choir, under the direction of Allan Lannon; the First Methodist carol choir, under Lee Madsen; the First Congregational chancel choir, R. Denton Hendrickson, choirmaster-organist, and the First Baptist chancel choir, Edward Qualen director. Each choir sang a group of numbers alone and the climax of the evening came when the choirs combined to sing two numbers. The first of these was "Silent Night," with a descant by the choir of young girls from the First Methodist Church. The final number was the Hallelujah Chorus from Handel's "Messiah." Both of these combined choruses were under the direction of Edward Qualen. Another outstanding part of the program was the singing of two solos by Olive Mae Beach, soprano. The prelude, postlude and offertory were played by Marcia Hannah. Other organists participating in the event were John Paul Clark, David Craighead and Jet Turner.

MARCIA HANNAH, Librarian.

Christmas Party in San Diego.

The annual Christmas party of the San Diego Chapter was held at St. Paul's parish-house Dec. 1. The hostess was Miss Lillie High, organist-director of St. Paul's Church. A cheerful fire greeted a small but faithful group who braved the storm to attend. This was an important meeting, the present problem being how to finance our recitals. Since the war is over small collections greet us.

Popcorn and marshmallows were toasted over the fire. Coffee was served from a center table. Everyone brought gifts to be sent to the children's home.

ETHEL W. KENNEDY.

Student Recital in Williamsport.

The Williamsport, Pa., Chapter sponsored a student recital Sunday evening, Dec. 7, in Christ Episcopal Church. An interesting and well-performed program was presented, those taking part being Mary Ellen Haag, Peggy Singley, Bob Calehuff, Lester Heilmann and Joan Herman. After the program a reception was held in the parish-house for students and friends and chapter members. Refreshments were served by Mrs. Dallas Hamlin and Mrs. R. W. Andrews. A brief business meeting followed, and attention was called to the second in the series of recitals by nationally famous organists planned by the chapter. This will take place Feb. 2 at the First Presbyterian Church, when Alexander McCurdy and Flora Greenwood will be the recitalists.

JOHN K. ZORIAN, Secretary.

Chapter Meets at Mishawaka, Ind.

The First Methodist Church of Mishawaka, Ind., was host to the St. Joseph Valley Chapter Nov. 30. Four Mishawaka organists played organ numbers—Miss Frances Koch, Mrs. Betty Hans, Mrs. William E. Perrin and Herman Wilson. Mr. Wilson is also carillonneur for the host church and preceding the organ program he plays thirty minutes of carillon music. The two choirs of the church sang several anthems under the direction of Mrs. Ben Shaw, with E. D. Thorpe at the organ.

W. FRANKLIN SHAW, Registrar.

Missouri Chapter Meeting.

The monthly meeting of the Missouri Chapter was held Nov. 24 at the Third Baptist Church, St. Louis, with Miss Katherine Carmichael as hostess. After dinner and a business meeting Henry K. Beard of Chicago played the dedicatory recital on the recently-completed Third Baptist organ. M. P. Möller, Inc., has enlarged and rebuilt the instrument.

The Missouri Chapter and the Sunday Evening Club of Centenary Church sponsored a performance of Handel's "Messiah" at Centenary Church Dec. 7. C. Albert Scholin, M.M., was the conductor.

PAUL FRESS, Secretary.

News of the A.G.O.—Continued

New Orleans Chapter Revived.

The visit of Warden S. Lewis Elmer Oct. 21 was the occasion for the revival of the New Orleans Chapter after its abandonment several years ago. Miss Elise Cambon was elected dean. Monthly meetings began Nov. 3, when Ferdinand Dunkley read a paper on "Organ Music, Past, Present and Future." Dec. 7 a Louis Vierge program was rendered at Christ Church Cathedral by Lydia Clark, George Exon, Ferdinand Dunkley, Harry Tibbs, Fred Jackisch and Elise Cambon. The selections were: "Carillon de Westminster," Scherzo, Menuet from Fourth Symphony, Arabesque, Impromptu and Finale from First Symphony.

André Marchal will be brought to New Orleans by the chapter on Jan. 4 for a recital at Christ Church Cathedral. He will also conduct a master class.

In February Maynard Klein, director of Tulane-Newcomb choral activities, will address the chapter. In April a recital will be given by the dean, Miss Elise Cambon, in St. Louis Cathedral. In May members of the chapter will give a Bach program.

New Orleans at the present time has a flock of talented young organists and the new chapter, under the energetic direction of its dean, with the able assistance of the hard-working secretary, Marion Loomis, should prove a most advantageous outlet for their abilities.

FERDINAND DUNKLEY, F.A.G.O., F.R.C.O.

Passes Choirmaster Examination.

The examination committee states in a supplementary announcement that Mrs. Johanna Spiers of Hopewell, Va., passed the choirmaster certificate test in the 1947 examinations.

Flor Peeters at Fort Worth.

The Fort Worth, Tex., Chapter opened its 1947-1948 series of organ recitals Nov. 15 at the First Presbyterian Church. The organist presented was Flor Peeters. Mr. Peeters' program consisted of works of Bach, Pachelbel, Frescobaldi and Vienne, as well as the Variations on an Old Flemish Tune, one of his own compositions. The audience, which nearly filled the church, gave Mr. Peeters an ovation after the playing of his variations. At the conclusion of the recital and after several curtain calls Mr. Peeters played two encore numbers.

The Fort Worth Chapter held its monthly meeting on the evening of Nov. 3 at the home of Mrs. Q'Zella Oliver Jeffus, with fifty members present. The business meeting was preceded by a musical program featuring Miss Dorothy Forrester, soprano soloist of the First Methodist Church. Miss Forrester was accompanied by Mrs. Jeffus, who played for each of the three vocal groups on a different musical instrument. The first group was played on the harpsichord, the second on the piano and the third on the organ. Later on in the evening Dean William Barclay played several of Mr. Peeters' compositions on the organ.

MRS. PAUL JOYCE,
Chairman of Publicity.

Berkshire Chapter.

The Berkshire Chapter held the first sponsored service of its career Sunday afternoon, Dec. 14, in the First Congregational Church of Pittsfield, Mass. The twilight service, under the direction of Miss Alberta Zimmerman, music director of the church and dean of the chapter, included two works by a local organist, Louis J. Gehrm, organist and director at St. Stephen's Church.

A Christmas party was held on Monday evening, Dec. 8, at Howard Johnson's restaurant in Lenox. Prospective members attended.

Our next event will be a meeting in January to formulate plans for the choir festival in April and to discuss the music for the service.

BRUCE M. WILLIAMS, Secretary.

Waterloo Christmas Festival.

After listening to the successful vesper concert by the Waterloo Chapter, a thousand citizens of Waterloo, Iowa, who filled the auditorium of the First Congregational Church Dec. 7 may well consider the event an established community institution. Through the efforts of the dean, Mrs. Byr Della Feely, the chapter has been proud of the talent heard at three annual Christmas concerts. This year a choral union of 175 voices, consisting of local choir members and the a cappella choir of Wartburg College, Waverly, Iowa, sang. All the choral numbers were directed by Dr. Edwin Llemohn of Wartburg, whose efforts helped to make the concert a great success. For the second

year the tenor voice of James Tanner thrilled the audience as he sang Yon's "Gesu Bambino." Emlyn Owen presided at the organ.

MARION SMITH, Publicity Chairman.

Organ-Piano Program in Utica.

The annual piano and organ program of the Central New York Chapter was presented Dec. 1 at the Munson-Williams-Proctor Institute in Utica, where a capacity audience was in attendance. An inspiring program was presented by five teams. It consisted of: Rhapsody in D minor, Federer (played by Winifred Lloyd Fague and Jean Fischer); Symphony from the Christmas Oratorio, Bach (Horace Douglas and Robert Stirling); Concerto in D minor, W. Friedemann Bach (Margaret Griffith and George Wald); Concerto in D minor, Rubinstein (George S. Davis and William Walters); Symphonic Piece, Clokey (John L. Baldwin, Jr. and Berrian R. Shute).

An unusually fine season has been planned under the able leadership of our new officers, headed by Dean Gilbert Macfarlane.

DORIS B. HURD, Secretary.

Central Ohio Chapter.

The Central Ohio Chapter held its monthly meeting at the Livingston Avenue Methodist Church in Columbus Nov. 24. Wilbur Held took charge of the program, which consisted of a discussion and demonstration of the associateship examination. The required numbers for the 1948 examination were played by Mrs. Allen McManigal and Lowell Riley and the keyboard solutions were demonstrated by Norman Broadway.

On Dec. 15 the chapter was entertained at the home of the Rev. and Mrs. Harry Ford in the form of a Christmas party. There was carol singing and a memory contest which required the identification of a number of recorded compositions. Then each one present was asked to read his literary achievement on the "Romance of Hoboe and Clarabella," the object being to embody in the theme as many stop-words as possible. The evening closed with the serving of refreshments by the social committee.

MABEL A. POPPLETON, Secretary.

Oklahoma City Christmas Party.

The Oklahoma City Chapter met at the First Presbyterian Church Dec. 3 for a dinner and Christmas party. Plans were discussed for the Alexander Schreiner recital in January. The large group which attended the party spent the evening in the recreation room, lounge and beautiful small chapel at the church.

MARATHA LAMS WALKER,
Corresponding Secretary.

Recital for Huntington Chapter.

Robert Knox Chapman, organist and choirmaster of St. Matthew's Episcopal Church, Wheeling, W. Va., was presented by the Huntington Chapter in a recital Dec. 9 at Trinity Episcopal Church. Mr. Chapman commented on each group of numbers before playing them. His program was as follows: Suite in F major, Corelli; "Noel," d'Aquin; Fantasie and Fugue in G minor, Air from the Suite in G and Scherzo Fugue in A minor, Bach; "Starlight," MacDowell; "The Squirrel," Weaver; Londonderry Air, Traditional; "The Nightingale and the Rose," Saint-Saens; March on Handel's "Lift Up Your Heads," Gullmant; Allegro Vivace from First Symphony, Vienne; Chorale, Honegger; Chorale in A minor, Franck.

At its November meeting in the Fifth Avenue Baptist Church the chapter heard a phonograph recording of the first part of Handel's "Messiah," with comments by Kenneth E. Runkel, F.A.G.O., of Russell, Ky.

Rossini's "Stabat Mater" has been selected for the annual May choral festival to be sponsored by the Guild at the First Methodist Church. Miss Marie Boette, organist there, will direct.

JAMES R. HOWARD, Registrar.

Washington Chapter.

As a result of the offering from the Thanksgiving hymn festival the Washington Chapter executive committee voted to send \$250 to the Albert Schweitzer fund.

Flor Peeters was presented in a recital at the University Temple, Seattle, Dec. 6.

The annual Christmas party was held Dec. 8 at the home of Mr. and Mrs. E. Neumann. Carols were played on the new organ recently installed in their home.

JEAN KILGORE, Secretary.

Events in Portland, Ore.

The Oregon Chapter presented Flor Peeters at the Portland Civic Auditorium Dec. 7. Having been financially sponsored by Guild members, the recital was open to the public. About 1,500 heard the performance. The recital was followed by a reception at the Unitarian Church.

Saturday, Dec. 13, the chapter enjoyed a Christmas party at the home of Winifred Worrell.

The meeting Oct. 18 combined business, music and sociability at the home of Mr. and Mrs. Lauren Sykes. The program was the presentation of organ and piano

ensemble numbers by Lauren and Ruth Sykes, including the "Fugue a la Gigue," Bach; the "Ninety-fourth Psalm," Reubke; "Divertissement," Vienne, and "Westminster Carillon," Vienne.

Nov. 15 the meeting was held at the First Unitarian Church and the organist of that church, Mildred Waldron Faith, played: Fantasie, Demorest; "Jesu, Joy of Man's Desiring," Bach, and "Enchantment," Dungen.

MARTHA B. REYNOLDS, A.A.G.O.,
Secretary Pro Tem.

East Central Illinois Chapter.

The East Central Illinois Chapter met Nov. 17 in the McKinley Memorial Presbyterian Foundation, Champaign. The dean, Kenneth Cutler, led the interesting discussion on "Problems Confronting the Organist and Choir Director."

The dean requested entries for the anthem contest by Jan. 1. The winning composition will be sung by the combined choirs of Champaign and Urbana at a concert in April.

SARAH MARQUARDT, Registrar.

Present "Messiah" in Redlands.

The Riverside-San Bernardino Counties Chapter (California) held a dinner meeting Nov. 25 at the University of Redlands Commons, followed by the Flor Peeters recital in the university chapel.

Members of the Guild joined with the Choral Conductors' Guild on Dec. 7 to present the Christmas portion of Handel's "Messiah" in the University of Redlands chapel. Choral units from the university and from eighteen churches in the area, including Corona, Fontana, Palm Springs, Riverside, Redlands and San Bernardino, united in the presentation under the baton of Professor J. William Jones of the church music department at the university. Soloists were selected from the various choirs and the accompanist was Raymond Boese, university music student.

MARJORIE P. PERKINS, Secretary.

Southern Arizona Chapter.

For its second meeting of the season, Nov. 17, the Southern Arizona Chapter of Tucson co-sponsored a performance of "The Holy City," by A. R. Gaul. The chancel choir of the Congregational Church was under the direction of Ann Price Eaton and Robert Lamm was guest organist.

Dean Camil Van Hulse announced that the meeting Dec. 17 would offer a program of Christmas music at the First Methodist Church by the choir under the direction of Harold Turney.

The traditional candle-light service by the University Methodist Church of Tucson was held Dec. 21 under the direction of La Mont M. Huston, organist and director, who is auditor of the Southern Arizona Chapter.

IRENE C. BOONE, Publicity Chairman.

West Virginia Wesleyan Chapter.

The West Virginia Wesleyan Chapter met at the First Methodist Church of Buckhannon Sunday afternoon, Nov. 16. The meeting was called to order by the dean, Mrs. Perce Ross. It was decided to hold the December meeting Sunday, Dec. 14. Mrs. Royden Vaught was appointed to make arrangements for the meeting, to be held at the Baptist Church. Charles W. Forlines was elected sub-dean, filling the vacancy left by Brooks Davis, who did not return to Wesleyan this year.

Mrs. Allen Hamner, organist of the church, played a selection on the organ, after which the group adjourned to Mrs. Hamner's home, where they were served refreshments by Mrs. Hamner and Mrs. Ross.

MRS. FREDERICK M. ARNOLD, Secretary.

Program at Pacific Lutheran College.

The occasion for the Tacoma Branch meeting held Nov. 17 at Trinity Lutheran Church, Parkland, Wash., was a program by Mrs. Dorothy B. Malm in the two-manual organ and by three voice pupils of Mrs. Donald Dilts. Mrs. Malm is organist of Trinity and is an organ instructor at Pacific Lutheran College. Mrs. Dilts is choir director of the Mason Methodist Church in Tacoma and instructor in voice at Pacific Lutheran College.

Mrs. Malm opened the program with the Bach Chorale Prelude "Lamb of God Most Holy." Rudy Johnson was the first vocal student to appear. Organ selections continued the program, beginning with a Prelude by Dethier, followed by "Dreams," McAmis; "Lied," Vienne, and Toccatina, Nardelli. Miss Shirley Morgan and Lowell Wolhueter sang several selections. The program closed with a group on the organ, including "Lo, How a Rose E'er Blooming," Brahms; Malling's "The Holy Night," the Pastorale from Gullmant's Sonata, Op. 42, and Vienne's "Carillon." The accompanist for the evening was Miss Rumohr Gulhaugen.

Mrs. Malm served refreshments in the church parlors at the conclusion of the program.

ESTHER HILD, Secretary

Christmas Party in Tallahassee.

A Christmas tree, carols, chimes, punch, cookies, nuts and burning candles—this was the setting for the Christmas party of the Tallahassee Branch Dec. 9. The program consisted of inspiring Christmas music and was given by Betty Mowat,

Leah Abel, Cortlandt Morper, Lawrence Hadley, Betty Steele, Sue Petit, Sally Slater, Dave Wilcox, Marna Smith, soprano; Mildred Mann and Peter Jensen, all students of Ramona Beard.

After the program punch and cookies were enjoyed.

SARAH GILL, Secretary.

The November meeting of the Tallahassee, Fla., Branch took place Nov. 10. Frederick Holschuh, a member of the F.S.U. art department, gave an illustrated talk on religious sculpture. Mr. Holschuh is a recognized sculptor. Colleagues, subscriber members, members of the student Guild group and prospective new members attended the meeting. A social hour followed the illustrated talk.

FAWN GREY TRAWICK, Secretary.

Florida Student Group Meets.

The University of Florida Guild student group met Dec. 1 at the home of Miss Charmaine Linzmayer. Organ recordings of Bach and Franck, made by Carl Weinrich, Charles M. Courbois, E. Power Biggs and Albert Schweitzer, were studied. A social hour followed.

Miami, Fla., Events.

Members of Miami Chapter held their monthly meeting Nov. 25 at the Miami School of Applied Arts. Eve Tellegen was the featured speaker and gave an illuminating talk on the art of broadcasting, its rewards and problems. Helene Roswell Killian entertained with a group of songs. Two Finnish encores were especially delightful. She was ably accompanied by Nettie Sydes Morris.

An uncheduled feature of the evening was the demonstration of the new Wuritzer electronic organ.

The Miami Chapter had the honor of entertaining Warden S. Lewis Elmer at its opening meeting of the season Oct. 27. Members met at the Everglades Hotel and were interested in Warden Elmer's talk, in which he outlined the history, the present status and the future hopes and plans of the Guild. Dean Longman presided and Frederick Berry entertained the guests with two groups of piano solos superbly played. Luncheon followed.

ETHEL S. TRACY, Secretary.

Mackinnon Plays in Cheyenne.

Hugh Mackinnon, F.A.G.O., a member of the Cheyenne, Wyo., Chapter, was presented in a recital at the First Presbyterian Church of Cheyenne Sunday afternoon, Nov. 30. Mr. Mackinnon's program included: Sonata in A minor, Borowski; Minuet from "Orpheus," Gluck; Intermezzo, Verrees; "Requiem Aeternam," Harwood; Sketch in F minor, Schumann; "Romance," Rimsky-Korsakoff; Chorale Prelude, "Dominus Regit Me," Thiman; Prelude and Fugue in C, Bach.

MYLDRED BOYER, Secretary.

Forum on Examinations in Utah.

Twenty-one members and friends of the Utah Chapter met Nov. 8 for dinner at the Congress Hotel in Salt Lake City. A forum was held at the University Ward after dinner on the subject of the last Guild examinations. Mrs. Edna Burkhardt was in charge, with Mrs. Vera Frey Beason acting as moderator. Dr. Frank W. Asper, organist at the Tabernacle in Salt Lake City, provided the answers to all questions, illustrating his points by playing and through blackboard work. This proved to be a most interesting meeting and one which gave Guild members who have never taken the examinations a much clearer idea of the groundwork necessary and what is expected of candidates for the certificates.

ELEANOR H. TODD, Registrar.

"THE CHRISTMAS STORY" was portrayed by organ and choir at a Christmas candlelight musicale in Eden-Immanuel Evangelical and Reformed Church, St. Louis, on Sunday evening, Dec. 14. The program was arranged by the church organist and choir director, Mrs. Berdelle Moch Linberg. A choir of thirty voices sang and more than 300 people attended the musicale.

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JUDSON RAND



JUDSON RAND entered upon his new duties as organist and choirmaster of the Chester Hill Methodist Church in Mount Vernon, N. Y., in October. He was organist and choirmaster at the Old Bergen Church, Jersey City, before going to Mount Vernon.

The Chester Hill Church is celebrating its golden jubilee and plans are under way for the revamping of the sanctuary and the complete reconstruction of the present organ along classical lines, with a total of seventy ranks.

In addition to his choir and organ work Mr. Rand is conductor of the Jersey City Choral Society. This group gave the entire "Messiah" of Handel in the Henry Snyder High School in Jersey City Dec. 15. Beverly Dame of the cast of "The Medium" was the soprano, Mary Ledgerwood contralto, Frederick Heyne tenor and Lawrence Davidson of the Metropolitan Opera Company bass. Hans Vigeland was at the organ and Paul Sifer at the piano.

PORTRAIT OF F. B. STIVEN UNVEILED AT ILLINOIS "U"

A portrait of Professor Frederic B. Stiven, late director of the school of music at the University of Illinois, was presented to the university Dec. 15 by members of the music school staff and other friends of Mr. Stiven. The portrait is to hang in the library as a permanent memorial to Director Stiven.

The University Trio, consisting of Paul Rolland, violinist, Louis Potter, Jr., 'cellist, and Hubert Kessler, pianist, played the Largo from Beethoven's Trio, Op. No. 1, and the Adagio from Brahms' Trio, Op. No. 8. Professor Duane Brannigan, assistant director of the School of music, presided at the ceremony. Professor Bruce Foote, who acted as chairman of the committee which commissioned the memorial portrait, read excerpts from three tributes to Director Stiven, prepared by Comptroller Lloyd Morey, who was a close personal friend of Mr. Stiven and a fellow organist; by the university senate, and by the concert and entertainment board, citing Director Stiven's achieve-

ments in expanding and improving the curriculum, staff and physical facilities of the school of music during the quarter century of his directorship, and in his contribution to the musical life of the university as a whole and to that of each student enrolled under his administration. The portrait was presented by Mr. Foote to the university. After the unveiling by the artist, Professor James D. Hogan of the university art department, it was accepted by Provost Coleman R. Griffith in behalf of the president of the university and the board of trustees.

Among those attending the ceremony were Mrs. Stiven and her daughter, Mrs. Leonard Grable of Webster Groves, Mo.

PAGEANT DRAWS THOUSANDS AT FOUR CHICAGO SERVICES

A Christmas pageant at Hope Lutheran Church in Chicago has drawn such large congregations that this year it was presented four times, on two successive Sunday afternoons and evenings—Dec. 7 and 14. The choirs taking part were under the direction of Louis E. Schilke, with Arthur Muehl at the organ. Nine soloists also participated in the program. Preceding each performance there was an organ recital of twenty minutes. There were seven scenes, opening with "The Prophecies," told in selections from Handel's "Messiah," while the last scene, entitled "With Simeon in the Temple," closed with Lutkin's Choral Benediction.

This is the fourth year that the four choirs of Hope Church have presented this pageant. In former years there were three presentations, with an attendance of more than 1,200 people at each presentation. In three years at nine presentations probably 10,000 people have seen and heard this pageant. This year the church greatly improved the lighting effects and acquired a number of new costumes.

The entire pageant is in song and there is not one spoken word.

The total membership of the four choirs is about 150. The church has a membership of 4,300.

THREE SUNDAY VESPER SERVICES of music have taken place at the Crescent Avenue Presbyterian Church of Plainfield, N. J., under the direction of Charlotte Garden, organist and choir director. Dec. 7 Saint-Saens' Christmas Oratorio was presented, Dec. 14 Bach's Christmas Oratorio was sung and Dec. 28, at the annual candle-light service, the program was composed of American carols—Negro, Indian and mountain, and compositions of Clarence Dickinson and Harriet Ware.

AT THE CHURCH OF THE COVENANT in Cleveland, Ohio, Robert M. Stofer, organist and choirmaster, arranged a series of five Advent and Christmas vespers at which his choir, assisted by soloists, presented the following oratorios and cantatas: Nov. 30, "The Messiah," Handel; Dec. 7, Christmas Oratorio, Saint-Saens; Dec. 14, Christmas Oratorio, Bach, parts I and II; Dec. 21, service of lights and carols; Dec. 28, "When the Christ-child Came," Clokey.

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By WILLIAM H. BARNES, Mus. D.

I have come to the conclusion, after reading many of the letters appearing in THE DIAPASON for the past two years or more concerning "Present Tendencies in Tonal Design of Organs," that there are still some points which will bear clarifying. I am referring now to clarifying our thinking about tonal design and not to the much talked of "clarified organ ensemble."

Those of us who have read a good part of the correspondence which Mr. Gruenstein has printed on this subject should now know the differences between the two opposing schools of thought in organ design, as represented in their extremes by the labels "romantic" vs. "classic." These two schools represent different ideals in the basic theory of preparing an organ specification. Now it is entirely possible to take a position midway between these two extremes and come out with something perhaps better than either extreme, as I shall endeavor to make clear.

In a letter from the Rev. Tyler Turner, who is an Episcopal clergyman as well as an organ architect (and perhaps this may give him a more philosophic point of view), he makes the following statements:

There do not seem to be very many in the organ world who will buck up against a fad. We all like to be on the winning side. So it was good indeed to read your sensible and entertaining remarks in the last edition of your book.

There seems to be a notion current that because the baroque organ should be revived, it must be revived with all the limitations of the prototype, and with an ivory-tower abhorrence of modern advantages. I think the passion for distinctions is typical of the adolescent mind. Either this or that. Which is right? Shall we have this, or shall we have that? And so on. A good baroque organ—complete, lock, stock and barrel—can fit into one corner of many contemporary instruments. But instead of building versatile instruments, the idea seems to be to make them as exclusive and restricted as possible. This, of course, is the way of respectability!

In the final series of excellent translations of Louis Vierne's memoirs, printed several years ago in THE DIAPASON, this very illuminating and, it seems to me, pertinent statement was made:

Another tendency also reigns which would substitute for the excesses of the nineteenth century those of the seventeenth.

This seems to me to sum up some of our present-day organ designs with the minimum number of words and the maximum amount of discernment.

Fortunately, it doesn't have to be "either this or that," as Mr. Turner says we like to think it must be. An organ design doesn't have to be pure "baroque" or eighteenth century any more than it has to be merely a collection of fancy solo reeds, with some soft "pretty-pretties" such as flute celestes, voix celestes and similar effects. M. Vierne, after a lifetime of hearing and trying all sorts of organs, has the following to say in the memoirs quoted above:

I will subscribe to these points of view when grand pianos have been done away with in favor of the clavichord and the violins in the orchestra replaced by ocarinas, when it is established once and for all that Beethoven, Weber, Schumann, Wagner and other geniuses were idiots, that Franck was an old fool and Widor an imbecile. As always, the truth, if there is any truth, lies in the happy medium. Art, to be really alive, must evolve. Let us not renounce any achievements of any era, but let us use them judiciously and disinterestedly, for the best good of art, without any preconceived system.

Do you not realize how fragile a system is, whether definitely accepted or not, which seems old at the end of a few years? Contrast to even the most ingenious innovators the two-hundred-years' enduring popularity of a Sebastian Bach, who cared about as much for systems as a fish does for an apple! You will see the difference provided you are neither a snob nor prejudiced. For the specifications of an organ one must assemble foundation stops, mixtures and reeds in well-balanced proportion. Upon an instrument reasonably drawn up one should be able to play all kinds of music. Those who are called upon to preside over the construction of new instruments must have taste and good judgment. Arbitrary preferences,

strictly personal sympathies and antipathies have no place in the matter. Impulsiveness is a fine thing; reason is without doubt a finer. I shall believe that until it has been proved to me that it is more practical to walk with feet in the air and head down than in the normal position.

This all seems so common-sense and reasonable to me that I feel it distinctly worthwhile to review and call attention again to what M. Vierne has so well said. It is truly a philosophic approach. In spite of everything, many organists are so inclined to follow the lead of a few "high-brows" who have gone to extremes that they are afraid of being thought to be "old fogey," "unprogressive" and out of the running if they don't immediately jump on the band wagon and, like all converts, become more rabid protagonists for the fad of the moment than the actual leaders of the fad. This is naturally more true of the younger organists than of the more mature players who have seen and heard more organs of all types of design.

It is all very well to clarify the ensemble of an organ by the elimination of thick flutes, tubby diapasons, and muddy 16-ft. tone and the addition of sufficient upper work, so that contrapuntal music may be played with sufficient clearness so that the inner voices may be heard. This is all to the good, provided the quint and octave quint sounding ranks are not so loud as to create the impression of a single note being actually a fifth. If contrapuntal music is to be played, and it certainly should be, as the greatest organ music ever written is in this style of writing, we must provide an organ first on which this type of music can be played effectively. To be effective all the voices must be heard, and this requires a clarified ensemble which all of our builders now know how to build. But when we carry this idea to the extreme of omitting all 8-ft. stops, to say nothing of 16-ft., and then don't use even the 4-ft. stops, but content ourselves with a dozen or so ranks of mixture, as I have heard one well-known recitalist do in playing contrapuntal music, we have reached the height of something. The pendulum has swung to the excesses of the seventeenth century at last.

I think some of our baroque enthusiasts have never stopped to realize or to analyze how these excesses came about. Until the beginning of the twentieth century the foremost problem of organ building was an adequate wind supply. The problem of producing sufficient wind for a large organ was especially formidable. It was discovered that high-pitched ranks could produce a lot of sound and take very little wind. The "wind-eaters" were large-scaled 8-ft. diapasons and flutes and, of course, the bigger pedal pipes. Thus, organs in Germany of the seventeenth century relied on mutation stops and mixtures for most of their volume, whereas in France the excessively brilliant open eshallot reeds were found to produce great volume with comparatively light wind requirements. I am entirely satisfied in my own mind that the limitations of the wind supply had more to do with tonal design than artistic or musical ideals. Practical considerations required either a great many high-pitched ranks or freely-voiced trumpets to get an adequate amount of sound in a large building, with the smallest volume of wind.

Today, as long as the public service companies of our cities can supply any amount of energy to any sized blower the organ may require, the wind supply problem is non-existent and certainly should not be included as a factor in designing an organ, as it certainly was in the seventeenth century. Let us by all means have a clarified ensemble in even a small organ, but let us have something more. Cesar Franck, Karg-Elert, Vierne himself, not to mention a host of lesser modern composers for the instrument, also wrote music which many organists will want to play and do play. Some of us are not content to confine our repertoire to Bach and his precursors. The music of these latter-day composers simply cannot be played effectively on an organ which is pure "baroque." A few 8-ft. and 4-ft. flutes, with a complete set of mutations ending in a siffote, 1 ft., and a dozen ranks of mixtures with a krummhorn will not be adequate or satisfactory, no matter how perfect or well-balanced such voices may be. If one can't play contrapuntal music satisfactorily on a French horn, English horn, harp, chimes and flute celeste, to take the outstanding features of the so-called "romantic" organ, neither can he play modern organ music on the outstanding features of the "baroque"

organ enumerated above. It seems to me that what must be done—and it is so obvious that that is probably a sufficient reason for its not being done—is to design an organ with the best features of each school of thought—a blending and union of the baroque-classic with the "romantic."

Immediately I will be told by the classicists that this can't be done, especially in a small organ. You must have either *this* or *that*. You can't have both. There must be no compromise. Just to prove that it can be done in an organ of thirty-two sets, certainly not a big organ, even in this day of small organs (now the general rule), I submit the following:

Here are the minimum great organ requirements for a clarified ensemble and classic build-up.

1. Gemshorn or spitzflöte, 16 ft. 2. Diapason, 8 ft. 3. Octave, 4 ft. 4. Twelfth, 2½ ft. 5. Fifteenth, 2 ft. 6. Fourniture, 4 ranks. Here are six sets. Minimum swell organ requirements: 1. Trumpet, 16 ft. 2. Trumpet, 8 ft. 3. Clarion, 4 ft. 4. Plein Jeu, 4 ranks. 5. Geigen octave, 4 ft. 6. Geigen Diapason, 8 ft. Another six sets. Note the above swell is not the baroque type of swell at all, but the minimum requirement for the orthodox English type of full swell, something so manifestly superior to the German swell for all practical requirements that it is used as a basis, rather than the miscellaneous collection of flutes, mutations and mixtures which comprise a "baroque" full swell. Suppose the choir is a true rückpositiv, unenclosed. Say it consists of the following: 1. Nachthorn, 8 ft. 2. Principal, 4 ft. 3. Rohr Nazard, 2½ ft. 4. Blockflöte, 2 ft. 5. Tierce, 1½ ft. 6. Cymbel, 3 ranks. Another six stops. This choir is surely orthodox baroque. The pedal minimum is: 1. Principal, 16 ft. 2. Bourdon, 16 ft. 3. Octave, 8 ft. 4. Super Octave, 4 ft. 5. Mixture, 3 ranks. Five sets.

We now have twenty-three straight sets out of our thirty-two sets, which may all be classified as ensemble stops, or to be used in various combinations or groups for ensemble effects of lighter or heavier character. The full swell, as stated before, is more characteristic and more of a contrast to the great and choir than a true classic full swell and is much better adapted for that reason for playing modern French music. This is all we need as I see it for playing contrapuntal music, Bach and his precursors, or certain modern French music. The other nine stops, which have nothing to do with the ensemble, and which may be entirely omitted from it, if desired (as they will contribute little if anything to it) I want to do with as I please. These are added to make the organ capable of playing adequately romantic music and for the pretty soft effects, which are of first importance in making the public care to listen to an organ in church. If I want to make all nine of them unit stops I should be allowed to do so. I have given the "classic" organ its innings with nearly three-fourths of the total stops, and so the last quarter I want to be free to handle to the best advantage anywhere in the organ where they will increase the flexibility and be the most useful.

Here is the list of "romantic" voices: Great: 1. Hohlflöte, 8 ft. Swell: 2. Gamba, 8 ft. 3. Voix Celeste, 8 ft. 4. Chimney Flute, 8 ft. 5. Oboe, 8 ft. 6. Vox Humana, 8 ft. Choir: 7. Dulciana, 8 ft. 8. Unda Maris, 8 ft. 9. Clarinet, 8 ft.

With these nine stops added, let us see what can be made out of our combined classic and romantic organ when two of the subsidiary voices are unified, three are octave-duplexed and all are made available in the same organ which contains an absolutely orthodox and classic ensemble to start with. Here is the list:

GREAT.

(4-inch pressure, unenclosed)

- 1* Spitzflöte, 16 ft.
- * Diapason, 8 ft.
- 2 Hohlflöte, 8 ft.
- 1 Spitzflöte, 8 ft.

- * Octave, 4 ft.
- 2 Flute, 4 ft.
- 1 Spitzflöte, 4 ft.
- * Twelfth, 2½ ft.
- * Fifteenth, 2 ft.
- * Fourniture, 4 ranks.

SWELL.

(5-inch pressure, enclosed)

- 3* Chimney Flute, 16 ft.
- * Diapason, 8 ft.
- 3 Chimney Flute, 8 ft.
- Gamba, 8 ft.
- Voix Celeste, 8 ft.
- Geigen Octave, 4 ft.
- 3 Flute, 4 ft.
- 3 Nazard, 2½ ft.
- 3 Piccolo, 2 ft.
- * Plein Jeu, 4 ranks.
- * Double Trumpet, 16 ft.
- * Trumpet, 8 ft.
- Oboe, 8 ft.
- Vox Humana, 8 ft.
- * Clarion, 4 ft.

CHOIR.

(partly unenclosed)

- 5 Nachthorn, 8 ft.
- 4 Dulciana, 8 ft.
- Unda Maris, 8 ft.
- * Principal, 4 ft.
- 4 Dulciana, 4 ft.
- 5 Nachthorn, 4 ft.
- * Nazard, 2½ ft.
- * Blockflöte, 2 ft.
- * Cymbel, 3 ranks.
- Clarinet, 8 ft.

5-inch pressure on enclosed stops.
3-inch pressure on unenclosed.

PEDAL.

(5-inch pressure)

- * Principal, 16 ft.
- * Bourdon, 16 ft.
- * Spitzflöte, 16 ft.
- 3 Chimney Flute, 16 ft.
- * Octave, 8 ft.
- Bourdon, 8 ft.
- 3 Chimney Flute, 8 ft.
- 2 Spitzflöte, 8 ft.
- * Super Octave, 4 ft.
- Flute, 4 ft.
- * Mixture, 3 ranks.
- Trumpet (Swell), 16 ft.
- Trumpet, 8 ft.

* Classic ensemble stops. 1. Spitzflöte plays at three pitches on great and two pitches on pedal. 2. Hohlflöte has an octave duplex. 3. Chimney Flute plays at five pitches on swell and two pitches on pedal. 4. Dulciana has an octave duplex. 5. Nachthorn has an octave duplex. The choir will be partly enclosed, including Nachthorn, Dulciana, Unda Maris and Clarinet, with tremolo. The remaining Principal and mutations can sparkle away to their heart's content on low pressure and no tremolo or enclosure.

The above scheme offers a compromise, which in reality is not a compromise, because both factions get the kind of organ they want. On it any kind of organ music can be played effectively. There are good characteristic ensembles on all manuals and pedals, and sufficient softer registers for music of an impressionistic nature where colorful quality (but not too pungent, such as produced by mutations) is absolutely necessary in the registration for proper effectiveness.

It seems to me that with thirty-two sets of pipes (counting each complete mixture as a set) one could scarcely do better in designing an organ to suit the divergent tastes of present-day organists. (Actually there are forty-two sets if each rank of each mixture is counted as a set.) In this scheme we do not have *this*, to the exclusion of *that*, but we have both. The scheme avoids the excesses and exclusions of valuable voices of both the seventeenth and nineteenth centuries and makes adequate use of the best features of design of both schools.

I offer this scheme as a working model for those organists who, like myself, believe that there is both good and bad in both the extreme baroque or extreme romantic type of organ, but who believe that the best features of both can be combined in an organ which will be an instrument of versatility, and a good deal better than the extreme type of either baroque or romantic organ.

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Letters from Our Readers

[Letters of interest received from several correspondents have had to be omitted this month, but we hope to publish them in later issues.]

Masking; Computing Combinations.

Pittsburgh, Pa., Nov. 6, 1947.—Editor of THE DIAPASON. Dear Mr. Gruenstein: On further consideration, it may be that my letter of Oct. 16 commenting on Mr. Wood's article did not go deep enough into detail facts. The subject of masking is exceedingly complex and Mr. Wood's assumptions do not represent the real situation even approximately. Further, the real picture of usable combinations is so tremendously different from the possible combinations that the method used by Mr. Wood is too oversimplified to be of any value.

The arithmetical method of computing combinations becomes very laborious and there is a large chance of error for any but a small number of stops, which is probably the reason Mr. Wood worked out ten-stop examples. But we have the algebraic procedure which makes the matter of even a 100-stop organ relatively easy. I have chosen two ten-manual-stop organs and two twenty-seven-stop organs for examples. The basic algebraic formula for the possible combinations is

$$C = \sum_{n=1}^r \frac{n!}{r(n-1)!}$$

where
n = number of stops
r = number drawn at a time
Σ = sum of all the values from r = n to r = 1
The sign — indicates the number is factorial.

There are several limitations to the possible combinations to get the usable number. It seems reasonable to assume that no combination can ordinarily be used that does not contain an 8-ft. stop. A limit must be placed on the number of upper-pitch stops used with a single 8-ft., and the 16-ft. stops must be used with suitable 8-ft. and upper work; they cannot ordinarily be used alone.

It will be shown that for a ten-stop organ, from 35 to 45 per cent of the possible combinations may be usable, but for an average organ of thirty manual stops the percentage usable is down to a few tenths of a percent. The possible combinations for a ten-stop organ are, as Mr. Wood states, 1,023; for a twenty-seven-stop, more than 134 million; for a fifty-stop, more than 126 trillion. So we need not worry about the few tenths per cent. The ten-stop organs are as follows:

Classic Type.

GREAT—Principal, 8 ft.; Gedeckt, 8 ft.; Octave, 4 ft.; Gemshorn, 4 ft.; mixture, 4 rks.

SWELL—Nachthorn, 8 ft.; Rohrflöte, 4 ft.; Quinte, 2½ ft.; Flageolet, 2 ft.; Mixture, 3 rks.

Romantic Type.

GREAT—Open Diapason, 8 ft.; Melodia, 8 ft.; Dulciana, 8 ft.; Octave, 4 ft.; Flute d'Amour, 4 ft.

SWELL—Violin Diapason, 8 ft.; Stopped Diapason, 8 ft.; Voix Celeste, 8 ft.; Flute, 4 ft.; Oboe, 8 ft.

To get usable combinations we have first the 8-ft. combinations (alone); then for combinations with upper-work, the 8-ft. combinations times the combinations of the upper-work alone. For the great in the classic type we then get three combinations from two 8-ft. alone and three times seven, or twenty-one combinations of two 8-ft. and three upper pitches, twenty-four in all. Of these combinations the 8-ft. stops are not likely to be used alone with the mixture and nothing else, taking out two. The net usable combinations are therefore twenty-two.

Similarly, the swell yields fourteen combinations reduced from sixteen by improbable use of 8-ft. and 2½ ft., and 8-ft. and mixture, without intervening pitches. For coupling the combinations will be the product of the combinations usable in each manual; we then have for a total: Great, 22; swell, 14; great and swell, 308; total, 344. Using super couplers and super and sub couplers on each manual gives three times the combinations on each manual, and three squared or nine times the coupled value for two manuals; so the total becomes 2,880. The total possible combinations, with super and sub couplers, without regard to how they sound, is 8,835. So the usable value with or without super and sub couplers is 33.6 per cent—roughly one-third.

The romantic type organ has one stop

that masks rather completely—the great dulciana. Nothing else masks; the writer has played this organ and tested the facts.

Using the same method of computation on four stops of the great yields twelve combinations, to which can be added the dulciana and the dulciana with flute d'amour, making a total of fourteen. No voices in the swell mask, and the total combinations are thirty. We then have: Great, 14; swell, 30; great and swell, 420; total, 464 usable combinations. With sub and super couplers this value becomes 3,912. The usable combinations are 45.4 per cent of the possible, or about 35 per cent more than the classic type.

The two larger organs are as follows:

Classic Type.

GREAT—Quintadena, 16 ft.; Principal, 8 ft.; Flute, 8 ft.; Quintaten, 8 ft.; Octave, 4 ft.; Nachthorn, 4 ft.; Quinte, 2½ ft.; Super-octave, 2 ft.; Fourniture, 4 rks.; Cromorne, 8 ft.

SWELL—Viola, 8 ft.; Gedeckt, 8 ft.; Voix Celeste, 8 ft.; Aeoline, 8 ft.; Geigen, 4 ft.; Bourdon, 4 ft.; Flautino, 2 ft.; Cornet, 3 rks.; Plein Jeu, 4 rks.; Fagotto, 8 ft.

CHOIR—Copula, 8 ft.; Principal, 4 ft.; Rohrflöte, 4 ft.; Nazard, 2½ ft.; Doublette, 2 ft.; Tierce, 1½ ft.; Cymbel, 4 rks.

Romantic Type.

GREAT—Diapason, 16 ft.; Major Diapason, 8 ft.; Small Diapason, 8 ft.; Grossflöte, 8 ft.; Viol d'Amour, 8 ft.; Octave, 4 ft.; Harmonic Flute, 4 ft.; Trumpet, 8 ft.

SWELL—Contra Virole, 16 ft.; Diapason, 8 ft.; Viol d'Orchestre, 8 ft.; Salicional, 8 ft.; Rohrflöte, 8 ft.; Voix Celeste, 8 ft.; Flute Harmonique, 4 ft.; Quintadena, 4 ft.; Oboe Horn, 16 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Vox Humana, 8 ft.

CHOIR—Geigen, 8 ft.; Concert Flute, 8 ft.; Gemshorn, 8 ft.; Dulciana, 8 ft.; Flute d'Amour, 4 ft.; Piccolo, 2 ft.; Clarinet, 8 ft.

It is assumed as reasonable that one 16-ft. stop cannot be used with less than one 8-ft. and one 4-ft.; two 16-ft. stops with less than two 8-ft. and two of upper pitch. When coupling manuals obviously one stop on the choir, for example, would not be coupled to full great; so the combinations have been limited to approximately one-third of each manual maximum coupled to one-third of any other, two-thirds maximum of each for the next step and full on each for the final. This, it is thought, is a reasonable range, but can be calculated for any other division of strength if desired. In this case, multiplying the combinations of 16, 8 and upper-work, taken separately, and from the minimum limits given, gives the correct values.

For the classic organ the rohrflöte can be played alone or with one or two upper pitches, not masking completely; the aeoline will mask completely. For the romantic type organ the viol d'amour will play alone with the grossflöte and the 4-ft. harmonic flute; in the swell the rohrflöte will play alone, with the salicional, and with either 4-ft. flute harmonique or 4-ft. quintadena; in the choir the dulciana will play alone or with the 4-ft. flute d'amour. Otherwise they mask. The writer plays this organ and has tested the masking.

The comparison is then as below:

Classic.	Romantic.
405 Great	108
385 Swell	1,397
64 Choir	62
13,967 Swell and Great	36,522
3,595 Choir and Great	1,544
1,965 Swell and Choir	9,357
194,498 Swell and Choir to Great	432,422
214,879	481,412
0.16% of possible	0.36% of possible
5,429,751	12,106,902
(with super and sub couplers)	

Mr. Wood or others could object to the limits I have set in choosing feasible combinations, such as how many upper pitches can be tastefully used with one 8-ft. stop, what combinations on different manuals can be properly coupled, etc. These are of course a matter of judgment or taste and are much dependent on voicing. But the combinations can be accurately calculated for any other limitations and the writer would be perfectly ready to recalculate the usable combinations for any suggested. They are bound to come out much the same, since even inspection from a mathematical viewpoint shows that the maximum number of usable combinations will occur if the organ is entirely 8-ft. There isn't any argument about this; it is simply true.

Now a word more about masking, if so elusive a matter is worth talking about further. In spite of the possible differ-

ences in extremes of loudness, some stops do mask practically completely; louder ones will also mask as build-up occurs. The sound of ten equally loud pipes, same type and pitch, is not ten times as loud as one pipe—not by a jugful.

It would seem that all this argument about masking, maximum combinations, and all the rest is wasted time, because masking to some degree will occur in both kinds of organs, and when it is all over there are thousands more usable combinations in both types than any organist will ever use. I doubt that many organists use more than a few hundred in a lifetime.

It seems quite out of line to assume a dulciana voiced half as loud as a diapason; if it is, it can't be called a dulciana, but a minor diapason. On the other hand, to assume no stops in a classic type will mask is equally beyond reason. The classic type organs often contain dolces, aeolines, dulcianans, dolcans, and they are needed for music when speech is also going on, as at communion in many churches. Certainly a rohrflöte voiced up (if possible) to half a diapason strength would better be called "roar flute," as it would be in the grossflöte class.

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

Mr. Wood Upholds His Stand.

Hanover, N. H., Dec. 6, 1947.—Dear Mr. Gruenstein:

In rebuttal of those who think classicists are automata, I must point out that organs that seem good and right to me fill me with joy and inspiration; organs that seem stodgy and uninteresting to me fill me with frustration and chagrin; and these strong emotions and interests compel me to try to spread the light as I see it to others through your columns. Mr. Pigott says to let the classical organs gain their own acceptance. They are gaining acceptance, at a substantial rate; but it is not fast enough for some of us who feel strongly about them and wish to help them along.

Mr. Pigott has changed his story. It was he who said originally that the number of combinations in an organ was purely a mathematical function of the number of stops. My October article showed that this was not true because loud stops often mask soft ones. Now Mr. Pigott admits, in effect, that he was wrong and I was right, but says we must go farther and consider the individual harmonics of stops. The point is strained. By and large, loud stops are stronger in the higher harmonics, as well as in the lower, than soft stops are. My article covered this (contrary to Mr. Pigott's allegation) by pointing out that masking is usually not complete and that soft stops vary in usefulness when combined with loud.

His second point, that mutation stops also limit variety, was also covered in my article; the number of effects (1,023) for the small classical organ described was reduced by 200 or so because of this factor. Very likely 200 was not enough; it depends on unstated conditions. Certainly the organ would have many hundreds of good effects.

The question is whether mutations reduce variety as much as differences in loudness do. Naturally it depends on how many mutations an organ has and how great the differences in loudness are. There are, however, some considerations to recall. With mutations, every stop contributes in building up full organ; with pronounced differences in loudness, full organ itself is only in effect a part of the stops. Mutations mean that a greater or smaller number of single effects do not sound good; pronounced loudness differences mean that whole classes of effects do not sound at all. The figures in my article—nineteen effects for the extreme romantic model organ, many hundreds for the classical—certainly indicate an answer to the question, and the figures still stand unchallenged in their main outlines.

In reply to two other letters, first, my article dealt not with the construction of organs, but with questions of tone and tonal relations; tone is the stock in trade of the organist, and on it I know what I'm talking about. Second, I have always admired Mr. Jamison's wise and middle-of-the-road comments; his December letter, if aimed at me, is mistakenly so; and I agree with everything he says in it except his endorsement of Mr. Pigott's criticism. Music is my goal as well as Mr. Jamison's—noble, inspiring, classical church music.

DONALD THORNING WOOD.

Mr. Skinner Looks to Future.

Reading, Mass., Oct. 5, 1947.—Editor of THE DIAPASON:

In the range of vocal pitch, organ tone color of the various stops is easily distinguished, one from the other, as the qualifying harmonics are easily heard. But as we go up the scale the stops get more alike in quality, so that in the upper octaves character disappears and the only difference is in strength of tone. This is

because the qualifying harmonics at high pitches are above audibility and so far as hearing is concerned they are colorless.

The organ of Bach's time, which we term "baroque," was very limited in 8-ft. registers, as there was not enough bellows capacity to blow them. Also, their lack of color caused Bach to supplement the organ with orchestral instruments—two clarinets, two oboes and strings. Why do not present-day advocates of the baroque organ do as Bach did? They did not add players of orchestral instruments to the baroque organ even before the musicians' union made wages prohibitive. I cannot fathom the desire for colorless organs. High pitches are of necessity colorless and no one, however clever, can make them otherwise.

What is the matter with the unison pitch as indicated by the score, in variety as provided by the beautiful modern developments? The office of art is to create beauty. I have done what I could on that plan for the past sixty-two years and expect to continue for as long as may be. I am looking to the future with enthusiasm, but along the same old Skinner lines as in the past. I rather like my type of clientele and intend to stay right with them. They are authentic music-lovers, as I am.

Very truly yours,
ERNEST M. SKINNER.

The First Municipal Organist.

Pittsburgh, Pa., Dec. 13, 1947.—Dear Mr. Gruenstein:

The inscription on the reproduction, in THE DIAPASON Dec. 1, 1947, of the brass plaque commemorating Dr. Macfarlane and designating him as the first municipal organist in America has caused some discussion in Pittsburgh organ circles. Several organists have asked me to write you that free organ recitals in the old city of Allegheny were inaugurated Feb. 11, 1890, twenty-two years before Dr. Macfarlane became municipal organist in Portland, Maine. The first city organist appointed in Allegheny was Leonard Wales, who was followed by Henry P. Ecker in 1891. Dr. Caspar Koch, the present city organist of Pittsburgh, succeeded Ecker at Allegheny in 1904. When Allegheny became part of Pittsburgh in 1907 Dr. Koch's official title was changed from "city organist of Allegheny" to "city organist of Pittsburgh." All three of these organists, therefore, preceded Dr. Macfarlane as municipal organists.

In THE DIAPASON of Oct. 1, 1929, page 12, you will find a statement, which we believe to be true, that the organ recitals inaugurated in 1890 at Allegheny were the first municipal organ recitals in the United States.

Yours very truly,
IRENE MILLEN,
Music Librarian, Carnegie Library of Pittsburgh.

Denies They Are Ignorant.

Pierson, Iowa, Nov. 3, 1947.—Dear Mr. Gruenstein: * * * I fear that Mr. Charles H. Whittier does not realize what he is saying when he declares that "most organists and lovers of organ music are woefully ignorant of the history and development of organ music," etc. There is little if any truth in this statement. Some time or other I heard something like this: "Doubtless we are the people, and wisdom will die with us."

We have self-styled artists of the present day who are producing the most horrible pictures and sculpture; they revel in the gruesome. Some art critics laud them to the skies and expect common mortals to fall in line. As for this humble person, I shall continue to select for my home the beautiful in art and I shall continue to offer as my organ selections numbers from Widor, Gullmant, Boellmann and others, as well as the great masters. And it is possible that my choir may again sing Stainer's "Crucifixion."

WIER ROBSON MILLS.

The Passing of Shelley.

The University of Kansas, Lawrence, Kan., Nov. 2, 1947.—Dear Mr. Gruenstein:

I've just perused the November DIAPASON with lively interest. Some of the items were hard to take calmly. * * * The older I grow the less patience I have with * * * highbrows. Your apology was a masterpiece.

An emotion of another order was evoked by your editorial on Harry Rowe Shelley. There is something inexpressibly sad about the passing of an older generation. It has the element of Homeric tragedy about it because of its inevitability. I've always had a fondness for Shelley's best anthems and his Cantilene for organ. Unpretentious music, but replete with the sort of honest emotion that appeals to people of all degrees of cultural advancement. * * *

Keep up the fight for sanity and moderation in the organ world!

G. CRISS SIMPSON.

THE ORATORIO CHOIR under the direction of Walter Baker, with Thomas Schippers at the organ, at the First Baptist Church, Philadelphia, presented the following numbers in November: Nov. 2, organ recital by Robert Ellis; Nov. 9, Requiem, Mozart; Nov. 16, Requiem, Faure; Nov. 23, "Hymn of Praise," Mendelssohn.

Farewell to 1947, with Comments on Its Output of Music

By HAROLD W. THOMPSON, Mus.D.

The early date at which this journal has to go to press in December makes it impossible for me to write the survey of an entire year, which was the luxury of previous times. Fortunately there is enough good material left on my desk to make a final set of reviews useful if not so important as the annual generalizations and bibliographies.

Anthems, Mixed Voices

Ernest Walker has two new anthems which are included in Novello's "Services and Anthems for Men's Voices," but which might possibly be performed by men together with a large section of woman altos. Both are works for ATB: a lyrical and suave setting of "I Will Lift Up Mine Eyes" and a work with bass solo which will be impressive at funerals, "Lord, Thou Hast Been Our Refuge." I suppose that the male altos, if very good—and they seldom are—might be preferred to women.

Speaking of Novello anthems, I would like to recommend one whose copyright was renewed back in 1936, a number by Ivor Atkins called "Abide with Me," which was recommended to me by Willard Irving Nevins recently when I attended his Thanksgiving service at the First Presbyterian Church in New York. I don't know how I happened to miss this anthem when it first appeared.

Here are some other publications of 1947 which deserve mention:

Goldsworthy—"Lord, Thou Hast Searched Me Out." Unaccompanied. (C. Fischer.)

Harris, R. A.—"O Lord, God of Hosts." Effective use of high soprano against accompanied chorus. (J. Fischer.)

Maltzoff—"I Sought the Lord." Unaccompanied, four pages. (Ditson.)

Moore-Simonton—"Lord, Let Me Live Today." A "heart-song" for quartet and good of its kind. (Presser.)

Olds—"Let Us Praise God." A canticle with speech choir or single reader. (Hall & McCreary.)

Anthems on Hymn-Tunes

The one of these that I like best is Graham George's "O Worship the King" (Gray) on sturdy "Old 104th" in the Ravenscroft Psalter. It opens with voices in unison and has an interesting accompaniment throughout.

W. B. Olds has some additions to his series of hymn-anthems for choir, multiple choir or choir and congregation: "Alas, and Did My Saviour Bleed" and "When Morning Gilds the Skies." These are published by Hall & McCreary.

The Lorenz Publishing Company has a volume called "Lorenz Hymn-tune Anthems." There are nineteen numbers, of which I like best two by Van Denman Thompson on "Come, Thou Almighty King" (Italian Hymn) and "O for a Thousand Tongues" (Azmon). I believe that these two can be bought as separate numbers.

Here are some other good ones: Croft-Mueller—"O God, Our Help in Ages Past." For SAB with baritone solo. (Flammer.)

Dykes-Runkel—"Jesus, the Very Thought." For SAB with SA solos. (Ditson.)

Dykes-Shure—"Holy, Holy, Holy." For SATB or junior and senior choirs or choir and congregation. (E. H. Morris.)

New Editions, Mixed Voices

Dr. Hugh Ross is editing a "Contemporary Choral Series" (Music Press) which includes an admirable Christmas number by Arthur Shepherd called "Jolly Wat," the text from a manuscript not later than the sixteenth century. This, published with the carol "Make We Merry," also by Mr. Shepherd, on an old text, is for singing in two parts. The gifted composer is a professor at Western Reserve University.

Those with good choral resources will be interested in examining four other publications from the Music Press:

de la Rue—"Sicut Cervus Desiderat." SATB. Three pages. From a Requiem.

des Prez-David—"Salve Regina." Fourteen pages. In this five-part work the trombone takes the second part. Various other methods of performance are suggested.

Ginastera—"The Lamentations of Jeremiah." Impressive work in twenty-nine pages by a modern composer of Argentina.

Mouton-David—"Iocundare Jerusalem." Epiphany motet, fourteen pages.

In Dr. Dickinson's famous "Sacred Choruses" (Gray) there is an excellent

new arrangement of Schubert's "To the Infinite," entitled "How Uplifted My Heart." The opening solo is given to alto or bass. In O. C. Christiansen's "Oberlin Choral Series" (Kjos) there are two numbers by Ernst Pepping: "Come unto Him," with some divisions, and "Laud Him." Both will be better unaccompanied. The same series has an edition of Carissimi's "Plorate Filii Israel," with Latin words only; this is for SSAATB and is only three pages in length, being an excerpt from "Jephthah."

Here are a number of other new editions:

Bortniansky-Tkach—"O Blessed Is He." Unaccompanied, nine pages. (Kjos.)

Czech Melody-Buchtel—"Fair Are the Meadows." (Kjos.)

Handel-O. C. C.—"Thanks Be to Thee." Unison, divided between women, soloist and men. (Kjos.)

Negro Spiritual-Gaul—"Keep Ye' Hand on de Plough." Unaccompanied, SBAR solos. (Galaxy, '46.)

Lewandowski-Wilson—"Psalm 150." Unaccompanied, eleven pages. By a Jewish composer of the nineteenth century. (Hall & McCreary.)

Mehul-Goldsworthy—"O Brother Mine," from "Joseph and His Brethren." Ten pages. (C. Fischer.)

Sankey-Feery—"For You I Am Praying." Arrangement in two parts of the famous old revival hymn. (Presser.)

Shelley—"The King of Love My Shepherd Is." AB solos. (C. Fischer.)

West, John E.—"The Lord Is Exalted." (C. Fischer.)

Woodman-Downing—"The Gate of the Year." S or T solo. (G. Schirmer.)

Yon—"Come, O Lord." High solo and two or three-part chorus of equal voices. Perhaps best for women. (McLaughlin & Reilly.)

Recent issues of the Hatikvah Music Publishing Company of compositions by Isadore Freed and Janot Roskin, with Hebrew words only, raise the question of why Christian choirmasters may not have some of this admirable modern music with English words. The only number with English words recently received is "A Prayer for Peace," for S or T, together with "May the Words of My Mouth," for SA. These are sold by the Bloch Publishing Company in New York, a firm which specializes in music for the Jewish service.

For Women's Voices

There are only a few numbers here which escaped earlier attention:

Breydert—"Vox in Rama" and "Estote Fortes." SSA. Latin and English words. (G. Schirmer.)

Inch—"The Return to Zion." SSA. Winner of the Ernest Bloch award for 1946. (C. Fischer.)

Lyra Davidica-Krone—"Christ the Lord Is Risen Today." SSA. (Kjos.)

Mueller—"O Blessed Day of Motherhood." SSA. (Flammer.)

Elmore—"I Will Bless the Lord." SSA with medium solo. Eighteen pages. (Galaxy.)

Canticles, Responses, Descants

There is an excellent setting of the Magnificat and Nunc Dimittis in E minor by M. Searle Wright (Gray)—one of the best compositions of the year. The Nunc Dimittis has a short bass solo.

Two settings of the Benedictus Es, Domine deserve mention. One is a bright, forthright setting in E by Claude Means (Ditson); the other is by Dr. Francis W. Snow, with the Jubilate Deo set to Gregorian tones with *foursbourdon* verses (Gray).

A somewhat unusual setting of the Nunc Dimittis by Maltzoff (Ditson) in E flat has an effective tenor solo against SATB. It has no Gloria Patri. Mr. Maltzoff also has "Two Sentences or Responses" that are fairly good (Gray).

Jeanne Boyd has in the "Aeolian Series" (FitzSimons) a set of "Descants on Eight Hymns." The hymns are all familiar and lend themselves well to such treatment.

Longer Choral Works

The firm of Novello has an Easter cantata by Bruce Montgomery called "On the Resurrection of Christ." It has a grand text by the old Scottish poet Dunbar. This is thirty-two pages in length and is much better than most recent cantatas; it deserves a good performance by a good choir.

For choir concerts I recommend two

recent publications of Novello. One is a setting by Alec Rowley for SSA of "Three Songs of Innocence," poems of William Blake. The composer has kept the naive charm of the texts in this easy and charming little set. My other recommendation is an arrangement for chorus and orchestra by Gordon Jacob of Edward German's settings of Kipling's "Just So Songs," of which you know best "Rolling Down to Rio," though there are eleven other good ones.

Organ Music

The Music Press has some excellent new volumes, including a "New Book of Noëls" by d'Aquin, edited by E. Power Biggs. I have seen Noëls 1-6, published in one volume; six more in a set will follow. Then there is a volume of "Eight Chorale Preludes" for organ and trumpet, edited by the same distinguished master—beautiful music of the eighteenth century. The same firm is now handling for the New York Public Library a work called "Psalm 65," with settings by Claude Goudimel, an old Huguenot composer. The tune as it appeared in the "Ainsworth Psalter," beloved of the American Puritans, has been attributed to Leon Bourgeois. I agree with Dr. Clarence Sprague Smith, who writes a learned introduction, that it is high time that we should add to our admired Catholic and Lutheran music of old times the noble music of psalm-tunes in British tradition. The presswork is worthy of a series to be called "Early Psalmody in America."

It is pleasant to see again the new publications of the distinguished French firm of S. Bornemann. Important publications have appeared since the war cut us off pretty much from our ancient ally. For example, M. Bornemann publishes the following compositions by Marcel Dupré: "Evocation, Poème Symphonique" (1942), "Offrande à la Vierge" (1945), Suite in four movements (1945), "Le Tombeau de Titelouze" (1942) and "Deux Esquisses" (1946). Among other composers represented in the same firm's list is the organist at Ste. Clotilde, Jean Langlais, who published a suite of "Neuf Pièces" in 1945 and a "Suite Brève" in four movements this year. These are all works for only the accomplished organist to attempt, but it is remarkable how many accomplished organists there are in North America.

The Liturgical Music Press continues its important series, the "Masterpieces of Organ Music." Of this year's folios I have mentioned those which I enjoyed most except Folio 53 by Scheidt and No. 56 by Böhmer.

Folio 59 of "Masterpieces of Organ Music" includes eight of Telemann's delightful "Twenty Little Fugues," written to provide music leading into the key of whatever might follow in a church service and still valuable as service preludes. Folio 60 includes four pieces, two of which are English works of the eighteenth century. One by Dr. Charles Burney, the musical historian and friend of Dr. Johnson, is a "Cornet Piece" which will sound particularly well on one of our modern organs rich in mixtures. The other is a Voluntary by Charles John Stanley, the blind organist admired by Handel; the first part of the Voluntary is a graceful Siciliano, followed by an Andante in two parts.

The Oxford University Press published late in 1946 numbers 3 and 4 of Robin Milford's "Easter Meditations."

An interesting novelty from England is Mervyn Roberts' "Two Chorales for Two Planos" (Novello), short and easy. H. A. Chambers has edited a pretty Larghetto in F sharp minor by S. S. Wesley (Novello).

Record Albums

The Seva Record Corporation of New York has issued two albums of works sung by the Roman Singers of Sacred Music. You may have heard of the good-

will tour made in the United States by a group of men and boys selected from the Vatican choirs and directed by Msgr. Licinio Refice. Album 18, which I have played over and over with great enjoyment, has an "Acclamations" and a "Tu Es Petrus" by Refice; a deeply moving "Ave Maria" by Vittoria; a "Regina Coeli" by Palestrina, and a "Jubilate Deo" by Lasso. In the last two works worthy interpretation is given to great music. The pieces by Refice are admirable examples of the modern use of old and reverent idiom and get the best performance. Vittoria's composition, though not quite so well recorded and at moments not impeccable in intonation, has nuances of interpretation of which any conductor may be proud. The somewhat shrill boys' tone that I have learned to fear in choirs from southern Europe is simply not present. Album number 20, which I have not heard, is of Christmas carols.

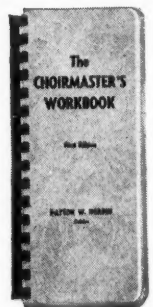
A Greeting

I should like to thank those who have aided me this past year while my eyes were recovering from severe strain in wartime. Please forgive me if I have not always answered questions; in some cases to look up the answer was beyond my powers because I have to limit my detailed study of musical notation. It may have been observed that I have been much more selective this year than in some that are past. I trust that I have not been ungenerous, and I specially hope that I have not ignored promising new composers or any master-works by older composers. I hope that you will all have as much delight with music in 1948 as I have had in 1947, and that we shall soon be able to sing with assurance the song of genuine peace. Being a believer in certain promises, I think that we shall. A happy New Year!

THE REV. WILLIAM E. WELDON GOES TO INDIANAPOLIS POST

The Rev. William E. Weldon, A.A.G.O., is the new choirmaster and organist of Christ Episcopal Church in Indianapolis, Ind. He is an ordained clergyman of the Episcopal Church, having been graduated from the theological seminary at Nashotah, Wis. The Rev. Mr. Weldon was director of music at Christ Church, Hackensack, N. J., for sixteen years. During the war he served for three years both as chaplain's assistant and in arranging musical programs for special services.

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THE DIAPASON

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A Monthly News-Magazine Devoted to the Organ and to Organists and Choir Directors. Official Journal of the American Guild of Organists, of the Canadian College of Organists, and of the Hymn Society of America.

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CHICAGO, JANUARY 1, 1948

At the Threshold of 1948

When this issue of THE DIAPASON reaches its readers we shall be at the opening of a new year. In these turbulent days anyone who presumes to be a prophet probably will be without honor in any country, and so we may well refrain from predictions as to what 1948 may have in store for us "of marvel or surprise." The world may settle down to peace and sanity before another twelve months have passed and, as optimists, let us hope so; if the disturbers of tranquility prevail we can only hope for their final defeat. We are convinced that right eventually will prevail.

Since the future is unknown, a glimpse into the past may be in order, at the risk of turning into pillars of salt. Many encouraging events have taken place in 1947. Church music has made a steady advance, as one will be aware if he watches developments as indicated from month to month in the organ news. Greater importance is being attached by churches to the men and women in charge of their music. The organist and choir director is being regarded more as a person of essential importance in progressive parishes, rather than a human utility a step or two above the sexton. Of course we still have a long way to go before this becomes general, but anyone who reads what is going on will sense the gradual change for the better.

One need only take a look at the front page of the December issue to understand what we mean. Here we find an entire city—Pittsburgh—devoting a day to honoring an organist, while in another column an organist is installed in a chair of sacred music at one of the largest and most prominent theological seminaries—a chair named in honor of another organist and his wife—while a plaque in honor of still another organist whose career was one of eminence is shown as it appears on a great municipal organ.

Organ building is fast recovering from the paralysis caused by the world war. The year has seen the return to our columns of specifications and descriptions of large new instruments. The only reason there have not been twice as many additions to the organs of America lies in the fact that the factories, working at capacity, cannot keep up with the demand.

Healthy stimulation of thought—which always is an indication of life—has been a feature of the post-war era. We see this in such debates as that concerning the relative merits of romantic and classic organ design. It is interesting that the debaters, enthusiastic as they may be in their arguments, actually are not as far apart as they might seem, and that after all every organ-lover is striving to improve the instrument.

The growth of the American Guild of Organists, closing its fifty-first year, which has been uninterrupted throughout the last twelve months, is further evi-

dence of the advances made by our profession. The increasing number of hymn festivals and the large congregations they draw are decidedly significant and reflect the influence of the Hymn Society of America.

Creative talent has not languished in the last year, as shown by the monthly reviews of new issues by Dr. Thompson and Dr. Lester and by the fine summaries of the latest publications made by Dr. Thompson.

There is a tinge of sadness as we record the losses the organ world has suffered in 1947 as generation makes way for generation. The passing of such men as Palmer Christian, Stanley Bagghman, Frederic B. Stiven, Cheston L. Heath, Arthur Scott Brook, Frank Taft, Howard A. Walker, Leon Verrees, Harry Rowe Shelley and Mrs. Mary Chappell Fisher—to mention a few at random from the list published in our annual necrology—leads us to pause for a moment in tribute to these people as we take up our busy tasks of 1948.

In the performance of these tasks THE DIAPASON wishes all its readers happiness and success in the New Year.

More Than a Million!

Ordinarily when a newspaper is obliged to make apologies for an inaccuracy the case in question involves an overstatement. When it has been a case of gross understatement the apologetic attitude is not so painful.

When we sought to give our readers some interesting statistics on the popularity of the work of the late Harry Rowe Shelley we invoked the aid of G. Schirmer, Inc., the publishers. They sent us figures which we accepted as unquestionably accurate, for many years' dealing with this famous publishing-house has convinced us of their conscientious regard for the value of correct statistics. If all of our readers take everything we record in our columns with the same respect for our veracity with which we regard anything from Schirmer's we are to be congratulated.

But human error persists even in the highest places, and this time both Schirmer and THE DIAPASON gave out the wrong data. In another column appears a letter from Nathan Broder of G. Schirmer in which he explains what happened.

However, it is the facts, and not the shortcomings of ourselves or anyone else, that count. So we come to the essential fact. It is that sales of Dr. Shelley's "Hark, Hark! My Soul" actually have amounted to more than a million copies, and not the fraction of this number given out in our November issue.

Now that we have explained, let those who may consider themselves far above "Hark, Hark! My Soul" tell us how it happens that Dr. Shelley's anthem has been so popular for so many years in spite of them.

Classic, Romantic, Eclectic

Several months ago we felt that all that was required had been said on every phase of the question of classic versus romantic organ design. So we hastily announced that so far as the columns of THE DIAPASON were concerned the debate must come to a close.

It seems that we reckoned without our hosts, who include some 14,000 readers, 13,999 of whom are interested in tonal design and 13,998 of whom feel competent to design an organ that is what an organ should be. Several interesting new points have been raised in the discussion and old points have been elucidated; and so we were inveigled into letting the matter break out again in our columns—a relapse, so to speak. Well, we are not sorry, for we have thus been enabled to present the views of Mr. Pigott and Mr. Wood on one issue that is involved.

Now we hope to close the series of essays with one from Dr. William H. Barnes, known far and wide as a student of organ design, who advocates an eclectic

policy, suggesting that an organ can be planned which will meet the normal demands of adherents of both classic and romantic. While not going into details with which Dr. Barnes deals, we feel that his ideas are most worthy of consideration. Perhaps this is because they coincide with what THE DIAPASON has favored in its columns from time to time.

Even so prominent an organ builder as G. Donald Harrison, who may be regarded as the leader of the movement to recreate organs with the tonal resources of those of Bach's time, proves his broad attitude in his advertisement in the December issue of THE DIAPASON, in which he makes it clear that an organ must be built to suit its environment and the purposes for which it is to be used, and not to conform with any creeds or isms. Incidentally we hope that none of our readers pass over the advertisements of our leading builders, who give us informative copy and who sometimes make us realize how much they contribute toward making this publication interesting and valuable.

We may now well forget all about romantic and classic and resolve to make the organs of 1948 instruments comprehensive in their resources and suited to every kind of music.

Everyone who ever met Dr. Caspar P. Koch will join in the congratulations on his seventy-fifth birthday, which the organists of Pittsburgh, and the entire city, celebrated, as related in the December DIAPASON. Dr. Koch has crowded into three-quarters of a century a great deal that will make his name remembered and honored for many times that length of time. It has been a source of satisfaction to THE DIAPASON to count him among its friends and to benefit from his counsel and support throughout its existence, which has been just about half the years of Dr. Koch's life to date. Many times it has been said of a man that he is "a gentleman and a scholar," but we do not know of anyone of whom it can be said more aptly.

Figures on "Hark, Hark, My Soul."
New York, Nov. 24, 1947.—Dear Mr. Gruenstein:

We have seen your interesting editorial in the current issue and are in the embarrassing position of having to confess that we made a whooper of a mistake in the figures that were supplied to you for the sales of Dr. Shelley's "Hark, Hark! My Soul!" For one thing, those figures by no means covered the entire life of the versions in question. For example, the figure of 3,100 for high voice represents sales only since 1925; that of 4,650 for low voice, only since 1931; that of 17,050 for male voices, only since 1920; and that of 6,000 for women's voices, only since 1943—and all of these versions are considerably older than the earliest of these dates.

Moreover, we neglected entirely to tell you about the mixed-voice version, which represents sales, since 1910, of a mere 495,000 copies! Not to mention the duet arrangement, which in the same period sold 25,250 copies.

In other words, I think it is safe to say that if it were possible to obtain all the figures on all the versions published from the date when they were first published, the total sales would amount to over a million copies.

I am sorry that you were so badly misinformed in the first place, owing to a clerical oversight.

With best greetings, I am,
Sincerely yours,
NATHAN BRODER.

HANDEL'S "MESSIAH" WAS PRESENTED at the University Methodist Church, Syracuse, N. Y., as an annual Christmastide special musical service, on the evening of Dec. 7 before an overflowing audience. Dr. Howard Lyman, professor emeritus of voice and choral music at Syracuse University and for twenty-one years minister of music of the University Church, conducted the choir of seventy-five voices. Edith Schmitt, Mus.B., a member of the local chapter of the American Guild of Organists, provided organ accompaniments and the soloists were: Dorley Amus, soprano; Janet Lehr Donnally, contralto; Robert H. Ballard, tenor, and Warren Schmolli, baritone.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Jan. 1, 1913—

It was announced that T. Tertius Noble had sailed Dec. 28 from England to make an American recital tour.

Dr. William C. Carl gave his 150th recital at the First Presbyterian Church, New York City.

Edwin Lemare, father of Edwin H. Lemare, celebrated his fiftieth anniversary as organist of Holy Trinity Church, Ventnor, England.

Two husky footpads who held up C. Gordon Wedertz, then organist of St. Bartholomew's Episcopal Church, Chicago, were put to flight with a revolver by the quick and doughty Wedertz.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1923—

Ten thousand people seated on various floors of the John Wanamaker store in Philadelphia heard Marcel Dupré and Charles M. Courboin with the Philadelphia Orchestra conducted by Leopold Stokowski in a gala concert the night of Dec. 26. Organists from New York and other cities were guests for whom special seats were reserved.

The Society of Theater Organists held its annual election Dec. 5 in New York. Robert Berentsen was the choice for president and Frank Stewart Adams for vice-president.

Ten years ago the following news was recorded in the issue of Jan. 1, 1938—

Dr. George Edward Stubbs, dean of American choirmasters, died in New York Dec. 26 at the age of 80 years.

Wallace A. Sabin, F.R.C.O., F.A.G.O., one of the outstanding organists on the Pacific coast, died Dec. 9 at his home in Berkeley, Cal.

John Smallman fell dead as he was conducting a performance of "The Messiah" at the First Congregational Church of Los Angeles.

Chicago lost one of its most capable and public-spirited organists in the departure of Mrs. Lily Moline Hallam, who moved to Los Angeles. She and her husband, Joseph W. Hallam, drove to the coast.

Boston Recital by Faxon

George Faxon of the New England Conservatory of Music faculty gave a recital in Jordan Hall before a well-filled house Dec. 8. Mr. Faxon, who is organist of the Church of the Advent on Beacon Hill in Boston, showed himself to be a capable church organist as well as a fine recitalist. The program opened with the Second Concerto in B flat major by Handel and was played in a majestic manner, showing a good staccato touch with contrasting color. The "Advent Hymnus" by Praetorius and the Second Trio-Sonata by Bach seemed most uninteresting on a recital program, although well played. The "Fugue a la Gigue" received a sparkling interpretation and the audience was deeply impressed. Three chorale preludes of Brahms followed ("Blessed Are Ye, Faithful Souls," "Behold, a Rose Is Blooming" and "O World, I Now Must Leave Thee") and were rendered in a sympathetic and tender way. The Scherzo Fugue on B-A-C-H by Schumann was given a reading of charm and grace. The fiery "Sonata Eroica" by Joseph Jongen, the Belgian composer, concluded the first part of the program. Its message was one of great beauty and strength.

The recital was concluded with four American compositions—the highly imitative "Pantomime" by H. B. Jepsen, the modern Allegretto Grazioso from the Sonata in G major by R. R. Bennett and two modern, strange yet likeable compositions by Leo Sowerby—"Fantasy for Flute Stops" and "Pageant."

A SERIES of monthly Sunday evening services of music at the First Presbyterian Church in Ridgewood, N. J., is announced, with the choir and soloists under the direction of Harry R. Thurber, minister of music. Jan. 11 a recital will be given by Mr. Thurber. Jan. 13 there will be a recital by Barbara N. Lilly. Jan. 25 Chester S. Lawton will play. Feb. 15 the "St. Cecilia Mass" by Gounod will be presented and March 21 "The Crucifixion," Stainer. May 9 a hymn festival will close the series.

MRS. A. RAYMOND MALTY



EILEEN BURKHARDT MALTY was awarded a master of arts degree, with a major in organ and music education, Dec. 17 by Teachers' College of Columbia University. Mrs. Maltby is also a graduate of Kansas University, where she majored in languages and mathematics, and later studied theory with the late Charles S. Skilton and organ with Professor G. Criss Simpson, and a graduate of Bethany College, Lindsborg, Kan., where she majored in organ under Professor Hagbard Brase, who recently was knighted by the King of Sweden for his contribution to the field of music. She has also studied theory and organ with Dr. T. Tertius Noble and holds the A.A.G.O. certificate. At Columbia University she studied organ with Carl Weinrich and Seth Bingham, and theory with Dr. Howard Murphy. Aug. 6 she gave a graduation recital in St. Paul's Chapel on the campus.

In Kansas City, Mo., Mrs. Maltby is organist and director of the choir of All Souls' Unitarian Church and teaches piano and organ. At the University Women's Club she conducts music appreciation classes which are based on the programs of the Kansas City Philharmonic Orchestra throughout its season. She also directs the choir of Fellowship House. Oct. 26 she gave the first recital on the new Baldwin electronic organ in Atkins Auditorium of the William Rockhill Nelson Gallery of Art. Her program included the Bach Prelude and Fugue in A minor, Franck's Chorale in B minor, Bach's "Sheep May Safely Graze," Daller's "Stella Matutina," the Widor Allegro Cantabile from the Fifth Symphony and Bingham's "Beside Still Waters." During her summers in New York City Mrs. Maltby substituted in various churches there. Mrs. Maltby is a member of the Kansas City Alumni chapter of Mu Phi Epsilon.

THE REV. GERHARD R. BUNGE, pastor of St. John's Lutheran Church at St. Donatus, Iowa, and Mrs. Byr Della Sankey Feely of Waterloo, Iowa, gave a dedicatory program on a Wurlitzer electronic organ in St. John's Church Nov. 16. The instrument was installed as a thank-offering for the safe return of all service men who are members of the church.

GORDON FARDELL writes that the Fardells of Pella, Iowa, did their Christmas "Carolyn" a little early this year, for it was on Dec. 3 that little Miss Carolyn Jean joined the family of the organist who is head of the music department of Central College. It is predicted that she will follow in her father's footsteps.

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HARRIETTE SLACK RICHARDSON



HARRIETTE SLACK RICHARDSON is a young recitalist whose work has commanded attention beyond the confines of Rochester, N. Y., her present home. She is to play for the Rochester A.G.O. Chapter in April and this month is engaged to give a recital in Springfield, Vt., at St. Mark's Episcopal Church. She holds the degree of master of music and the artist diploma of the Eastman School of Music, where she studied with Harold Gleason and Catharine Crozier.

Mrs. Richardson, who uses her maiden name in her professional work, was on the faculty of Southeastern Louisiana State College, teaching piano and organ, and was organist and choir director at St. James' Episcopal Church in Alexandria, La. At present she is at Emmanuel Lutheran Church in Rochester and acts as accompanist for the Rochester Community Choir.

GOTTFRIED COMPANY TO OPEN BRANCH IN CHARLESTON, S. C.

The A. Gottfried Company, organ manufacturers, announces plans to open a factory in Charleston, S. C., shortly after the first of the year. A new company is being incorporated by Anton Gottfried, Henry A. Gottfried and Arthur D. Flounders. This concern was originally established in 1890 at Erie, Pa. In its new plant the company will manufacture and repair all types of organs.

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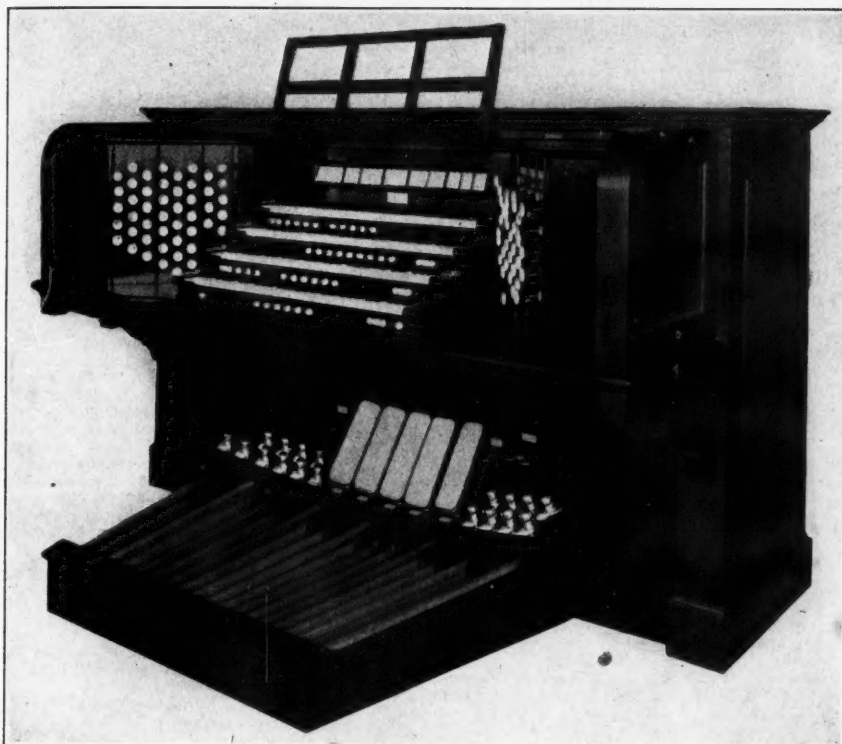
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1. Contra Gemshorn (Sw.)	16'	61 Notes	7. Octave	4'	61 Pipes	
2. Diapason	8'	61 Pipes	8. Gemshorn	(Sw.)	4'	61 Notes
3. Violoncello	8'	61 Pipes	9. Flute Ouverte	(Ext.)	4'	12 Pipes
4. Hohlflöte	8'	73 Pipes	10. Grave Mixture	II Rks.	122 Pipes	
5. Gemshorn	(Sw.)	8'	61 Notes	11. Chimes	20 Chimes	
6. Rohrgedeckt	(Sw.)	8'	61 Notes			

SWELL ORGAN (EXPRESSIVE)

12. Gedeckt	16'	12 Pipes	19. Geigen Principal	4'	73 Pipes
13. Geigen Diapason	8'	73 Pipes	20. Flute Harmonique	2 2/3'	61 Notes
14. Viole de Gambe	8'	73 Pipes	21. Nasard	2'	61 Notes
15. Voix Celeste	8'	66 Pipes	22. Gemshorn Fifteenth	III Dks.	183 Pipes
16. Gemshorn	8'	85 Pipes	23. Mixture	8'	73 Pipes
17. Rohrgedeckt	8'	73 Pipes	24. Trumpet	8'	73 Pipes
18. Gemshorn Celeste	8'	61 Pipes	25. Oboe	8'	73 Pipes
			Tremulant		

PEDAL ORGAN

26. Diapason	16'	44 Pipes	30. Octave	8'	32 Notes		
27. Bourdon	(Ext.)	16'	56 Pipes	31. Gemshorn	(Sw.)	8'	32 Notes
28. Gemshorn	(Sw.)	16'	12 Pipes	32. Gedeckt	(Sw.)	8'	32 Notes
29. Gedeckt	16'	32 Notes	33. Open Flute	8'	32 Notes		
			34. Waldflöte	4'	32 Notes		

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Calvary Church, (Episcopal), Columbia, Missouri	2 Manual
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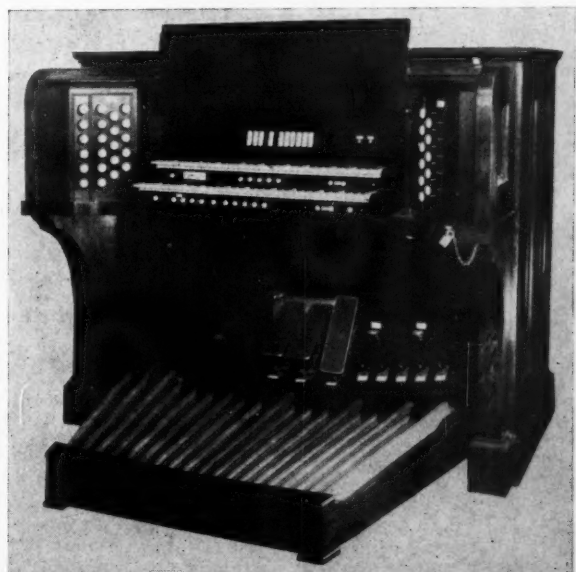
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Programs of Organ Recitals of the Month

Edward B. Gammons, Groton, Mass.—Mr. Gammons, music master of the Groton School, gave a dedicatory recital on a two-manual Frazee organ in All Saints' Church, Belmont, Mass., Nov. 18, presenting this program: Rigaudon, Campra; "Soeur Monique," Couperin; Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Chorale "Prelude," "O Blessed Are Ye," Brahms; Improvisation, "Gaudeamus," Titcomb; Hymn-tune Fantasy, "The Day Thou Gavest, Lord, Is Ended," McKinley; Toccata on the Theme "Deo Gratias," R. K. Biggs.

Allen W. Bogen, Chicago—Mr. Bogen played as a prelude to a lecture at the Tenth Church of Christ, Scientist, Oct. 31, the following organ music: Chorale Prelude, "Liebster Jesu," Bach; Prelude and Fugue in E minor, Bach; Aria in D, Bach; Reverie, Bonnet.

Nov. 3 at Scott Hall, Northwestern University, Evanston, he played: Prelude and Fugue in E minor, Bach; Finale in B flat, Franck.

Marshall Bidwell, Pittsburgh, Pa.—For his recital at Carnegie Music Hall Nov. 8 Dr. Bidwell selected the following program, presented with the assistance of Bertha Chaitkin Hoffrichter, pianist; Overture, "Comes Autumn Time," Sowerby; Largo, Allegro and Two Variations, Festing; "Bells of Arcadia" and "The Awakening," Couperin; "Homage to Handel" (Variations on a Ground Bass), Karg-Elert; "Song of the Shepherd" and "The Rain," Jacob; Concerto No. 4, in G major, for pianoforte and orchestra, Beethoven.

Francis E. Hagar, Cambridge, Mass.—The following program was presented by Mr. Hagar, assisted by his choir, which sang several anthems, at the annual festival of Thanksgiving music Sunday evening, Nov. 23, at the Old Cambridge Baptist Church in Harvard Square: Chorale Paraphrase, "Now Thank We All Our God," Whitford; Prelude, Clerambault; Grave and Adagio, Second Sonata, Mendelssohn; Fantasie on "Faith of Our Fathers," McKinley; Prelude in C minor, Mendelssohn; Aria, Peeters; Toccata in F, Widor.

Trevor Morgan Rea, M.Mus., Babylon, N. Y.—Mr. Rea gave a recital for the Music Lovers' Club of Brightwaters, Long Island, at the Methodist Church of Babylon Nov. 24. His program included: Sinfonia to "We Thank Thee, Lord," Bach; "Belgian Mother's Song," Benoit-Courboin; "Mr. Ben Jonson's Pleasure," Milford; "Harmonies du Soir," Karg-Elert; "Christmas in Sicily," Yon; Intermezzo, Verrees; Work Song, Bingham.

Horace Douglas, Rome, N. Y.—Mr. Douglas, organist and choirmaster of the First Methodist Church, gave a recital at the church Sunday afternoon, Nov. 9, with the following program: Concert Overture in A, Maitland; Two-part Invention in B flat, "By the Waters of Babylon" and Little Prelude and Fugue in E minor, Bach; Adagio from Fifth Sonata, Guillemant; Andantino, Chauvet; Chorale Improvisation on "O for a Closer Walk with God," Verrees (in memory of the composer); Chorale in A minor, Franck.

Robert W. Stirling, Rome, N. Y.—Mr. Stirling, organist of the First Presbyterian Church, gave a recital at the First Methodist Church, the first of a series, Sunday afternoon, Sept. 28. His program consisted of: "Suite Gothique," Boellmann; "Benedictus," Couperin; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "By the Brook," Boisdeffre; "Clair de Lune," Karg-Elert; "Finlandia," Sibelius.

William R. Clendenin, M.S.M., Ames, Iowa—Professor Clendenin gave a dedicatory recital Nov. 30 on an organ originally built by Hillgren, Lane & Co. and modernized by P. J. Buch in the Baptist Temple of Marshalltown, Iowa. His program consisted of these numbers: Prelude and Fugue in A minor, Bach; "Benedictus," Reger; Rondo for Flute Stop, Rinck; Fantasie and Fugue on "B-A-C-H," Liszt; "In the Church," Novak; Largo, "New World" Symphony, Dvorak; "Will-o'-the-Wisp," Nevin; "Piece Heroique," Franck.

Bessie Black Young, Des Moines, Iowa—Miss Young played the following selections in a recital Nov. 23 at the University Christian Church: Prelude and Fugue in C minor, Bach; Flute Solo, Arne; Arioso, "My Heart Is Fixed," Bach; "Echo," Yon; "Carillon de Westminster," Vierne; Gavotte from "Mignon," Thomas; Meditation, Sturges; "Deck Thyself, My Soul, with Gladness," Bach-Bedell; "Temple Bells," Peele; Toccata, Jongen.

J. Earl Ness, Jr., Philadelphia, Pa.—Mr. Ness, minister of music of the Calvary Methodist Church, assisted by the church's quartet of well-known soloists, gave a program Nov. 30 at the First Baptist Church of Collingdale, Philadelphia. The organ numbers were the following: "Wir glauben All' an Einen Gott, Schöpfer," Bach; Pastorale from First Sonata, Guillemant; Chorale in A minor, Franck; Toccata and Fugue in D minor, Bach; Toccata, Andriessen; Second Movement, First

Sonata, Borowski; Toccata from Fifth Symphony, Widor. An organ duet, the Fantasie by Hesse, was played by Mr. Ness and John Burks. Two quartet numbers and several solos made up a part of the program.

Berniece Fee Mazingo, Greencastle, Ind.—The school of music of DePauw University presented Mrs. Mazingo and Evelyn Gibson, soprano, members of the faculty, in a program of Christmas music at the Goben Memorial Methodist Church Dec. 3. The organ selections on the program were these: "Suite Mariale," de Maleingreau; "Rorate Caeli" and "Puer Natus est Nobis," Campbell-Watson; "Divinum Mysterium," Purvis; "Three Carol Preludes, Phillips; "Fairrest Lord Jesus," Edmondson.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave a program of Christmas music on the organ in the grand court of the John Wanamaker store, Philadelphia, Dec. 3. The following numbers were played: Introit to the Third Mass for Christmas, "A Child Is Born," Campbell-Watson; "The Star of the Shepherds," Scherainoff; "Winter Twilight," Kenneth Walton; "A Kentucky Christmas," Saxton; "Dies Irae" (Advent), Purvis; Carol Rhapsody, Purvis.

Donald Willing, San Antonio, Tex.—Mr. Willing was presented by the Alamo Chapter, A.G.O., in a recital at Temple Beth-El Dec. 1, on which occasion his program was made up of these works: Two Movements from Concerto No. 2, Handel; Chorale Preludes, "Come, Saviour of the World" and "We All Believe in One God," Bach; Fifth Sonata and Fugue in C minor, Bach; "Sonata Eroica," Jongen; Gigue, Arne; Arioso, Sowerby; Toccata on "O Filii," Farnam.

Frederic T. Egner, London, Ont.—Dr. Egner, organist of the Cronyn Memorial Church, gave a dedicatory recital on the recently rebuilt organ in St. Andrew's Presbyterian Church, Sarnia, Ont., Nov. 25. His program was as follows: "Suite Gothique," Boellmann; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "The Bells of Aberdovey," Stewart; Songs of Scotland, arranged by Lampe; Four "Canadian Scenes," Egner; Variations on "Pleyel's Hymn," Burnap; Toccata, Widor.

Marie Schumacher, New York City—In a recital on the organ at the John Wanamaker store in Philadelphia Dec. 1 Miss Schumacher played this program: "Good News from Heaven the Angels Bring," Pachelbel; "Clair de Lune," Vierne; Prelude, Fugue and Variation, Franck; Toccata on "O Sons and Daughters," Farnam; Pastorale on a Christmas Plain-song, Thomson; "Behold, a Rose E'er Blooming," Brahms; "The Birth of Our Lord," Messiaen.

Laurence Dilsner, Long Branch, N. J.—Mr. Dilsner, assisted by the Madrigal Singers, gave a recital Sunday afternoon, Dec. 7, at St. James' Episcopal Church. His numbers were these: Ninth Sonata, Corelli; Christmas Pastoral, Eighth "Concerto Grosso," Corelli; "A la Venue de Noel," Balbastre; Chaconne, Bach-Landmann; Chorale in A minor, Franck.

Robert R. Clarke, M.S.M., Fort Worth, Tex.—Mr. Clarke, minister of music of the First Methodist Church, gave a recital of Christmas music on the afternoon of Dec. 7, playing: Christmas Musette, Maily; Chorale Improvisation, "From Heaven High," Karg-Elert; Pastoral Symphony, from "The Messiah," Handel; Noel on the Flutes, d'Aquin; Chorale Preludes, "In Thee Is Joy," "A Child Is Born" and "In dulci Jubilo," Bach; Chorale Prelude, "God Rest Ye Merry, Gentlemen," Diggle; "Chant de Noel," Pachelbel; "Gesu Bambino," Yon; "Behold, a Rose Is Blooming," Brahms; "Silent Night," Gruber; "March of the Magi Kings," Dubois.

Helen Allinger, M.S.M., DeLand, Fla.—Miss Allinger, professor of organ at John B. Stetson University, was presented in a recital at the Riverside Presbyterian Church Dec. 8 by the Jacksonville Chapter, A.G.O. She was assisted by Eleanor Leak, violoncellist. Miss Allinger played these works: Triple Fugue in E flat ("St. Anne") and "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "Symphonie de L'Agneau Mystique," de Maleingreau; "Clair de Lune," Karg-Elert; "In dulci Jubilo," Bach-Dickinson; "Noel" and "Thou Art the Rock," Mulet.

Herbert D. Bruening, Chicago—At an Advent vesper service Dec. 7 in the Lutheran Church of St. Luke Mr. Bruening played these organ numbers: "Le Prologue de Jesus," arranged by Clokey; Improvisation on "God Rest Ye Merry," Roberts; Fantasie on "The First Noel," Balogh. The Walther League choir, the male chorus, the children's choir and the primary chorus took part in the program.

Donald M. Pearson, Poughkeepsie, N. Y.—Mr. Pearson gave a Christmas recital at the Vassar College Chapel Dec. 7, his program being made up as follows: "Wie schön leuchtet der Morgenstern," Buxte-

hude; "Vom Himmel Hoch," Pachelbel; "Nun komm, der Heiden Heiland," Bach; "In dulci Jubilo" (three settings), Bach; Two Noels, d'Aquin; "A Lovely Rose Is Blooming," Brahms; Five Noels, Tournemire; "In dulci Jubilo," Karg-Elert.

Donald W. King, Winchester, Va.—Mr. King gave a recital Sunday afternoon, Nov. 30, at the Market Street Methodist Church. His program was made up of these compositions: Sonata in D minor, Guillemant; Prelude and Fugue in E minor, Bach; Chorales, "All Praise to Jesus' Hallowed Name" and "Behold What Manner of Love," "Sicut Locutus est" (Magnificat in D) and Prelude and Fugue in C, Bach; Variations on an Ancient Christmas Carol, Dethier; "Minuetto Antico e Musetta" and "Gesù Bambino," Yon; Toccata in G, Dubois.

Harry H. Huber, Salina, Kan.—Mr. Huber, professor of organ at Kansas Wesleyan University, was heard in a recital at the First Presbyterian Church of Wakeeney, Kan., Nov. 30, presenting the following program: Cathedral Prelude and Fugue, Bach; Arioso, Bach; "Suite Gothique," Boellmann; Allegretto Grazioso, Tours; Andantino in G minor, Franck; "Pilgrims' Song of Hope," Batiste; Idyll, Duddy; Meditation, Kinder; "The Thrush," Kinder; Pastorale, Matthews; "Retrospection" (MS.), Huber; Grand Chorus, Dubois.

David Stanley Alkins, Mus.D., Raleigh, N. C.—The following compositions, representing various types of suitable service music, were played for the Winston-Salem Branch, A.G.O., on the large four-manual Skinner organ in St. Paul's Episcopal Church, Raleigh: Chorale Preludes, "My Heart Is Filled with Longing" and "Come, Saviour of the Gentiles," Bach; Chorale Prelude, "O God, Thou Faithful God," Brahms; "Benedictus," Couperin; Berceuse, Vierne; Improvisation on "Ave Maria," Titcomb; Cathedral Prelude and Fugue (E minor), Bach.

Thane McDonald, Wake Forest, N. C.—A recital in the faculty series at Wake Forest College was played by Professor McDonald Nov. 30 in the Baptist Church. His program was made up as follows: "Psalm 18," Marcello; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Prelude, Clerambault; Chorale in A minor, Franck; Prelude, Samazeuilh; "Now Thank We All Our God," Karg-Elert; "Notturmo," Grieg; "To the Evening Star," Wagner; "Marche Religieuse," Guillemant.

Dale W. Young, Indianapolis, Ind.—In a recital under the auspices of the Arthur Jordan Conservatory at Zion Evangelical Church Nov. 23 Mr. Young played: Concerto No. 2, in B flat major, Handel; Chorale Prelude, "Lord, Have Mercy upon Me," Bach; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Allegro appassionato, Sonata No. 1, Harwood; "Legend of the Mountain," Karg-Elert; Toccata on "Vom Himmel hoch," Edmondson.

Elizabeth Papineau, A.A.G.O., Norton, Mass.—In a recital at the North Congregational Church of Portsmouth, N. H., Oct. 26 Miss Papineau of the Wheaton College faculty played these compositions: Prelude in G major, Bach; Sinfonia, "I Stand at the Threshold," Bach; "Fireworks Music," Handel; Chorale Prelude, "I Call to Thee," Fugue in G major and Fugue in G minor, Bach; Prelude No. 2, "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck.

Arthur Thomas, A.A.G.O., Sturgis, Mich.—Mr. Thomas presented the following program of eighteenth century music in a recital at St. John's Episcopal Church Sunday afternoon, Nov. 23: Concerto No. 1 and Arioso, Bach; Variations on a Noel and "Le Coucou," d'Aquin; "Soeur Monique," Couperin; Trumpet Voluntary, Purcell; Minuet, Boccherini; Concerto No. 4, Dupuis; Largo and "Nightingale and Cuckoo" Concerto, Handel.

For his recital Dec. 7 Mr. Thomas chose these compositions: Fourth Symphony, Widor; "Dedication," Deems Taylor; "Water Music," Handel; Gavotte, Martini; Festival Hymn, Bartlett; "Woodland Sketches," MacDowell; "Ronde Française" and "Suite Gothique," Boellmann.

Luther T. Spayde, Mus.M., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, was presented by the Olive Ewing Dallmeyer Music Club of Jefferson City in a recital at the Methodist Church of that city Sunday afternoon, Dec. 7. The program included: Rigaudon, Campra; "Good News from Heaven," Pachelbel; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Prelude-Improvisation on "Veni Emmanuel," Egerton; Carol Rhapsody, Purvis; Intermezzo, Verrees; "The Bells of St. Anne de Beaupré," Russell; Toccata, Widor.

Dec. 8 Professor Spayde played the following numbers for the opening recital on the new Baldwin electronic organ in the Methodist Church of Salem, Mo.:

Largo, Handel; "Good News from Heaven," Pachelbel; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Pastorale, Sonata No. 1, Guillemant; Prelude-Improvisation on "Veni Emmanuel," Egerton; "Gesù Bambino," Yon; "Christmas Dance of the Little Animals," Gaul; Christmas Pastorale on "Silent Night," Harker; Toccata, Widor.

Robert Wilson Hays, Manhattan, Kan.—Mr. Hays of the faculty of Kansas State College gave a vesper recital Nov. 23 at the college, playing: Toccata, Buxtehude; Trumpet Tune and Bell Symphony, Purcell; Bridal March and Finale (from "The Birds" of Aristophanes), Parry; Chorale Prelude on "Nun danket Alle Gott," Bach; Prelude on "Nun ruhen alle Wälder," Edmondson; Sketch in F minor, Schumann; Sonata No. 4, Mendelssohn.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave a recital every Sunday afternoon in Advent on the Austin organ of 236 sets and nearly 13,000 pipes in St. Matthew's Lutheran Church. He had the assistance of vocal soloists at all of these recitals. Among his offerings were the following:

Dec. 7—Prelude and Fugue in G minor, Pastoral Suite and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; "Now Rest Beneath Night's Shadow," Edmondson; Fantasie and Fugue on "B-A-C-H," Liszt.

Dec. 14—Fanfare, Thompson; Two Improvisations on Gregorian Themes, Titcomb; "An Advent Psalm," Weinberger; Chorale in A minor, Franck; "Meditation-Elegy," Borowski; Toccata, Fifth Symphony, Widor.

Dec. 21—Fantasie on Two Noels, Bonnet; Pastoral, Corelli; "The Musical Clocks," Haydn; Noel, "Grand Jeu et Duo," d'Aquin; Improvisation on "Puer Natus Est," Maekelberghe; "Christmas Evening," Mauro-Cottone; "Divinum Mysterium," Purvis; "Silent Night," Black; Rhapsody on a Christmas Carol, Andrews.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels, organist of Christ Episcopal Church, gave a recital at the First Methodist Church of Towanda, Pa., Nov. 10 and his program included: "Psalm 18," Marcello; "The Fifers," d'Andrieu; Sonatina from the Cantata "God's Time Is Best," Bach; Prelude and Fugue in E minor ("Cathedral"), Bach; Arioso in Ancient Style, Rogers; "Marche Champetre," Boex; Intermezzo, Fourth Sonata, Rheinberger; Festival Toccata, Fletcher; Gavotte, Twelfth Sonata, Martini; "Sunrise," Jacob; "Nun danket Alle Gott," Karg-Elert.

For his noon recital at Christ Church Nov. 13 Mr. O'Daniels selected the following program: "Vision," Rheinberger; Prelude, Fugue and Variation, Franck; Lento and Allegro, Stanford; "Ave Maria," Henselt; Larghetto, Handel.

Walden B. Cox, Millville, N. J.—In a recital at the First Methodist Church Sunday afternoon, Nov. 23, Mr. Cox had the assistance of a string trio in the following program: Trumpet Tune and Air, Purcell; Largo in F sharp minor, Veracini; Gavotte, Wesley; "Sheep May Safely Graze," Bach; Prelude and Fugue in E minor (Cathedral), Bach; Sonatas for organ and strings in D, F and B flat major, Mozart; "Melodie Elegiac," Grieg; "The Little French Church," Bornschneil; Prelude on "Aberystwyth," Whitney; Chorale in A minor, Franck.

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs gave a recital Sunday evening, Nov. 30, at St. Patrick's Church in Los Angeles, assisted by Caterina Jarboro, soprano. The following were the organ numbers: "The Heavens Declare," Marcello; Air, Tartini; "Le Coucou," d'Aquin; Rigaudon, Campra; "O Sacred Head," Bach; "Marche Champetre," Boex; "Aspiration," West; Andante, Borowski; Toccata ("Deo Gratias"), Biggs.

Walter Henrik Mueller, Mus.D., Auburn, Ala.—Dr. Mueller of the Alabama Polytechnic Institute was heard in a program of Christmas music at Trinity Methodist Church, Opelika, Ala., Dec. 7. His offerings included: "Now Thank We All Our God" (Chorale Improvisation), Edmondson; "Christmas Night" (playing of "Silent Night, Holy Night" on carillon in tower; free canon on the carol "Silent Night"); Fifth Concerto, Handel; Concert Prelude in D minor, Kramer; Chorale and Variations, based on a theme by Bach, John Hubert Liverman; Fugue in B minor, Bach-Karl Straube; "Clair de Lune," Karg-Elert; "Rhosymedre," Vaughan Williams.

Rosemarie Osborn Hopler, Albuquerque, N. Mex.—Mrs. Hopler gave a recital Dec. 14 on the large Wicks organ in the Palm Chapel of Strong-Thorne mortuary. Her program was made up entirely of contemporary and traditional Christmas music and included: "O Hail This Brightest Day of Days," Pastorale and "In dulci Jubilo," Bach; "A Carpenter Is Born," Apostolic Symphony, Edmondson; "Lullaby on Christmas Eve," Christiansen, arranged for organ by Mrs. Hopler; Fantasie on Familiar Carols.

Programs of Organ Recitals

Jack H. Ossewaarde, New York City—Mr. Ossewaarde, organist and choir-master of Calvary Church, gave a recital at the church Dec. 15, with the following program: Four Chorale Preludes for Advent and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Pastorale on a Christmas Plainsong, Virgil Thomson; "Noel" (Byzantine Sketches), Mulet; Communion on a Noel, Huré; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

In a recital at the First Baptist Church of Philadelphia Dec. 7 Mr. Ossewaarde presented this program: Four Chorale Preludes for Advent, Bach; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Fugue, Honegger; Meditation on "Adoro Te Devote," Darwin Leitz; Fantasia on "Ein feste Burg," Ossewaarde.

Mr. Ossewaarde gave a recital at the West Point Military Academy Chapel Nov. 2, presenting this program: "Psalm 19," Marcello; Prelude in D minor, Clerambault; Largo, Corelli; Prelude and Fugue in D major, Bach; Fantasia in F, Franck; "Carillon," Sowerby; Meditation on "Adoro Te Devote" (MS.), Darwin Leitz; Three Psalm Preludes (Dutch Psalm-tunes), Ossewaarde.

Emma Virginia Decherd, Austin, Tex.—In a recital preceding the midnight service Dec. 24 at All Saints' Episcopal Church Miss Decherd played: Siciliano and Presto, Concerto No. 5, Handel; Pastorale, arranged by Clokey; Chorale Preludes, "From Heaven Above to Earth I Come" and "Jesus, Priceless Treasure," Bach; Noel, "Cette Journée," LeBégue; Overture, "For unto Us a Child Is Born," Bach; "A Rose Breaks into Bloom," Brahms.

James Boeringer, Wilkensburg, Pa.—Mr. Boeringer, organist of the Homewood Baptist Church, gave a recital there Dec. 14, presenting the following program: "Night," Jenkins; "Dreams," Stoughton; Preludio and Adagio from Sonata in C minor, Guilman; "Starlight," Karg-Elert; "To the Setting Sun," Edmundson; Evensong, Martin; Cathedral Prelude and Fugue in E minor, Bach.

Arthur C. Becker, A.A.G.O., Chicago—Dr. Becker gave a recital on the Wicks organ at St. Joseph's Church, Elgin, Ill., Dec. 14. He played the following numbers: Toccata and Fugue in D minor, Bach; "Vater unser im Himmelreich" and "Es ist gewisslich an der Zeit," Bach; "Grand Choeur," Weitz; "Jagged Peaks in the Starlight," Clokey; "Noel Provençal," Bedell; "Romance sans Paroles" and "Variations de Concert," Bonnet; Chorale Paraphrase ("Salve Regina"), Becker; "Ave Maria," Bossi; "Chant de Mai," Jongen; Toccata, Fifth Symphony, Widor.

Harold Heeremans, F.A.G.O., New York City—In a recital at the Cathedral of St. John the Divine on the afternoon of Dec. 7 Mr. Heeremans presented a program made up as follows: Dorian Toccata, Bach; Musette, Handel; Hymn-tune Prelude on Song 13 (Orlando Gibbons), Vaughan Williams; Fugue No. 1 on "B-A-C-H," Schumann; Canon, Reger; Canzona, Karg-Elert.

Mildred Andrews, Norman, Okla.—Miss Andrews, professor of music at the University of Oklahoma, played these works in a faculty recital Dec. 7: Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt; "Requiescat in Pace," Sowerby; Prelude and Fugue in G minor and "The Nativity," Dupré; Prelude and Fugue in E flat major ("St. Anne's"), Bach.

At the First Methodist Church of Marshall, Tex., Nov. 30 Miss Andrews offered this program: "Noel," d'Aquin; "A Rose Breaks into Bloom" and "O Sacred Head Now Wounded," Brahms; "Come, Sweet Death," Bach; Chorale in A minor, Franck; "Fairer Lord Jesus," Edmundson; "The Reed-Grown Waters," Karg-Elert; Three "Casual Brevities," Leach; Finale from First Symphony, Vierne.

William H. Barnes, Mus.D., Chicago—Dr. Barnes was assisted by Miss Maud Nosler with vocal numbers when he gave a recital of Christmas music at the First Baptist Church of Evanston on the afternoon of Dec. 10. The organ selections included: "Good News from Heaven," Pachelbel; "Sheep May Safely Graze," "Awake, Awake, for Night Is Flying" and "From Heaven Above to Earth I Come," Bach; Variations on a Noel, d'Aquin; Christmas Pastorale, Dinelli; "Lo, How a Rose," Brahms; "Noel" (with variations), Bedell; "Puer Natus Est," Titcomb; "Christmas," Foote.

Edgar A. Thorpe, Oakland, Cal.—In a recital Nov. 16 at the Fruitvale Congregational Church, of which he is organist and director of music, Mr. Thorpe played: Prelude, Plerne; Prelude on "Hyfrydol," Vaughan Williams; "Von Gott will ich nicht lassen," Buxtehude; Berceuse, Hollins; "Agnus Dei," Bach; Finale, First Symphony, Vierne.

This recital was sponsored by the Central Missouri Chapter of the American

Guild of Organists in compliment to the membership of the Missouri Music Teachers' Association on the occasion of its forty-second annual convention.

E. Power Biggs, Cambridge, Mass.—Two works by Marcel Dupré were the highlights of Mr. Biggs' recital Sunday, Dec. 7, over CBS from the Harvard Germanic Museum. They are the Antiphon "Ave Maris Stella" and the Prelude and Fugue in G minor. Other works played were: Three Pieces for Organ, Samuel Wesley; Two Pieces for a pedal piano, Schumann, and Prelude, Fugue and Variation, Franck.

James Hunt, Detroit, Mich.—To mark the sixtieth anniversary of Salem Lutheran parish Mr. Hunt, organist and choir-master of the church, gave a recital on the evening of Oct. 26. He had the assistance of the senior choir and Margaret Hahn, soprano. The organ numbers were these: Sonata No. 6, Mendelssohn; "Comes Autumn Time," Sowerby; "Evening Harmonies," Karg-Elert; "Toccata Basse" (pedal solo), Bedell; "The Fountain," DeLamarter; "Bells through the Trees," Edmundson; Toccata, Matthews.

Herman F. Siewert, F.A.G.O., Mus.D., Winter Park, Fla.—For his organ vespers at Rollins College Dec. 10 Mr. Siewert chose this program: "Wachet auf, ruft uns die Stimme," Karg-Elert; "Wachet auf," Bach; "Lobt Gott, ihr Christen allzuleich" and "Vom Himmel hoch," Bach; "Vom Himmel hoch," Karg-Elert; "In dulci Jubilo," Dupré; "In dulci Jubilo," Bach; Ansel Scene, from "Hansel and Gretel," Humperdinck; Song of the Flutes, from "Nutcracker Suite," Tschalkowsky; Rhapsody on Old French Carols, Faulkes.

Mrs. Ray Lasley, Houston, Tex.—In a recital on the afternoon of Dec. 14 at the First Unitarian Church Mrs. Lasley played: Prelude and Fugue in E minor, "My Heart Is Filled with Longing" and "Sheep May Safely Graze," Bach; "Lo, a Rose e'er Blooming," Brahms; "Christmas in Sicily," Yon; "Christmas Cradle Song," Hollins; "Clair de Lune," Karg-Elert; Pastorale, Whitlock; Fountain Reverie, Fletcher; Rustic March, Boex; "The Mist," Gaul; "Hymn of Glory," Yon.

Ludwig Lenel, Chicago—Mr. Lenel, assistant professor of theory and organ at Elmhurst College, gave a recital in Kimball Hall Nov. 18 and was heard in the following program: Chaconne in G minor, Couperin; Concerto No. 6, in B flat major, Handel; Chorale Preludes, "Now Come, Saviour of the Heathen," "In Thee Is Gladness" and "Kyrie, God, Father," Bach; Prelude and Fugue in E minor ("Wedge"), Bach; "Lo, How a Rose e'er Blooming," Brahms; "Christ Is Risen," Lenel; "Resonant in Laudibus," Karg-Elert; Chorale in B minor, Franck; Intermezzo in C, Schroeder; First Movement of Sonata 2, Hindemith; Introduction and Passacaglia in D minor, Reger.

Edward G. Mead, F.A.G.O., Oxford, Ohio—Professor Mead of Miami University gave a recital at Earlham College, Richmond, Ind., Nov. 25, presenting the following program: Prelude in C minor, Bach; Aria, Tenth Concerto, Handel; Guilman; Gigue-Rondo, J. C. F. Bach; Meditation, Suite in G minor, Truette; Gavotte, Wesley; First Movement, Sixth Sonata, Mendelssohn; "Romance sans Paroles," Bonnet; Toccata, Jepson.

Robert Y. Evans, A.A.G.O., Ch.M., Sherman, Tex.—The Sherman-Denison Chapter, A.G.O., presented Mr. Evans in a recital at the First Baptist Church Nov. 15. His program included: "The Faithful Shepherd," Handel; "St. Anne" Fugue and "Jesus, Joy of Man's Desiring," Bach; Andante, Fourth Sonata, Guilman; Chorale Prelude on a Calvinist Hymn, Sowerby; "Carillon," Sowerby; "The Squirrel," Weaver; Evensong, Johnston; Toccata, Fifth Symphony, Widor.

Theodore C. Mayo, A.A.G.O., Raleigh, N. C.—Mr. Mayo, organist of St. Augustine College, gave a recital in the chapel of Fisk University at Nashville, Tenn., Sunday evening, Nov. 23, for the Nashville Organ Club, an organization of twelve organists and choir directors of the Negro race, which aims to present talented colored organists. The program included these compositions: Trumpet Tune and Air, Purcell; "Le Tambourin," Rameau; Prelude and Fugue in B minor, Bach; "Ave Maria," Bach-Gounod; Toccata in F major, Bach; Intermezzo from Sixth Symphony, Widor; Chorale Improvisations, "Who Knows How Near My End Will Be," "O God, Thou Good God" and "Now Thank We All Our God," Karg-Elert; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Ditton; Fast and Sinister, from Symphony in G major, Sowerby.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For the dedication of an electronic organ at the First Baptist Church of Delray Beach, Fla., Nov. 16 Mr. Murphree, University of Florida organist, presented this program: Chorale in A minor, Franck; Meditation from "Thais," Massenet; "Noel" in G, d'Aquin; Toccata and

LENT - EASTER, 1948

(FEBRUARY 18 - MARCH 28)

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Fugue in D minor, Bach; Andantino, Lemare; Serenade, Schubert; Chorale Prelude on an American Folk Hymn, Murphree; "Flight of the Bumblebee," Rimsky-Korsakoff; "Romanza," Purvis; Toccata, Fifth Symphony, Widor.

Mr. Murphree gave his Christmas recital at the university Dec. 14 and played: "Christmas," Dethier; Christmas Reverie, Seely; "Noel" in D minor, d'Aquin-Bitgood; "Greensleeves," Purvis; "Christmas Evening," Mauro-Cottone; "A Carpenter Is Born," Edmundson; Fantasy on Four Carols, Walton; "Joy to the World," Lemare; Variations on a Noel, Dupré.

Vernon de Tar, F.A.G.O., New York City—Mr. de Tar presented the following program on the evening of Dec. 11 at the Church of the Ascension: Dorian Prelude on "Dies Irae," Simonds; Chorale Prelude, "Sleepers, Wake," Bach; "A Lovely Rose Is Blooming," Brahms; Noel on the Reed stops and Noel on the Flute stops, d'Aquin; "From Heaven High" and "In dulci Jubilo," Bach; "My Soul Doth Magnify" (Chorale Prelude by Strunk and Chorale Prelude by Bach); "Lord God, Now Open Wide Thy Heaven" and "In Thee Is Gladness," Bach; Fantasie in C, Franck.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch gave a program of Christmas music Dec. 14 at St. Paul's Church, playing: Prelude on "Divinum Mysterium," Candlyn; Pastorale, First Sonata, Guilman; Rhapsody on Old French Noels, Faulkes; Bohemian Carol, Poister; "The Faithful Shepherd," Handel; "Star of Hope," R. K. Biggs; Pastorale, "Concerto Grosso," Corelli; Fantasie on Well-Known Carols, West.

Francis Murphy, Jr., Philadelphia, Pa.—At his recital Nov. 5 in Christ Church Mr. Murphy played: "Grande Piece Symphonique," Franck; Three Chorale Preludes, Bach; Adagio and Finale from First Symphony, Vierne.

Harold L. Turner, Clinton, Ill.—In a dedicatory program on a Wicks organ of eight sets of pipes in the First Methodist Church of Arthur, Ill., Nov. 23 Mr. Turner played the following: Prelude and Fugue in E minor, Bach; "Jesus, Priceless Treasure," Bach; Third Sonata, in C minor, Guilman; "Romance sans Paroles," Bonnet; "Dreams," McAmis; "The Squirrel," Weaver; Largo, Handel; "Gesu Bambino," Yon; Meditation, Harold L. Turner; "Softly and Tenderly," Thompson; Toccata in D, Kinder.

C. Harold Einecke, St. Louis, Mo.—Mr. Einecke played these numbers in a recital at the Evangelical and Reformed Church of Alton, Ill., Nov. 25: "Te Deum," Buxtehude; "God's Time Is Best" and "I Stand at the Threshold," Bach; Prelude and Fugue in E minor (Cathedral), "Sheep May Safely Graze" and "Now Thank We All Our God," Bach; Prelude on "B-A-C-H," Richard Keys Elggs; "The Musical Clocks," Haydn; "Bell Benedictus," Weaver; "The Hen," Rameau; "Mist," Doty; Toccata on "Sleepers, Wake!," Miles Martin.

Robert L. Bedell, New York City—Dr. Bedell played half-hour programs in a

series of Advent noonday recitals Wednesdays and Fridays at the Old Dutch Church of Flatbush. Among his offerings were these:

Dec. 5—"Matin Provençal," Bonnet; Nocturne in E flat, Chopin; Fugue in G minor, Bach; Reverie, Debussy; "Marche Champetre de Noel," Bedell; "Meister-singer" March, Wagner.

Dec. 12—Toccata in B minor, Gigout; Adagio, "Moonlight" Sonata, Beethoven; Grand Chorus, Bedell; Reverie, Schumann; "Orientale," Cui; "Pomp and Circumstance," Elgar.

Dec. 19—Toccata in D minor, Reger; "Come, Redeemer of Our Race," Bach; Prelude in G minor, Plerne; Andante, Fifth Symphony, Beethoven; "Gavotte Moderne," Bedell; "Magic Flute" Overture, Mozart.

Maurine Vrooman, Rome, N. Y.—Miss Vrooman, organist of St. John's Church, Camden, N. Y., who is only 12 years old, gave her first recital at the First Methodist Church of Rome Oct. 12, with this program: Prelude and Fugue in E minor (Cathedral), Bach; "Benedictus," Mawet; "Lux et Origo," de Malingreau; "L'Orgue Mystique," for Second Sunday after Epiphany, Tournemire; "A Gothic Cathedral," Pratella; Prelude, Fugue and Variation, Franck; Two "Bible Poems," Weinberger; Chorale Improvisation on "Now Thank We All Our God," Karg-Elert.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before the services at the Church of the Pilgrims in November: "Lamento," Bonnet; Meditation, Lucke; Toccata in E minor, Pachelbel; Prelude on a Chorale of Bach, Respighi; Symphonic Fantasy, Feeters; Prelude and Fugue in F major, Lubeck.

Ralph H. Brigham, Rockford, Ill.—In a dedicatory recital at the Third Presbyterian Church Sunday evening, Oct. 19, Mr. Brigham played: "Finlandia," Sibelius; Idyll, Kinder; Humoresque, Yon; A Scotch Idyl, Boyd Well; Andante Cantabile from Fifth Symphony, Tschalkowsky; Overture to "Orpheus," Offenbach; "Home, Sweet Home," Lemare; Theme and Variations, Faulkes; "Indian Summer," Herbert.

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ETHEL WIDENER KENNEDY recently completed her thirtieth year as organist and director of music at the large First Presbyterian Church of San Diego, Cal., and a musical service in her honor marked the anniversary. It took the form of a vesper musical program Oct. 19 at which her Westminster Choir sang Jennings' "Springs in the Desert" among other anthems and was assisted by Carl Schlaegel of San Francisco, tenor soloist. The offering of the afternoon was presented to Mrs. Kennedy and her choir gave her a dinette set of table and chairs for her new apartment. In this apartment she has installed an organ.

Mrs. Kennedy is a graduate of Montana State College and the Toronto Conservatory of Music. She is one of the charter members of the San Diego Chapter, A.G.O., and of the Music Makers, and has always been prominent in the musical life of San Diego. The First Presbyterian Church has a membership of 3,000 and ranks twenty-eighth in membership among Presbyterian churches.

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DR. J. HENRY FRANCIS



DR. J. HENRY FRANCIS has retired as director of vocal music of the Kanawha county schools in West Virginia after forty-four years of service.

Although his work in the public schools has come to a close and his career as organist and choirmaster of St. John's Episcopal Church in Charleston was terminated recently, Dr. Francis is a full-time member of the faculty of the Mason College of Music and Fine Arts and has students in instrumental and vocal music. Members of the Charleston Rotary Club look forward to the singing programs which he plans and presents at frequent intervals.

Dr. Francis received his early training in music as a boy in England and continued it after the family moved to America when he was 17 years old. At New Bedford, Mass., he studied organ and acquired the mastery of the instrument that brought him the position of organist and then choirmaster of St. Martin's Church. In 1900 he moved to Coopers-town, N. Y., to become choirmaster and organist of Christ Church and in the spring of 1902 he took a similar position at the Church of St. John the Divine in Sharon, Pa. In 1902 Mr. Francis moved to Charleston and took over the organ and choir work at St. John's Episcopal Church. He held that position until his retirement two years ago. His work in the public schools began in 1903 when he was named director of music in the city schools. He organized the state high school orchestra in 1927 and in 1928 was instrumental in the organization of the state high school chorus; later the same year he was the prime mover in organizing the state high school band festival.

Among Dr. Francis' compositions is the Christmas carol-anthem "Sleep, Dear Christ-Child," just issued by the Arthur P. Schmidt Company of Boston. Other recent numbers of the Charleston man include: "Sing unto the Lord a New Song," "In Lowly Manger Bed," "Sleep, Bairnie, Sleep," "Woodland Moon," "The Old Church Bells," "Songs of the Nativity," "Sing All! Friendship's Glad Song," "Awake and Greet the Morn," "Hallelujah!" (a cantata for Easter), "He Is Risen" and "Greeting the Wind and the Rain."

MENDELSSOHN'S "ELIJAH" was sung on the afternoon of Dec. 7 at St. George's Church in New York City under the direction of George W. Kemmer, organist and choirmaster, by the fifty-voice adult choir and the junior choir, with prominent soloists.

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Toronto Center.

Members of the Toronto Center met after evening services Sunday, Dec. 7, at the Sherbourne United Church for a recital of organ and choral music. The organist was George Brough, Mus.D., F.R.C.O., a newcomer to Toronto, who made a very favorable impression by his excellent playing of the following program: Choral Song and Fugue, Wesley; "A Maggot," Arne; Chorale Preludes, "Rhosymedre," Vaughan Williams, and "O Worship the King," Parry; Prelude and Fugue in A minor, Bach; Scherzo, Whitlock; Finale, Franck. The choral part of the program was provided by the Tallis Choir, a well-known group of a cappella singers, under the direction of John Cozens.

Their numbers were divided into two groups as follows: Music of sixteenth century composers—"Of the Glorious Body Telling," Vittoria; "At the Name of Jesus," Gallus-Handl; "Hall! Sacred Banquet," Byrd; "Call to Remembrance," Farrand; music by Toronto composers—"O How Glorious Is the Kingdom," Willan; "Be Merciful unto Me, O Lord," Silvester; "Wherewithal Shall a Young Man," Donson; "Silence," Crawford; "Hall! Gladdening Light," Langlois.

An offering was taken for the British Organ Restoration Fund.

H. G. LANGLOIS.

Members of the Toronto Center had the opportunity of seeing and hearing four of their own members rehearse a demonstration choir of about forty voices at the Deer Park United Church Nov. 24. Each choirmaster rehearsed two anthems and endeavored to confine himself to a time limit of fifteen minutes.

Henry Rosevear chose to rehearse "O God of Bethel," Tye, and "Call to Remembrance," Farrand. He succeeded in obtaining a very reverent effect, especially in "O God of Bethel," by careful control of volume and phrasing, and diminuendo cadences. Dr. Eugene Hill gave the choir a few facts about the composer of each anthem before rehearsing it. He chose his own admirable "When All Thy Mercies" and "Let All the World in Every Corner Sing," by Norman Gilbert. Dr. Hill's conducting was very fluent and easy to follow. D'Alton McLaughlin aroused the enthusiasm of the choir at once by presenting two fine anthems from the Russian school—"Salvation Is Created," Tschernokoff, and "Incline Thine Ear," Arkhangelsky. Mr. McLaughlin first played the anthems on the organ and requested the choir to hum the parts as he played. He then took each phrase and rehearsed it very thoroughly with careful attention to expression. John Weatherseed rehearsed a modern anthem by Davie—"The Lord Is He Whose Strength Doth Make Me Strong." Mr. Weatherseed at the end of a very strenuous evening for the choir kept the vitality of the singers alive by some very amusing asides. His second choice was his own anthem, "Lighten Our Darkness," which came off very well and should prove a practical piece of music in the repertoire of any choir.

President Dowling Greeted in Galt.

Members of Galt, Kitchener and Brantford Centers held a combined meeting at the Y.M.C.A. in Galt Nov. 24. The object of the evening was to welcome the president of the C.C.O., Eric Dowling, F.C.C.O., who is endeavoring to visit all the local centers. In his address to the members Mr. Dowling spoke of the future of the C.C.O., which he said was bright because of the loyalty of its members, whose individual efforts to keep up a high standard of organ playing and choir work encouraged the healthy expansion of the College. The academic standing of the C.C.O. compared favorably with the standard of the Royal College of Music, London, as well as that of the American Guild of Organists, he asserted. Mr. Dowling thought the College should be a pioneer in musical development rather than follow too closely the traditional lines of past days.

A. F. M. Timms, chairman of the Galt Center, introduced the speaker. Charles Kilgour introduced the musical part of the program, which was presented by the Brantford and Kitchener Centers. M. Perry, chairman of the Brantford Center,

introduced the numbers presented by Brantford. E. Merkel, chairman of the Kitchener Center, performed a like duty for the members of that center. The program included: Violin solo, Sonata in D major, Handel (Mrs. Gunn); piano, "Clair de Lune," Debussy, and Polonaise in A flat, Chopin (Victor Cox); solos, "I Will Extol Thee," Costa; "Ave Maria," Schumann, and Waltz Song from "Tom Jones" (Ruth Joslyn). The accompanist was Miss Louise Germann.

After the meeting the members adjourned to the home of Mr. and Mrs. Kilgour for a social hour and for a buffet luncheon.

London Center.

The London Center presented Harvey Robb in a recital Sunday evening, Nov. 30, at the First-St. Andrew's United Church. The highlight of the evening was the performance of the "Ninety-fourth Psalm" by Reubke. The choir of the church was heard in two numbers—"The Beatitudes" (with tenor solo), Tschnekoff, and "Alleluia," Randall Thompson (sung unaccompanied). The organ program included: Chorale in A minor, Franck; "Petite Pastorale," Ravel; "The Rose Window" and "Thou Art the Rock," Mulet; "The Sun's Evensong," Karg-Elert; "Chanty" and Fanfare, Whitlock.

Oshawa Center.

A carol festival Dec. 7 at the Simcoe Street United Church, Oshawa, heralded the music of Christmas for this district. C. A. Walker, chairman, and W. G. Rapley, vice-chairman, were responsible for the excellent arrangements. The cooperation of four choirs, which provided the choral sections of the program, was appreciated. These were the Whitty Parish Church, All Saints (Leon Nash), Center Street United Church (Norman Williams), the Oshawa Collegiate and Vocational Institute Grade 9 Girls' Choir (Miss E. Dillon) and St. George's Church of England (Cecil Walker).

Kelvin James, organist of Northminster United Church, played the Vaughan Williams arrangement of "Greensleeves" as the opening voluntary; "Slumber, Beloved," from the Christmas Oratorio, Bach, during the collection, and Allegro from the Concerto in B flat, Handel, as the concluding voluntary. Five well-known carols were included for congregational singing.

Undaunted by the disagreeable weather conditions there was a most gratifying number present.

ELIZABETH R. WELLER, Secretary.

JAMES McD. CRAVEN, organist and director at the Union Methodist Church of Brooklyn, N. Y.—formerly the New York Avenue Methodist Church—arranged a series of events to mark the Advent and Christmas seasons. Dec. 7 an organ recital was played by Robert L. Bedell at Mr. Craven's invitation. At a candlelight service Dec. 21 the program included selections from the Christmas portion of "The Messiah," sung by soloists and an augmented choir under the direction of Mr. Craven. Special music marked the Sunday morning services throughout December.

THE THIRD ANNUAL presentation of Handel's "Messiah" took place at the University of Florida, Gainesville, Sunday evening, Dec. 7, under the auspices of the local ministerial association and the Music Club. One hundred voices sang under the direction of Dr. Lester Hale, with Claude Murphree at the organ and Mrs. Selden Waldo at the piano. Four soloists from Atlanta also took part. Two thousand people, many from surrounding towns, heard the performance.

GRACE LEEDS DARNELL, for a number of years organist and director at St. Mary's-in-the-Garden, New York City, who recently was appointed to the faculty of the Graham-Eckes School in Palm Beach, Fla., gave a recital there, the first of the season, Nov. 16, with Wells Hively, head of the music department, playing as two-piano numbers a Passacaglia by Handel and the Toccata from Widor's Fifth Symphony.

Recording of "Elijah"

By AUGUST MAEKELBERGHE

Felix Mendelssohn, "Elijah," Op. 70. Isobel Baillie, soprano; Gladys Ripley, contralto; James Johnston, tenor; Harold Williams, bass-baritone; Sir Malcolm Sargent conducting the Huddersfield Choral Society and the Liverpool Philharmonic Orchestra. Columbia Records set MM-715.

This set, issued to celebrate the Mendelssohn centennial, adds another monumental choral work to the Columbia catalogue, following Handel's "Messiah," issued earlier this year. The same chorus and conductor, presumably the same hall and, with one exception, the same soloists are used.

On the whole it is a fine performance by competent artists and Columbia merits congratulations on the issue. Mr. Williams is splendid in the role of "Elijah." He carries conviction and the part lives. Isobel Baillie sings with the same purity and virtuosity as in "The Messiah." Gladys Ripley, with a noted exception, is fine also. James Johnston sings the tenor parts much to his credit and Malcolm Sargent's direction is good, although some tempos could be questioned.

There are thrilling moments in the work. For instance, the chorus "Baal, We Cry to Thee" and the mockery of Elijah, interpolated with appeals to Baal by the crowd, really pack a wallop. As a matter of fact the whole section running from "Art Thou Elijah?" until "Thanks Be to God"—a major part of the oratorio—is very well performed. This does not mean that the rest isn't good, but some of the remaining parts are not too happy. First of all, the work itself gives an impression of building toward an anti-climax. This could be because the first section—the triumph over Baal—builds toward a brilliant climactic ending which somehow is not quite reached again in the later sections. Then too, in many places the diction is poor—dissappointingly for this chorus, which did such wonderful work in "The Messiah." One can not understand a word in the first eight sides of the recording, even with score in hand. From side 9 they make up for lost time, but "Elijah" is not as thrilling as "The Messiah."

In spots the work is superficially conceived. For instance, this writer thinks that the role of the widow should not have been scored for a light soprano (and the lightness of the music demands just that). Voices like Miss Baillie's, with coloratura properties, hardly agree with the gravity of the text, which would seem to require maturer sounding voices and, it must be admitted, maturer sounding music. The scherzo-like quality is strangely at variance with the text of a widow pleading for the life of her son. The role of the queen in section 2, sung by the contralto, is not too well done either. The singer gives one a peculiar feeling of singing in a bad range; yet this should be a contralto's best. She has to make too great an effort to be convincing, again due in a certain measure to the music, although the interpolations of the chorus help a great deal in achieving an effect.

Notwithstanding these faults, "Elijah" is an important addition to the record library, as an aid to those who might wish to perform it and as an artistic work bound to give much pleasure to most hearers.

NEWS HAS BEEN RECEIVED from France of the death Oct. 5 of Jean Iribarnegaray, known professionally as Jean Iri. He was born in 1897 in Basses Pyrenees and graduated from Bordeaux Conservatory, winning first prize. He studied organ with Ermenod Bonnal and Joseph Bonnet. In October, 1921, he was named organist of the Cathedral of Sens and he held this post until his death. Mr. Iri gave frequent recitals, and in 1946 participated in a concert celebrating his twenty-fifth year as organist of the cathedral. He was known also as a composer of piano pieces and two one-act operas.

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By WILLIAM LESTER, D.F.A.

"Song of Autumn," by Percy Wicker MacDonald; "When Twilight Falls," by Ralph Federer (arranged for organ by R. S. Stoughton); "Vignette," by Paul Koepke; "Evening Shadows," by C. S. Mallard, and "Elegy," by G. F. Broadhead; published by Theodore Presser Company, Philadelphia.

Five short pieces of simple cast, easy concert numbers, are found in this batch of new issues; they are all of medium grade—rated as mediocre in the proper sense of the word, meaning neither outstandingly good nor bad. The "Elegy" by Broadhead is perhaps of particular interest in that it was written as a reaction to news of the death of President Roosevelt. The nocturne by Federer is enhanced by the efficient organ version designed by Mr. Stoughton. These pieces will serve well as recreation.

Prelude for Pentecost; "Tennessee Twilight Tune"; "Prayer for an American Sailor"; three pieces by Harvey Gaul; published by G. Schirmer, Inc., New York City.

Three new organ numbers by the late Pittsburgher. The Pentecost piece is based on a plain-chant cantus; the "Twilight Tune" springs from an Appalachian melody, "He's Gone Away." The music is typically Harvey Gaul—loose and sprawling in construction, colorful in idiom and dress, fantastic, even freakish in switches of mood, changing in directions and intention. The player in search of music that has considerable melodic appeal, offers opportunity for striking effects and allows of great freedom in interpretative contrasts will welcome this music. Intensely personal types of writing, such as are exemplified in these pieces, usually have little longevity. These are sketches rather than finished products. Much stippled beauty is there, at that.

"Solemn Epilogue" on "Canticum Relectionis," by Roland Diggle; published by Leeds Music Corporation, New York City.

Dr. Diggle has taken a plainsong-like tune by David McK. Williams and extended it into a very effective fantasia in the chorale prelude style. An effective set-up for conventional organ is supplied, together with Hammond directions. The piece is quiet in the main, building to a full organ climax at the close. This is music in the contrapuntal style, diatonic in vocabulary, leaning heavily on canonic imitation for construction, sober in mood and color. As with most of the published music by this composer, the difficulties are kept on a moderate level.

"Musiek voor de Eredienst"; two partitas on Christmas themes, by Adr. Koussmaker; published by Ars Nova, Amsterdam, Netherlands.

Using a brace of traditional carol tunes, the composer has developed two fascinating fantasies, easy but effective. Each partita is a theme and variations, set down on two staves with pedal parts *ad lib.* indicated at times. While the settings have purposely been kept simple—there is nothing that approaches even the intermediate grade of difficulty—the workmanship has been fastidiously maintained at the highest standard. The contrapuntal facility shown is highly commendable. The two carol themes are familiar to American listeners—"In Bethlehem's Stall" and "A Rose, Fresh Blooming." Their beauty is enhanced by the treatment given them by this adept composer.

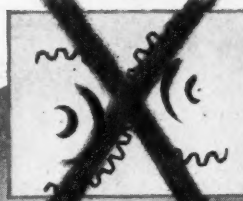
Five Postludes for Organ (on two staves), by Cuthbert Harris; published by the Arthur P. Schmidt Company, Boston.

This set of postludes will interest many players on small organs, or reed and electronic instruments on which the pedals are either missing or of secondary value. There are no indications in the music for any pedal use. Where octaves in the left hand are indicated, effective use of the pedals, if present, could be arranged. The contents comprise: Postlude on "Hanover," Postlude on "St. Anne," a Thanksgiving March, Postlude on "Adeste Fideles" and Postlude on "Jesus Christ Is Risen Today." This composer has made an enviable record over the years for turning out easy music of practical value, marked by melodic appeal, good workmanship and technical adequacy. This volume is no exception. It should meet with a popular welcome, for it is in the front rank of recent efforts to meet the need existing for such a type of writing.

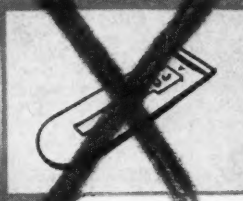
Sixteen Short Compositions for the Church Service, composed for the organ by Bruce Steane; published by the Arthur P. Schmidt Company.

A valuable collection for the church organist. The contents include short voluntaries, offertories and other seasonable pieces, all in the moderately easy category. This composer through the past three decades has produced and published much music for the organ—all ably and competently written—of no world-shaking aspiration but all of merit. His organ writing

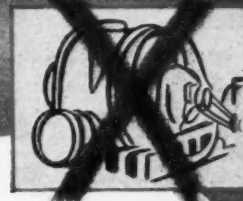
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"Notturmo Napolitano," by Joia C. Dello; "A Song of Spring," by N. L. Norden; "Legende Triste" and "Beside Still Waters," by C. H. Marsh; published by Edward Schuberth & Co., New York.

Four pieces for organ (optional Hammond registration is provided) of average difficulty, but above average value. The "Notturmo" is a lovely piece almost equaling in appeal and merit that established favorite and norm of its type, the Nocturne of Ferrata. "A Song of Spring" is a square-cut sequential march-like effort whose chief virtue is that of simplicity. The two sketches of Marsh are atmospheric improvisations that demand more of the player and offer more to the listener. This composer has a personal idiom and a chromatic sensitivity to emotional implications of a melody or a chordal progression.

PLAYS BACH COMPOSITIONS SUITED TO TRACKER ORGAN

William F. Spalding, the Denver organist, is giving an unusual series of Bach programs suited to an organ in no way modern at St. Mark's Church in Denver. At the first one, Sept. 26, he played sixteen chorale preludes from the "Orgelbüchlein." At the second, Nov. 28, he included ten chorale preludes from the "Clavierübung." The six Schübler Chorales will be played Jan. 30 and the eighteen Leipzig Chorales Feb. 27.

The organ is an old tracker Hook & Hastings of three manuals, but only seven fixed combination pedals.

"Since every one of these pieces can be played completely through with no stop changes, I thought any of your readers who also work on antiquated organs might get some ideas from these programs," writes Mr. Spalding. "Even if the two collections were played complete, and in Bach's own order, as published in the Dupré edition, there is so

much variety that it seems the ideal type of recital for this kind of organ. Since seventeenth and eighteenth century organs were very inadequate as compared to twentieth century standards, especially mechanically, it seems wise to perform this type of music rather than more modern works, which can be performed in a far superior way on a modern instrument."

FATHER DOBBELSTEEN DIES; GREEN BAY CHURCH MUSICIAN

The Rev. Ambrose Lambert Dobbelsteen, superintendent of church music for the Green Bay, Wis., Roman Catholic diocese since 1920, died Nov. 18. His age was 69. Father Dobbelsteen, organist and composer, wrote eighteen masses and many motets. He was born in Holland and taught music at the Berne Abbey in that country from 1896 to 1912, when he came to this country to join the faculty of St. Norbert College.

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This promises to be a busy year for the Hymn Society. In many cities its membership has grown sufficiently for the formation of local chapters. When these are organized its program can be carried out in each new center and members now isolated will enjoy having association with their fellows.

The new Ohio Chapter completed its organization by adopting a constitution and electing officers. The chairman is Professor Louis H. Diercks, dean of the school of music at Ohio State University. The state was divided into five zones or areas, each with a regional vice-chairman, as follows: Donald D. Kettring, M.S.M., B.D., First Congregational Church, Columbus, central area; the Rev. W. Scott Westerman, Gallipolis, southeastern area; John William Ulrich, Cincinnati, southern area; the Rev. Frederick M. Otto, Fremont, northwestern area, and the Rev. Oscar T. Olsen, D.D., Cleveland area. Miss Mabel Zehner of Ashland was named treasurer and Miss Lucile S. Meyer, A.A.G.O., of Cincinnati secretary. The program of the chapter is arranged under the headings of promotion, education and service. There are more than sixty members in Ohio.

Organists everywhere will find new opportunities to emphasize congregational singing. The first is, of course, the bicentenary of the death of Isaac Watts, Nov. 25, 1748. One church, the Prospect Presbyterian Church of Maplewood, N. J., indicated in its announcement last fall that it would begin the special events of the new year with a festival in honor of Isaac Watts Jan. 25. There will be similar celebrations throughout the country, many intended for Sunday, Nov. 21. The actual anniversary, Nov. 25, falls on Thanksgiving Day.

As noted in this column last month, copies of the brief account of the life and influence of Isaac Watts, published by the Society as Paper No. XLII, can now be obtained through the undersigned (price 15 cents). Seventeen hymns by Watts are listed in an article in our current bulletin, the tunes with which they are mostly used being noted. Most of them are well known wherever English hymns are sung, and some have been translated into other languages. The list is taken from an index of about sixty hymns by Watts, compiled by Richard Shaffer, M.S.M., "M" stands for Methodist; "Pr." is Presbyterian 1933 or 1911; "Ep." is Episcopal 1940:

1. "Am I a Soldier of the Cross?" (Arlington), M. 284.
2. "Before Jehovah's Awful Throne" (Park Street), Pr. 1933-63.
3. "Come, Holy Spirit, Heavenly Dove" (St. Agnes), Ep. 369.
4. "Come, Let Us Join Our Cheerful Songs" (Nativity), Pr. 1911-147.
5. "Come, Sound His Praise Abroad" (Silver Street), M. 22.
6. "Come, We That Love the Lord" (St. Thomas), M. 227.
7. "From All That Dwell Below the Skies" ("Lasst uns erfreuen" or "Duke Street"), Pr. 1933-388.
8. "Give Me the Wings of Faith to Rise" (St. Peter), M. 424.
9. "God is the Refuge of His Saints" (Ward), Pr. 1911-514.
10. "Hush, My Dear, Lie Still and Slumber" (Nettleton recommended).
11. "Jesus Shall Reign Where'er the Sun" (Duke Street).
12. "Joy to the World! The Lord Is Come" (Antioch).
13. "My God, How Endless Is Thy Love" (Canonbury), Pr. 1933-78.
14. "O God, Our Help in Ages Past" (St. Anne).
15. "Sweet Is the Work, My God and King" (Grace Church), Pr. 1933-22.
16. "There Is a Land of Pure Delight" (Sawley or St. Marguerite), Pr. 1911-643.
17. "When I Survey the Wondrous Cross" (Hamburg or Rockingham Old).

Not much biographical material about Watts is available, compared with many men of his importance, and it is mostly to be found in the libraries of the universities and theological seminaries, and of some large cities. The story of his life, however, is full of interest, and reflects the course of religious and national life in England during a significant post-Reformation period. The latest full-length study of Watts is "Isaac Watts and Contemporary Hymn-writers," written by

Thomas Wright and published in England in 1914. The book is well illustrated and interestingly written. Though completely out of print, over twenty copies were recently discovered in England by the Rev. T. Christie Innes, D.D., secretary of the American Tract Society, 21 West Forty-sixth Street, New York 19, and brought by him to America. The book can be obtained from him at that address for \$3.

We would like to see hymn study promoted by A.G.O. chapters and local church councils in conjunction with our members. No better subject could be chosen than the life of Watts. The special commemoration order of worship is well under way, and further guidance and information will be contained in a separate leaflet. The chairman of our committee on the Watts celebration is the Rev. Lindsay B. Longacre, Hudson View Gardens, 183rd Street and Pinehurst Avenue, New York 33, who will be glad to receive your comments and inquiries.

Our New York meeting for December was held at the Church of St. Paul and St. Andrew Dec. 4. An able and informative address was given by Dr. Ruth Messenger on "Latin Hymns of the Middle Ages."
 REGINALD L. MCALL.

HAROLD E. CRISSEY, organist and director at the First Presbyterian Church of Jamestown, N. Y., conducted a vesper musical service Nov. 30 at which Bach's cantata "Sleepers, Wake" was sung by the choir. Preceding the cantata Mr. Crissey at the organ and Paul F. Kirsten, pianist, played Bach's chorale prelude on "Jesus bleibet meine Freude" and an arrangement by Goldsworthy of the Christmas Symphony from Bach's Christmas Oratorio on the two instruments. The chorus also sang Mendelssohn's "Behold a Star" and a new composition by Ralph Marryott, written in 1947, entitled "Midwinter Carol."

THE UNIVERSITY OF CHICAGO Choir, soloists, university dancers and Frederick Marriott, organist, presented the annual Christmas pageant in Rockefeller Memorial Chapel Sunday and Monday evenings, Dec. 14 and 15. Gerhard Schroth, director of chapel music, conducted the presentation. The dances were composed by Miss Katherine Manning of the university's physical education faculty. In accordance with a holiday tradition with the university community, the people of the congregation brought gifts to the performance for the children of the University Settlement.

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 S.A.T.B.

Again the Lord of Life and Light
 Samuel Richards Gaines 923 .16
 Alleluia, Christ is Risen Today.....Wm. Stickles 977 .16
 Day of Resurrection.....Samuel Richards Gaines 916 .16
 An Easter Hallelujah.....Frank Wrigley 938 .15
 Hallelujah! He is Risen.....J. Henry Francis 966 .15
 I Say to All Men, Far and Near.....Carl F. Mueller 922 .15
 See the King of Kings Transcendent..Franz Bornschein 972 .15

S.A.

The Awakening.....Carl F. Mueller 4076 .15
 Easter Carol.....Margaret Starr McLain 4090 .15
 Hosanna!.....Granier-Harts 4055 .12
 The Palms (Palm Sunday).....Faure-Harts 4050 .12
 Resurrection (Easter Carol).....Margaret Starr McLain 4082 .12

S.S.A.

Alleluia, Christ is Risen Today.....Wm. Stickles 4505 .16
 Thou Hallowed Morn of Praise.....Claude Means 4504 .15

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Sing, Hallelujah!.....J. Henry Francis .60

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Christ is Risen.....Stanley E. Saxton .50
 Easter Morning.....H. L. Baumgartner .50
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 Easter Vision (The Strife is O'er).....Howard R. Thatcher .50
 Hallelujah Chorus.....Handel-Brown .50
 Paean of Easter.....Carl F. Mueller .50
 Paques Fleuries (Palm Sunday).....A. Mally .50
 Procession to Calvary (Crucifixion).....J. Stainer .50

Mother's Day

VOCAL SOLOS

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S.A.T.B.

Mother's Day Anthem.....Parry-Cowdrey 996 .15
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You Taught Me How to Pray.....Helen Jun Marth 4503 .15

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Moschetti at Methuen

Giuseppe Moschetti, Italian organist living in Canada, gave a recital on the evening of Dec. 4 in the Methuen, Mass., Memorial Music Hall. His remarkable technical facility and mature musicianship provided an evening of satisfying musical entertainment for a small but thoroughly appreciative audience.

Beginning with the Allegro from the Bach Organ Concerto No. 1 in A minor, his exciting tempo and vigorous rhythm won his audience and set the high standard which was to be characteristic of his playing of the entire program. Continuing with the Bach Prelude and Fugue in C minor, the same qualities produced a dramatic performance. In the Bourree and Musette by Karg-Elert Mr. Moschetti employed the gentlest and most elusive tones the organ can produce, thereby affording an interesting contrast with preceding numbers. The light, effervescent Fughetta by Lemmens was interpreted with understanding.

It was in the great Fantasia No. 1 in F minor by Mozart that Mr. Moschetti revealed his full dramatic power. Consistently treating the loud sections with his energetic rhythm, he imbued the quiet Andante with the utmost romantic feeling. The Aria from Handel's Tenth Concerto again showed the artist's romantic feeling, as did an anonymous Italian Air which followed. The Finale by Cesar Franck, which brought the first half of the program to a close, displayed Maestro Moschetti's remarkable pedal technique and concluded the section of the program devoted to serious organ music.

In the second half of the program Guilman's transcription of Debussy's "Andante du Quatuor," Respighi's "Preludio Sinfonico," Bossi's "Little Song to the Virgin Mary" and the organist's own Concert Sketch, with pedal cadenza, were well calculated to please members of the audience who were not already acquainted with the serious literature of the organ. They afforded further opportunities for playing in romantic mood and for exhibition of virtuoso technique.

At times it seemed as though the artist was prone to play either fortissimo or pianissimo, with relatively few moments in which the tone was of intermediate strength. He relied on the celestes and tremolos much more heavily than the organists who have played in the ten other recitals on this organ since its recent rebuilding. Some may have looked for a more thorough exploration of the instrument's wide range of tone color and might also have expected to hear a style in which the compositions were allowed to speak for themselves in a clear, straightforward performance without any attempt to exaggerate their dramatic effect. However, Mr. Moschetti is undoubtedly a master and at Methuen he provided a program of varied material, all of which he played with understanding and to the enjoyment of the highly appreciative audience.

A. H.



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**Stimulus to Church
Music in California
by Annual Courses**

J. William Jones, director of the department of church music at the University of Redlands in California, has announced that the university will hold a summer church music conference annually as a feature of the recently-established department of church music. The decision was reached by the university as the result of the success of the first Redlands conference, held last June—the first such conference on the west coast. The ten-day session drew church musicians from all parts of California and from Washington, Oregon, Wyoming, Idaho, Kansas and Pennsylvania.

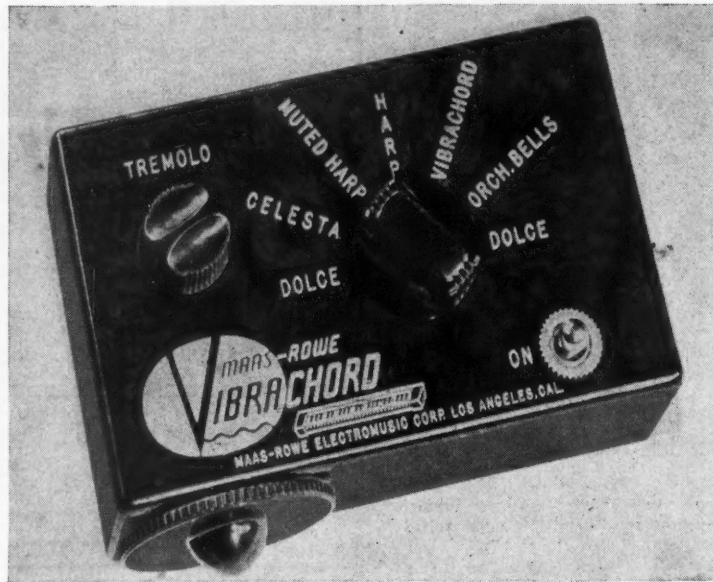
Faculty members of the conference included Dr. David McK. Williams of New York, Everett Titcomb of Boston, the Rev. Jerrald Potts, rector of St. Mark's Church, Hoosick Falls, N. Y.; Mrs. Arthur Leslie Jacobs of Los Angeles, Richard Wagon, Redlands '47, and John Burke of Los Angeles.

Extracurricular events during the conference brought before the members a passing parade of many of southern California's leading organ recitalists at the daily twilight music hour in Memorial Chapel. Among these recitalists were Dr. Irene Robertson, minister of music, First Methodist Church, Los Angeles; Donald Coats, organist and choirmaster of St. Paul's Cathedral, Los Angeles; Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles, and Dr. Leslie P. Spelman, professor of organ at the University of Redlands. An evening lecture course covered a wide range of subjects of interest. The lecturers were Rowland Leach, head of the music school, University of Redlands; Arthur Leslie Jacobs, director of the department of music, Church Federation of Los Angeles; George Krueger, head of the church music school, San Francisco Theological Seminary; Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles; Howard Swan of Occidental College, Los Angeles; Dr. Robert G. McCutchan, compiler of the Methodist Hymnal; Joseph Klein, Los Angeles vocal authority, and Harry J. Tomlinson, director of music at the First Congregational Church, Long Beach.

Future plans call for a faculty of men and women of ability and reputation in the church music field, drawn from the United States, Canada and, later, possibly from England. Intensive courses will be offered for church musicians from small and average churches as well as from those in which a much more pretentious musical program is conducted. The conference will serve to complement the spring and summer activity of like nature prominently carried on in southern California by such progressive groups as the mother chapter of the Southern California Choral Conductors' Guild, the department of music of the Church Federation of Los Angeles under Arthur Leslie Jacobs and the music department summer sessions at the University of Southern California and the University of California in Los Angeles under Dr. Charles Hirt and Professor Raymond Moreman respectively.

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Organists and organ builders are showing marked interest in the new Vibrachord, an organ percussion instrument manufactured by the Maas-Rowe Electromusic Corporation, Los Angeles. Adaptable for use either with separate keyboard or from any organ manual, the Vibrachord supplements the standard organ stops and includes in addition an ethereal dolce, a celesta, a normal organ harp stop, a muted harp for accompaniment, orchestra bells and the new original tone of the Vibrachord itself, described as the "miracle-toned harp."

The manufacturer states that Vibrachord tones are true percussion tones, produced by the striking of felted hammers on harmonically tuned steel bars. No use is made of synthetic tones. All are permanently tuned harmonically at the factory to standard A-440, unless otherwise ordered. There are forty-four notes, compass F to C chromatic. Volume is controlled on organs by the swell pedal. On pianos or one-manual organs the volume is controlled by a knee swell. Action is instantaneous and the control panel gives fingertip control of all stops.

A valuable feature of Vibrachord construction that is pointed out is its adaptability for use with Maas amplified tower carillons and cathedral chimes. Thus it becomes an effective supplement to the music of churches and institutions.

boast so much organized educational activity in relation to church and choral music as is exemplified in this listing. Better still, that activity is organized and directed so competently by those responsible that the work of each group is carefully integrated with the whole.

It should be encouraging to alert church musicians who receive so little encouragement, as a rule, from high places, that at Redlands there are busy men interested enough to underwrite, solidify and establish this project dedicated to furthering the cause of better church music and better church musicians.

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Company for Emmanuel Reformed Church, in the Roseland district of Chicago, was dedicated on the evening of Dec. 10. At the console were Russell Sessler, Jr., and George S. Schuler, who demonstrated the instrument with these numbers: Prelude and Adagio from Sonata in C minor, Guilman, and "The Lost Chord," Sullivan (Mr. Sessler); "Preludio Religioso," Kuhlair; Pastorale in D, Stark; "Awakening," Engelmann; "Withered Roses," Ritter; "March of Victory," Strickland, and "Jubilato Deo," Schuler (Mr. Schuler); Prelude in G major, Bach; Adagio from First Sonata, Mendelssohn, and "Hallelujah Chorus," Handel (Mr. Sessler).

Installation of the organ was under the supervision of Oscar Schmitt, Kilgen representative in Chicago.

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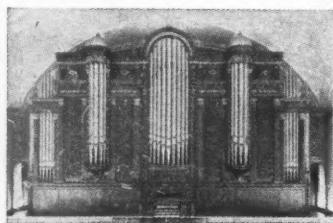
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KENNETH MEEK



Meek Plays in Montreal

Kenneth Meek played for the Casavant Society of Montreal Dec. 9 in Notre Dame Church. To open the program the recitalist chose his own "Prelude on the Agincourt Song." This fine piece of writing sounded the keynote for much of the ensuing music, marked by solemnity, grandeur and a revival of ancient glories. The prelude is modal, with a good fifteenth century spirit (and some tenth century organum thrown in for good measure). One admired its gripping dissonances, its living reflection of the original song. A suitable companion piece followed in Gibbons' Voluntary, played with excellent treatment of the bass.

What a treasure the Notre Dame organ really is has taken a Bonnet, a Weinrich and a Meek to demonstrate. It has Gothic grandeur and great fitness for presenting music of the baroque period. Indeed, the writer was selfish enough to wish that the program of the evening had not been so discursive as to include lighter offerings such as Wesley's Air and Gavotte, Vierne's "Clair de Lune" and Karg-Elert's "Corrente e Siciliano," however winsomely performed.

There were seven Advent and Christmas preludes from "The Little Organ Book" of Bach, the latter's Prelude and Fugue in D major and, outstanding indeed, Willan's Introduction, Passacaglia and Fugue.

On the technical side Mr. Meek's playing seemed to lack nothing; on the poetical and philosophical sides one felt the arrival of a great Canadian personality.

THE CHOIR AND SOLOISTS of the Church of the Messiah, Paterson, N. J., presented the first in a series of choral vesper services under the direction of Ralph S. Grover, organist and choirmaster, Nov. 30. Features on the program were the cantata "God's Time Is Best," by Bach; "Eternal Father" and Festival Te Deum, Holst, and the solo cantata for soprano, "My Jesus Is My Lasting Joy," Buxtehude. Mr. Grover played a part of Mendelssohn's Second Sonata and a Voluntary by Stanley.

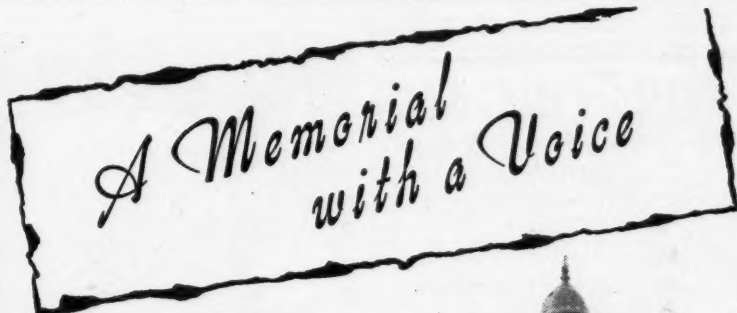
PAUL H. EICKMEYER conducted the Kalamazoo, Mich., Male Chorus in an invitation concert at Kalamazoo College Dec. 8. Arthur Poister of the Oberlin College faculty was the assisting artist and played these organ numbers: "Noel" in G major, d'Aquin; Fantasie and Fugue in G minor, Bach; Cradle Song, Bohemian-Poister; Variations on a Noel, Dupré. The chorus sang a varied program of standard works, new and old.

Jean Slater Appel

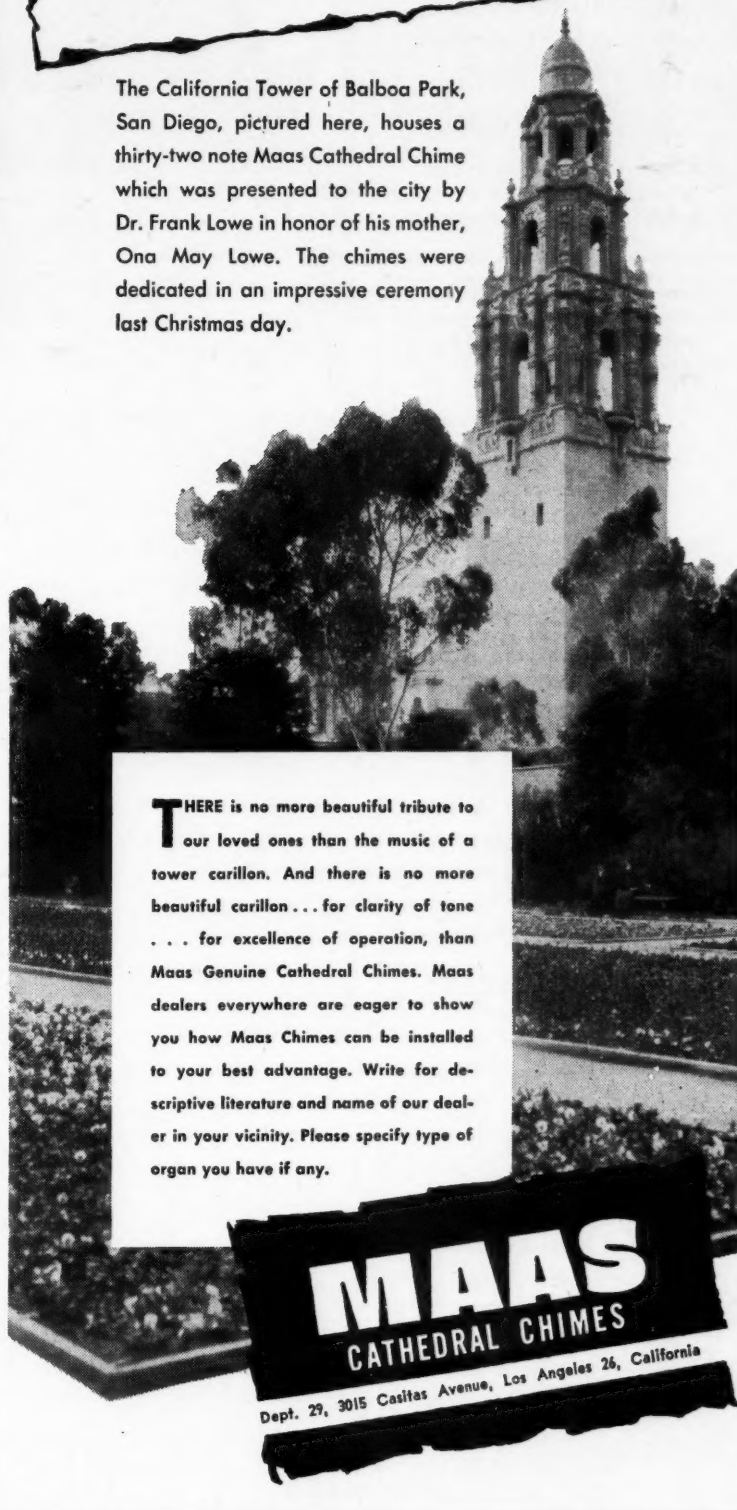
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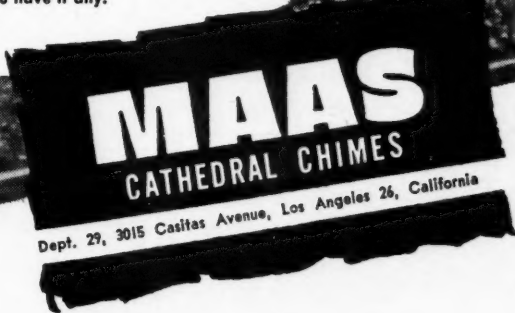
Plymouth Church
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The California Tower of Balboa Park, San Diego, pictured here, houses a thirty-two note Maas Cathedral Chime which was presented to the city by Dr. Frank Lowe in honor of his mother, Ona May Lowe. The chimes were dedicated in an impressive ceremony last Christmas day.



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SOPHIE M. P. RICHTER



UNDER THE DIRECTION of Miss Sophie M. P. Richter, organist and director of the choir, "Christmas in Song and Story" was presented on the evening of Dec. 9 at the Ravenswood Evangelical and Reformed Church in Chicago, before a large congregation. The junior choirs had the assistance of violin, piano, marimba and accordion soloists. The story, entitled "O Come All Ye Faithful," by Sarah G. Clark, is not the usual one of the Christ-child. It centers around a man who went wrong after his mother's death. He was released during the holiday season and hears the cheery greetings of the newsboy on the corner while church bells play familiar hymns and people sing. Wearily he walks the streets and comes to a building that resembles a prison but turns out to be a railway station. He enters and sits near a radiator to keep warm. A little tot approaches him and starts to talk. At first he hesitates to answer. The child sings to him. He hears carolers and ere long finds himself buying a ticket for his home town. All ends well when a hand is laid on his shoulder and it turns out to be that of his father.

Miss Richter has been an active church musician in Chicago for a number of years. She was organist of the Humboldt Park Evangelical United Brethren Church fifteen and a half years and was guest organist for that church's note-burning service the afternoon of Dec. 7. She has been at the Ravenswood Church since September, 1945, presiding over a three-manual Kilgen organ.

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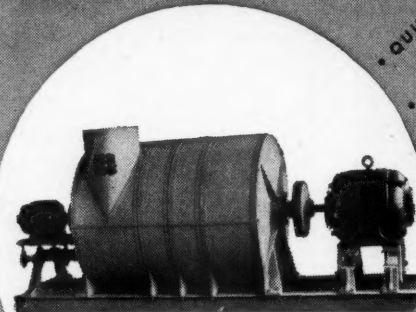
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**TWELFTH ANNUAL FESTIVAL
IN FREDERICK, MD., CHURCH**

The twelfth annual festival of sacred music was held Nov. 14 at the Evangelical United Brethren Church of Frederick, Md., and was declared to be the most successful yet sponsored by the choir of the church.

The highlights of the program were the organ numbers by the guest organists, William O. Tufts, Jr., who played three numbers of the classical school, while Mrs. Tufts played music of the romantic school. Gene Fisher, tenor, was the first soloist and Mrs. Seth L. Brink, Lemoyne, Pa., furnished the other solo. The choral numbers by the three choirs offered a variety of anthems, including Thanksgiving and Christmas numbers, and spirituals. The choirs were under the direction of Miss Margaret S. Kent, Frederick; Mrs. Seth L. Brink, Harrisburg, Pa., and Raymond K. Hollinger, Hagerstown. The organists participating were Mrs. Brant Morgan of the Frederick church, Mrs. R. Paul Shatto, Hagerstown, and Richard Snoke, Middletown, Pa.

THE RT. REV. NORMAN B. NASH, newly-elected bishop of Massachusetts, made his first visitation to the Church of the Epiphany, Dorchester, on Nov. 30 for a service of confirmation. A handsome candelabrum, presented by the confirmation classes of the last ten years, was dedicated. The organ music included: Chorale and "Priere a Notre Dame," Boellmann; Finale from Mendelssohn's Sixth Sonata and "Grand Choeur," Salome. The choir sang "I Will Feed My Flock," by Simper. The music was played and directed by Marjorie Fay Johnson, the organist.

CAROLINE E. BIZZONI, organist and choir director of the Bellmore Presbyterian Church, New York, arranged a "birthday musicale" Sunday afternoon, Dec. 7, to celebrate the seventieth anniversary of the church. Guest soloists were Lowell Patton, organist; Henry Becker, tenor, and Otto Mandler, pianist. The choir rendered several Bach Christmas chorales and Miss Bizzoni's anthem, "Thy Kingdom Come," which was enthusiastically received. The proceeds were donated to the \$27,000,000 Presbyterian restoration fund.

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**New Facts Offered
on Organs in Japan;
Recitals Broadcast**

Yokohama, Japan, Dec. 2, 1947.—Dear Mr. Gruenstein:

Upon reading the article about Japanese organs in your November issue I was indeed dismayed that a Japanese organist should provide such inaccurate information on the subject. Mr. Michio Akimoto, teacher of organ at the Tokyo Academy of music, would like additional facts to be known, so they are presented herewith:

Organs in Japan	Before War	Present
Abbott & Smith (English) . . .	1	1
Austin	1	1
Casavant	1	0
Estey	1	1
Kimball	1	1
Möller	3	2
Walcker (German)	3	1
Wurlitzer	1	1
Yamaha (Japanese)	3	1
	15	9

Except for the organs at Kyoto and Sendai, all are in the Tokyo area, located in universities and churches.

The famed Mitsukoshi department store, on the equally famous Ginza, has a three-manual Wurlitzer in its concourse which is used frequently for Saturday afternoon recitals and broadcasts over JOAK and NHK, outlets of Radio Tokyo. The instrument remained unharmed throughout the bombings, but it is not in a very satisfactory condition at present. The broadcasts I heard were of fifteen minutes' duration, usually presented Monday noon. One recital, I recall, consisted of Bach chorale preludes; another was a performance of Bach's celebrated Violin Chaconne.

The Tokyo Academy of Music (Japan's best) has two organs on its premises. An old three-manual Abbott-Smith (Leeds) is installed in the main auditorium of the academy; a two-manual practice organ is elsewhere in the building. The installation was made in 1934, by the Yamaha firm, but the pipe-work itself is almost entirely of German construction. The opening concert of the academy's season (a flood relief benefit) was given the second Sunday in October. Mr. Akimoto opened the program with a performance of the Liszt Prelude and Fugue on "B-A-C-H." Few organ students are enrolled, however; I believe Mr. Akimoto said there were four, all girls.

The first organist to enter Japan was a Herr Dietrich. He came from Vienna about 1880 to become director of the academy. A reed organ of two manuals and pedals was ordered from Mason & Hamlin, Boston, and he taught organ music to several students. This instrument is still in existence and may be seen at the academy's branch school in Ochanomizu. The first Japanese student to go abroad for organ study was Akataro Shimazaki. He studied in Leipzig with Paul Homeyer. The second individual to leave was Toshio Mashino, who studied under Walter Fischer at the Berlin Musik Hochschule. Mr. Akimoto received his training from Mashino. Several other men left at later dates for study in France, Germany and England.

Plans for the installation of several new organs in Tokyo are afoot, but, of course, it will be several years before this becomes a reality.

It is sincerely hoped that you might be able to find space for this letter in a subsequent issue. While it is not a complete summary of the situation, it does present a truer picture than that conveyed in Mr. Kioka's report. Sincerely,

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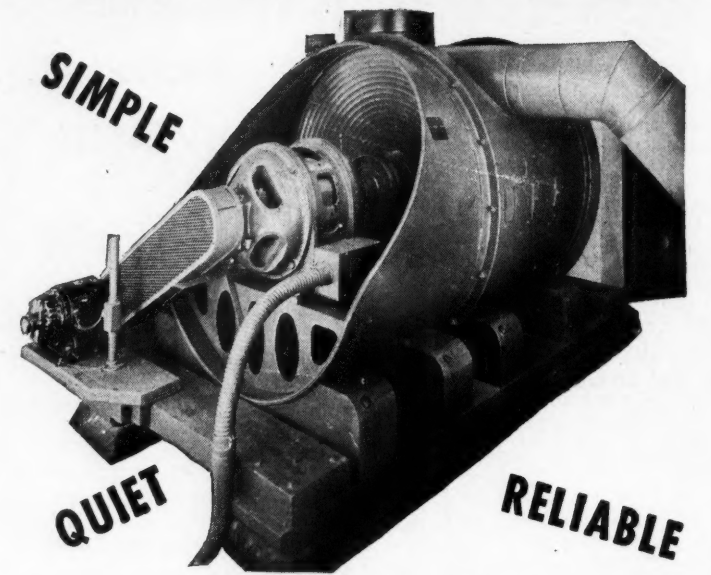
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Miss Winefrid Ryan, well-known Milwaukee organist, has apparently divided her devotion to the organ with a love for the recorder, an ancient instrument which has been coming into favor with many people in the last few years. Miss Ryan took it up as a hobby years ago. After she learned to play it, she found there was a shortage of good music for the instrument. So she has arranged themes from old ballads and familiar standard masterpieces. To these themes she composed piano accompaniments. Twenty-five of her compositions have been compiled into a volume called "Gaily the Troubadour," which will be published by Schirmer.

Miss Ryan, daughter of the late Judge Thomas Curran Ryan, is a graduate of the University of Wisconsin music school. A former resident of Madison, she has lived in Milwaukee fifteen years.

The recorder, a shepherd's pipe, has been known since ancient times in nearly every country of the old world, Miss Ryan points out. The name comes from the old word "record," meaning to sing or warble, and is appropriate, as its soft, sweet tone is similar to a bird's singing. In the early middle ages the peasants not only sang, danced and played "on the green" or in their humble "cots," but made their own tunes and cut their own pipes for this instrument.

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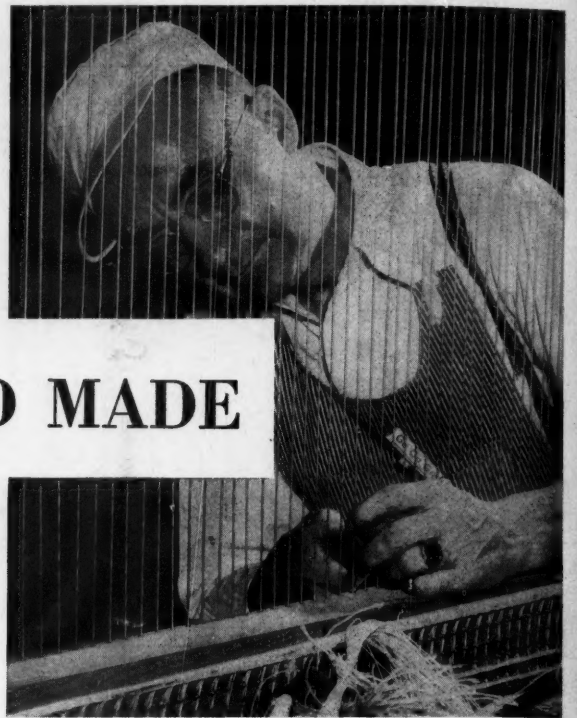
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