

THE DIAPASON

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CLAREMONT COLLEGES INSTRUMENT OPENED

CHRISTIAN AT THE CONSOLE

Estey Work of 119 Stops and 5,990 Pipes in California Latest Addition to Outstanding Organs in Institutions of Learning.

The dedicatory recital on the Estey Organ built for Claremont Colleges, Claremont, Cal., took place Nov. 23, as previously announced in *The Diapason*, with Palmer Christian of the University of Michigan at the console. The event is described by the Los Angeles correspondent of *The Diapason*, Dr. Roland Diggle, as the most important of the month in southern California and the performance of Mr. Christian bore out the favorable impressions of the instrument already recorded. Mr. Christian was in excellent form, and every number on the program was enjoyable. The Philip James Andante Cantabile stood out, as did the Jepson "Pantomime" and the stunning "Rhapsodie Catalane" of Joseph Bonnet.

The new organ, the latest addition to the outstanding instruments possessed by American institutions of learning, will rank among the great concert organs of the world, with its resources of 119 speaking stops and 5,990 pipes.

The instrument was designed by J. B. Jamison of the Estey Organ Company according to specifications by Professor Joseph W. Clokey, noted composer, who is organist of Claremont Colleges and professor of organ at Pomona College. The instrument represents what its sponsors conceive to be a new school of organ building, "for the first time amalgamating and reconciling in a harmonious whole the age-tested traditions and practices of American, English, French and German master organ builders and voicers." The new organ was the first to be built by the Estey Company following six months' study by Mr. Jamison of European instruments and practices, in the course of which full details of American construction, scales and voicing were exchanged with such eminent European builders as Harrison & Harrison, Cavaille-Coll and others.

The first eight stops in the great division are on an open chest, the remainder of the great being enclosed in its own swell-box. While the work was going on at the Estey factory a number of changes, some slight and others more important, were made in the stop specification. The layout as it will be found in the completed instrument is as follows:

- GREAT ORGAN.**
1. Double Diapason, 16 ft., 61 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 3. Principal, 4 ft., 61 pipes.
 4. Fifteenth, 2 ft., 61 pipes.
 5. Mixture, 5 rks., 305 pipes.
 6. Trombone, 16 ft., 61 pipes.
 7. Trumpet, 8 ft., 61 pipes.
 8. Clarion, 4 ft., 61 pipes.
 9. Double Lieblich (tenor C) (from No. 10), 32 ft., 61 notes.
 10. Contra Flute, 16 ft., 85 pipes.
 11. Second Diapason, 8 ft., 61 pipes.
 12. Octave, 4 ft., 61 pipes.
 13. Twelfth, 2 1/2 ft., 44 pipes.
 14. Super Octave, 2 ft., 61 pipes.
 15. Mixture, 4 rks., 244 pipes.
 16. Tromba, 8 ft., 73 pipes.
 17. Clarion (from No. 16), 4 ft., 61 notes.
 18. Third Diapason, 8 ft., 61 pipes.
 19. Fourth Diapason, 8 ft., 61 pipes.
 20. Hohl Flöte, 8 ft., 61 pipes.
 21. Melodia (from No. 10), 8 ft., 61 notes.
 22. Viole d'Amour, 8 ft., 61 pipes.
 23. Viole Celeste, 8 ft., 49 pipes.
 24. Quint, 5 1/2 ft., 61 pipes.
 25. Flute (from No. 10), 4 ft., 61 notes.
 26. Fagotto, 8 ft., 61 pipes.
 27. Chimes (from Solo), 8 ft., 25 notes.
 28. Harp (from Choir), 8 ft., 49 notes.
- SWELL ORGAN.**
29. Contra Geigen, 16 ft., 109 pipes.
 30. Geigen (from No. 29), 8 ft., 61 notes.
 31. Open Diapason, 8 ft., 73 pipes.
 32. Rohr Flöte, 8 ft., 73 pipes.
 33. Silver Flute, 8 ft., 73 pipes.
 34. Gamba, 8 ft., 73 pipes.
 35. Gamba Celeste, 8 ft., 68 pipes.
 36. Sallcional, 8 ft., 73 pipes.

[Continued on page 3.]

Arthur Hudson Marks, Head of New Organ Company



FOUR-MANUAL FOR RADIO

Kilgen Building a Concert Organ for New Studio of KMOX.

KMOX, "The Voice of St. Louis," one of the most powerful radio stations in the West, has ordered a four-manual Kilgen organ to be installed in the main studio salon of "Radio City," in the new Mart building, the future home of the studios. This organ will be considerably larger than any in use in the majority of radio studios throughout the country. It will have two consoles—a three-manual and a four-manual. The instrument will be of the legitimate concert type instead of the purely theatrical. This will be the third organ purchased by KMOX since its founding, the previous instruments also being built by Kilgen. Installation in the studios should begin in about six weeks.

New Work by W. Lawrence Curry.

The Camden, N. J., Musical Art Society has been honored by the dedication of a new composition of large proportions. The work is a setting by W. Lawrence Curry to words of Dr. Calvin W. Lauffer under the title "The Holy Father, We Adore." The initial performance of the work will be given at the society's spring concert, with the composer at the organ. This number is a valuable addition to the works already dedicated to the society by Harry C. Banks, Dr. Herbert J. Tily, Dr. Rollo Maitland and William S. Nagle.

Will Play Dr. Browne's Works.

Dr. J. Lewis Browne's "Contrasts," written originally for the organ and popular among recitalists, but now arranged for full orchestra, and the same composer's Intermezzo from his opera "La Corsicana," will be presented by

the Chicago Symphony Orchestra on Saturday evening, June 5, in the popular concert series. "Contrasts" was written in 1921 and scored for full orchestra by the composer in the summer of 1930, at the suggestion of Dr. Frederick Stock. "La Corsicana," an opera in one act, received special mention from the judges (Massenet, Humperdinck, Toscanini and Hamerik) in a contest at Milan, Italy. The intermezzo is played between the first and second scenes of the opera. It is scored for muted strings and harp.

Kraft Plays for M. T. N. A.

A special feature at the fifty-third meeting of the Music Teachers' National Association, held at Detroit Dec. 28 to 31, in conjunction with the annual meeting of the National Association of Schools of Music, was an organ recital by Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland. Mr. Kraft's recital took place on the afternoon of Dec. 30 at the Detroit Art Museum and his program was made up as follows: Preludio from Sonata No. 7, Op. 127, Rheinberger; Three Chorale Preludes, Reger; Allegro Giocoso, Dethier; Reverie on the Hymn-tune "University," Grace; "Variations sur un Noel," Dupre; Allegretto, Percy Whitlock; Scherzo, Bossi; "Carillon," Eric DeLamarter; Fantasia and Fugue on B-A-C-H, Reger.

Pilcher Has 145 Organs in Texas.

Edward C. Haury, Texas representative for Henry Pilcher's Sons, has closed a contract with the First Presbyterian Church of Kilgore for a two-manual organ with chimes, the installation to be made in February. This order is for the 145th organ by Henry Pilcher's Sons in the Lone Star state.

SKINNER AND AEOLIAN COMPANIES TO MERGE

NEW CORPORATION FORMED

Name of Organization, Effective Jan. 2, Will Be "Aeolian-Skinner Organ Company, Inc."—Facilities to Be Combined in Boston.

A merger involving two of the oldest, largest and most prominent companies in the organ field in America was confirmed Dec. 14 by the announcement that the stockholders have approved a consolidation of the interests of the Skinner Organ Company of Boston and the pipe organ division of the Aeolian Company of New York under the name of the Aeolian-Skinner Organ Company, Inc. The merger is to become effective Jan. 2, according to an announcement made by George L. Catlin, who is treasurer and general manager of the Skinner Company and will be vice-president and general manager of the new organization.

Manufacturing facilities of the two companies will be combined in the Boston plant of the Skinner Company, said Mr. Catlin. It is also likely, he said, that the pipe organ department of the Aeolian Company's plant at Garwood, N. J., will be discontinued, which will make necessary an immediate increase in the personnel and an early expansion of other facilities at the Boston plant. Mr. Catlin stated further that both companies involved in the merger are in such sound and healthy condition financially, with ample accumulation of liquid reserves and surplus, that the new organization will not require any financing other than is already available. It will function as an operating company whose stock will be held by the Skinner and Aeolian companies.

Officers of the new company will be: President—Arthur Hudson Marks, president of the Skinner Organ Company.

Vice-President—W. H. Alfring, president of the Aeolian Company.

Vice-President—Ernest M. Skinner, vice-president of the Skinner Organ Company.

Vice-President, General Manager and Treasurer—George L. Catlin, general manager and treasurer of the Skinner Company.

Vice-President—Frank Taft, managing director of the pipe organ department of the Aeolian Company.

Secretary—Henry M. Channing.

In connection with his announcement, Mr. Catlin issued a statement in which he set forth that approximately 85 per cent of the business of the Skinner Company has been the manufacture and installation of organs for churches, colleges and other institutions, and only 15 per cent for private residences. In contrast with these figures, he said, approximately 80 per cent of the business of the pipe organ department of the Aeolian Company has been residence work and only 20 per cent institutional.

Mr. Catlin's statement continues as follows:

"The dominant position which each of the merging companies holds in its respective field, and the relative ease with which their manufacturing, sales and administration facilities can be combined under one management attests the practicability of the present move, both from operating and financial viewpoints.

"Throughout the world, and particularly in America, there has been during recent years ample evidence of a growing appreciation and love for fine music. This has inevitably been reflected in the demand for fine musical instruments in homes as well as in churches, universities and other institutions.

"Although the pipe organ industry, in common with virtually all other industries, has been adversely affected by the current unfavorable business situation, our record of earnings indicates that we were among the last to be affected, and among the least. We have

every reason to regard the formation of the Aeolian-Skinner Organ Company as a really constructive move."

The new company will continue to maintain the present Skinner studio at 677 Fifth avenue, New York, and will also take over and operate the Aeolian organ studio in the Aeolian building.

Among the famous organs manufactured by the Skinner and Aeolian companies and installed in churches and institutions are the following:

- Cathedral of St. John the Divine, New York (four organs).
- Trinity Church, New York.
- St. Thomas' Church, New York.
- Grace Church, New York.
- St. Bartholomew's Church, New York.
- Trinity Church, Boston.
- St. Joseph's Catholic Cathedral, Columbus, Ohio.
- Trinity Church, San Francisco.
- Congressional Library, Washington, D. C.
- Carnegie Music Hall, Pittsburgh.
- Cleveland Auditorium, Cleveland.
- Harvard University, Cambridge, Mass.
- Yale University, New Haven, Conn. (three organs).
- Princeton University, Princeton, N. J.
- University of Chicago, Chicago.
- University of Michigan, Ann Arbor, Mich.
- University of California, Los Angeles.
- Columbia University, New York.
- College of the City of New York, New York.

Residences in which the two companies have installed organs are those of George Eastman, Edsel B. Ford, Andrew W. Mellon, E. T. Stotesbury, Joseph E. Widener, Pierre S. du Pont, C. H. K. Curtis, Mrs. E. H. Harriman, W. K. Vanderbilt, John D. Rockefeller, Jr., H. T. Parson, Walter C. Teagle, Dr. C. H. Mayo, Charles M. Schwab, O. P. and M. J. Van Sweringen, the Duke of Westminster, Sir Joseph Flavelle, Alfred Dunhill, the Rt. Hon. Lord Curzon, Dr. G. Krupp von Bohlen-Halbach and many others.

Objects of Merger of Organ Companies Are Set Forth in Letter from Principals

New York, Dec. 15, 1931.—Mr. S. E. Gruenstein, The Diapason, Chicago, Ill. Dear Mr. Gruenstein: Replying to your inquiry we shall be very glad to give you any information which may interest your readers regarding the new Aeolian-Skinner Organ Company which will henceforth continue the activities of the Skinner Organ Company and the organ division of the Aeolian Company.

We are all happy and enthusiastic about this alliance and we earnestly hope to do a good job and to hold the respect and confidence of our good friends all over the country.

In the first place, we wish to state emphatically that this is not a step in the direction of big business, trusts or monopolies. On the contrary, we are firm in the opinion, which we have often expressed in your columns, that the field for the highest quality is limited; that artistic merit and big business do not get on well together. This move may rather be regarded as an alliance to preserve the prestige of the Skinner and Aeolian names and to better meet the onslaughts of commercialism.

We regard this purely as a constructive move and it seems to us sound and logical. Over a period of several decades the Skinner Organ Company, founded by Ernest M. Skinner, has established and maintained a worldwide reputation in the design and construction of organs of the highest quality and artistic merit. Its principal field has been among churches, colleges and other public institutions, but, in addition, it has developed a residence organ of which many fine examples may be found in homes from coast to coast.

During the same period the Aeolian organ has become internationally famous, principally as a fine residence organ, but at the same time gradually entering public institutions. It is probably true that more than 75 per cent of all pipe organs installed in residences during the last twenty-five years have been built by Aeolian, and the list of the Aeolian clientele reads like a roster

Frank Taft



of the leaders in the social, professional and industrial activities of America.

What seems more natural than a union of these two organizations, which, for a generation, have been moving with the same ideals toward the same goal and which so well supplement one another? Under one management and under one roof, so to speak, are gathered the long-established prestige and good will of the Skinner and Aeolian names in both public and private work. All of the resources, developments, inventions and experience of each will be at the disposal of the other.

From such a consolidation we hope for artistic and mechanical improvements, together with greater financial strength. We see the possibility of many economies in the normal operations of buying, building and selling, and these economies should ultimately benefit our clients.

The new company will be financially independent, standing on its own feet, with ample liquid assets, its properties free of encumbrances, and its total liabilities will be little or nothing.

The greatest care will be taken to see that there is no destruction in either Aeolian or Skinner organs of a single element which has contributed to their individuality and to their position in public esteem. All of these details which are common factors will be under consolidated management.

The principal manufacture, including all church organ work, will be carried on at the Skinner plant in Dorchester. The Aeolian studio in the Aeolian building at 689 Fifth avenue, New York, will be continued as headquarters for residence organ sales under Mr. Taft. The Skinner studio at 677 Fifth avenue will be continued as headquarters for church and other public organ sales. Admirers of either Aeolian or Skinner in either the public or private field will be perfectly free to deal with either division. Consolidated representation will be maintained at Boston, New York, Philadelphia, Chicago and Los Angeles.

Yours very truly,
ARTHUR HUDSON MARKS.
ERNEST M. SKINNER.
FRANK TAFT.

Heaps to Evanston Church.

Porter Heaps has been appointed organist and director at the First Congregational Church of Evanston and will assume his new duties on Jan. 1. He succeeds Professor Horace Whitehouse of the faculty of the Northwestern University School of Music. Mr. Heaps has made rapid strides since he came to Chicago several years ago in establishing a reputation as one of the ablest among the city's organists. He was for some time at the First Methodist Church of Evanston and is at present on the staff of recitalists at Rockefeller Chapel, University of Chicago. He also has charge of the music at the La Grange Sunday Evening Club. The First Congregational of Evanston has a large three-manual Skinner organ. The church has one of the newest and most beautiful edifices on the north shore.

FEATURES IN THIS ISSUE

Skinner Organ Company and the organ department of the Aeolian Company are merged under the name of the Aeolian-Skinner Organ Company.

Dr. Peter Christian Lutkin, noted musician and founder of Northwestern University School of Music, died Dec. 27 at Evanston.

Dr. John Hyatt Brewer, for more than fifty years organist of the Lafayette Avenue Presbyterian Church, Brooklyn, and a founder of the A. G. O., dies at age of 75 years.

Norman Coke-Jephcott is appointed organist and choirmaster of the Cathedral of St. John the Divine, New York.

Revised specification is presented of large Estey organ just completed at Claremont Colleges, Claremont, Cal.

Sigfrid Karg-Elert will give his first American recital on the large Müller organ in the new Waldorf-Astoria Hotel, New York City, Jan. 6.

Dr. Harold W. Thompson presents a comprehensive review of the new ecclesiastical music published in 1931.

Principal events of 1931, as chronicled in The Diapason, are set forth in review.

Splendid array of recital programs marks the Christmas season, as shown in the recital pages of The Diapason.

NEW BULLIS ANTHEM SUNG

"Praise Ye Jehovah" Employs Brass Quartet—Directed by Tussey.

A new anthem, "Praise Ye Jehovah," written by Carleton Bullis and published by the Arthur P. Schmidt Company, was performed with brass quartet in a festival Thanksgiving service Nov. 22 at Centenary Tabernacle M. E. Church, Camden, N. J., where Howard S. Tussey is organist. Mr. Bullis arranged the brass quartet parts especially for this service from the original orchestral accompaniment to the anthem. This number proved to be an interesting praise anthem, adding a festal note to the service. The anthem begins with very effective unison passages, with brass accompaniment, and later divides into parts in an unusual manner, with changes of key which add charm and interest. The final "Hallelujah" is highly effective, with a fanfare of brass closing the score altogether too soon.

Another feature of the service was the use of several descants by Dr. Henry S. Fry, just published by the Theodore Presser Company of Philadelphia. The singing of these with the support of the brass and organ created an atmosphere of noble spiritual exaltation obtained in no other way, and was the means of stimulating hearty participation in the congregational singing of the vesper hymns.

Other anthems used in the service included the festal "Te Deum" of Warwick Jordan and "Hail, Gladdening Light," by Martin, both with brass and organ accompaniment.

Eickmeyer Directs Cantata.

Trinity Episcopal Choir at Marshall, Mich., under the direction of Paul H. Eickmeyer, A. A. G. O., organist and choirmaster, presented Maunders' "Song of Thanksgiving" on the evening of Nov. 22. The soloists were King Kellogg, baritone, of Albion College; Harry E. Hacker, tenor, of Battle Creek, Mich.; Miss Elsie Parry and Miss Anna Marshall, sopranos, of Marshall. A large audience was in attendance.

George L. Catlin



DEDICATION AT HANOVER, PA.

Austin Organ, Largest Instrument in any Church, Heard in Recital.

That the traditional better mousetrap will bring a trail to one's door was well illustrated on the evening of Dec. 1 when the organ in St. Matthew's Lutheran Church at Hanover, Pa., was first heard in its completed form, and in the glory of its 237 stops, under the skilled hand of J. Herbert Springer, organist of the church. A sizable company of Mr. Springer's fellow organists, from Harrisburg, Hagerstown, Md., Philadelphia and other points made the trip to Hanover to hear the instrument, which, as set forth in The Diapason last month, is the largest church organ in the United States. The church was filled to the last sitting with people of Hanover, a town of about 15,000 population whose pride is the great organ, the work of the Austin Organ Company's factory.

The instrument, possessing a wealth of resources, with every shade of tone present, yet so voiced and designed that it does not make itself too prominent in the beautiful edifice in which it stands, was displayed effectively by Mr. Springer. His program was as follows: Three Chorale Improvisations, Karg-Elert; "Noel sur les Flutes," d'Aquin; "Benedictus," Reger; Pastorale from First Sonata, Guilman; "Carillon," Vierne; Toccata, Adagio and Fugue in C, Bach; Prelude to "The Blessed Damozel," Debussy; "Dreams," McAmis, and Toccata from Fifth Symphony, Widor. The performance and the program were well calculated to reveal many of the infinite possibilities of this instrument, especially in the variety of its delicate effects.

DEDICATION AT COLUMBUS

Kimball Four-Manual in First Congregational Played by Grabill.

The large four-manual Walter H. Martin memorial organ in the First Congregational Church of Columbus, Ohio, built by the W. W. Kimball Company, was opened Dec. 13. Glenn Grant Grabill, organist of the famous church, was at the console and in a recital marking the dedicatory services in the afternoon he was assisted by his quartet. The organ selections included: Chorale, "Wachet auf, ruft uns die Stimme," Bach; Gavotte in B minor (from Second Violin Sonata), Bach; Andante from Sonata for Solo Violin, No. 3, Bach; Loure from Third Suite for Cello, Bach; Sonata in F minor, Rogers; "Cujus Animam" from "Stabat Mater," Rossini; "Memories," Dickin-son; "Gratitude" (by request), Glenn G. Grabill; Prayer in E flat, Humphrey J. Stark; "Te Deum Laudamus," Claussman.

The specifications of this organ were published by The Diapason last June. The scheme was drawn by Robert P. Elliot, chief engineer of the Kimball Company. Mr. Elliot had more than a professional interest in this organ, for he was at one time a member of the choir of this church.

**SIGFRID KARG-ELERT
ARRIVES IN U. S. JAN. 4**

FIRST RECITAL IN NEW YORK

**Noted German Composer and Organist
Will Be Introduced to America
at Waldorf-Astoria Hotel
on New Möller Organ.**

Out-of-town organists and music-lovers who wish to attend Sigfrid Karg-Elert's first American recital at the Waldorf-Astoria Hotel, New York, Wednesday evening, Jan. 6, are invited to telegraph to the Möller studios, care of the Waldorf-Astoria, for reservations of seats. Hotel accommodations at special rates will be arranged.

Bernard R. Laberge announces that Dr. Sigfrid Karg-Elert, the famous organist and composer of Germany, will arrive in this country on the Europa Jan. 4 for his extensive tour. He will make his American debut at the Hotel Waldorf-Astoria the evening of Jan. 6 on the large new Möller organ recently installed in the magnificent banquet hall which seats 2,000 people. He will make his second New York appearance at the Wanamaker Auditorium Jan. 12. On Jan. 10 he will play at Princeton University.

Karg-Elert's opening recital in the country will be given through the courtesy of the directors of the hotel and M. P. Möller and they have invited the A. G. O. as their guests. This will also be an important social event as the Guild plans to give a dinner in one of the banquet-rooms before the recital. All organists are welcome, whether members of the Guild or not.

Dr. Karg-Elert's tour is under the honorary auspices of the American Guild of Organists. Following his New York appearances he will start his tour of the country, which will take him to most of the large cities of the United States and Canada.

One of the features of this tour will be the fact that Dr. Karg-Elert will play new works he composed especially for his American visit.

Dr. Karg-Elert will be accompanied by his daughter, Katchen Karg-Elert, who, though only 18 years old, is a devoted and efficient secretary to her famous father.

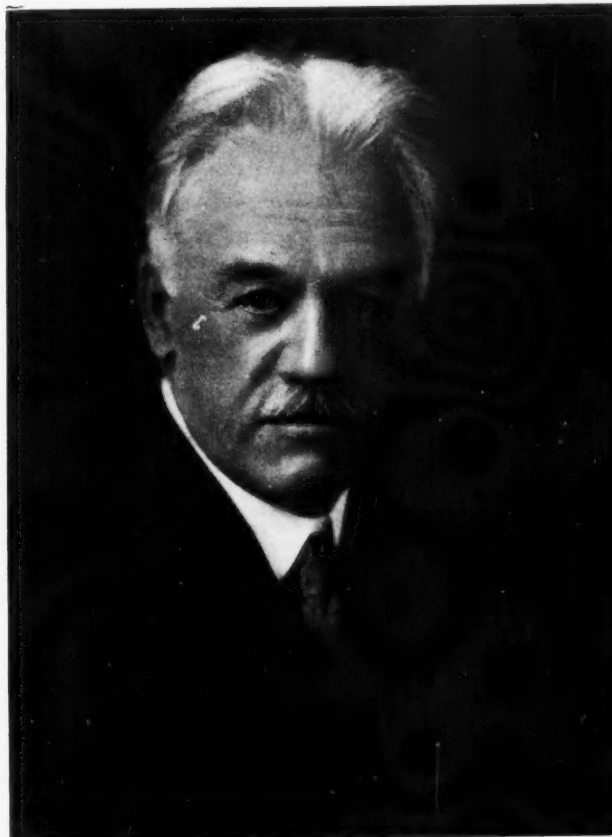
In the course of his tour Karg-Elert will cross the continent and recitals have been arranged in nearly all the principal cities. There is more than usual interest in his visit in view of the vogue of Karg-Elert's works in this country and the fact that he is the first famous German organist of the present day to undertake an American tour.

In 1930 Dr. Karg-Elert paid a visit to England on the occasion of an organ festival of ten recitals of his compositions. The Diapason described that visit and reported that it served to bring about a closer friendship between German and English organ circles. From the account, which appeared in the issue of July 1, the following is quoted:

Although Karg-Elert speaks only his own language, he managed to convey his friendly feelings and a collection of stories to his hosts, and the festival, according to all accounts, will go down in English organ history as an important event. Harvey Grace, writing in the Musical Times, in introducing his article on the Karg-Elert visit says: "In no country, it seems, is his music more played than in England, and it may be doubted whether a more striking tribute has ever been paid to an organ composer in his lifetime than the series of ten recitals which made up the Karg-Elert festival held at St. Lawrence Jewry from May 5 to 17."

From an article in Musical Opinion of London for June one gleams among other interesting information that "Karg-Elert is very fond of cats. A picture of him is published holding a large black tabby affectionately in his arms. He is quoted as saying that he is "very fond of ladies and cats, especially the latter." And he smokes a hundred cigarettes a day! If he will come to America we warn him that one of our enterprising companies manufacturing cigarettes will get his picture in another pose than that of holding a cat.

Ernest M. Skinner, Vice-President of Merger



LARGE ESTEY IN COLLEGE

[Continued from page 1.]

- 37. Voix Celeste, 8 ft., 68 pipes.
 - 38. Violina, 4 ft., 73 pipes.
 - 39. Octave Geigen (from No. 29), 4 ft., 61 notes.
 - 40. Wald Flöte, 4 ft., 73 pipes.
 - 41. Twelfth (Dulciana), 2 3/4 ft., 61 pipes.
 - 42. Super Octave (from No. 29), 2 ft., 61 notes.
 - 43. Fifteenth (Dulciana), 2 ft., 61 pipes.
 - 44. Seventeenth (Dulciana), 1 3/5 ft., 61 pipes.
 - 45. Mixture, 5 to 7 rks., 61 notes.
 - 46. Cornet, 3 rks., 183 pipes.
 - 47. Double Trumpet, 16 ft., 73 pipes.
 - 48. Horn, 8 ft., 73 pipes.
 - 49. French Trumpet, 8 ft., 73 pipes.
 - 50. Clarion, 4 ft., 73 pipes.
 - 51. Contra Oboe, 16 ft., 85 pipes.
 - 52. Oboe (from No. 51), 8 ft., 61 notes.
 - 53. Oboe Clarion, 4 ft., 61 notes.
 - 54. Vox Humana (mp), 8 ft., 61 pipes.
 - 55. Vox Humana (pp), stop key control.
- CHOIR ORGAN.**
- 56. Contra Gemshorn, 16 ft., 97 pipes.
 - 57. Open Diapason, 8 ft., 73 pipes.
 - 58. Gemshorn (from No. 56), 8 ft., 61 notes.
 - 59. Harmonic Flute, 8 ft., 73 pipes.
 - 60. Flute Celeste, 2 rks., 8 ft., 134 pipes.
 - 61. Erzähler, 8 ft., 73 pipes.
 - 62. Erzähler Celeste, 8 ft., 61 pipes.
 - 63. Cone Flute, 4 ft., 73 pipes.
 - 64. Octave (from No. 56), 4 ft., 61 notes.
 - 65. Muted Viol, 4 ft., 73 pipes.
 - 66. Nasard, 2 3/4 ft., 61 pipes.
 - 67. Flautino, 2 ft., 61 pipes.
 - 68. Tierce, 1 3/5 ft., 61 pipes.
 - 69. Mixture, 4 rks., 61 notes.
 - 70. Clarinet, 8 ft., 73 pipes.
 - 71. Cor Anglais, 8 ft., 73 pipes.
 - 72. Trumpet, 8 ft., 73 pipes.
 - 73. Harp (from No. 74), 8 ft., 49 notes.
 - 74. Celesta, 4 ft., 61 bars.
- SOLO ORGAN.**
- 75. Stentorphone, 8 ft., 73 pipes.
 - 76. Major Flute, 8 ft., 73 pipes.
 - 77. Orchestral Flute, 8 ft., 85 pipes.
 - 78. Lieblich Gedeckt, 8 ft., 73 pipes.
 - 79. Flute (from No. 77), 4 ft., 73 notes.
 - 80. Contra Gamba, 16 ft., 97 pipes.
 - 81. Gamba (from No. 80), 8 ft., 73 notes.
 - 82. Gamba Celeste, 8 ft., 68 pipes.
 - 83. First Violins, 2 rks., 146 pipes.
 - 84. Cello, 8 ft., 73 pipes.
 - 85. Gambette (from No. 80), 4 ft., 73 notes.
 - 86. Mixture, 3 rks., 183 pipes.
 - 87. Orchestral Oboe (tenor C), 8 ft., 61 pipes.
 - 88. French Horn, 8 ft., 73 pipes.
 - 89. Trombone, 16 ft., 97 pipes.
 - 90. Tuba Sonora (from No. 89), 8 ft., 73 notes.
 - 91. Clarion (from No. 89), 4 ft., 73 notes.

- 92. Tuba, 8 ft., 73 pipes.
 - 93. Chimes, 8 ft., 25 notes.
- PEDAL ORGAN.**
- 94. Double Open Diapason, 32 ft., 56 pipes.
 - 95. Open Diapason No. 1, 16 ft., 32 pipes.
 - 96. Open Diapason No. 2 (from No. 94), 16 ft., 32 notes.
 - 97. Metal Diapason (from No. 1), 16 ft., 32 notes.
 - 98. Diaphone (extension No. 75), 16 ft., 12 pipes, 20 notes.
 - 99. Bourdon, 16 ft., 68 pipes.
 - 100. Contra Flute (from No. 10), 16 ft., 32 notes.
 - 101. Dulciana, 16 ft., 44 pipes.
 - 102. Contra Gamba (from No. 80), 16 ft., 32 notes.
 - 103. Gemshorn (from No. 56), 16 ft., 32 notes.
 - 104. Quint (from No. 94), 10 1/2 ft., 32 notes.
 - 105. Octave (from No. 94), 8 ft., 32 notes.
 - 106. Metal Octave (from No. 1), 8 ft., 32 notes.
 - 107. Bass Flute (from No. 99), 8 ft., 32 notes.
 - 108. Melodia (from No. 10), 8 ft., 32 notes.
 - 109. Dulciana (from No. 101), 8 ft., 32 notes.
 - 110. Gamba (from Nos. 81-82), 2 rks., 32 notes.
 - 111. Flute (from No. 99), 4 ft., 32 notes.
 - 112. Piccolo (from No. 99), 2 ft., 32 notes.
 - 113. Tromba (from No. 6), 16 ft., 32 notes.
 - 114. Trumpet (from No. 47), 16 ft., 32 notes.
 - 115. Oboe (from No. 51), 16 ft., 32 notes.
 - 116. Bombarde, 32 ft., 68 pipes.
 - 117. Trombone (from No. 116), 16 ft., 32 notes.
 - 118. Clarion (from No. 116), 8 ft., 32 notes.
 - 119. Octave Clarion (from No. 116), 4 ft., 32 notes.
 - 120. Chimes (from No. 93), 8 ft., 25 notes.
- "The Messiah" at Zanesville, Ohio.**
- On Dec. 10, at Grace M. E. Church, Zanesville, Ohio, the Thursday Music Club presented the second annual performance of Handel's "Messiah," under the direction of William S. Bailey, F. A. G. O., organist of St. James' Church, Zanesville, and member of the faculty of Capital University Conservatory at Columbus. The Thursday Music Club Choral formed the chorus. The accompaniments were played by Mrs. LeMoyné Cook, organist, William T. Norman, pianist, and an orchestra from Muskingum College, Professor William W. Gray, concertmaster.

**"RANGERTONE" ORGAN
WILL GO ON THE AIR**

TO BE HEARD BEGINNING JAN. 2

Electric Instrument Invented by Captain R. H. Ranger Will Be Played by the Inventor and Guest Organists.

Broadcasts of the "Rangertone," the new electric "pipeless organ," will go on the air Saturday afternoons, beginning Jan. 2 at 3:30, on WOR, Newark, N. J. The first will be played by the inventor, Captain R. H. Ranger; those following will include guest organists. Likewise the piano and instrumental duets will be added, and the effectiveness of the instrument for vocal accompaniment will be shown in later broadcasts. They will be for fifteen minutes.

These concerts will originate in the Ranger home in Newark. A radio set will be placed next to the player at the console, and the only tones heard will be those emanating from this radio. The electric vibrations generated in the works of this electric organ will go out on telephone wires directly to the broadcasting station, there to be turned into ether waves, and the radio set next the console will pick up its tiny portion of this radio energy exactly as will every other radio tuned to receive this station. This will provide a 100 per cent check of the effectiveness of the set-up and the organist will register to produce the maximum effects for his broadcast audience, knowing that every one of them is hearing exactly what he is hearing. Microphones will not be used to pick up the tones, as in usual broadcasts, except for the announcing.

Captain Ranger will give a short demonstration of the method of building up the tones during the broadcast. In the search for the most effective use of these electric tones in present-day organ art, all who have heard the "Rangertone" say that the low pedal tones offer a distinct advantage. These low tones are decidedly musical in character, with obviously no suspicion of air hiss, are round and full down to the lowest 32s and speak instantly. They are likewise completely under dynamic control by the usual expression pedal, and may be varied in quality from a full bombarde to a soft flute.

The necessary equipment occupies ten feet of floor space. The speakers which bring out the tones may be placed anywhere near the organ, perhaps out of sight against the ceiling. All that is added to the console are the stops to bring on the tones and there are usually spare ones available for such use. The connections to the pedal keys may be made at the regular electric distributing frame.

A company, "Rangertone, Inc.," has been formed to furnish these pedal units to the trade. They may be installed in old organs without architectural changes in the building and, of course, may be included in new installations.

Program at Van Dusen Club Reception.

The Van Dusen Organ Club held a reception for members and friends at the Kimball Salon Wednesday evening, Dec. 9. The following program was presented by members of the club: Prelude and Fugue in E minor, Bach (Frederick Mitchell); "Sunrise," Jacob, and Finale (Second Symphony), Widor (Miss Edna Billings); Sonata No. 1 (first movement), Guilmant (Miss Marie Cowan); Doric Toccata, Bach (Miss Clara Gronau); Finale (Suite in B minor), Douglas (Miss Mercie Heise); Finale (Symphony 4), Widor (James Cunliff). Following the recital the entertainment committee provided social diversions in the spirit of the Christmas season and served refreshments.

At a special musical service Sunday evening, Dec. 6, in the First Presbyterian Church of Johnstown, Pa., a hymn festival was conducted by Edward A. Fuhrmann. The combined choirs of 102 voices, as well as the Sunday-school orchestra, took part. As the organ offertory Gordon Balch Nevin's Fantasia on "Jerusalem the Golden" was played.

**JOHN HYATT BREWER'S
NOTABLE LIFE CLOSÉS**

DEATH OF BROOKLYN MAN

Had Served Lafayette Avenue Presbyterian Church Half a Century—His Compositions Number 150—Was a Founder of A. G. O.

John Hyatt Brewer, Mus. D., noted organist and composer, a founder of the American Guild of Organists and for more than fifty years organist of the Lafayette Avenue Presbyterian Church of Brooklyn, died on the night of Nov. 30 at a Brooklyn hospital after a sudden operation for appendicitis. He had been in good health and active until a few days before his death.

On April 16, 1931, the church gave a dinner in honor of Dr. Brewer to mark the completion by him of half a century of active service in the church's organ loft. The mourning for the organist was shown at the funeral service held Dec. 2, at which the church was filled with parishioners who had admired Dr. Brewer's playing and with a large company of New York organists. The church quartet and the Apollo Club of Brooklyn, which for many years was conducted by Dr. Brewer, provided the music. Dr. Alvin E. Magary, the pastor, read the Scriptures and Dr. Cleland B. McAfee, a former pastor and warm friend of Dr. Brewer, conducted the service and offered prayer. Dr. Charles Carroll Albertson, another former pastor, also took part in the service.

Born in Brooklyn of Scotch-English parentage, Jan. 18, 1856, Dr. Brewer was an all-American product in musical education. Beginning his career at a time when music study abroad was considered necessary to the complete equipment of the professional musician, he was content to pursue his studies in America and found that success was dependent more upon hard work than upon environment charged with sentimental association.

John Hyatt Brewer's musical life began at the age of 8 as a boy soprano in the choir of St. John's Episcopal Church, when it occupied the site of the present Eagle building at Washington and Johnson streets. The organist was Frank Gilder, brother of Richard Watson Gilder, the poet. Two years later he went as a soloist to Zion Church, Manhattan, where the organist was Dr. H. S. Cutler, who had much to do with establishing vested choirs in city churches. The boy next sang a year at Trinity Chapel, under Dr. W. W. Walter, and then returned to St. John's Church in Brooklyn, where he stayed until, at the age of 15, his voice changed.

Meanwhile the young musician had been studying piano and organ and from 1870 to 1877 he was a clerk in the Slade music store at Fulton street and Flatbush avenue, where he had a training which he found invaluable in later years. One year after giving up singing, in 1872, he obtained his first position as an organist at the City Park Presbyterian Church. In 1873 he went to the Church of the Messiah and in 1877 to the Clinton Avenue Congregational Church, continuing there until four years later he took charge of the music at the Lafayette Avenue Church. During his formative period he was under the teaching guidance of Rafael Navarro, Dudley Buck, W. A. M. Diller, V. W. Caulfield and S. B. Whitney.

In 1896 Dr. Brewer was one of the founders of the American Guild of Organists. He was elected a fellow in 1902 and was warden from 1905 to 1908. From 1899 to 1906 he was a professor of music at Adelphi College and in 1916 received the degree of doctor of music from New York University. Many musical clubs and societies came under Dr. Brewer's guidance. From 1882 to 1892 he conducted the Brooklyn Hill, Orpheus, Damrosch and Boylston glee clubs. He directed the Cecilia Ladies' Vocal Society from 1893 to 1900, the Hoadley Amateur Orchestra from 1895 to 1898 and the Flatbush Glee Club from 1904 to 1912.

It was with the Apollo Club, however, that Dr. Brewer did his outstanding work, apart from choir duties. Becoming a charter member of the club

John Hyatt Brewer



when it was organized in 1877, he was appointed accompanist, with Dudley Buck as conductor. This club won recognition as Brooklyn's representative group of men's voices. When Mr. Buck retired after twenty-five years, in 1903, Dr. Brewer succeeded him.

Dr. Brewer's compositions, numbering more than 150 published works, include sacred and secular solos, duets, quartets, anthems, glees, choruses, pieces for piano, organ, strings and combinations of these instruments. He composed also a suite for orchestra and a string quartet, still in manuscript. He demonstrated pronounced aptitude for the treatment of vocal subjects in cantata form. Six of these were written for the Cecilia Ladies' Vocal Society. His cantatas and other compositions have been performed throughout the country and gained for the composer recognized standing among American musicians. "The Holy Night," a Christmas cantata, has had exceptional popularity. Choruses for men's voices and orchestra, composed for the Apollo Club, have found acceptance through their excellence. Among these are "Break, Break, Break," "Birth of Love" and "Message of Music." A musical setting of the hymn "Jesus, the Very Thought of Thee," written as a duet in 1892, had the experience of being published in seven vocal arrangements to meet the popular demand.

In 1885 Dr. Brewer was a prize winner in a competition conducted by Mason & Hamlin for a composition, "Lady of the Lake," for piano, organ and cello. In the late nineties he was winner of a prize offered by A. A. Low for the musical setting of "Up with Brooklyn," the words of which had been written to promote local civic spirit. In 1905 he was awarded the annual prize of the Chicago Madrigal Club for a setting of Bayard Taylor's "Bedouin Love Song," and later received similar recognition from the Schubert Glee Club for a musical interpretation of Arthur Guiterman's "Lord of the Dunderberg."

On June 27, 1888, Dr. Brewer married Miss Emma A. Thayer, who died in 1919. July 9, 1921, occurred his marriage to Miss Cornelia Kouwenhoven, of the well-known Flatbush family of that name.

Christmas Service at Bryn Mawr.

The third of a series of Bryn Mawr musical services was held Sunday, Dec. 13, at 7:30 p. m. in the music room of Goodhart Hall. This service was in the nature of a Christmas carol program. The choir sang several groups of English, French and German carols and chorales from the Christmas Oratorio of Bach. The organ selections by F. H. Ernest Willoughby were: Variations on an Old Carol, Shaw, and the Pastoral Symphony from "The Messiah," Handel.

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 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

**CALL COKE-JEPHCOTT
TO ST. JOHN THE DIVINE**

GOES TO CATHEDRAL POST

Utica, N. Y., Organist, a Native of England, Selected to Succeed Miles Farrow in New York—Sketch of His Career.

Norman Coke-Jephcott, organist of Grace Protestant Episcopal Church at Utica, N. Y., has been appointed to the distinguished post of organist and choir-master of the Cathedral of St. John the Divine, New York City, it was announced in December. On Jan. 17 Mr. Coke-Jephcott will succeed Dr. Miles Farrow, organist for more than twenty years, who has been retired on a pension. Mr. Farrow has been ill for almost two years.

The Very Rev. Milo H. Gates, dean of the cathedral, went to Utica and heard Mr. Coke-Jephcott play the organ and lead his choir in Grace Church Sunday, Nov. 15. Later he heard him in a recital.

The organ in the cathedral was built by Ernest M. Skinner twenty years ago and the specification was published in The Diapason Jan. 1, 1911. It was the gift of the late Levi P. Morton, who was Vice-President of the United States from 1889-93. It contains about 7,000 pipes. There are 106 speaking stops.

Norman Coke-Jephcott was born in Coventry, England, about thirty-five years ago. His father, Edwin Coke-Jephcott, a distinguished piano pedagogue, laid the foundations of a thorough and solid musical education. As a choir boy of Holy Trinity Church, Coventry, Mr. Coke-Jephcott's taste was turned in the direction of church music. At the age of 15 he became pupil assistant to the organist and precentor of Holy Trinity Church. At 17 he passed the examinations for associateship of the Royal College of Organists. One year later he passed the fellowship examination, being awarded the E. H. Turpin prize for second highest marks.

In 1911 he came to America as organist of the Church of the Holy Cross, Kingston, N. Y., and in 1912 won the degree of F. A. G. O. He was appointed organist and choir-master of the Church of the Messiah, Rhinebeck, N. Y., in 1915. Quite characteristic of the man it is said to be that when called to Grace Church, Utica, in 1923 he was, after only a few weeks, so homesick for quiet little Rhinebeck that only the persuasion of a good friend prevented his resigning to go back to his beloved Church of the Messiah.

In 1922 Mr. Coke-Jephcott studied at Fontainebleau and was awarded the Premier Prix d'Orgue. His compositions include a symphonic poem, "Daphne," for full modern orchestra, a Rhapsodie for violin and piano, published by Bache & Co., London, and "Melodie Religieuse" for the same instruments, published by the H. W. Gray Company. He has also written the following church music: "Before the Ending of the Day" (Gray), Te

Norman Coke-Jephcott



Deum in C (Gray), "Hymn of Resurrection" (A. P. Schmidt), "Benedictus es Domine" (A. P. Schmidt) and Magnificat and Nunc Dimittis in G (Gray).

John Connell Visits Chicago.

John Connell, noted South African organist, transplanted from Scotland, the latest visitor from foreign shores to come to America, paid Chicago a visit Nov. 27 and played a recital at Kimball Hall that evening. His program, a very excellent one, had a good start and revealed the performer as a worthy exponent of the best organ playing. It also made it plain by what means he has established himself in the hearts of the people of Johannesburg, where he is the municipal organist and conductor of the Johannesburg Symphony Orchestra. Unfortunate developments for which only Satan, who still works his wiles now and then in the best of mechanical contrivances, was to blame, made it necessary to curtail the program. The audience was a good one, composed largely of the organists of Chicago and nearby cities. Mr. Connell played works of Reger, Rheinberger, Bach and Harwood among his major items and closed with a fine rendition of the Finale from Ralph L. Baldwin's Sonata in C minor—a worthy American representation on the list of offerings. He achieved especially fine effects with Wesley's Air for the Holsworthy Church Bells. The program which was distributed contained beautiful views of South African scenes and its embellishments were such as to attract any who might be drawn to visit South Africa, where organ music is cultivated so successfully amid scenes of nature's grandness and with man at varying stages of his development. At noon Mr. Connell was guest of the Chicago N. A. O. and A. G. O. chapters at a joint luncheon and made a decidedly captivating talk.

CONCERT VARIATIONS

by
GARTH EDMUNDSON

A fine piece of work of lasting worth, effective and possessing real beauty.—William Lester in The Diapason, Chicago.

..... will fill a stunning spot on any program.—Harvey Gaul, Pittsburgh Post.

..... has received the attention of leading recitalists, . . . is most effective.—Musical Opinion, London, England (Roland Diggle.)

..... The work is meritorious and courageous.—The American Organist, New York City.

..... In addition to its other fine qualities it also contains good technical material.—Harold Thompson, The Diapason.

..... received an ovation at the National Convention, A. G. O., 1931.—S. E. Gruenstein, Editor The Diapason.

..... Possesses a highly desirable combination of musical feeling and constructive skill.—Charles Pearson in The Sewickley Herald, Pittsburgh, Pa.

(Published January, 1931, by H. W. Gray Co.)

COMBINING INTERESTS

The Skinner Organ Company and the Organ Division of the Aeolian Company have been merged, and the future Organ activities of these organizations will be conducted by the

AEOLIAN-SKINNER ORGAN COMPANY

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Factory, Boston, Massachusetts

Organists and others interested in any subject relating to Organ problems will always be cordially welcomed at both Studios.

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**FOUR-MANUAL BY HALL
GOES TO JERSEY CITY
BIG ORGAN FOR ST. JOSEPH'S**

Resources of Instrument to Be Installed in Catholic Church Are Presented — Contains Solo Division of Five Sets.

The Hall Organ Company of West Haven, Conn., has been commissioned to build a four-manual organ for St. Joseph's Catholic Church at Jersey City, N. J. The specification of the instrument will be as follows:

GREAT ORGAN.

- Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Third Diapason, 8 ft., 73 notes.
- Erzähler, 8 ft., 73 pipes.
- Clarebelle, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes, 8 ft., 25 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Flautino, 2 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Contra Gamba, 16 ft., 85 pipes.
- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Cello, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Chimes, 8 ft., 25 notes.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.

- Gamba Celeste, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Tuba, 16 ft., 97 pipes.
- Tuba, 8 ft., 73 notes.
- Tuba, 4 ft., 73 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Grand Principal, 16 ft., 32 notes.
- Contra Gamba, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Fagotto, 16 ft., 32 pipes.

Double-touch cancellation, by means of which all stops of any division can be instantly canceled with a slightly heavier touch upon any stop or group of stops, at the same time leaving on for solo use the stop or stops so selected, is provided.

The contract was obtained through the agency of H. R. Yarroll, New York representative of the Hall factory.

Annual Dinner of Tower's Boys.

The big event of the year for the choir of St. Mark's Pro Cathedral at Grand Rapids, Mich., was the annual turkey dinner. This was the sixteenth annual dinner under the present choirmaster, Harold Tower. During the sixteen years there have been 253 different boys in the choir. One hundred and thirty-five boys have been honorably discharged and have received their bonuses. Two hundred and nine boys have attended camp. Of the fifteen men singing at the present time ten were in the choir as boys under the present choirmaster and two of the remaining five were in the choir as men before that. The veteran of the choir is John C. Grebel, who is celebrating his twenty-fifth year with the organization.

In addition to his church playing, recitals and teaching, Marshall Bidwell finds time to conduct the Cedar Rapids Choral Club. This organization gave a program Dec. 6 in the Sinclair Memorial Chapel at Coe College which received high acclaim.

Ernest White



PLAYS ALL BRAHMS' WORKS

Organ Compositions Presented by Ernest White in Philadelphia.

All the organ works of Johannes Brahms, together with compositions of Cesar Franck, formed the offerings at three recitals played in the last thirty days of 1931 at St. James' Church in Philadelphia by Ernest White. These recitals attracted city-wide interest and were reviewed at length in the Philadelphia newspapers. The programs were played on three Monday evenings — Nov. 30, Dec. 7 and Dec. 14. The Brahms compositions included his eleven chorale preludes. In addition to the chorale preludes there was a Fugue in A flat minor, and a Prelude and Fugue on "O Traurigkeit, O Herzeleid," recently published by G. Schirmer. As the beauty of these works is of an elusive quality and unfolds itself the better with familiarity, the works assigned to each program were played a second time after a brief intermission. The Franck works were his three Chorales and the Prelude, Fugue and Variation, Finale in B flat. Op. 21, the Pastorale, Op. 19, the "Piece Heroique" and the Cantabile in B.

As set forth in connection with the program by Mr. White, the Brahms chorale preludes were composed at Ischl in May and June of 1896, and although they were not published until after Brahms' death, represent the master's style in its fullest maturity.

A choir of thirty voices conducted by Pauline Voorhees, organist and director of music, gave a Thanksgiving vesper service of a *cappella* music on the afternoon of Nov. 22 at the First Church of Christ in New Haven (Center Church). The compositions on the program included works of Praetorius, Bach, Dvorak, Tschaikowsky and Dickinson, among others.

Mendelssohn's "Elijah" was sung at Calvary Episcopal Church, Memphis, Tenn., Sunday evening, Dec. 6, by the choir under the direction of Adolph Steuterman, F. A. G. O.

DEATH OF J. J. HATTSTAEDT

Founder and Head of American Conservatory of Music Passes Away.

John James Hattstaedt, president of the American Conservatory of Music and active in all the musical affairs in Chicago for more than half a century, died Nov. 30 at his home, 4726 Kimbark avenue. He would have been 80 years old Dec. 22.

Mr. Hattstaedt, who not only had achieved fame as head of a prominent school but enjoyed the regard of every musician who knew him, was born in Monroe, Mich. He studied music in this country and Germany, and became a teacher of the piano in 1870. He came to Chicago in 1875, and in 1886 founded the conservatory of which he had since that time been the head. He was active until about six months ago, when he became ill. He was a member of the Bohemian and Cliff Dwellers' clubs.

Mr. Hattstaedt is survived by his widow, Mrs. Kate Castle Hattstaedt, and two children, Mrs. Hugh Comer Winter and John Robert Hattstaedt.



HUGH PORTER

Organist

Recitals the last Sunday of the month at four

- Jan. 31 Mozart Fantasia; Vierne Symphony III (2 movements).
- Feb. 28 Handel Suite; Reubke Sonata.
- Mar. 27 Franck Chorale II; Toccata, Adagio and Fugue in C of Bach.
- Apr. 25 Bach, Karg-Elert, de Falla, Vierne.

Choral Services Sunday evenings at eight

- Jan. 10 Bach Cantata, "Sing for Joy."
- Feb. 14 Haydn's "Creation."
- Mar. 20 Passion Music.
- Apr. 10 Sixteenth and Seventeenth Century Motets; Psalms from Honegger's "King David."

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DESPITE the so-called bugaboo of depression the HALL ORGAN COMPANY during the past month established a remarkable record by receiving six new organ contracts within a period of ten days. These contracts were awarded on the basis of confidence, quality and value. In such trying times this is a singular tribute.

Six New Hall Organ Contracts in Ten Days—

St. Joseph's R. C. Church,
Jersey City, N. J.

First M. E. Church,
New Milford, Conn.

First Presbyterian Church,
Monterey, Cal.

Church of Our Saviour, P. E.,
DuBois, Pa.

Faith Reformed Church,
State College, Pa.

The Masonic Temple,
Mount Kisco, N. Y.

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May You Also Enjoy a Prosperous New Year

DR. PETER C. LUTKIN IS TAKEN BY DEATH

PASSING OF NOTED MUSICIAN

Founded Northwestern University
School of Music and North Shore
Festival—Organist for Years—
Began as Choir Boy.

Dr. Peter C. Lutkin, dean emeritus of the Northwestern University School of Music, for many years a prominent organist in Chicago and one of the group who founded the American Guild of Organists, died at the home of his son at Evanston Dec. 27 after an illness of ten days. He was in his seventy-fourth year. Dr. Lutkin held rank as one of the most prominent musicians of the nation. He had founded Northwestern University School of Music and remained as its dean for forty-three years. He also founded the North Shore Music Festival, and wielded the baton at its concerts until last year. His entire life was spent in Chicago and he began as a choir boy in the old Episcopal Cathedral of SS. Peter and Paul. A number of the ablest organists of Chicago and other cities were taught by him.

Dr. Lutkin did not live to see the completion of the great new music building and the hall to be named in his honor, in which is to be installed a large organ, on the plans for which he was working when he was taken ill.

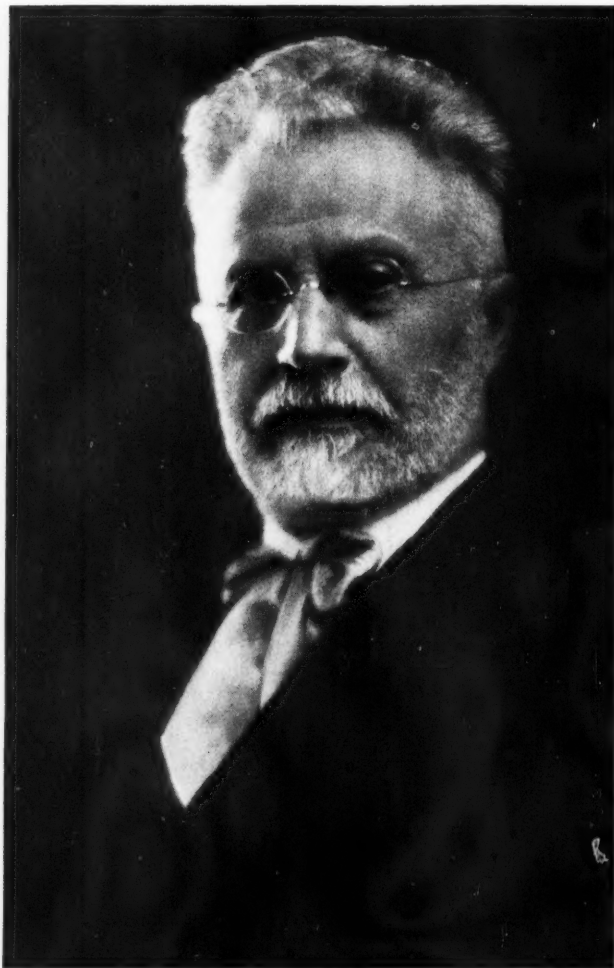
Funeral services were held at St. Luke's Episcopal Church, Evanston, Dec. 29, and Dean Lutkin's favorite chorales were sung by the A Cappella Choir of Northwestern University, of which he was the organizer and director through the years. Herbert E. Hyde played the service. The service was conducted by Bishop George Craig Stewart.

The story of Peter C. Lutkin's life is a remarkable tale of perseverance, a story of successfully doing the "impossible." He was born March 27, 1858, near Racine, Wis. His parents were both of Danish ancestry, and when he was 5 years old they moved to Chicago. Their death, when he was 13 years old, threw him upon his own resources, and his opportunities apparently were limited. His musical career meanwhile had begun at the age of 9, when he entered the vested choir of the Episcopal Cathedral of SS. Peter and Paul, which had the pioneer boy choir in the West. He was the first boy alto in the choir, and was the first boy in the West to sing oratorio solos. At the age of 12 years he played the organ at the daily services in the cathedral, and two years later was appointed organist. He recalled that one of his jobs in those days included sweeping out a music store every morning, and his interest in organs soon led to his employment as a salesman and repairman for reed organs.

Mr. Lutkin was one of the first organ pupils of Clarence Eddy, who soon recognized his instinct for composition and a gift for transposing and improvising. Beginning in 1881, four years were spent abroad in study of the organ under August Haupt, piano with Oscar Raif and theory and composition with Waldemar Bargiel. Following two years in Berlin, he entered the Leschetizky Piano School of Vienna, and in 1884 he was studying with Moszkowski in Paris.

The following year he returned to Chicago and became organist and choirmaster at St. Clement's Episcopal Church, later occupying a similar position at St. James' Church. Then ensued four years of directorship of the theory department of the American Conservatory of Music and it was dur-

Dr. Peter Christian Lutkin, Who Died Dec. 27



ing this time that a chance acquaintance with Miss Cornelia G. Lunt of Evanston resulted in his being called to direct and teach music at Northwestern University.

Giving but a portion of his time from his Chicago work, he succeeded in effecting a hasty reconstruction, and then began the steady advance in attendance, which last year reached a total of 1,425 registrations. A recent development in that school has been the establishment of an endowed department of church and choral music. Under Dean Lutkin's personal direction this department has become equipped to train students in the leadership of church music and a further extension of that work has resulted from a co-operation with two divinity schools on the Northwestern campus.

When two of Dr. Lutkin's community choral clubs won prizes totaling \$5,000 at the St. Louis World's Fair in 1904, interest in choral singing was stimulated in Evanston to the point that a music festival of first importance could be founded later. Development and extension of a *cappella* singing in this country has come as a result of the training of leaders in a *cappella* choirs such as the pioneer organization established by Dean Lutkin. Similarly, an aggressive campaign on behalf of congregational singing and improved

church music and the training of church musicians has given weight to a movement of progress that is just now being noted.

Dr. Lutkin was one of the founders of the American Guild of Organists. He was twice president of the Music Teachers' National Association. He is the composer of choral music both sacred and secular and has been the musical editor of hymnbooks, including the Methodist Hymnal.

Dr. Lutkin is survived by his widow and one son—Harris Carman Lutkin.

W. H. Barnes Undergoes Operation.

William H. Barnes, Mus. D., organist and director at the First Baptist Church of Evanston, underwent an emergency operation Dec. 19 for the removal of his appendix. He is making a rapid recovery and is expected to be able to leave the Evanston Hospital in about a week. Mr. Barnes was taken ill suddenly at his office at the A. R. Barnes Printing Company in Chicago and on his return home physicians recommended an immediate operation.

Good Work by McCurdy's Chorus.

The Trenton Choral Art Society, a chorus of fifty voices, gave a performance of unusual excellence Nov. 17 when it presented the first of its two annual concerts of this season. Under

the baton of Alexander McCurdy, the society was heard in a well-chosen program of songs, all admirably done. The society also presented as soloist Miss Charlotte Ryan, soprano of the Metropolitan Opera Company, who sang a Verdi aria, a group of songs and, with the society, "The Omnipotence," of Schubert. The Trenton Choral Art Society was organized five years ago as a small choral group that intended to present only the best of this type of music. Much of the success of the chorus is laid to Mr. McCurdy, the Philadelphia organist. Joseph Rubanoff at the piano and Helen Cook at the organ were accompanists and to them is given credit for their sympathetic work that added to the beauty of the concert.

Dr. Russell to Play in Unique Recital.

Dr. Alexander Russell, director of music at Princeton University; Mlle. Lucienne Radisse, cellist, and Miss Frances Blaisdell, flutist, will present an unusual program of chamber music for members and friends of the American Woman's Association of New York Sunday evening, Jan. 3. Dr. Russell will accompany the cello and flute on the organ. The concert will be given in the auditorium of the A. W. A. Club-house, 353 West Fifty-seventh street. The program for the evening includes: Cello and organ, Sonata in E minor, Vivaldi; flute and organ, Concerto in G major, Quantz; cello and organ, "Après un Reve," Faure; "Habanera," Ravel, and "La Fileuse," Popper; flute and organ, Scene from "Orfeo," Gluck-Barriere; Sonata for cello, flute and organ, Leclair; cello and organ, "Variations de Concert," Boclmann.

Farnam Memorial in Pittsburgh.

Alfred Hamer, organist and choirmaster of Trinity Cathedral, played a recital for the Western Pennsylvania chapter, A. G. O., in memory of Lynnwood Farnam, Monday evening, Nov. 23. The program consisted of the following numbers, all of which Mr. Hamer heard played by Mr. Farnam at Emmanuel Church in Boston: Second Symphony, Vierné; "Schmücke dich, O liebe Seele," Bach; three numbers from "Les Heures Bourguignonnes," Jacob; Reverie on the Hymn-tune "University," Grace; Chorale in E major, Franck. The recital was well attended and very much enjoyed. A dinner was served in the parish-house preceding the recital.

Work of Musicological Society.

The initial bulletin of the New York Musicological Society, which has been issued for about two years, has been issued. It contains a brief account of the formation of the society, its aim, character and scope, as well as the principles governing its membership, meetings, etc. Various discussions pertaining to musicological problems have been held and a number of papers read by members as well as non-members of the society.

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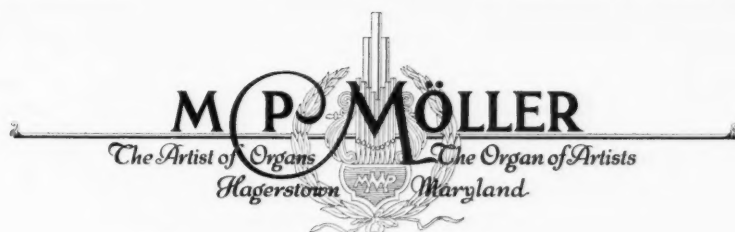
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INTERIOR OF MARTIN LUTHER CHURCH



**Buffalo Organists
Hear a Lecture and
Recital by Gleason**

By HELEN G. TOWNSEND

Buffalo, N. Y., Dec. 18.—The December meeting of the Buffalo chapter, A. G. O., was held at the Buffalo Seminary Monday evening, Dec. 7. Dinner was served and a short business meeting followed. Chapter members were then taken on a tour of inspection of the school and were shown the new three-manual organ recently installed by the Wurlitzer Company. The guest of honor, Harold Gleason of the Eastman School in Rochester, then gave an interesting lecture-recital on organ music of the sixteenth century, including in this lecture the outstanding men of the Italian, English, French and German schools. Mr. Gleason commented on the style of each of these men and then illustrated it by playing one or more of their compositions. His program follows:

Italian School—Canzona, Gabrieli (1510-1586); Ricercare, Palestrina (1526-1594); "Toccata per l'Elevazione" Frescobaldi (1587-1654).

English School—Chorale Variations, "Let Us with Pure Heart," John Bull (1563-1628); Pavane, William Byrd (1542-1623); Trumpet Tune and Air, Henry Purcell (1658-1695).

French School—"Ave Maris Stella," Titelouse (1563-1633); "Soeur Monique," Couperin (1631-1760); Prelude, Clerambault (1668-1733); "Grand Jeu," Du Mage.

German School—Chorale Prelude, "Da Jesus an dem Kreuze standt," Scheidt (1587-1654); Toccata in C minor, Muffat (1645-1704); Fugue in C major and Chaconne in E minor, Buxtehude (1637-1707)

Robert Hufstader, Mus. B., organist of St. John's Episcopal Church, gave a recital Sunday afternoon, Dec. 13, in that church. Mr. Hufstader's program reads: Toccata and Fugue in D minor, Bach; Chorale Preludes, "The Old Year Is Passing" and "Kyrie, God the Holy Spirit," Bach; Passacaglia in C minor, Bach; "Matin Provençal," Bonnet; Chorale Prelude, "From Heaven Above," Karg-Elert; Canon in B minor, Schumann; Toccata, "Thou Art the Rock," Mulet.

The adult choir of the Episcopal Church of the Good Shepherd, under the direction of Abram Butler, Jr., organist and choirmaster, broadcast the following program on the Angelus hour over station WBEN Dec. 2: Hymn, "Sun of My Soul"; anthem, "Fierce Was the Wild Billow," Noble; "Hear Me when I Call," King Hall (soloist, Robert G. Fletcher); "Bless Thou the Lord, O My Soul," Ivanoff; "Tarry with Me, O My Saviour," Baldwin (soloist, W. L. Pooley); hymn, "Abide with Me."

A choir composed of the quartet and members of several societies of the Lutheran Church of the Redeemer gave a Christmas cantata, "The Christmas Glory," by E. K. Heyser, Sunday, Dec. 20. R. Leon Trick directed and Helen G. Townsend was at the organ.

DeWitt C. Garretson, organist of St. Paul's Cathedral, broadcast a recital on Christmas Day over station WBEN. The program was played on the cathedral organ and was as follows: Fantasia on Old Christmas Carols, Faulkes; "The Holy Night," Bach; Transcription on "Hark! the Herald Angels Sing," Lutkin; "Bethlehem," Malling; Variations on two Christmas Carols, Guilman.

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Bust of Lynnwood Farnam in Montreal Cathedral



THE PICTURE SHOWS the bronze bust of Lynnwood Farnam placed in Christ Church Cathedral at Montreal and dedicated to his memory on Nov. 23, the first anniversary of

his death. A complete account of the dedication of the memorial was published in The Diapason Dec. 1. Mr. Farnam was organist of Christ Church Cathedral from 1908 to 1913.

MODERNIZING TEMPLE ORGAN

Kilgen To Electrify Instrument in St. Louis Jewish Edifice.

Temple Israel, St. Louis, Mo., one of the largest Reformed Jewish temples of the city, occupying a prominent site on Washington boulevard and Kings-highway, is making considerable additions to accommodate the increasing congregation and has authorized George Kilgen & Son, Inc., builders of the organ which has served the temple ever since the present building was erected, to rebuild and electrify the action, making the instrument more modern in every way. Mrs. David Kriegshaber, a talented musician, is organist of this temple, and has collaborated with the organ company. When completed the specification will read as follows:

- GREAT ORGAN.**
Double Open Diapason, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.

- Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.

- SWELL ORGAN.**
Bourdon, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Solo Cornet, 3 ranks, 183 pipes.
Cornopean, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
Quintadena, 16 ft., 49 pipes.
Violin Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Clarinella, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Piccolo Harmonic, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.
- PEDAL ORGAN.**
Double Open Diapason, 16 ft., 42 pipes.
Violine, 16 ft., 42 pipes.
Bourdon, 16 ft., 42 pipes.
Lieblich Gedeckt, 16 ft., 30 notes.
Violoncello, 8 ft., 30 notes.
Bass Flute, 8 ft., 42 pipes.
Dolce Flute, 8 ft., 30 pipes.

**Pittsburgh Honors
Memory of Farnam
at Public Service**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Dec. 17.—A public service in memory of Lynnwood Farnam was held by the Western Pennsylvania chapter, A. G. O., at the Church of the Ascension, Pittsburgh, Dec. 10. The prelude, consisting of Bach's Prelude and Fugue in E flat major, and Bach's chorale fantasia, "Jesu, Joy of Man's Desiring" arranged by Koch, was played by Dr. Caspar P. Koch. Dr. Charles Heimroth played a group of numbers in the middle of the service, as follows: Chorale Prelude, "When Once My Soul Departeth," Reger; "Lamentation," Guilman; "Pie ce Heroique," Franck. Julian R. Williams played the postlude, using the chorale prelude "I Cry to Thee," Bach, and Fantasia and Fugue in G minor, Bach. Herbert C. Peabody, organist and choirmaster of the Church of the Ascension, played the service, and the choir sang "Here Yet Awhile" from Bach's "St. Matthew" Passion and Walmisley's Magnificat and Nunc Dimittis in D minor.

Refreshments were served after the service, followed by the monthly business meeting.

Julian R. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, gave a recital in that church Dec. 15, playing the following program: Four Chorale Preludes, Bach; Fantasy and Fugue in G minor, Bach; Sonata, "God's Time Is Best," Bach; "The Ninety-fourth Psalm," Reubke; Prelude, Fugue and Variation, Franck; Finale, Third Symphony, Vienne. On Dec. 16 St. Stephen's choir gave a program of Christmas carols over radio station WJAS.

The chapel choir of Capital University, Columbus, Ohio, paid a visit to Pittsburgh Dec. 16 and gave two programs, one at St. John's Lutheran Church, Carnegie, and the other at St. John's Lutheran Church on the north side.

The annual Christmas program of the Pittsburgh Musical Institute was given by the P. M. I. Chorus under the direction of Frank Kennedy on Dec. 10. A list of unusual Christmas music was sung by chorus and soloists.

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Charles Heinroth, Mus. D.



DR. CHARLES HEINROTH, who for the last twenty-four years has been organist and director of music of Carnegie Institute, Pittsburgh, and who on Feb. 1 will become head of the music department and organist of the College of the City of New York, as announced in The Diapason Dec. 1, was born in New York City, Jan. 2, 1874. He began playing the piano at the age of 11, and studied with Arthur Friedheim, a famous pupil of Liszt, acquiring a firm foundational technique. He studied harmony under Max Spicker and was a pupil at the National Conservatory of Music in New York, where he took organ and counterpoint under John White and violoncello under Victor Herbert. In 1892, at the age of 18, he became organist and choirmaster at St. Paul's Church, Brooklyn. He resigned this position to go to Munich, where, at the Royal Academy, he studied canon, fugue and instrumentation under Josef Rheinberger, and later continued his organ study with Otto Hieber. Returning to New York in 1896, Mr. Heinroth became organist and choirmaster at the Church of the Ascension, where his recitals attracted much attention and where he established himself as a thorough musician. He was also appointed instructor of organ, harmony and counterpoint at the National Conservatory of Music and met with great success as a teacher. In 1903 he added to his duties that of organist at Temple Beth-El. In 1899 he married Blanche R. Jackson of New York.

In 1907 Mr. Heinroth moved to Pittsburgh to become organist and director of music of Carnegie Institute, a position which had been held by two predecessors of distinction—Edwin H. Lemare and Frederick Archer. His extraordinary ability as a recitalist and lecturer—in fact, his thorough musicianship—caused many honors to be bestowed upon him. In 1921 the honorary degree of doctor of music was conferred by the University of Pittsburgh. He was chosen a member of the Royal Philharmonic Association (Rome, Italy), and holds honorary membership in the American Organ Players' Club (Philadelphia).

Dr. Heinroth has played nearly 2,000 recitals at Carnegie Hall, Pittsburgh, and probably three times that many at various churches, appearing in recitals in all the principal musical centers of this country from Maine to California. His program notes are literary gems. During Lent of each year he has given a series of lecture-recitals, and through this means, and his regular recitals, he

has probably done more for the musical uplift of the Pittsburgh public than any other person or agency.

During his quarter century stay in Pittsburgh Dr. Heinroth has been also organist and director at the Third Presbyterian Church. A few years ago Dr. Baker, president of Carnegie Institute of Technology, induced him to conduct a class in musical aesthetics, and for the past few years students of the department of music have had the privilege of catching some of his enthusiasm for good music and the benefit of his insight as to what really is good music, and why.

In an editorial in its issue of Nov. 24 the Pittsburgh Post-Gazette voiced the feeling of the community toward Dr. Heinroth in these words:

The announcement that Dr. Charles Heinroth, for twenty-five years director of music at Carnegie Institute, is to leave Pittsburgh, having accepted the post of head of the department of music and organist of the College of the City of New York, will be received here with general regret. Not only had his free organ recitals in Carnegie Music Hall, of which he had given nearly 2,000, added greatly to the appreciation of the institution started by Frederick Archer and carried forward by Edwin H. Lemare, but he himself won many warm personal friendships. It was under the direction of Dr. Heinroth that the organ of the institute was rebuilt and enlarged, making it one of the greatest instruments of the kind.

In addition to his organ performances that established him as a master of music Dr. Heinroth, who had come here from New York, where he had been an organ instructor at the National Conservatory, also was noted for his lectures. His contribution to Pittsburgh's knowledge and appreciation of music was thus two-fold. His programs kept up the high standard that had been set by Frederick Archer and also reflected his own versatility.

Charles Jack with Hall Company.

Charles Jack, who was associated with George Kilgen & Son of St. Louis for a number of years, and thereafter was sales manager of the Welte-Tripp Organ Corporation, has become connected with the Hall Organ Company of West Haven, Conn., and will represent that company in Pennsylvania, western New York and the Southern states. Mr. Jack's wide experience makes him interested not only in the sale of instruments, but in perfect installation, so that purchasers may receive full value for organs installed.

"The Angel of the Dawn" by Nevin. "The Angel of the Dawn," a cantata for Easter by George B. Nevin, will be released for the coming Easter festival. The text is by Lillias C. Nevin and the work will be issued by the Oliver Ditson Company, Boston.

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| Awake, The Trumpet's Lofty Sound | G. F. Handel |
| Allegro Fugato | Adolph Hesse |
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Two Important KIMBALL Openings in December



THE FIRST CONGREGATIONAL CHURCH, COLUMBUS, OHIO

This beautiful Gothic edifice, designed by John Russell Pope of New York, H. Dwight Smith of Columbus, Associate Architect, was formally dedicated December 6. The dedication recital on the Kimball organ, the console of which is shown above, was played by the organist and choirmaster of the church, Glenn G. Grabill, December 13.

CORNELL COLLEGE, MOUNT VERNON, IOWA

The new four-manual Kimball organ, the console very similar to the illustration on this page, was dedicated December 1 with a recital by Dr. Wm. H. Barnes, assisted in one number by Mrs. Barnes at the piano.

Cornell College is an old established institution, renowned as a cultural center. For twenty-eight years the Chicago Symphony Orchestra, under Dr. Frederick Stock, has gone out for its annual May Music Festival, a fact that may be taken as an indication of the authority behind its choice of organ builder.

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**MAINE N. A. O. FORCES
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DAY SPENT AT WATERVILLE**

**Forty Members Attend Convention—
Wilfrid Tremblay and A. Leslie
Jacobs Play—Jane Whittemore
Banquet Speaker.**

Forty members of the Maine council of the National Association of Organists registered at the annual meeting held Nov. 23 at Waterville.

The following officers were re-elected unanimously: Alfred Brinkler of Portland, president; Mrs. Foster Haviland of Portland, first vice-president; Mrs. Edith Tuttle of Bangor, second vice-president; Everett Strong of Waterville, third vice-president; Wilfrid Tremblay of Portland, secretary, and Fred Lincoln Hill of Portland, treasurer.

John Fay of Portland served as secretary pro tem for the forenoon session at the First Congregational Church. Greetings were extended by Professor Ernest C. Marriner in place of President Johnson of Colby and by the Rev. William A. Smith, pastor of the Congregational Church. Considerable time was given to reports of the national convention in New York. Speakers were Mrs. Haviland, president of the Portland chapter; Mrs. Edward F. Tuttle, whose subject was the choir; Mrs. Grace E. Howes, who spoke on the organist and the inspirational part he plays in the service, and Mrs. Helena Tewksbury, who spoke on congregational work and a history of choral singing from Luther's time.

Luncheon was served in the parish-house by the ladies of the church and an informal tea was a feature at 4 o'clock in the Colby alumni building, when music was given by the Colby trio, Theodore Perry tenor soloist. An organ recital in the afternoon was given by Wilfrid Tremblay, who played "Finlandia," by Sibelius, Lento (Double Violin Concerto), Bach; Minuet in A, Boccherini; Minuet (Symphony in G), Haydn; Minuet, "Arlésienne" Suite, Bizet; "Vecchio Minuetto," Sgambati; Pavane, Ravel, and a four-movement improvisation on themes submitted.

Dinner was served at the Messalonskee Inn with Miss Jane Whittemore of Elizabeth, N. J., national vice-president, as speaker.

A recital at 7:45 was given by A. Leslie Jacobs of Worcester. His numbers included: Prelude and Sarabande, Corelli; "Evening Bells and Cradle Song," Macfarlane; Concert Overture in B minor, Rogers; "Minuetto Antico e Musetta," Yon; Theme and Variations in E, Faulkes; Scherzo, Sonata in E minor, Rogers; "Dreams," Stoughton; Familiar Melody; Heroic Caprice, Bonnet.

HAS SIX ORDERS IN TEN DAYS

Hall Organ Company Closes Year in a Way to Create Optimism.

The bugaboo of depression apparently has been dispelled at the factory of the Hall Organ Company, West Haven, Conn. In the first ten days of December six new organ contracts were closed, and an impressive number of organs are in process of construction and installation. Officials of the Hall Company optimistically look toward 1932 for a return to normalcy in the organ business.

Trustees of the First M. E. Church at New Milford, Conn., visited the studio of the Hall Organ Company and after an inspection of the factory and a brief demonstration ordered an organ for their church. William Ripley Dorr, Los Angeles representative, forwarded a contract for a new instrument for the First Presbyterian Church at Monterey, Cal. This will be the twenty-third Hall organ to be installed on the Pacific coast in three years.

Charles Jack, Philadelphia representative, has closed contracts for two organs in his district. One is for the Church of Our Saviour, DuBois, Pa., and the other for the Faith Reformed Church of State College, Pa.

Through the co-operative efforts of Mr. Jack and H. R. Yarroll, New York representative, the Hall Company received the contract for a large four-

manual organ for St. Joseph's Catholic Church in Jersey City, N. J. Through Mr. Yarroll's activity another contract was closed for an organ in the Masonic Temple of Mount Kisco, N. Y.

Organs under construction and in process of erection are for St. Francis' Catholic Church, Ridgefield Park, N. J.; St. Mary's Episcopal Church, East Providence, R. I.; the First Presbyterian Church, Wyoming, N. J.; Holy Rosary Catholic Church, Bridgeport, Conn., and the residence of C. B. Piper, Pasadena, Cal.

BIG THRONG HEARS RECHLIN

**Program of Bach and Contemporaries
Played at River Forest, Ill.**

The drawing power of Johann Sebastian Bach, or of Edward Rechlin, or of the Lutheran Church—or, more likely, all three combined—was well illustrated when a congregation which jammed the large new Grace Lutheran Church at River Forest came out to hear Mr. Rechlin Sunday afternoon, Nov. 29. It was the first recital by the noted Bach scholar from New York to be given in Chicago this season and a large number of organists were present, although they were lost amid the overwhelming crowd that filled all the pews, besides scores of chairs which were placed in the aisles.

It was an audience drawn both by a love for organ music and by an inborn zeal for worship through religious music. Mr. Rechlin makes his appeal solely on the basis of the scholarly and divine in the compositions of the masters who wrote church music. His program was devoted to Bach and four of his very much lesser contemporaries whose names are not household words. To this rather heavy diet he added a brilliant improvisation on "A Mighty Fortress" and, as an extra number, an improvisation entitled "A Christmas Medley," in which he did some beautiful coloring with "Silent Night" and "In dulci júbilo." In this number, which provided relaxation from those which preceded it, he also gave a fine demonstration of the beauties of the new Skinner organ. In his chorale variety there were finish and preludes, which gave the Messrs. Brunkhorst, Hanff, Walther and Kellner a fair break. The Bach works were played with that authority which one might expect from a man of Mr. Rechlin's reputation and erudition.

The complete program was as follows: "Praeludium," Brunkhorst (1670-1720); "Ah, God, Look Down from Heaven and View," Hanff (1630-1706); "Jesus, Priceless Treasure," Walther (1684-1745); "Whatever God Ordains Is Best," Kellner (1705-1788); Improvisation; "We All Believe in One True God" and "O Man, Bewail Thy Grievous Fall," Bach (1685-1750); Prelude and Fugue in C major, Bach.

Stokes Presents Special Service.

A special musical service of organ and choir selections was given under the direction of Thomas Stokes, organist and choirmaster at St. George's Episcopal Church, Maplewood, N. J., Sunday afternoon, Nov. 22, at the evening service. The church was well filled and the following program was presented: Organ Prelude, "Elegiac Melody," Grieg; anthem, "Praise the Lord, O Jerusalem," Maunder; contralto solo, "How Lovely Are Thy Dwellings," Liddle; organ solos, Adagio, Fifth Symphony, Widor; Pastoral Sonata, Rheinberger; anthem, "The Eternal God Is Thy Refuge," West; Sevenfold Amen, Stainer. A similar service is planned for the latter part of January.

W. CURTIS SNOW
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M. P. Möller is to build a unique dual purpose organ for Skidmore College, Saratoga Springs, N. Y., in the form of a combination antiphonal organ with separate two-manual practice console to be added to the four-manual concert organ in College Hall. The antiphonal is to be playable from both the large console of the auditorium organ and from a special two-manual console in a practice room near the antiphonal division. The main body of the present instrument is in the rear of the hall opening from above. The new division is to be placed above the choir loft at the front, its purpose being not only to furnish antiphonal effects to the main organ, but to serve as a means of accompanying the college choir. The antiphonal organ will be voiced especially to lend support to the choir of sixty voices at the college services and recitals and will be playable from the echo manual of the organ console.

The idea of incorporating in the specifications special arrangements whereby the new division may be made available for practice developed from the need for additional facilities for organ practice. Stanley E. Saxton, organist of the college, who drew up the specifications of the new instrument, devised the scheme of locating the antiphonal organ in a soundproof chamber which will open into the auditorium through a double pair of shutters, one pair being the usual swell shutters which would shut off the antiphonal organ from the main hall entirely.

The stop specifications for the antiphonal division are as follows:

1. Bourdon, 16 ft., 85 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Stopped Flute (from No. 1), 8 ft., 73 notes.
4. Lieblich Gedeckt, 8 ft., 73 pipes.
5. Aeoline, 8 ft., 73 pipes.
6. Sallcional, 8 ft., 73 pipes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Piccolo, 2 ft., 61 notes.
9. Cornopean, 8 ft., 61 notes.

PEDAL.
10. Bourdon, 16 ft., 32 notes.

FRANK VAN DUSEN

A. A. G. O.,
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Seder Heard in Recitals.

Edwin Stanley Seder, F. A. G. O., was heard in recital at McMurray College, Jacksonville, Ill., Nov. 23 and at the University of South Dakota, Vermillion, S. D., Dec. 2. He also participated as soloist in concerts given by the Chicago Bach Chorus Nov. 22 at the Church of the Redeemer, Chicago, on Nov. 30 at St. John's Lutheran Church, Wilmette, and Dec. 13 at St. John's Lutheran Church, Chicago. Dec. 21 he conducted thirty-five members of the Chicago Bach Chorus in a program of Bach numbers and Christmas carols at the Fortnightly Club, Chicago. Dec. 27 he conducted a performance of "The Messiah" by the vested choir at the First Congregational Church, Oak Park.

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AUSTIN



Console of Organ, St. Matthew's, Hanover, Pa.



J. Herbert Springer, Organist

Evening Sentinel, Carlisle, Pa., Dec. 3, 1931:

"The general effect at the inaugural recital last night was almost indescribably grand."

"The Hanover organ contains 237 speaking stops, 293 stop-keys, 90 adjustable pistons, 52 of which are double touch for the pedals. It is a magnificent instrument and will prove a mecca for members of the organists' fraternity for many years to come."

Hanover, Pa.,
December 10th, 1931.

Austin Organ Co.,
Hartford, Conn.

Gentlemen:

It gives me great pleasure to congratulate you on your overwhelming success with the St. Matthew's organ. I am quite of the opinion that it is not only one of the largest organs ever built, but just as surely one of the very finest. Hundreds of organists who attended my dedicatory recital on December 1st and many from far and near who have played the organ have praised it with the greatest enthusiasm.

Every one of the 196 ranks of pipes has been beautifully voiced to fulfill properly its place in the tonal scheme. Your new brilliant diapasons blend well with the mutations and mixtures to produce a gorgeous mass of old-world organ tone. The chorus reeds have the fiery brilliance which every concert organist loves. All of the flutes from the flute celeste in the echo to the gross floete in the solo are of indescribable charm. The string stops are of almost endless variety, from the ethereal vox angelica to the wonderful cellos of wood pipes. Every rank of pipes, loud or soft, has individuality, yet all blend perfectly into a thrilling full organ of magnificent, brilliant tone.

If the mechanism for this great organ were not so simple it would seem uncanny. Visiting organists have expressed amazement that any console containing 237 stops, many couplers and other controls, 90 adjustable pistons (52 of which have second touch), and the entire piston action, can be so small. My only comment can be that I believe no other organ builder in the world could have done it.

I wish to thank you for your cooperation in the planning of this organ. I have fully enjoyed the many happy hours of work with you.

With most sincere wishes for your continued success, I am,

Very truly yours,

(Signed) J. HERBERT SPRINGER.

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**Philadelphia News;
Tily's Works Used
on His Anniversary**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 19.—Here is part of an advertisement in the *Philadelphia Ledger* of Dec. 16, voicing a well-deserved appreciation by the owners of the Strawbridge & Clothier store: "The president [Dr. H. J. Tily] was employed by the founders just one week before Christmas, 1879. He came to us in his fourteenth year and his musical education began much earlier. Music is his chief diversion. He organized our store chorus and has been conducting the Christmas concerts for twenty-seven years. The management has requested him to make up the program for this evening from his own compositions."

And all the numerous friends of the merchant-organist will clap their hands and exclaim "O! Boy."

The Arch Street M. E. Church is broadcasting its organ and choir from the church tower twice daily, from Dec. 18 to 24. Walter St. C. Knodle is organist and director.

The new chapel of the First M. E. Church, Germantown, was dedicated Nov. 22. It is a magnificent sample of Gothic architecture and contains an Austin organ. Bernard Mausert is organist and choirmaster.

Composer members of the Philadelphia Art Alliance gave a recital Dec. 16. Among the organists on the program were Harry C. Banks, James R. Duane and Uselma C. Smith.

The Brahms recitals by Ernest White at St. James' have excited considerable interest in the organ works of this composer. The attendance increases at each performance.

The new Skinner organ in old St. Peter's is completed and is used at the regular services. It is a three manual with forty-eight stops.

A Philadelphia Bach choir under the direction of Dr. Henry G. Thunder has been organized as the result of a performance of the B minor mass last spring in St. Paul's Church, Overbrook. Rehearsals are in full swing for a performance on Jan. 21 by a chorus of forty voices.

Primitive rhythms as found among the native Africans were illustrated at the University of Pennsylvania by John Connell, dean of music at the University of Johannesburg, South Africa, on Sunday afternoon, Dec. 13. The lecture was followed by a short recital by Mr. Connell on the organ in Irvine Hall.

The sixth annual candlelight carol service by the Musical Art Society of Camden, N. J., was held Dec. 15 in the North Baptist Church under the direction of Dr. H. S. Fry. One of the choral numbers was written by Dr.

H. J. Tily especially for this occasion and is dedicated to the society.

The sixth in the series of recitals on the new Kimball organ in the Second Baptist Church, Germantown, was given Dec. 15 by George Alexander A. West, organist of St. Luke's, Germantown, who played: Fantasie, Boellmann; "Romance," Bourdon; Prelude and Fugue in E flat, Bach; Meditation, d'Evry; "Marche Funebre et Chant Seraphique," Guilmant; Impromptu and "Carillon," Vierne.

George Henry Day's cantata "Great David's Greater Son" is sung several times during the daily concerts by the Strawbridge & Clothier Chorus under Dr. Tily. The audiences are made up of the store patrons and number thousands.

The Christmas portion of Handel's "Messiah" was given at a special service Dec. 13 by Frederick Maxson and an augmented choir, in the First Baptist Church.

The Brahms Chorus under N. Lindsay Norden gave Mendelssohn's "Elijah" in Temple Rodeph Shalom Dec. 9. The accompaniment was by members of the Philadelphia Orchestra and Rollo Maitland, organist.

"The City of God," by Matthews, was sung Dec. 6 in St. James' M. E. Church by the choir and soloists under Nathaniel Watson.

The twenty-third annual presentation of Maunder's "Song of Thanksgiving" in the Church of the Saviour occurred Nov. 29, directed by Irving Hancock.

To Promote Music in St. Louis.

An organization known as the Music Extension Society of St. Louis has been formed by a group of leaders to promote and extend musical culture in the city and in its environs. The society is headed by John C. Walter, president of the Philharmonic Society of St. Louis. Other officers are O. Wade Fallert, organist and musical director of the Scottish Rite Cathedral, first vice-president; Dr. Louis C. Herchenroeder, second vice-president; Edward Keitel, secretary; Ada Lacy La Berge, head musical assistant at the Beaumont High School, treasurer. It is the purpose to organize all available musical resources, both instrumental and vocal, through the formation of groups in various sections of the city. These individual groups, it is expected, will afford opportunity to singers, players, students of music and music-lovers to enjoy cultural diversion and self-expression.

Carol Service Directed by Noe.

A special Christmas carol service, entitled "Carols of Many Nations," was given Sunday afternoon, Dec. 20, at Calvary Baptist Church, New York, by the Calvary choir and the Brooklyn Glee Club, under the direction of J. Thurston Noe, organist and choir director of Calvary Church. The choir is composed of fifty mixed voices and the glee club of thirty male voices. Mr. Noe presided at Calvary's large Welte-Tripp four-manual organ.

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A Sylvan Idyll.....	Gordon Balch Nevin	.60
Sundown.....	Wm. M. Felton	.60

ANTHEMS

The King of Kings. S. A. T. B.....	James P. Dunn	.15
I Am the Water of Life. S. A. T. B.....	James P. Dunn	.15
Sun of My Soul. S. A. T. B.....	Mary Pickens Opie	.15

SACRED SOLOS

Sun of My Soul. Two keys.....	Mary Pickens Opie	.50
The Hour of Calvary. Three keys.....	Geoffrey O'Hara	.50
Gifts. Two keys.....	Joseph W. Clokey	.50
God Is in Everything. Two keys.....	Joseph W. Clokey	.50

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3. America Triumphant75

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Robert Simpson
Rose Grower

Clifton, N. J., August 4th 1931

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You will be interested in knowing how much we value and appreciate the organ which you built and installed for us in our church at Clifton, N. J. last summer.

The tonal qualities of the instrument are all and more than we could expect considering the cost.

Visitors to our church have told us that in their judgment our organ is the equal of organs of other, costing much more money and having a larger number of stops.

It seems to be peculiarly adapted to the size and acoustic properties of the building.

The members of the congregation are without exception proud of the instrument. One lady has said several times she could sit and listen to the organ on Sunday all the day.

Personally I am satisfied that in selecting a Wurlitzer I made no mistake.

We shall be happy at all times to say a good word for the Wurlitzer organ and also for the Wurlitzer company.

Yours very truly
Robert Simpson

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MEMORIAL FOR NEW WILKES-BARRE CHURCH

AUSTIN WILL BUILD ORGAN

Four Newberry Brothers Present Instrument of Three Manuals and Echo to Be Placed in the First Baptist Edifice.

The Austin Organ Company, through its New York representative, Herbert Brown, has received an order for a three-manual organ to be installed in the First Baptist Church at Wilkes-Barre, Pa. An echo division playable from the choir will be a feature. This organ is being given to the church by the four Newberry brothers—Charles T., John J., Edgar A. and W. F. Newberry—in memory of their father. The church is now being built and the completion date set for the organ is July 1. The Rev. C. S. Roush is the pastor and Harold J. Poad is the organist.

Following are the tonal resources of the instrument:

- GREAT ORGAN.**
 First Open Diapason, 8 ft., 73 pipes.
 *Second Open Diapason, 8 ft., 73 pipes.
 *Clarinella, 8 ft., 73 pipes.
 *Gemshorn, 8 ft., 73 pipes.
 *Octave, 4 ft., 73 pipes.
 *Harmonic Flute, 4 ft., 73 pipes.
 *Twelfth, 2 2/3 ft., 61 pipes.
 *Fifteenth, 2 ft., 61 pipes.
 *Tromba, 8 ft., 73 pipes.
 Chimes (from Echo).

*Enclosed in Choir expression box.

- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Salsicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Acoline, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Flautina, 2 ft., 61 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Melodia, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.

- Unda Maris, 8 ft., 61 pipes.
 Flute, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars and resonators.
 Tremolo.

- ECHO ORGAN.**
 Gedeckt, 8 ft., 73 pipes.
 Viole Aetheria, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Chimes, 25 tubular bells.
 Tremolo.

- PEDAL ORGAN.**
 Resultant Bass, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Octave (extended Open), 8 ft., 12 pipes, 20 notes.
 Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
 Gedeckt (from Swell), 8 ft., 32 notes.
 Trombone (extended Tromba), 15 ft., 12 pipes, 20 notes.

J. W. Andrews Taken Ill at Service.

J. Warren Andrews of New York, organist and choirmaster of the Church of the Divine Paternity and a past warden of the American Guild of Organists, is recovering from a severe heart attack with which he was seized at the service Nov. 29. Mr. Andrews was taken to his home at Grantwood, N. J., and was confined to his bed for a week before he began to regain his strength. His many friends in New York and vicinity who became aware of his illness had the opportunity, of which they took full advantage, to prove to him their high regard.

Music on "Light of the World."

Marion Janet Clayton, organist and director at the First Presbyterian Church of New Rochelle, N. Y., arranged a musical meditation on "Christ, the Light of the World," for the vesper service Nov. 8. The organ numbers included: "Fiat Lux," Dubois; "Abendlied," Schumann; "Harmonies du Soir," Karg-Elert, and "Starlight," Karg-Elert. The anthems were "All Praise to God in Light Arrayed," Wagner; "Prayer," Kennedy, and "O Light of Life," Bach.

Harold Gleason



NEW GLEASON WORK PLAYED

Prelude on a Gregorian Theme, for Organ and Orchestra, Praised.

Harold Gleason, head of the organ department of the Eastman School of Music, had the honor of having his new Prelude on a Gregorian Theme, for organ and orchestra, played by the Philharmonic Orchestra under the direction of Dr. Howard Hanson. The event was the first concert of the season of the American composers' series. In its review of the concert the *Rochester Times Union* said:

"Another special point of interest last night was the first presentation of Harold Gleason's Prelude on a Gregorian Theme, for organ and orchestra. The statement of the theme in the first movement has much graciousness and dignity and the orchestration is full and sonorous. The scherzo, with its

fugal passages, is also extremely interesting, and the finale excellent in construction. The audience was plainly well impressed with the music and gave it and Mr. Gleason an ovation of applause."

Truette Pupils in Recitals.

How widespread is the influence of the teaching of Everett E. Truette, the Boston organist, is well illustrated by the recitals given in every part of the country, and especially in New England, by men who have studied under him. On Dec. 3 LeLoy E. Fuller, who was trained by Mr. Truette, played the following program at the Church at the Harbor, Scituate, Mass.: Fourth Sonata, Guilman; "Suite Gothique" ("Priere a Notre Dame" and Toccata), Boellmann; Reverie, Dickinson; Fugue in G minor, Bach; Aubade, Truette; "Romance sans Paroles," Bonnet; Scherzo, Federlein; Intermezzo in D flat, Hollins; Toccata, Dubois. Marguerite L. Barnes gave this recital at the Trinitarian Congregational Church of Concord, Mass., Nov. 8: Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; Scherzo, Federlein; Fourth Sonata (Andante, Adagio, Allegro vivace con fuoco), Guilman; Nocturne in F, Miller; "Dreams," Stoughton; Toccata, Truette. A program presented by Raymond Floyd, another Truette disciple, at his "Sunday hour of music" in the First Baptist Church in Newton, Newton Center, Mass., Nov. 8 was as follows: "Piece Heroique," Franck; "Scherzo Romantico," Purcell James Mansfield; Arabesque, Carl McKinley; Fugue in E minor, Bach; "Carillon," Vierne; "O Lamb of God Most Stainless," Reger; "An Angry Demon," Clokey; Evening Song, Bairstow; Finale (Symphony 8), Widor.

Daniel A. Hirschler's Vesper A Cappella Choir at the College of Emporia, Kan., gave a Christmas community musical vesper program Dec. 13 at the college chapel. This was the fourteenth year of these services. Two organ numbers were played by Professor Hirschler.



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 New York: "A praiseworthy performance marked by technical skill." (Herald Tribune.)
 London: "A remarkably brilliant performance—real virtuosity." (Daily Telegraph.)
 London: "He raised considerable enthusiasm." (Musical Opinion.)
 London: "His is most finished playing." (Daily Telegraph.)
 Kent: "Exceptionally fine pedal work." (Kent Messenger.)

MANAGEMENT

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FOR THE NEW YEAR

Nothing in recent years aroused more interest in the American organ world than Estey's announcement, made a year ago, that this company intended to utilize those principles of tonal design developed by the leading European builders. During the past year scores of organists have visited the Estey plant, to hear for themselves the remarkable tonal beauty of the Schulze Diapasons, the Harrison Reeds, the Cavaille-Coll Trumpets, Flutes and Strings, as well as the voices for which Estey has always been favorably known.

Within the past sixty days three ensembles incorporating these principles have been completed, one in Massachusetts, one in Ohio and one in California.

A small two-manual organ of fourteen stops stands in the West Congregational Church at Andover, Mass. Edward B. Gammons, well-known Boston organist, says of this organ:

"Let me compliment you upon building a very fine small organ, which is really harder than making a large one."

In Fairchild Chapel at Oberlin College, Oberlin, Ohio, there is a two-manual organ of twenty-three stops, of which George O. Lillich says:

"The organ just completed is the finest two-manual organ I have ever played."

In the Mabel Bridges Auditorium at Claremont College, Claremont, California, is a four-manual organ of 126 stops, upon which the following comments have been made:

"I am frank to say that in the new Estey I believe it [the auditorium] has one of the outstanding instruments built in the last few years."—*Dr. Roland Diggle.*

"It is a perfect and glorious ensemble. The Diapasons, Mixtures and Reeds are the best I have heard in America."—*Wallace A. Sabin.*

"The individual voices are equally distinctive. No one in particular is outstandingly beautiful; they all are * * * If this instrument has an equal I have not heard it."—*Joseph W. Clokey.*

To those who purchase organs in 1932, The Estey Organ Company pledges a continuance of the policy announced a year ago, and which has been justified by these comments.

ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT



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WILLARD IRVING NEVINS, EDITOR

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Dinner in Honor of John Connell.

Due to a confusion of John Connell's engagements it was necessary to change the date of the dinner in his honor from Dec. 14 to Dec. 15. This no doubt deprived many members of the privilege of hearing a valuable lecture, but Mr. Connell's audience was attentive and highly enthusiastic.

Chairman Henry Hall Duncklee introduced Mr. Connell, who lectured upon native African music. He has made an exhaustive study of this field and has recorded examples of tribal songs. Association with Europeans has to some extent impaired the spontaneity and individuality of African folk music, said Mr. Connell. The native sings continually at his work. Most of his songs are "work songs." Some of the characteristics of the music are a remarkable command of free and complicated rhythms; the use of the pentatonic scale, which is the basis of Chinese, Japanese, Irish and Scotch music; the repetition of a theme at intervals of a fourth higher, according to the degree of frenzy the native wishes to reach, and the use of the yodel or "feigned" voice in religious music. Men only do the singing.

Executive Committee.

The executive committee met at Pythian Temple Dec. 15, preceding the dinner in honor of John Connell. Chairman Henry Hall Duncklee presided.

The president was asked to appoint a convention committee at once which should have power to select the convention city before Jan. 1, in accordance with the suggestion to that effect in the constitution.

Duncan McKenzie reported a very successful dinner and reception in Baltimore under the joint auspices of the Guild and the N. A. O. Miss Jane Whittemore told of an enthusiastic state convention in Maine, which she attended as headquarters representative. Dr. William A. Wolf, state president, reported on conditions in Pennsylvania, and Dr. Duncklee, president of the New Jersey council, told of several official visits to chapters within his state.

It was moved that a committee be appointed by the president to draw up amendments to the constitution to deal with the relationship between headquarters and local chapters as well as state councils, said committee to report to the executive committee at least sixty days before the annual convention, in order that these amendments may be submitted to state and community organizations before the convening of the annual meeting.

The secretary was instructed to send a letter of condolence to Mrs. John Hyatt Brewer on the death of her husband.

Events for Baltimore Chapter.

The Baltimore chapter and the local A. G. O. chapter were privileged to enjoy two very pleasant evenings of music recently. The first, an organ recital by Ernest White of St. James' Church, Philadelphia, took place at the Peabody Conservatory of Music Nov. 24. Mr. White so captivated his audience it refused to leave until an encore was given.

At Brown Memorial Presbyterian Church Dec. 10 a lecture-recital was given by Duncan McKenzie, M. A. (Edinburgh), educational director of Carl Fischer, Inc., on "Presentday English Composers and their Church Music." The lecture was preceded by a

processional of all those participating in the program, followed by the invocation by Dr. Speers, minister of the church, who also voiced a few words of welcome. Mr. McKenzie used hymns, anthems, descant, unison song, carols and organ to illustrate his lecture. He played several hymns on the piano, illustrating the different types, and also showed how the descant could be used with pleasing effect in the singing of carols.

The choirs of three churches sang anthems to illustrate the lecture. The participating choirs were those of the Ascension and Prince of Peace Episcopal Church (Clara C. Groppe, organist and director); Brown Memorial Presbyterian (John H. Eltermann, organist and director), and the quartet of the First Unitarian Church (Katharine E. Lucke, F. A. G. O., organist and director). Organ selections were played by Miss M. Ida Ermold, Mus. B., F. A. G. O.

The December meeting of the Baltimore chapter, N. A. O., was held on the 16th in the parish-house of the First Unitarian Church where the meetings will be held for the rest of the season. After the business meeting, a paper on Cesar Franck was read by Mrs. Imogene Matthews. It emphasized not only the compositions of the man, but his beautiful and saintly character.

A. M. CLINE,
Corresponding Secretary.

Portland, Maine, Chapter.

The Portland chapter met Dec. 9 at the Williston Church. Fred Lincoln Hill played an informal recital to demonstrate the new Skinner organ. The members then proceeded to the Sacred Heart Church, where the organ has been rebuilt by Mr. Law, and listened to a short program by Alfred Brinkler. From here they were conveyed by automobiles to the home of the president, Mrs. Foster L. Haviland, for the first regular business meeting of the year. Reports were read and accepted. The program committee appointed by the president is as follows: Gert-rude L. Buxton, Mrs. Maude H. Haines, John Fay, Bernadette Moreau, Wilfrid Tremblay and Mabel H. McDuffee. The members appointed on the social committee are: Bertha Giboin, Elizabeth DeWolfe, Susan C. Coffin, Edith C. Trickey, E. Clayton Frank and Mabel H. McDuffee.

Plans were made for a dinner at the Eastland Jan. 7. The speaker will be the Rev. Dr. Morris H. Turk and his subject "Music in Religion." On the same evening Alfred Brinkler will deliver a lecture with lantern slides of "Abbeys and Cathedrals of England." A card party Jan. 21 is being arranged for the association by Mrs. Louise Dade Odell at her home. Mrs. Haviland discussed a study group which she hopes to conduct during the winter. At the close of the meeting a social hour was enjoyed, and refreshments were served by the hostess.

ELIZABETH DEWOLFE, Secretary.

Service at University of Chicago.

A service of beautiful proportions was the December event for the Chicago chapter. The fine organ in the University of Chicago chapel was in excellent condition, and there was a big audience and ample representation of membership present to add to the impressive procession of exactly the right things to play and sing at such a time and place. Plainsong was preliminary and done with sensitive reverence by the university choir under the direction of Mack Evans, with Thor Hagberg as cantor. The stately use of Psalm 150 set the ecclesiastical standard to match the walls, arches and altar of the noble Gothic of the chapel.

The Schumann F minor Sketch followed and then the Stamitz Andante of dignified flow and mood, done with a fitting repose by Harold Cobb. Afterward Paul D. Esterly used Bach's pure sonatina, "God's Time Is Best," and gave a masterly exposition of the G minor Fugue, the climax in splendid

approach. Philip McDermott chose the "Ave Maria" from Karg-Elert's "Cathedral Windows" and appropriately made it shimmer with shades of lovely coloring. And for the opulent, massive tower of sound to cement all, Hazel A. Quinney worked out in noble style what yet holds firm place in repertory—the Finale from Vierne's First Symphony. These four young players are representative of what is being brought forward just now of the element which is to replace those who have long been excellent leaders. If there have been any questions as to the "carry on" for the future, such playing as was done on Dec. 1 answered in a vigorous affirmative.

The vocal numbers found Mr. Evans and his choir in excellent ensemble, considerable power, decided finesse and ample confidence. There was variety to test abilities, running from the lovely Praetorius "Lo, How a Rose," and Kopyloff's stunning "God Is a Spirit," some cheerful Palestrina, "sweet coloring," as St. Augustine called the polyphony of his day, on to the exactions Healey Willan put about his big "Preserve Us, O Lord." This is a work of lofty import, royal dignity and profound authority in its churchly form. So imposing is its manner that it almost demands an instrumental background to satisfy the spirit of response that it arouses.

The service sets a splendid pace for the new administration of Chicago chapter.

ALBERT COTSWORTH.

New Officers for Hartford Council.

At a meeting of the Hartford council, held in the City Club, Hartford, Conn., Dec. 1, the following officers were elected for the ensuing year:

President—Clifton C. Brainard, Church of the Good Shepherd, Hartford.

First Vice-president—Arthur Priest, Christ Church Cathedral, Hartford.

Second Vice-president—Miss Esther A. Nelson, Church of the Redeemer, Hartford.

Secretary—Mrs. LuDella Clark Knox, Congregational Church, Windsor Locks.

Chairman Program Committee—Albert Stanley Usher, Asylum Baptist Church.

Chairman Publicity Committee—Ralph M. Lowry, St. James' Church, West Hartford.

Treasurer—Sherman J. Kreuzburg, St. James' Church, Danbury.

Chairman Membership Committee—Walter Dawley, Unitarian Meeting-House, Hartford.

Librarian—Josephine Kendrick, First Methodist Episcopal Church, Hartford.

Chaplain—The Rev. Harold Clemens, minister South Park Methodist Episcopal Church, Hartford.

LUDELLE CLARK KNOX, Secretary.

Macdougall Speaker at Worcester.

The December meeting of the Worcester chapter was held at Old South Church Monday evening, Dec. 14. Professor Hamilton C. Macdougall of Wellesley College was the speaker of the evening. His subject was "Colonial Music." After a short business session refreshments were served by Mrs. Bertha Stevens and her committee. Frederic W. Bailey, organist of the church, was our host.

FANNY A. HAIR, Secretary.

Monmouth, N. J., Chapter.

Monmouth chapter held its regular meeting in Ralph Hall, Rumson, N. J., Dec. 1, with sixteen members and four guests present. One of the latter was the state president, Henry Hall Duncklee. Miss Kate Kreizburg of Long Beach was welcomed as a new member. Mr. Duncklee gave the chapter some constructive suggestions for local activities. "The Prayer Perfect," "In the Luxemburg Gardens," by Manning, and "Beloved, it is Morn." by Cadman, were sung by Mr. O'Brien, tenor. Two

solos by Mrs. Stephen Pawley completed the musical part of the program.

The committee in charge of the next meeting, in Asbury Park Jan. 18, consists of Miss Agnes Dillon, Mrs. Marion Blakeley Green, Mrs. Stephen Pawley and Miss Beulah Gordon. A social hour and refreshments followed the formal meeting.

HELEN E. ANTONIDES, Secretary.

Kentucky Chapter.

The Kentucky chapter held its monthly meeting at the French Village Monday, Dec. 7. The Rev. Dr. Harry S. Musson, rector of the Church of the Advent, spoke on church music in England, stating that England excels all other lands in its rendition of the church service. Dr. Musson spoke of his visit to England last summer and of the privilege he had in hearing some excellent choral work in Albert Hall, London.

The chapter is planning a musical service in the spring.

Central New Jersey.

A Bach program was presented by the Central New Jersey chapter in the State Street M. E. Church, Trenton, Dec. 7. The following papers were read: "Obstacles in the Life of Bach," Mrs. Charles Mead; "Field of Activities," Mrs. Helen Cook, and "Organ Publications Available at the Present Time," Mrs. Wilfred Andrews. The musical program consisted of: Two Short Preludes (Maestoso and Adagio), Miss Jean Schlicking; Arioso in A, Miss Caroline Burgner; Two Chorales ("Spotless Lamb of God" and "From Heaven Came the Angel Host"), Mrs. Norman Hartman; Air for the G String, Miss Nita Sexton; Prelude and Fugue in G minor, Mrs. Dorothy Schragger; Toccata and Fugue in C (Adagio and Fugue), Mrs. Fred Burgner.

NITA B. SEXTON, Secretary.

Easton, Pa., Chapter.

The Easton chapter held its monthly meeting in Bethany Evangelical Church, Pen Argyll, where a new Wicks organ has been installed. Mark Davis and Ralph Dorshimer presented the following recital, assisted by Edna Bougher, soprano soloist: "Poet and Peasant," von Suppe; "Romance" in G, Svendsen; "Chansonette," Charles O. Banks; "Liebestraum," Liszt; "Heroes' March," Mendelssohn (Mr. Davis); soprano solo, "Rejoice Greatly," from "The Messiah," Handel (Miss Bougher); "The Bells of St. Anne de Beaupre," Russell; Evenson, Martin; "Within a Chinese Garden," Stoughton (Mr. Dorshimer); soprano solo, "Absent," Metcalf (Miss Bougher); Passacaglia, Rogers (Mr. Dorshimer).

The chapter held a musical service Nov. 29 in Zion Evangelical Lutheran Church, presenting Miss Louise Lerch, soprano of the Metropolitan Opera Company, assisted by the choir of Asbury Methodist Episcopal Church, Allentown, of which Charles W. Davis is organist and choirmaster. The musical numbers follow: "Praise the Lord, O Jerusalem," Maunder (choir); "Jesus Only," Rotoli (Miss Lerch); motet, "Hear My Prayer," Mendelssohn (choir); "I Am the Bread of Life," Matthews (choir); "Just for Today," Seaver (Miss Lerch); "Inflammatum," from "Stabat Mater," Rossini (Miss Lerch and choir).

SHIRLEY BRENDEL, Secretary.

Pottsville Chapter.

The annual Christmas candle-light service of the Pottsville chapter was held Dec. 7 in the Second Presbyterian Church, of which Mrs. William P. Strauch is organist. The program was well given and was well received. It included the following organ selections: Fugue, Mendelssohn; Prelude, Bach (played by Mrs. George Leininger); "Echo Bells," Brewer (played by Lewis H. Dietrich); Christmas Fantasy, Norris (played by Howard Williams); Christmas Pastorale, Harker (played

by Miss Marie Kantner); Berceuse and "Carillon," Vierne (played by G. Francis Pyle). Miss Freda Schatzlein, soprano of the Second Presbyterian Church, sang two numbers, "The Lord Is My Light," by Marsh, and "In a Manger Lowly," by Daniels. Mrs. William P. Strauch accompanied Miss Schatzlein. "In the Silence of the Night," by Dickinson, and "Holy Night, Peaceful Night," by Hawley, were sung by a quartet from St. John's Reformed Church, Schuylkill Haven, Pa., of which Miss Marie Kantner is organist. Miss Kantner accompanied the quartet. Christmas hymns were also included in the program.

The choir of the Second Presbyterian Church, Mrs. William P. Strauch organist, sang the following cantatas and carols during the Christmas season: "The Christmas Dawn," Spross; "The Christ Child," Hawley; "A Babe Lies in a Cradle," Dickinson, and "Sleep, My Jesus, Sleep," Dickinson.

Sunday evening, Dec. 6, the choir of St. John's Reformed Church, Schuylkill Haven, Miss Marie Kantner, organist and choir director, presented a Christmas candle-light service. A brass quartet assisted.

"The Shepherds of Bethlehem," a cantata by Demarest, was sung by the senior choir of Trinity Lutheran Church, Pottsville, of which Miss Orrie Kaiser is organist and director, Dec. 20. The Dickinson carols were sung by a choir of fifty voices at a candle-light service on Christmas Eve. The senior choir sang "His Natal Day," by Norman, Sunday evening, Dec. 27.

In the First Presbyterian Church, G. Francis Pyle, organist and director, the Christmas music consisted mostly of the Dickinson carols. On Sunday evening, Dec. 20, a special musical service was given.

In the First Evangelical Church, Lewis H. Dietrich, organist, a candle-light service was held Dec. 16 and Dec. 27 the young people's choir sang the cantata "His Natal Day," by Norman. LEWIS H. DIETRICH, Secretary.

Miami Chapter Gives Bach Program.

An ambitious program of Bach numbers given by the Miami chapter at Trinity Methodist Episcopal Church Dec. 14 is evidence of the striving for higher ideals in the realms of music by its members. The program was as follows: Fugue in G minor (Florence Ames Austin); violin, Air for the G String (Jane French with Frances Tarboux, accompanist); piano, Prelude and Fugue in C minor (Joe Tarpley); soprano, "My Heart Ever Faithful" (Marian Davis; Frances Tarboux, accompanist); violin and viola, Prelude No. 3, Prelude No. 13 and Fugue No. 10 from "Well-Tempered Clavichord," arranged by Mr. Foster (Jane French and Albert Foster); bass, "Mighty Lord, King All Glorious," from Christmas Oratorio (Harry Van der Linden; Charles Ferry, accompanist); Cathedral Fugue in E minor (Charles Ferry).

Such a program could hardly be expected to bring out a large audience, but there were many real music-lovers who showed sincere appreciation. About the best compliment that can be given an instrumentalist is that he, or she made the instrument "sing," which was what Mrs. French did in her rendition of the Air for the G String. This number was accompanied with exquisite taste by Miss Tarboux on the organ and was the outstanding feature on the program. It would be invidious to mention especially any of the remaining items, as they were all rendered in masterly style. However, it may be in place here to compliment the program committee on the pleasing interspersing of vocal and other instrumental items other than organ.

Disappointment was felt by all when it was announced that Miss Bertha Foster, who was to have played the Toccata and Fugue in D minor, met with an automobile accident which prevented her attendance.

The first of two meetings held in November achieved a record in attendance, nearly every member being present and the majority of them having brought visitors to hear a dissertation on organ and church music by Professor Arthur Moore of Miami University. Mr. Moore provided us with much food for thought and the salient points of the lecture were discussed by the members, after which

Mr. Moore played two organ numbers to illustrate the beauty of Bach's music for use in church services.

The second meeting, not so well attended, consisted of an unusually interesting lecture by Dr. Donald Gow of Holy Cross Episcopal Church on the training of boy choirs. About a dozen of the boys of his choir sang selections of a high order in a very creditable manner.

Both meetings took place at the residence of L. D. Gates, one of the members, where there is a particularly fine installation of a residence organ.

Union and Essex, N. J., Chapter.

The December meeting was held Dec. 8 at the studios of Alexander Berne in Newark. President Leet first gave a preview of the next few meetings, suggesting for the meeting in January that a group of members be chosen at random to present papers on topics of interest peculiar to organists. The February meeting is to be a recital at Grace Church in Newark by Harold B. Niver. A committee of members from each locality was named by Mr. Leet to glean information concerning the names of the organists of all churches in the territory for the purpose of a membership campaign. It was suggested that it might be of interest to make a statistical survey of the salaries paid organists and similar data.

After the reading of the minutes of the last meeting the program was placed in the hands of Mr. Berne. Our chaplain, the Rev. John N. Borton, who is an accomplished singer, presented several numbers including "The Lord Is Risen," from "The Light of the World," by Sullivan; "Mountain Lovers," by Squier, and, as an encore, "Requiem," by Sidney Homer. His pleasing voice was a real treat to all present. Leslie N. Leet then presented an exceedingly interesting resume of his Columbia lectures on "Organs and Organ Pipes." After tracing the origin and development of various features of the organ he proceeded to explain the present-day mechanism and pipe construction with the aid of many models. All members had abundant opportunity to learn additional facts regarding their chosen instrument. Following another solo by our chaplain refreshments were served by Mr. and Mrs. Berne.

New members of the chapter are Miss Laura P. Ward of Bloomfield, Henry Anthony of Newark and Wesley Steele of Elizabeth.

FREDERICK P. SLOAT, Secretary.

PRAISE FOR MIDDELSCHULTE

Performance of Own Arrangement of Bach Chaconne at Detroit.

Wilhelm Middelschulte's performance of the Bach Chaconne as arranged by him for organ and orchestra was given by the Detroit Symphony Orchestra, directed by Ossip Gabrilowitsch Dec. 17 and 18, as announced in The Diapason last month. He also played the organ part in Elgar's "Enigma" Variations. A review of Dr. Middelschulte's playing by Frederick S. Schouman in the *Detroit Evening News* says among other things:

Prior to the concerto, Wilhelm Middelschulte, whose billowing white hair makes him resemble Mark Twain, played his own organ arrangement with the orchestra, of a Bach Chaconne. It was the first Detroit performance of this work.

Several greater composers have tried their hand at enlarging this work, which Bach wrote for violin alone. But Middelschulte's arrangement admirably brought out all the wealth of musical ideas and the colorful polyphonic writing found in the chaconne. And it won this Chicagoan a generous ovation.

There followed that queerest of Variations, Elgar's Op. 36, the "Enigma," with the organ part also played by Mr. Middelschulte.

At a musical service in Rockefeller Chapel, University of Chicago, on the afternoon of Dec. 13 Dr. Middelschulte played Bach's Chromatic Fantasia, the Adagio from Beethoven's Piano Concerto, Op. 73, the Introduction and Finale from Guilman's Sonata in D minor, with a pedal cadenza by Dr. Middelschulte, and the Adagio and Allegro from the Concerto in G by Handel.

Jan. 7 Dr. Middelschulte will play the dedicatory recital on the Schaefer organ at St. Francis' College, Joliet, Ill.

Allan Bacon



ALLAN BACON ON TOUR EAST

California Organist Will Be Heard in New York, Chicago, Etc.

Allan Bacon, one of the most prominent of the noteworthy generation of young organists on the Pacific coast, is on a recital tour which is taking him East and will visit New York, Chicago, St. Louis, the Universities of Michigan and Illinois, Cornell, and other places early in January. Mr. Bacon has been for a number of years head of the organ department at the College of the Pacific, Stockton, Cal.

The engagements for the tour include the following:

Dec. 28—Kansas City, Mo., Country Club Christian Church.

Dec. 30—Pittsburgh, Shadyside Presbyterian Church (auspices A. G. O.).

Jan. 5—University of Toronto, Canada.

Jan. 6—Cornell University, Ithaca, N. Y., Bailey Hall.

Jan. 8—Wanamaker Auditorium, New York.

Jan. 10—University of Illinois, Urbana.

Jan. 11—Chicago, First Congregational Church of Oak Park (auspices N. A. O. and A. G. O.).

Jan. 13—University of Michigan, Ann Arbor.

Jan. 15—St. Louis, Third Baptist Church (auspices A. G. O.).

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CHICAGO, JANUARY 1, 1932.

WHAT OF 1932?

As we enter upon 1932 it is meet that we should wish our readers a happy new year, and well may we do it with greater emphasis than perhaps ever before in the twenty-three years in which it has been the privilege of The Diapason to live and move and have its being as a part of the world of organs and organists. For many the last year has been one of the lean ones, and we all hope that there will not be the traditional seven of them. For our part that hope is so strong as to amount to conviction.

Even in the short period of less than a quarter century we have passed through periods of great stress, such as that during the world war, and none of them promised real benefit, as does the present depression. We may well consider that we are undergoing a time of purging which will free our minds of wrong conceptions of values and set us straight on many things.

Late in the fall an Associated Press dispatch which appeared in hundreds of newspapers told of a handbill being circulated in London in which were quotations from prominent men and women of the past who indulged in the most pessimistic prophecies. For example, William Pitt was represented by this statement: "There is scarcely anything around us but ruin and despair." Disraeli in 1849 said: "In industry, commerce and agriculture there is no hope." "But," the circular concluded, "we came through all right, and shall do so again."

In its leading editorial just ten years ago—in January, 1922—The Diapason said: "Another year begins. In the midst of the clouds of depression at home and of despair in many regions of the earth, the optimist can clearly discern the rifts, and we prefer to be optimistic. And well we may, for the organist and the organ builder have fared far better than the average man in the last twelve-month."

This referred to a time which we have actually forgotten, since it was soon followed by a period of great prosperity, with everything rosete.

If all the prophets of evil abroad in the land had been correct in their gloomy prognostications at the beginning of 1930 there would be today no organ construction, and very few organists would be holding jobs. Their tongues glibly forecast failures galore and everything else we shudder to contemplate. Yet in the midst of the trying conditions of the two years which have elapsed how many failures have there been among the organ builders? And while there is, of course, a great deal less activity than in the days of the boom, one need only look through the history of the year 1930 as presented in the review on another page to realize that there have been installed many very noteworthy organs in America.

A point well worth emphasizing is contained in the statement in our news columns by Mr. Catlin concerning the Skinner-Aeolian merger in which he

says with no danger of contradiction:

"Throughout the world, and particularly in America, there has been during recent years ample evidence of a growing appreciation and love for fine music. This has inevitably been reflected in the demand for fine musical instruments in homes as well as in churches, universities and other institutions. "Although the pipe organ industry, in common with virtually all other industries, has been adversely affected by the current unfavorable business situation, our record of earnings indicates that we were among the last to be affected, and among the least."

And here is another sane and hopeful thought well expressed by Charles A. Lane, a man who has made philosophy his avocation along with the vocation of organ building. He writes:

"Recent answers from fully 75 per cent of the churches canvassed in connection with prospective organ sales bear the legend 'Building plans halted until conditions improve. If, then, there is any hope for the future, organ builders may expect cumulative results to compensate for the present dearth of trade. We look for a splendid future.' [The italics are ours.]

Organ playing and organ building are among the fine arts. Anyone who devotes himself to it is destined to get along on small financial profit. Satisfaction must be gained from the many other obvious advantages of cultivating one of the most valuable refinements of life. Just as the profits never have been commensurate with those in some lines of business, so the losses are relatively not so great. And the history of music shows that art has flourished best amid adversity.

Anyone who feels that the future is only dark and that all is lost should get out into the fresh air more or change his diet. Patience and continued hard work will be rewarded with a return of normalcy. The stars are not hidden so much by the clouds that we cannot read in them that another year will bring a decided change.

STARVING THE PUBLISHERS

To be taken for granted is perhaps one of the greatest possible compliments. It is indeed a profitless compliment too frequently paid to the most essential public utilities and to those who serve us from day to day and from year to year with unflinching fidelity. The man who takes a train every morning to his work seldom stops to think of the amount of thought, labor and investment back of that train and the road over which it runs; in fact, he does not think about it at all unless the train is a few minutes late. The same man turns on the electric light almost automatically, but never does it occur to him to invoke a blessing on the head of the late Thomas Edison for it.

The Diapason in times past has called attention to the indispensable service rendered by the music publishers. It has mentioned the lack of interest manifested in new issues by many organists who feel perfectly at ease in a rut. At best the publishing of music is a business of modest returns. Sales necessarily are on a basis of small orders, with shelves filled with much that moves slowly, if at all. Yet our only connecting link between composer and performer—the only means for promoting the expression of creative talent—lies in the hands of a small number of men who risk much with the chance of gaining very slight recompenses. When they reject a composer's work they are berated for their conservatism and lack of appreciation of the really meritorious. When they publish a new organ piece the composer commends them on their good judgment and business sagacity and the rest of the fraternity, alas, too often either wonders why such trash should be printed or remains unaware of the fact that anything of the kind has ever been published.

In a recent issue *Musical America* of New York has an editorial on the subject of the publisher's problem. After referring to the reduced sales of music this paper summarizes the situation aptly in these words:

The publisher, if he wishes to maintain a high standard—and every publisher worth his salt does—must issue music of quality, the kind of music which cannot

have as wide an appeal as that of a lighter and more popular nature. His greatest difficulty is to arouse the lethargic minds of those very persons who should be interested in new issues. * * *

Publishing is a serious business, one that involves the outlay of considerable capital, and in many cases a long wait for the return of one's investment. It is the duty of all interested in music to have an open mind toward new publications, to examine the new issues of our leading publishers, both American and foreign. Unless this is done, the problem of the music publisher will become an insolvable one. He is already confronted with the serious question: "Why do music publishers publish?"

What this generation will contribute toward the permanent record of musical achievement depends in large part on our leading publishers. If they are starved through neglect it will be the fault of those whom they have striven to serve.

JOHN HYATT BREWER

When death called John Hyatt Brewer it not only brought to a close a life of great usefulness, but it removed a picturesque figure from the realm of American organists. Dr. Brewer was *sui generis*. He was virile, original, argumentative, yet always friendly. After having served for fifty years in one prominent church his work remained fresh and inspired to the very last and there was eloquent testimony to the place he had made for himself in the church when every pew was filled at his funeral. As a choral director, in addition to his work at the Lafayette Avenue Presbyterian Church, Dr. Brewer was for many years a strong influence for the musical improvement of his community. He was one of the last of the disciples of Dudley Buck and succeeded Buck as conductor of the Apollo Club. In the council of the A. G. O. he had been prominent ever since he helped to found the Guild.

Dr. Brewer's greatest personal charm lay in his frankness. Everyone who knew him knew where he stood on any issue of importance—something rarely refreshing in these days of tact, diplomacy and tergiversation. The editor of this paper recalls various friendly arguments with the Brooklyn man, and at the same time takes pride in the fact that for more than twenty years he received a warm letter of commendation and encouragement for The Diapason every year as an accompaniment of Dr. Brewer's renewal of his subscription.

The compositions of Dr. Brewer are a sincere, always usable product, all of them written with inspiration. What more pleasing pieces for the organ have been produced than his "Autumn Sketch," his "Springtime Sketch" or the lovely "Indian Summer Sketch"?

Dr. Brewer's life, a fine appreciation of which appeared in The Diapason April 1, 1931, on the occasion of his fiftieth anniversary at his church, forms a splendid chapter in the history of the organ in America.

HANOVER, PA., AND ITS ORGAN

Quite apart from the madding throng that courses down Broadway or Fifth avenue in New York or Michigan boulevard in Chicago, in a small city of only 15,000 population, off the main railroad lines, in southern Pennsylvania, near the Maryland border, stands today the largest church organ in America, and no doubt the largest organ, in number of pipes, of any character in the United States, with two exceptions. Readers of The Diapason are familiar by this time with the great instrument at Hanover, Pa., if they read the December issue, and, judging from the number of comments heard since that publication, it was a cause of considerable surprise to many that the Hanover organ is larger than any principal cities. Yet is this not the natural consequence of the comparatively greater appreciation for organ music in the smaller places? New York and Chicago must take rank, for instance, a considerable distance down the line as centers for the cultivation of organ recitals when compared with Pittsburgh or Salt Lake City. Of course, the larger cities have their symphony orchestras and their opera, etc.,

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1912—

The American Guild of Organists was giving a noteworthy series of recitals in New York. Among those who played were Warden Frank Wright, Dr. John Hyatt Brewer, Dr. William C. Carl, H. Brooks Day, Warren R. Hedden, Lawrence J. Munson and Samuel A. Baldwin.

The Diapason made note of a request sent to the representative of an organ firm, which read as follows: "Will you kindly put me in touch with an artistic fake organ player for our theater? I want someone whom you can recommend very highly as an artistic faker, without a peer. If you know of such a party kindly put me in touch with him." We have no record of who won the job.

The Diapason published the text of an address on Gilmant's gift to the music of the organ, presented before the Music Teachers' National Association by Dr. William C. Carl.

Palmer Christian, organist of the Kenwood Evangelical Church, Chicago, and Miss Lois Wilkinson were married in Kankakee, Ill., Nov. 21.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1922—

The National Association of Organists' dinner in honor of Marcel Dupre in New York Dec. 13 was an event of the season. Lynnwood Farnam was toastmaster.

The Austin Organ Company was commissioned to build a large four-manual for the new \$500,000 edifice of the First Methodist Church of Los Angeles, Cal.

Dr. Francis Hemington resigned as organist of the Church of the Epiphany, Chicago, and was appointed organist and choir director of Pilgrim Congregational Church, Oak Park.

Charles M. Courboin, resigned as organist of the First Baptist Church of Syracuse, N. Y. He was succeeded by H. L. Vibbard.

Camille Saint-Saens noted French composer and organist, died Dec. 16 in Algiers, Africa, at the age of 86 years.

One of the latest compositions for the organ which was reviewed for The Diapason by Harold V. Milligan, then a distinguished member of the staff, was "Tanglewood Tales," by R. S. Stoughton, published by the White-Smith Music Publishing Company.

etc., to monopolize musical interest. And whereas on Fifth avenue the Hanover organ of 237 sets of pipes would be merely one of many wonders—so much so that it would be generally overlooked, or, like so many fine public organs, forgotten soon after its dedication—in Hanover the pride of the city is this splendid result of a generous church member's beneficence, which provides so lavishly for the upbuilding of a musical service. The new instrument which has grown to a point where superlatives are needed to describe it is something on which the city is to be congratulated. Something good has been brought to Nazareth; and in turn something equally good in the form of encouragement for all who are interested in the organ should come from there.

That the fiddle has its specialized magazines no less renowned than the organ is emphasized by the fact that *The Strad*, a London publication "for professionals and amateurs of all stringed instruments played with the bow," attained its 500th issue in December. While we have had for some years an influential violin paper in Chicago, *The Violinist*, the English publication, is much older. *The Strad*, which was founded in 1890, is the only musical journal devoted to the violin family in this country or abroad that has a record of nearly forty-two years' continuous publication. The Diapason heartily congratulates its English colleague.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

If you give organ recitals in order to strengthen your professional position as well as to give pleasure to an increasing constituency, patronize a good printer and have him use calendered paper so that on the front page of a four-page program there may appear clearly a cut of the console large enough to display it well. On the last page a modest statement of your training may be printed. To stimulate continued interest in your recitals plan for a request program and ask patrons to preserve the lists of pieces. On each program give some idea of what the next one will be. If you consider it tactful put the words "silver offering" at the bottom of your first program page.

Some recital programs sent me by Marcus Naylor, the Church of the Covenant organist at Erie, Pa., embody all these points and, in fact, suggested my paragraph. I am not surprised to note that Mr. Naylor, evidently a psychologist in practice, having got people to come to his recitals, is clever enough to give them what they wish to hear, with a reasonable amount of the music he probably thinks they need to hear.

Many readers of The Diapason have met Miss Margaret Deneke, musical director at Lady Margaret Hall, Oxford, during her tours in the United States and Canada. Miss Deneke is an excellent pianist and an entertaining lecturer; she earned several thousand dollars for Lady Margaret Hall. I am surprised, not to say astonished, to hear that she sailed last November for the reeking jungles of Lambarene, French (formerly German) Equatorial Africa, to act for a period as honorary secretary to Dr. Albert Schweitzer. Miss Deneke is a lady of high social position and must, in the nature of the case, give up a great deal to go to "Darkest Africa" even with the great doctor, missionary and musician.

It is impossible to let the death of the English singing teacher William Shakespeare pass without a word of appreciation of his great power as an instructor. I have had two teachers of genius, Shakespeare and Dr. E. H. Turpin. Turpin's teaching was of the extensive type, full of ideas, rich in suggestiveness, practical application at the student's initiative and pleasure. Shakespeare had immense enthusiasm and unflagging energy, intensively employed. I am not referring to method, but to the application of the teacher's art when I say that Shakespeare was the best teacher I ever had. Both these men were excellent practical musicians and composers. I reverence their memories.

It was perhaps twenty years ago, before Vachel Lindsay had come into national recognition as a new voice in poetry, that he called on me in Wellesley with a note of introduction from Katharine Lee Bates. Lindsay had that faculty unusual in men of genius, self-scrutiny. He had an original way of reciting or sing-songing his poems, and since it was an entirely spontaneous way, not adopted to attract attention, he asked me if I would listen to and comment as a musician upon his rendering of some of his poems. Among other things he recited with great effect "General William Booth Entering Heaven" and "The Chinese Nightingale." Aside from what I have called "sing-song," there were recurring lines quite clearly intoned.

"Do you know," said I, "that you are using the intonation of the eighth Gregorian tone?"

"How can that be?" Lindsay asked; "I am not a Roman Catholic, nor have I—Wait! A few years ago, when I was studying art in New York, I was very fond of going to the church of the Paulist Fathers, and it must be that their music found its way into my subconscious mind."

I never saw a person more grateful

for informative comment than Lindsay.

To my taste Lindsay's readings in his earlier days were better in matter and manner than those of near-by years, but at his best I never heard a poet's readings better managed than his. He had the musician's idea of a program—that is, he had a beginning to stimulate attention, a middle part to work toward a climax and a third part to allow the excitement of the climax an easy exit. Like the musician and like the troubadours of old he recited by heart. Further, I have never met a man of letters who had such a keen perception of the value of sound as such, and this perception extended even to single letters; I remember listening with wonder to his remarks on the sound of the letter "n." I count myself much richer from having known Vachel Lindsay.

There is much unfavorable criticism from foreigners in regard to our country-wide radio broadcasting, and not without reason. The whole thing is in large part mere commercial advertising. Yet in Great Britain, where things are centralized and advertising is strictly interdicted, there is too much centralization of power. The musical broadcasting is in the hands of non-musicians, amateurs who are quite incapable of proper direction.

Percy A. Scholes, author of the popular "Every Man" series of books for music students (no charge for this "ad") is a bit of a wag and will have his fun. For several months I have been trying to find out who wrote the hymn-tune called "Mear." Scholes writes: "About Mear: Don't you think it was composed by Samuel Blodgett, organist of Ashcott, 1661 (when organs came in again) to 1693? This is pure guess on my part, so don't waste too much time trying to trace Blodgett in the books of reference. All I can say is that I should accept this statement in the assurance that if you print it nobody will be sufficiently interested to dispute it. (You needn't quote me as your authority; take the glory for yourself; I've enough. And don't tell L——d I discovered this or he'll be jealous.)"

The music building at Vassar—beg pardon! the "Belle Skinner Hall of Music"—has been formally received into the fellowship of Vassar buildings with appropriate ceremonies and is a richly deserved addition to the tools of the music department. As many as thirty years ago my old friend Gow, to whose fostering care the strong foundations in Vassar music study are due, upon asking for a new coat of paint for the music building was told that since there would be a new home for the music teaching in a short time the painting could be postponed to that happy hour. Thirty years is a long time to wait. But the new music hall has been well worth waiting for and Gow, Dickinson and Geer are a magnificent trinity in Vassar music. Much power to their six elbows!

"I am delighted to meet you," said the mother of the college student, shaking hands warmly with the professor. "My daughter took musical theory from you last year, you may remember."

"Pardon me," said the professor, "she was exposed to it, but did not take it."

Played in St. Louis Church 50 Years.
John H. Crocker, organist at the North Presbyterian Church, St. Louis, for fifty years, died Nov. 26. He was 81 years old. Mr. Crocker gave up his church work five years ago, but continued to play for several Masonic lodges until last March. Surviving are his widow, Mrs. Sarah Crocker, a daughter, Mrs. Walter T. Noss, and four sons, Charles, Edgar and Arthur of St. Louis and Frank H. Crocker of Chicago. Mr. Crocker was born in England and came to America in 1872.

Handel's "Messiah" was sung at Union Theological Seminary, New York City, Dec. 8, at 8 o'clock, under the auspices of the School of Sacred Music and was directed by Clarence Dickinson. The soloists were Ruth Shaffner, soprano; Nevada van der Veer, contralto; Harold Haugh, tenor, and Alexander Kisselburgh, bass.

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In addition to the above, ten octavo numbers, six choral works and an operetta have been published.

OLIVER DITSON COMPANY, Inc.

359 Boylston St., Boston, Mass.

Events of 1931 in the Organ World in Review

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events of the year 1931, we herewith present a compact review of the principal items of news chronicled in the monthly issues of *The Diapason* during the year which has just come to a close:

January—

The Diapason published a series of tributes to the late Lynnwood Farnam by his associates and recorded the fact that at his funeral Nov. 25 the Church of the Holy Communion in New York was crowded with organists and other friends.

Carl Weirich was appointed successor to the late Lynnwood Farnam at the Church of the Holy Communion, New York City.

Among the large four-manual organs whose opening was recorded was the Möller in St. Paul's Lutheran Church, Allentown, Pa., the Skinner in St. Peter's Episcopal Church at Morristown, N. J., and the Hook & Hastings in the Riverside Church, New York. Another noteworthy instrument opened was the dome organ added to the large Skinner in St. Bartholomew's Church, New York.

Edwin H. Lemare, in an extended article in *The Diapason*, inveighed against what he called the "pedalless pedal organ."

February—

Arthur L. Coburn, president of the Hook & Hastings Company, died Jan. 4 at his home at Kendal Green, Mass., in his seventy-first year.

The stop scheme of the organ to be installed at Duke University, Durham, N. C., by the Aeolian Company, was presented.

The stop specification of the Estey organ for Claremont Colleges, in California, was published.

Edwin S. Votey, inventor of the pianola and builder of the first Aeolian organs, who was first vice-president of the Aeolian Company, died Jan. 21 at Summit, N. J.

The New Year's reception of the American Guild of Organists, held at the rooms of the Beethoven Association in New York, was attended by 200 organists.

W. Harry Reisner, the Hagerstown, Md., manufacturer of organ supplies, etc., was surprised by his friends with a dinner party to celebrate his sixty-sixth birthday on Jan. 6.

Fire in the factory of Hillgreen, Lane & Co. at Alliance, Ohio, the night of Jan. 15 caused only a brief interruption in the work at this plant and activities were resumed before Feb. 1.

The Diapason published the specification of the Skinner organ for Central Continuation School at Milwaukee.

The University of California at Los Angeles engaged Alexander Schreiner of Salt Lake City to play its seventy-eight-stop Skinner organ for two years.

A four-manual Austin organ was installed in the First Presbyterian Church at Jamaica, L. I.

More than 2,000 people crowded St. Thomas' Church, on Fifth avenue, New York, Jan. 13 for a most impressive memorial service for Lynnwood Farnam, arranged by the National Association of Organists.

A four-manual Möller organ was opened in Plymouth Church at Syracuse, N. Y.

A four-manual of 100 stops built by the Welte-Tripp Company for the new "skyscraper" Calvary Baptist Church in New York was opened Jan. 8.

Herbert L. Yerrington gave his annual recital New Year's Day at the First Congregational Church at Norwich, Conn., which he had served as organist for fifty-eight years.

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

The Second Baptist Church of Germantown, Philadelphia, and the North Methodist Church of Indianapolis placed orders with the W. W. Kimball Company for four-manual organs.

Dr. Harold W. Thompson of the staff of *The Diapason* and of the faculty of the State College for Teach-

ers at Albany, N. Y., was a guest of the Chicago chapter of the N. A. O. and delivered an interesting address.

March—

Trinity College, Hartford, Conn., awarded to the Skinner Organ Company the contract for a four-manual.

Vanderbilt University gave the Aeolian Company an order to build a four-manual organ for Neely Memorial Auditorium at Nashville, Tenn.

George Kilgen & Son were commissioned to install a large four-manual in the First Methodist Church, South, at Fort Worth, Tex.

The first of seven new Estey three-manuals built for New York public schools was opened with a recital by Fernando Germani at the Theodore Roosevelt high school Jan. 21.

The Oliver Ditson Company, historic music publishing-house, was sold to the Theodore Presser Company of Philadelphia, it was announced.

Ernest M. Skinner purchased the famous organ which originally was built for the Boston Music Hall and later was installed in Serlo Hall at Methuen, Mass. With the organ Mr. Skinner acquired the building in which it is housed from the estate of Edwin F. Searles.

Dr. George W. Andrews of Oberlin College, world-famous as an organist and trainer of organists, entertained his pupils Jan. 19 at a dinner to mark his seventieth birthday anniversary.

James H. Rogers rounded out fifty years as a church organist, in addition to which he has won fame as a composer and as a musical critic.

Fernando Germani, the young Italian organ virtuoso, was appointed head of the organ department at the Curtis Institute of Music at Philadelphia.

William John Hall, well-known St. Louis organist, died Feb. 9. He was born in 1870. More than 1,000 people attended his funeral at the Unitarian Church of the Messiah, of which he had been organist for many years.

April—

Dr. T. Tertius Noble was the guest at a dinner given by the National Association of Organists March 16 at the parish-house of the First Presbyterian Church, New York City, in honor of his fiftieth anniversary as a church musician. There was an attendance of 150. The preceding day Dr. Noble's church, St. Thomas', paid tribute to him and the rector, Dr. Roeliff H. Brooks, announced that a memorial window to Dr. Noble would be erected over the organ.

The First Congregational Church of Los Angeles placed an order with the Skinner Organ Company for a large four-manual.

Charles Galloway, prominent and highly-esteemed St. Louis musician, who was organist of St. Peter's Episcopal Church and of Washington University, died suddenly while conducting a rehearsal of the Apollo Club and the Morning Choral Club March 9.

The inaugural recital on the four-manual Möller organ in the First Old South Congregational Church at Worcester, Mass., was played by Firmin Swinnen March 5. M. P. Möller was the host to a company of citizens and to the Worcester N. A. O. chapter at a dinner preceding the recital.

Announcement was made by the Estey Organ Company of an arrangement by which it would exchange ideas and designs with several famous European organ builders.

A recital by Everett E. Truette March 4 at the Eliot Congregational Church of Newton, Mass., marked the fiftieth anniversary of Mr. Truette as a recitalist. It was noted that he had trained more than 565 organists in his career as a teacher in Boston.

Inaugural ceremonies at Severance Hall, the new \$2,500,000 home of the Cleveland Orchestra, ended March 6 with the formal dedication of the Norton memorial organ. Palmer Christian was at the console. The organ, built by Skinner, is a four-manual of eighty-nine stops.

Henry H. Holtkamp of Cleveland, secretary of the Votteler-Holtkamp-Sparling Organ Company and for more than forty years connected with organ

building, died at Minot, N. D., March 16. He had gone there to supervise the installation of an organ.

The organ built by Hook & Hastings for the new edifice of the First Church of Christ, Scientist, Cleveland, Ohio, was played for the first time March 1. It is a four-manual of about sixty ranks and a floating string division.

The Austin Organ Company was commissioned to build a four-manual with both solo and echo divisions for the Centenary West End Methodist Church, South, of Winston-Salem, N. C.

John Hyatt Brewer completed half a century as organist and director at the Lafayette Avenue Presbyterian Church of Brooklyn at the end of April.

M. P. Möller received an order for a four-manual for the First Baptist Church at Pittsfield, Mass.

Central College, Fayette, Mo., marked its seventy-fifth anniversary by installing a large three-manual organ built by the Wicks Company.

George Kilgen & Son were building a large four-manual for the Centenary Methodist Church, St. Louis.

A noteworthy service under the auspices of the A. G. O. and the direction of Hugh Porter was held at the Second Presbyterian Church, New York City, March 18.

Edward A. Mylrea, 75 years old, who had been an organ builder to King Edward VII. of England, was found dead in the organ loft of St. Alban's Cathedral, Hollywood, Cal., Feb. 12.

May—

The fiftieth anniversary of the completion of the original factory of M. P. Möller at Hagerstown, Md., was observed with a dinner at the Hotel Dagmar April 9.

Vassar College gave to the W. W. Kimball Company the contract for a four-manual organ to be installed in the new Belle Skinner Hall of Music.

Organists of Kansas and Oklahoma had a successful convention covering three days at Independence, Kan., in April. Twelve organists of the two states were heard on the program and Albert Riemenschneider of Cleveland gave two recitals on the large four-manual Reuter organ in the beautiful First Presbyterian Church.

George Whitefield Chadwick's life, which came to a close April 4, was reviewed in an appreciative article by Dr. Hamilton C. Macdougall.

As a feature of the celebration of the fortieth anniversary of the American Organ Players' Club of Philadelphia Rollo Maitland gave a recital April 30 at the Church of the New Jerusalem.

A splendid program April 13 at Grace Episcopal Church, Oak Park, in which improvisation and descant singing had a prominent part, brought the Chicago N. A. O. season to a close.

Arthur L. Titsworth, for forty-nine years organist of Trinity Reformed Church at Plainfield, N. J., died April 4 at the age of 76 years.

June—

The Middle Collegiate Reformed Church of New York, the oldest Protestant church organization on the continent, placed an order for a new three-manual organ with J. H. & C. S. Odell & Co.

Completion by Abram Ray Tyler, A. G. O., of twenty years as organist and choirmaster was celebrated at Temple Beth-El in Detroit the first week in May.

The Pennsylvania chapter of the N. A. O. held its eleventh annual state convention May 3, 4 and 5 at Norristown.

The fifteenth annual rally of the New Jersey council of the N. A. O. was held at Camden May 19.

The Texas chapter of the A. G. O. held a state convention at Fort Worth May 12 and 13. Ten cities sent representatives.

The Chicago chapter of the National Association of Organists arranged a luncheon at the Palmer House, Chicago, May 5, in conjunction with the Illinois chapter of the A. G. O., the Chicago Society of Women Organists, the Chicago Society of Theater Organ-

ists and the Van Dusen Organ Club in honor of S. E. Gruenstein, who had just reached his fortieth anniversary as organist of the First Presbyterian Church of Lake Forest.

The fifth annual Ohio A. G. O. convention was held at Toledo May 12 and 13. Four recitals were played.

The Chicago Club of Women Organists elected Miss Alice R. Deal president for the year.

Missouri organists had a gala day at Columbia at a convention of the state Guild chapter April 27. Harry E. Cooper, Daniel R. Philippi and Edward Eigenschenk were the recitalists of the day.

The fifth tri-state convention of organists of Tennessee, Mississippi and Arkansas was held at Memphis May 8 and 9.

A Kimball four-manual organ built for the new edifice of the First Plymouth Congregational Church at Lincoln, Neb., was opened with a recital by Wilbur Chenoweth April 12.

Ernest A. Simon completed thirty years of service as organist and choir-master of Christ Church Cathedral at Louisville, Ky.

July—

The American Guild of Organists held a very successful convention at Indianapolis, Ind. In addition to nine recitals there were a Guild service, a choral program, a banquet, etc., to fill the four days from June 8 to 11.

Cornell College, Mount Vernon, Iowa, ordered a four-manual organ, to be built by the W. W. Kimball Company.

Professor E. Harold Geer of Vassar College gave a series of four recitals the programs of which consisted of compositions of members of the faculties of American colleges and universities.

A four-manual Kimball organ was ordered for Grove City College, Grove City, Pa. The specifications were drawn up by Paul E. Grosh of the faculty.

The thirtieth commencement of the Guilman Organ School was held in the First Presbyterian Church, New York, May 26, under the direction of Dr. William C. Carl.

Hillgreen, Lane & Co., completed a large three-manual with an echo division in the First Presbyterian Church of Tarentum, Pa., and it was opened May 25 with a recital by Arthur B. Jennings of Pittsburgh.

Albert T. Gardner, for fifty-four years organist of St. Matthew's Episcopal Church, Philadelphia, died June 10.

Porter Heaps attained a record of 350 recitals on the large Skinner organ in Rockefeller Chapel at the University of Chicago in two years.

The fifth annual convention of the Florida A. G. O. chapter was held in Tallahassee June 8 and 9. Adolph Steuterman of Memphis gave a recital.

Dr. George W. Andrews closed his long and distinguished career at Oberlin College with the 1931 commencement. He had been teaching organists at Oberlin since 1882.

June 14 marked the twenty-fifth anniversary of Frank E. Ward as organist and choirmaster of the Church of the Holy Trinity, New York. A reception was tendered by the church to Mr. and Mrs. Ward.

August—

The W. W. Kimball Company, it was announced, had absorbed the organ business and facilities of the Welte-Tripp Corporation and on July 1 took over the latter concern's good-will, patents, music cutting machinery, etc.

The United States Tariff Commission, acting under the flexible provision of the tariff act of 1930, reduced the duty on pipe organs and parts to 35 per cent ad valorem. The previous duty was 40 per cent on instruments built to order for churches, auditoriums, etc., where no admission fee is charged, and 60 per cent on all other organs.

Completion by M. P. Möller of a large four-manual late in July in the new Philadelphia Municipal Auditorium, a building which cost \$4,000,000, marked the addition of another out-

standing instrument to the concert organs of America.

Miss Mary Holtkamp, treasurer of the Votteler-Holtkamp-Sparling Company of Cleveland and daughter of the late Henry Holtkamp, was killed in an automobile accident June 20.

Henry Pilcher's Sons of Louisville built a large four-manual for the strikingly beautiful edifice of the Church Street Methodist Church at Knoxville, Tenn. Franklin Glynn played the dedicatory recital June 18.

The W. W. Kimball Company won the order for a large four-manual organ for Ohio Wesleyan University, at Delaware, Ohio, the gift of Miss Amelia B. Watson.

J. Warren Andrews, for thirty-three years organist and director at the Church of the Divine Paternity, New York City, achieved a record of sixty years of uninterrupted service as a church organist. His pupils during this period have numbered 761.

Warren H. Gehrken, organist of St. Paul's Church, Rochester, N. Y., and a member of the organ faculty of the Eastman School of Music, who had won fame in New York and Rochester, died July 15 as the result of a brain tumor. He was born in 1897.

Mrs. George E. La Marche, wife of the Chicago organ expert, died July 15 at her home following a stroke of paralysis.

E. Rupert Sircom, organist and choir director of the Westminster Presbyterian Church at Minneapolis, narrowly escaped death in an automobile accident when a car in which he and the pastor of his church were driving was overturned. Mr. Sircom was in the hospital two months.

The Austin Organ Company won the contract to build a four-manual for St. Aedan's Catholic Church at Jersey City, N. J.

Philadelphia organists held their annual outing at Atlantic City June 27. Senator Emerson L. Richards was the host at dinner. The Pennsylvania A. G. O. chapter and the American Organ Players' Club held their annual elections.

An interesting organ being built by George Kilgen & Son was to be placed in the new Mount St. Mary's College at Brentwood, Cal., situated on a mountain top.

A four-manual concert organ of ninety sets of pipes was installed by Casavant Freres in the auditorium of the large store of T. Eaton & Co. at Toronto.

Miss Jennie Blinn, A. A. G. O., was killed in an automobile accident at Russell, Kan., in July.

September—

The Diapason published the specification of a large concert organ being built by the Aeolian Company for the community building at Hershey, Pa., the unique "chocolate town." It was to be a four-manual with a floating fanfare division.

The death of Charles Mutin, the famous French organ builder, was announced.

Silas Edwin Moore, A. A. G. O., and Mrs. Moore met a tragic death in an automobile collision Aug. 10 near Washington, D. C. Mr. Moore was a capable and popular organist and held the post at Epworth Methodist Church, South, at the capital.

M. P. Möller was building a four-manual for the First Baptist Church of Elmira, N. Y.

George Kilgen & Son were commissioned to build a large four-manual for Shaare-Emeth Temple at St. Louis. The same builder had built the predecessor of the new organ thirty years ago.

Five thousand people heard the program and 2,500 others were turned away at the Cathedral of the Blessed Sacrament, Altoona, Pa., when a new organ built by G. F. Steinmeyer & Co. of Oettingen, Germany, was opened with a recital by Father Ludwig Berberich of Munich July 24.

William Wolstenholme, world-famous blind organist and composer, died July 23 in London in his sixty-seventh year. He had made an American recital tour in 1908.

October—

The annual convention of the National Association of Organists, in New York City Sept. 8 to 11, was pronounced one of the most successful

gatherings of organists ever held and the attendance established a record.

Girard College, Philadelphia, placed an order with the Skinner Company for a four-manual of 100 sets of pipes, including a solo of thirteen sets.

George Kilgen & Son received an order to build a three-manual for La Scala Auditorium, Vienna, and the Estey Organ Company received an order for a two-manual for the Reformed Church at Hofemeyer, South Africa.

An account of the second biennial Anglo-American music conference, held at Lausanne, Switzerland, July 31 to Aug. 7, was written for The Diapason by Harold V. Milligan.

Organists of Canada held their annual convention at Montreal Aug. 26 and 27. Richard Tattersall was elected president of the Canadian College of Organists.

November—

Services occupying three days marked the dedication of the large four-manual organ built by M. P. Möller for historic St. John's Lutheran Church at Hagerstown, Md., of which J. Atlee Young is organist and Mr. Möller a prominent member. Dr. Charles Heinrich gave a recital Sept. 29.

After serving twenty-four years as organ recitalist and professor of music at the College of the City of New York, Samuel A. Baldwin's impending retirement when he reaches the age of 70 years was announced.

Carl K. McKinley, Mus. D., was appointed organist and choirmaster of the Old South Church, Boston. Dr. McKinley is a noted composer for the organ and a member of the faculty of the New England Conservatory of Music.

Albert Cotsworth, veteran Chicago organist and critic, reached his eightieth birthday Oct. 9 and his fellow organists celebrated the event with a luncheon at the Palmer House Oct. 12.

The Northern Ohio chapter, A. G. O., held a fine convention Oct. 12 and 13 at Youngstown. A recital of compositions of chapter members was a special feature.

J. Sebastian Matthews received a warm tribute on his fifteenth anniversary at Grace Church, Providence, R. I., Oct. 14.

The organ dedicated in the new \$1,000,000 American Church in Paris represents a collaboration of Canadian and French builders.

The career of the Tourison family for three generations in one church came to climax with the dedication of the four-manual Kimball organ in the Second Baptist Church, Germantown, Philadelphia.

Dr. Humphrey J. Stewart, dean of Pacific coast organists and presiding genius of the famous outdoor Austin organ in Balboa Park at San Diego,

Dr. William C. Carl

Teacher of Organists

The list includes Harold Vincent Milligan, Willard Irving Nevins, George William Volkel, Grace Leeds Darnell, Frederick W. Schlieder, Jessie Craig Adam, Hugh McAmis, Ralph A. Harris, Roberta Bitgood, Herman F. Siewert, Kate Elizabeth Fox, Gertrude Elizabeth McKellar, Mary Hendrix Gillies and Elmer Arthur Tidmarsh.

Write for
illustrated Catalog

Guilmant Organ School
51 Fifth Avenue New York

underwent a severe operation Oct. 12. Edward Rechlin returned from a European tour on which he had played thirteen recitals in Germany and Austria.

December—

Oberlin College, it was announced, was to have a five-manual organ of 141 stops, to be built by Casavant Freres. It will be installed in a new auditorium on the college campus and is the gift of Charles M. Hall.

America's largest church organ reached the final stage in its development and was ready to be opened at Hanover, Pa. It is an Austin of 237 stops.

S. B. Hurlburt, pupil of the late August Haupt, was feted by 6,000 Masons of Dayton, Ohio, Oct. 25 on the occasion of his fiftieth anniversary as organist of the Scottish Rite of Dayton.

Senator Emerson L. Richards of Atlantic City, N. J., was the guest of the Philadelphia organists Oct. 27 at a testimonial dinner and reception.

A four-manual Skinner organ was opened in the Church of the Covenant (Presbyterian) in Cleveland Nov. 8.

The choir of Trinity Episcopal Church, Chicago, celebrated its fortieth anniversary.

Cleveland organists launched a campaign to change the location of the great organ in the Public Auditorium so that it may be heard to advantage.

A bust of Lynnwood Farnam was dedicated on the anniversary of his death in Christ Church Cathedral, Montreal.

The famous organ in St. George's Hall, Liverpool, rebuilt and enlarged to 120 speaking stops, was reopened Oct. 17.

Sing Entire Gounod "St. Cecilia" Mass.

Gounod's "St. Cecilia" Mass, in its entirety, was sung on Christmas Eve at the Episcopal Church of the Holy Communion at St. Louis by the choir of forty voices, under the direction of Ernest Prang Stamm. It was the first presentation of this work in more than fifteen years in a Protestant church in St. Louis. Mr. Stamm had rehearsed his choir for the last three months and as a consequence the performance was one of high excellence. The service was broadcast over station KMOX. In an organ recital preceding the mass Mr. Stamm played: Pastorale, Cesar Franck; chime solo, "Sicilian Folk Song," Portogallo; "March of the Magi Kings," Dubois; "Christmas in Sicily," Yon, and "The Manger," Guilmant. At a candle-light service Sunday evening, Dec. 20, Mr. Stamm played the following organ selections: "Christmas Pipes of County Clare," Harvey Gaul; "Evening Bells and Cradle Song," Macfarlane; "The Caravan of the Magi," Maunder, and Toccata in G, Dubois. In addition to these numbers the choir sang the following anthems: "The Shepherds' Story," Dickinson; Sanctus, from "St. Cecilia" Mass, Gounod, and "There's a Song in the Air," Speaks.

Austin Organ in Brooklyn Dedicated.

The new Austin organ in the Church of the Good Shepherd, Brooklyn, N. Y., is completed and was dedicated at a joint recital Nov. 11, with George A. Wilson, organist and choirmaster of the Church of the Messiah, Brooklyn, and Thomas W. MacDonough, organist and choirmaster of the Church of the Good Shepherd, at the console. The organ is a two-manual of twenty-one stops, with two expression chambers.

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are definitely ranked in the forefront of the fine organs, by those who appreciate and desire the best to be had in organ tone and construction. Though very moderately priced, they are not surpassed in quality, regardless of from what point of view comparison is made.

A careful investigation of Reuter work is indeed convincing of the soundness of our statement, that Reuter quality is not surpassed.

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Lawrence, Kansas

Creations of 1931 in Ecclesiastical Music Reviewed

By HAROLD W. THOMPSON, Ph.D., Litt.D.

This has been a remarkable year for publishers and critics, if not for organists and composers. For the first six months there was probably less music sold than in any similar period in the past twenty years. A magnificent anthem by Sowerby and an equally fine communion service by Noble seemed to be the only very original works published, and I settled down to an easy task for December. Then all at once in the autumn the presses began to pour out church music faster than it could possibly be sold in the most prosperous times, and my desk was so deluged that I was tempted to follow the example of DeQuincey and simply abandon my books and papers, to take a fresh start in January somewhere else. But the habit of years is not to be overcome; you shall have the yearly appraisal, though I omit many of the best things. There are enough good things that I shall mention to make up for my ignorance of fine things that I may have overlooked.

Anthems.

Probably the best anthem of 1931 is to be found in the following list:

Bairstow—"The Day Draws On." STB only needed—no A. (Oxford.) Advent.

Broughton—"These Things Shall Be." M-S, Bar., or S and T. (Ditson.) Armistice, peace.

Candlyn—"Rejoice, the Lord Is King." S. Chorus needed. (Schmidt.) Ascension. Candlyn—"There Came Three Kings." Chorus—a cap. (Ditson.) Epiphany, Christmas.

Cook, E. T.—"Christ Being Raised." SAB only—no T needed. (Oxford.) Easter. Curry—"The City Glorious." Fifteen pages. Parts available for brass and tympani. Based on a Welsh tune. (Gray.) Church festival, Advent, missions, armistice.

Daniels—"The Christchild Lay on Mary's Lap." Chorus a cap. (Schmidt.) Christmas.

Jones, D. H.—"Psalm 150." Chorus, antiphonal effects possible. (G. Schirmer.) Praise.

Kennedy—"We Saw Him Sleeping." Medium solo. Possible for quartet. (G. Schirmer.) Christmas.

Lang—"The Nativity." Chorus and unison chorus, antiphonally. (Novello.) Christmas.

Nagle—"When Christ Was Born." Chorus a cap. (Ditson.) Christmas.

Rowley—"O Most Merciful." A cap. (Novello.) Lent, prayer.

Snow, F. W.—"The Temple of My Heart." Chorus a cap. (Gray.) Dedication of church or of self.

Sowerby—"Like the Beams that from the Sun." (Gray.) Whitsunday.

Thiman—"Christ Hath a Garden." S. Best with quartet. (Novello.) Nature, summer.

Timmins—"O Love That Casts Out Fear." Alto solo. Quartet best. (Presser.) Confidence.

Thompson, Van Denman—"Show Me Thy Way." Chorus a cap. (Gray.) Guidance.

Thompson, Van Denman—"For Ah, the Master Is so Fair." (Gray.) Saints, kingdom in heaven.

Voris—"God's Only Son." Soprano solo. Chorus a cap., or quartet accompanied. Eleven pages. (Gray.) Christmas.

Voris—"Today Doth Blossom." Chorus a cap. (Ditson.) Christmas.

Whitehead—"Jesus, the Very Thought." Chorus a cap. (Gray.) Love for Christ.

Whitlock—"Evening Cantata." Soprano solo. Chorus. (Oxford.) Vesper.

Willan—"O King to Whom All Things Do Live." Chorus a cap. (Oxford.) Funeral.

Williams, D. M.—"Christ in the Universe." Soprano solo. Fifteen pages. Fine poem by Alice Meynell. (Gray.) Advent, general.

There are works here that would make any year notable—the plangent and lovely lament for Dr. Farnam by Willan, the very original and vivid work by Sowerby—his best anthem—the two stately carol anthems by Voris and the manly and beautiful ones by Candlyn and Nagle, the delicious and perfect little number by Miss Daniels which puts her in the forefront of our women composers for the church, the joyous hymn of praise by Mr. Jones, who is just coming into his own as a composer, the delicate loveliness of Mr. Kennedy's carol. I wish that I could praise these all as they deserve. For original power I think that I should give the palm to Sowerby, but

there are six or seven of the other things in this list that I have enjoyed at least as well. Willan and Voris never wrote better, I think; Mr. Nagle emerges as one of our best younger composers.

I saved for separate mention some short introit anthems which have come from beyond the sea. There are three by Whitlock (Oxford), published separately, all suitable for communion, and all both easy and fine. They are entitled: "O Living Bread," "Here, O My Lord," and "Be Still, My Soul." Then there are three by Coleman (Novello), also for communion and easy, published separately; they are based upon splendid old chorales and Psalm-tunes and are entitled: "O Food That Weary Pilgrims Love," "O God Unseen" and "Bread of the World." These six numbers make delightful short anthems for the opening of a communion service in non-liturgical services. I might add two introits by Kitson (Novello), also useful and fine.

When it comes to editions of the old masters and new editions of more recent composers, there is a wealth of material. Perhaps the most important editorial event of this year is the inauguration of the Westminster Choir Series, edited by Dr. J. F. Williamson (G. Schirmer). So far the following numbers have appeared:

1. Bach—"All Breathing Life."
2. Schütz—"The Pharisee and the Publican."
- 3, 4, 5. Brahms—Motet, Psalm 14. Five and six parts.
6. Nicolau—"At Montserrat." Very dramatic and difficult modern work.
7. Niedt—"In Mirth and in Gladness."
8. Praetorius—"Now Is the Old Year Passed Away." Should be in every choir's library; easy.
9. Liebhoid—"Lo, to Us Is Born."
10. Praetorius—"Sing We All Now." Two pages, easy and fine.
11. Bach Chorale—"Planets, Stars."
12. Bach Chorale—"I Stand Beside the Manger."
13. Schütz—"I Will Praise the Lord."
14. Bruck—"Know'st Thou Then."
15. Schütz—"Jesus, Our Lord and Master."
16. Eccard—"See What Affliction."
17. Hassler—"Blessed Saviour."

The last five of these I have not seen, but they may be out before the new year. You will observe that Dr. Williamson has chosen unusual works, and some of them very difficult.

Another famous director has been editing important old works, not in a series yet; I refer to Dr. Hugh Ross, who has given us the following very interesting numbers:

- Hammerschmidt—"O Jesu." Baritone solo and chorus. Nineteen pages. (Gray.)
Rameau—"How Blessed Are They." S or T solo, chorus in five parts, obbligato for flute or violin. (Gray.) Eight pages.
Schütz—"Give Ear to Me." Chorus with trumpets, trombones. Sixteen pages. (Gray.)

Victoria—"To the Paschal Victim." Double chorus (and solo quartet if desired). (Gray.) Eight pages.

Dr. Dickinson has not given us many additions to his famous "Sacred Choruses" except the carol which will be listed later. I mention here:

Liszt—"Easter Song of the Angels." Chorus. Parts for brass and tympani available. (Gray.)

The firm of E. C. Schirmer has some valuable editions:

- Bach—"Awake, Thou Wintry Earth." Very useful and beautiful. Easter.
Bach—"Et Incarnatus." "Crucifixus" and "Sanctus," from the Mass, published separately. Latin words only.
Bach—"My Soul, There Is a Country." Chorale.
Bach—"Beside Thy Cradle." Chorale.
Peerson—"Upon My Lap My Sovereign Sits." A lovely old sacred madrigal.
Bach—"Lamb of God."
Bach—Several issues of choral parts to cantatas numbers 3, 23, 34, 180, 182, without the solos. These make excellent anthems, and some of them are easy. A fine idea.

Palestrina—"Tu es Petrus." Latin words only. SSAATR.
Vittoria—"O Magnam Mysterium." Latin only. SATB.

The firm of Carl Fischer is issuing a number of favorite anthems of the Victorian English composers such as Garrett, Goss, etc. More noteworthy are two Schubert arrangements:

- "Watch and Pray." from Kyrie of Mass in F.
"Hear, Pardon, and Save." from Introit of Mass in B flat.

And now for a few re-issues of important sections of recent cantatas and

oratorios—a feature of Mr. Gray's present season which I commend highly, especially as it gives us some of Candlyn's best work:

Candlyn—"O Little Town of Bethlehem," from "The Light of the World."
Candlyn—"O Conquering Galilean," from "The Prince of Peace."

Candlyn—Chorus of Shepherds, "We Saw Thee in Thy Balmy Nest," from "The Prince of Peace."
Parker—"Most Mighty (Pars Mea)," from "Hora Novissima."

Parker—"City of High Renown" ("Urbs Syon") from "Hora Novissima."

Parker—"O God from Whom Proceedeth Light," introit of three pages from "The Dream of Mary."

Gaul, Harvey—"Come Ye Lofty," from "The Babe of Bethlehem."
Matthews, J. S.—Finale from "The Eve of Grace."

And a few more good things from various publishers:

Lockwood-Arkadelt—"Our Father and Our God." Chimes. S-A duet. (Gray.)
Matthews-Sibelius—"O Morn of Beauty," from "Finlandia." (Ditson.) Easter.

Norden-Brahms—"Four Serious Songs." (Ditson.) Especially 2 and 3.
Barlow-Rieger—"Noel" for the New Year. (G. Schirmer.) New Year.

Bach—"Jesus, Joy of Man's Desiring" with Welsh and English words. (Oxford.) One of the loveliest.

Traditional Carols.

A delightful set of carols was published this year by Dr. Alfred E. Whitehead of Montreal, one of the most skillful of editors, with the firm of Carl Fischer, who now publish in this country for the Oxford Press:

French—"Masters in the Hall." Eleven pages.

English—"This Endris Night."

German—"Croon Carol—Joseph, Tender Joseph."

English—"When Caesar Augustus."

Harvey Gaul gave us carols for different seasons:

Russian—"All Praise to God Eternal." Four pages, accompanied, easy. Very effective. (J. Fischer.) Thanksgiving, harvest, festival.

Russian—"St. Peter's Day Carol." Medium solo. (J. Fischer.)

Portuguese—"The Little Jesus of Braga." Soprano solo and accompanied chorus. (Ditson.)

Dr. Dickinson gave us a delightful Old French carol for Christmas, "Come, Marie, Elizabeth" (Gray). Mr. Butcher edited the Welsh carol, "Deck the Hall" (G. Schirmer) and two English carols, "The Boar's Head" and "Come Follow" (G. Schirmer). Mr. Salama edited Moravian carols, including the sprightly "Wake, Ye Shepherds" (G. Schirmer). Mr. Marryott brought out two English carols with the Gamble company, "What Child Is This?" and "Joseph's Carol." Every one of these numbers was charming to perform and to hear. I am glad that we are committed to the traditional carol.

Men's Anthems.

The following numbers are the best that I have seen this year:

Bach—"My Spirit, Be Joyful." Two parts, accompanied, from a cantata. (E. C. Schirmer.)

Dickinson-Gevaert—"Slumber Song of the Infant." (Gray.)

Davison-Saboly—"Touro-Louro." Christmas carol. (E. C. Schirmer.)

Darke—"O God of Truth." (Oxford.)

Webbe-Brahms—"Song of Destiny." Thirty-one pages. (Gray.)

Women's Anthems.

A feature is the series of the White-Smith Company, entitled "The Choral Service for Women's Voices," including the following separate issues:

Attwood—"Teach Me, O Lord." SA.

Bordese—"Thy Kingdom Come." SA.

Decius—"To God on High Be Thanks and Praise." SA.

Garrett—"Prepare Ye the Way." SA. Gaul, A. R.—"List, the Cherubic Host." SA.

Gounod—"Lovely Appear." SA. Ippolitto-Ivanoff—"Bless the Lord, O My Soul." SA.

Kremser—"Prayer of Thanksgiving." SA.

Mendelssohn—"Love Divine." SA.

Rachmaninoff—"Blessing and Honor." SA.

These numbers, simply arranged, will be useful in girls' schools and colleges, and for junior choirs; also for duets. In addition the White-Smith Company has just issued a series of easy and melodious anthems for junior choirs by Miss Allene K. Bixby, including "A Song of Thanks," "A Morning Song" and "A Twilight Song"; these are in two parts but will sound well in unison.

Other numbers for women's voices follow:

Bach—"Grant Us to Do with Zeal." SSA, chorale, two pages. (E. C. Schirmer.)

Des Pres—"Ave Verum," SSA, a cap., three pages. Latin words only. (E. C. Schirmer.)

Dickinson-Old French—"Come, Marie, Elizabeth." SA. (Gray.) Christmas.

Dickinson-Bohemian—"The Angels and the Shepherds." SSA. (Gray.)

Handel—"Hallelujah," from "Judas." SSA. (E. C. Schirmer.)

Lang, Margaret—"Tryste Noel." SSA. (Schmidt.)

Lotti—"Vere Languores." SSA. Three pages. Latin only. (E. C. Schirmer.)

Palestrina—"Tenebrae." Latin only. SSA. (E. C. Schirmer.)

Vittoria—"Jesu, Dulcis Memoria." SSA. Latin only. (E. C. Schirmer.)

Voris-German—"A Little Child Is Born." SSA. (Gray.)

Whitehead-Dutch—"Our Jesus Hath a Garden." SSA. (Gray.) Nature, adoration.

Services, Responses, Hymns.

The service of the Episcopal Church was enriched by the superlatively fine Communion Service in B flat by Dr. T. T. Noble, which marks fittingly the completion of his fifty years of church service; it is published by Schmidt in this country, and everyone should have at least one copy for his own delight. Dr. Noble also gave us a remarkable set of "Seven Hymns" (Gray), which prove that the art of writing in that form is not dead.

Among other settings of parts of the Episcopal service I mention:

Sowerby—Communion Service in C. (Gray.) Original and fine, not easy.

Scott, Mrs. Beatrice M.—Communion Service in F. (Summy.) Easy, melodious, useful.

Williams, Vaughan—Benedicite. For soprano, chorus and orchestra. (Oxford.) Stirring big work.

Howe, Walter—Magnificat in B flat. For a chorus. (Schmidt.)

Robinson, F.—Te Deum on Familiar Hymn-Tunes, with special edition on a card for the congregation. (Gray.)

Martin, Miles—Te Deum in C minor. Vigorous. (Gray.)

This is the proper place to mention two excellent settings of the Lord's Prayer, one by Thiman (Gray) and one by Voris (Gray), I prefer Voris', but both are good. Novello has published a series of issues for Sunday-school festivals, including Rowley's "Come, Children, Join to Sing" and Evans' "We Are Soldiers of the King"—both happy contrasts to the feeble tunes sometimes offered to children. The same firm continued this year to issue in the form of inexpensive leaflets little carols by modern composers; I liked specially Rowley's Candlemas Carol, "Now Have Good Day."

Mrs. Lockwood edited a fine anthology with music by Allegri, entitled "We Adore Thee" (Gray).

Cantatas and Oratorios.

A remarkable type of choral work for Christmas was Martin Shaw's

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Christmas mime entitled "At the Sign of the Star" (Oxford), one of the most delightful combinations of easy and lovely music with dramatic aids. A more difficult work was Robin Milford's dramatic oratorio, "A Prophet in the Land" (Oxford), a beautiful work of ninety-eight pages, with solos for soprano and baritone. Cantatas that I liked included:

Bach—"Hold in Affection Jesus Christ." Cantata No. 67. Thirty-one pages. Solos for ATB. (Novello.)

Brahms—"Requiem." New edition. (Oxford.)

Bach—"Ah, How Weary." For TTBB. (Gray.)

Goldsworthy—"The Vision in the Wilderness." An easy and melodious work for chorus, soloists and reader. Sixty-five pages. (J. Fischer.)

Matthews and Matthews—"The Day-spring." Sixty-nine pages. Solos for SATB. Any type of choir. Christmas and general. Probably the most popular cantata of the year. (Ditson.)

Nevin, George B.—"The Incarnation." For TTBB from the former very popular edition for SATB. (Ditson.)

Oldroyd—"Thesu Christ. St. Mary's Song." A beautiful and not difficult setting of the medieval poem by Richard Rolle of Hampole. Thirty-six pages. (Novello.) Highly recommended to choruses.

Voris—"Redeeming Love." Solos for SATB. Parts for Lent and for Easter. Sixty pages. Original, and some of it exquisite. (Gray.)

Sacred Solos.

Dr. Dickinson has begun to issue as solos a number of his well-known traditional carols from the Sacred Chorus Series (Gray); all are for medium voice, and all are easy. They are the event of the year, so far as solos are concerned. He has also edited as a solo a lovely thing of Bach's called "God, My Shepherd" (Gray) for high voice.

One other solo that I like very much is Mr. Timmings' "Our Blest Redeemer" (Gray), for medium high voice, suitable especially for Whitsunday; it has a suave melody that sings itself and is otherwise very nicely put together. Of the "heart songs" I think that I like best Loughborough's "How Lovely Is the Hand of God" (Ditson), which comes in two keys and is suited to summer Sundays. Other solos that I care to recommend are:

Clokey—"God Is Everything." Two keys. (J. Fischer.) Nature, God's presence.

Jones, D. H.—"The Ways." High. (Gray.) Personal righteousness.

Mana-Zucen—"Worship." High, dramatic voice. (Presser.) God in nature.

Schroeder—"Twenty-third Psalm." Medium high. (Gray.)

Warren, Elinor—"The Glory of His Presence." High. (Gray.) Whitsunday.

Wentzel—"Lambkins." High with 'cello obbligato. (Gray.) Christmas.

Williams, D. M.—"Lullaby of the Madonna." Low. Sad text. (Gray.)

Perhaps I might add to these solos a tuneful little duet by Dr. J. H. Brewer for alto and baritone entitled "Lead Us" (Presser).

Organ.

There have been several ambitious works for organ in the larger forms. I should like to commend the "Sonata Cromatica" (Gray) of R. H. Miles, which gains force as it proceeds, and in the third and last number gives us a good fugue, with pleasant references to earlier sections—a well built work. Mr. Brune's Suite, Op. 63 (Gray) is also nicely put together, with considerable variety of all sorts. Dr. Roland Diggle produced two numbers far finer than anything he had previously done, his "Toccata Jubilant" (Ditson) of nine pages and his "Legend of St. Michael" (J. Fischer) of equal length. Mr. Dupre gave us "Seven Pieces" (Gray), all clever and most of them difficult, using the full resources of a modern American organ as no other French composer has done. These do not happen to be the compositions I enjoyed most, but they are important.

If I were to make a list of the things which I liked best this year for use in church I should name:

Matthews, J. S.—"Festive Prelude." (G. Schirmer.)

Matthews, J. S.—"Adoration." (Gray.)

Rowley—"Benedictus." (Novello.) Serene, easy, beautiful.

Seder—"The Chapel of San Miguel." (J. Fischer.)

Candlyn—"Toccata on 'Neander.'" (Schmidt.)

Candlyn—"Scherzo on 'In dulci júbilo.'" (Ditson.)

Gaul, Harvey—"All Saints' Day of the Pennsylvania Croats." (J. Fischer.)

Koch-Rossini—"Emmanuel." (J. Fischer.)

Voris—"A Christmas Lullaby." (Gray.) Short, from a carol.

Nevin, Gordon B.—"A Sylvan Idyl." (J. Fischer.)

Some of the transcriptions that I enjoyed are:

Smith-Palmgren—"May Night." (Ditson.)

Cronham-Valentini—"Minuet in G." (J. Fischer.)

Kraft-Balakireff—"Chanson." (Gray.)

Barnes-Rubinstein—"Kamennoi Ostrow." (G. Schirmer.) Long needed.

Salter-Sibellus—"Romance." (G. Schirmer.)

There were a lot of other pretty tunes; I'd like to mention a few very easy ones:

Felton—"Sundown." (J. Fischer.)

Johnson, Merritt—"Miniature in D." (Summy.) One of three.

Downey—"Crinolina." (J. Fischer.)

Dunkley—"Bayou Song." (Ditson.)

Maitland, Margaret—"Sunrise in Emmaus." (Presser.)

Shure—"Kidron, Brook of Sorrow." (J. Fischer.)

And there was a book of "Eight Short Preludes" chosen from the St. Cecilia Series (Gray) by Mr. Holler, and well chosen.

Books.

The book of widest appeal and usefulness undoubtedly was W. H. Barnes' "The Contemporary Organ" (J. Fischer), a most informing work. The most expensive, learned and grand was F. T. Arnold's "The Art of Accompaniment from a Thorough-Bass" (Oxford), which is worth the \$40 it costs university library or conservatory; it is full of new information which throws light not only upon the somewhat obscure subject announced in the title, but also upon old theories of harmony and many composers whose names I did not know previously. Here is one piece of research that is apparently done for all time; even Dr. Einstein has written in commendation of it.

A charming little text-book is Kitson's "Rudiments of Music for Junior Classes" (Oxford). Another very valuable Oxford book is the new edition in one volume of Sir Henry Wood's "Gentle Art of Singing," at the very reasonable price of \$3. Among the amusing and valuable features is a suggested daily time-table for students of singing. Sir Henry knows a great deal about singing and still more about humanity. Yet another beautiful Oxford book is Charles Kennedy Scott's "Madrigal Singing," which clears up a subject which puzzles many choral directors; we are all interested in madrigals now since the English Singers came to this country.

I have previously commended in the highest terms a report on hymns published for the Episcopal Church by Mr. Gray; it is the largest 25-cents' worth of the year, and it is valuable to all denominations. Mr. Gray publishes a book of "Twelve Vesper Hymns," edited by Mrs. Lockwood; do you use such things? And if you have a junior choir, there is a useful book of anthems for them edited by Harts (White-Smith). Finally, there is a clear and interesting text on "Music of the Seventeenth and Eighteenth Centuries" (Dent), by Professor Leo Smith of Toronto.

Summary.

As the years go on, I feel less and less like making my prophecies as to which compositions of a year will survive. I am quite certain about Dr. Noble's communion service, and fairly certain of the anthems by Sowerby and Willan, and I should like to add to that little list the two Christmas carol-anthems by Voris. Of the rest I am not so sure, though I believe that the average is high. The fact is that this has been a year of superior editing and good composing. With three new series by Williamson, Ross and Whitehead and the continued excellence of Gaul and Dickinson and Davison, we are continuing to recover fine things from the past. Mr. Jones and Mr. Nagle both give promise of becoming important American composers.

Are we depressed? I think not. It is a time to remember the careers of men like Noble, Andrews, Brewer, Rogers, Gruenstein and Truette—all of whom had anniversaries this year—and to be inspired by them to carry on the traditions of American ecclesiastical music to new glories.

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Programs of Organ Recitals of the Month

Elmer A. Tidmarsh, Schenectady, N. Y.—In his recitals at Union College Mr. Tidmarsh has played these special programs:

Nov. 22—Works of Mendelssohn: First Sonata; Song without Words; Nocturne from "Midsummer Night's Dream"; "On Wings of Song"; Sixth Sonata; Spring Song; "War March of the Priests"; Wedding March.

Nov. 15 — Russian compositions: "Scheherazade," "Romance" and "Hymn to the Sun," Rimsky-Korsakoff; Serenade, Rachmaninoff; Prelude in G flat, Scriabine; Berceuse and Finale, Stravinsky; "March of Victory," Moussorgsky; "Symphonie Pathetique" (Andante and Adagio Lamentoso), Tchaikowsky; Overture, "1812," Tchaikowsky; Melodie in E flat and Slavic March, Tchaikowsky.

In a Christmas program Dec. 13 Mr. Tidmarsh played: "Christmas," Dethier; "Noel Ecossais," Guilman; "Christmas Evening," Mauro-Cottone; "Gesu Bambino," Yon; Hallelujah Chorus, from "The Messiah," Handel.

Adelaide M. Lee, F. A. G. O., Tallahassee, Fla.—In the vesper recital at the Florida State College for Women Sunday afternoon, Nov. 8, Miss Lee played the following program: Sonata 1 (Allegro Moderato e serioso and Adagio), Mendelssohn; Symphony 2 (Scherzo and Finale), Widor; "Our Native Land," Grieg-Hull; Three Mountain Sketches, Clokey; Largo from "New World" Symphony, Dvorak; "Hymn of Glory," Yon.

Carl McKinley, Boston, Mass.—In a recital Nov. 18 dedicating the three-manual Austin organ in the Asylum Avenue Baptist Church of Hartford, Conn., Dr. McKinley played this program: Three Chorale Improvisations, Karg-Elert; Chorale in E major, Franck; Two Chorale Preludes ("Jesus, My Chief Pleasure" and "I Cry unto Thee"), Bach; "Tidings of Joy," Bach; "Westminster Chimes," Vierne; "Valse Triste," Sibelius; Chime Melody and Four Variations on the Hymn-tune "Dundee," Carl McKinley.

Frederic T. Egner, London, Ont.—In his third "hour of organ music" at the Croydon Memorial Anglican Church, on the afternoon of Dec. 5, Dr. Egner played: Toccata and Fugue in D minor, Bach; "Drifting Boat and Evening Chimes," Egner; "Chelsea Fayre," Goss Custard; "Funeral March and Song of the Seraphs," Guilman; "Will-o'-the-Wisp," Nevin; "The Curfew," Horsman; "Finlandia," Sibelius.

Vernon De Tar, F. A. G. O., New York City—In a recital at Hackley Hall, Tarrytown, N. Y., Oct. 25 Mr. De Tar played the following program: "Hymnus," von Flietz; Chorale Preludes, "Our Father, Who Art in Heaven" and "The Old Year Is Dying," Bach; Fugue in A minor, Bach; Andante Cantabile (Fourth Symphony), Widor; Fugue in G minor, Dupre; Intermezzo (Fourth Sonata), Rheinberger; Allegro (Second Symphony), Vierne.

Edwin Lewis, New Castle, Pa.—Mr. Lewis played the following program before a highly appreciative audience consisting of members and guests of the Ellwood City, Pa., Music Club at the First Presbyterian Church of that city Nov. 17: Variations in G minor, Handel; "Ave Maria," Arkadelt-Liszt; Toccata, de Mereaux; "Suite Gothique," Boellmann; "The Bells of St. Anne de Beaupre," Russell; Pastorale from "Le Prologue de Jesus," arranged by Clokey; "Ase's Death," from "Peer Gyn"; Suite, Grieg; Etude in Ancient Style and "The Mystic Silence," Garth Edmundson; Toccata, Dubois. Mr. Edmundson, being present, was compelled to recognize the applause for his works. Mr. Lewis was assisted by Miss Ceinwen John, soprano soloist of the Euclid Avenue Temple, Cleveland, Ohio.

Lauren B. Sykes, Portland, Ore.—In a recital on the organ in the home of James A. Bamford on the evening of Nov. 9 Mr. Sykes, organist and choirmaster of the Hinson Memorial Church, assisted by Geraldine Peterson, pianist, presented a program which contained these organ selections: "Grand Choeur," No. 2, Hollins; Cantabile, Op. 41, Loret; First "Verset des Psaumes," "Misterioso e Adagioissimo" and Toccata on "Ave Maria Stella," Dupre; Piano and Organ Duet; Fantasie, Clifford Demarest; "An Algerian Sketch," Stoughton; London-derry Air, arranged by Coleman; "Whims" (Caprice), Harry Vibbard; "Petite Wavelets," Charles Fogg; "Night" (Oriental Impression), Rouen Faith; Turkish March, Mozart.

Charles J. Custer, Pottstown, Pa.—In a recital at the Lutheran Church of the Transfiguration Nov. 27 Mr. Custer played the following program on the three-manual Skinner organ: Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; "From the Land of the Sky-blue Water," Cadman; "An Indian Legend," Baron; Sonata No. 1, Mendelssohn; "Ave Maria," Schubert; "Gesu Bambino,"

Yon; "Crimolina," Downey; "Pleyel's Hymn," Burnap.

Miss Rachel E. Johnson, A. A. G. O., Topeka, Kan.—Miss Johnson, of the faculty of Washburn College, gave a recital Nov. 16 at the new First Lutheran Church of Topeka and presented the following program: Festival Prelude on "Ein feste Burg," Faulkes; Two Chorale Preludes, Bach; "The Spirit of God Moved upon the Face of the Waters" (a tone painting), Grimm; Prelude and Fugue on B-A-C-H, Liszt; Largo (from "New World" Symphony), Dvorak; Toccata, de Mereaux; Prelude, Samazeuilh; "Dripping Spring," Clokey; "Liebestod," Wagner.

Reno B. Myers, Wichita, Kan.—In a recital at the Municipal University of Wichita Sunday afternoon, Nov. 22, Mr. Myers played: Sonata 3 (Preludio and Adagio), Guilman; "Messe de Mariage," Dubois; "The Nightingale and the Rose," Saint-Saens; "By the Brook," de Boisdefre; "Drink to Me Only with Thine Eyes," Miles; Allegro, Kroeger; "Au Covent," Borodin; "Night" and "Morning," Jenkins; "Marche Triomphale," Loret; "Grand Choeur," Salome; Fountain Reverie, Fletcher; "Reflection," Friml; Toccata, Mailly.

Louise Carol Titcomb, F. A. G. O., Itasca, N. Y.—Miss Titcomb played a recital at the vesper service in the First Presbyterian Church of Watertown, N. Y., Dec. 13. Her numbers included: "Sunrise," Jacob; Minuet, Beethoven; Chorale in A minor, Franck; "Noel," Mulet; "Now Thank We All Our God," Karg-Elert; Sketch in D flat, Schumann; "Christmas Evening," Mauro - Cottone; "Carillon," Vierne.

Claude L. Murpree, Gainesville, Fla.—For his recital at the University of Florida Sunday afternoon, Dec. 13, Mr. Murpree prepared a Christmas program made up as follows: Overture to "The Messiah," Handel; "Christmas in Sicily," Yon; "Nativity" (from "Symphonie Passion"), Dupre; Rhapsody on Old Carol Melodies, Lester; Paraphrase on a Christmas Hymn, Faulkes; "Christmas Evening" (from Sicilian Suite), Mauro-Cottone; "Falloon Christmas Rhapsody," Ferrari; Christmas Fantasia, Lemare.

Hugh C. Price, Mus. M., La Salle, Ill.—In a recital at the Mattheussen Memorial Auditorium on the evening of Dec. 16 Mr. Price played the following program: Toccata and Fugue, D minor, Bach; Prelude and Fugue, G minor, Bach; Aria in G, Bach; "Variations de Concert" (pedal cadenza by Mr. Price), Bonnet; Offertory ("St. Cecilia"), Batiste; "Morning Mood," Grieg; Harp Nocturne, Yon; "The Shepherd's Carol," Chubb; "Silent Night, Holy Night," Harker; "Adeste Fideles," Melville.

La Vahn K. Maesch, Appleton, Wis.—Mr. Maesch is giving a series of twilight recitals at the First Congregational Church on Fridays under the auspices of the Lawrence College Conservatory of Music. Four recitals are planned for November and December and four are to be given in March. On Dec. 4 Mr. Maesch played: Toccata, Adagio and Fugue in C major, Bach; Ricercare, Palestrina; "In the Shadow of the Old Trees," Swinnen; Third "Verset des Psaumes," Dupre; Meditation, Sturges; Caprice, "The Brook," Dethier.

The following program appropriate to Christmas was played Dec. 18: Pastorale, Franck; "Noel," Mulet; Chorale Prelude, "Christ Came to Jordan," Bach; Prelude to "The Blessed Damozel," Debussy; Variations on "Holy Night," Harker; Two Variations on the Christmas Carol "Puer nobis nascitur," Guilman; "Noel Languedocien" (Carol from Southern France), Guilman; Festival Toccata, Fletcher.

Rev. Gerhard Bunge, A. A. G. O., Garnaville, Iowa.—In a recital at St. John's Lutheran Church, Dubuque, Iowa, Sunday evening, Dec. 6, Mr. Bunge's performance was supplemented by a vocal program by Frances Sincok and the choirs of St. John's and St. Peter's Churches. The organ selections were: "Lobe den Herren," Radecke; Chorale Improvisations, "Werde munter, mein Gemuete" and "Schmucke dich, O liebe Seele," Karg-Elert; Prelude and Fugue in B flat major, Bach; Fugue in G minor, Bach; "The Shepherds in the Field," Malling; "Gesu Bambino," Yon; Theme in A, with Variations, Bird; Andante Cantabile (Fourth Symphony), Widor; "O Sanctissima," Lux.

Frank H. Mather, L. R. A. M., Pater-son, N. J.—In a recital at St. Paul's Episcopal Church Dec. 16 Mr. Mather played: Chorale Preludes, "We All Believe in One God" and "Have Pity upon Me, Oh Lord God," Bach; Sonata in D minor, Merkel; Fantasia on Christmas Carol, Faulkes; "Will-o'-the-Wisp," Nevin; "Suite Arabesque," Holloway; "Coronach" (A Highland Lament), Barratt-Hull; "Far o'er the Hills," Fry-singer; Berceuse, Sheldon; Adagio

Pathetique, Godard; Toccata in D minor, Beller.

G. Criss Simpson, A. A. G. O., Lawrence, Kan.—In a program of works of Cesar Franck at the University of Kansas for the vesper recital Nov. 22 Mr. Simpson played: Chorale in A minor; Andantino in G minor; "Prayer" in E minor; "Grande Piece Symphonique."

Marcus Naylor, Erie, Pa.—For his third recital at the Church of the Covenant, played Nov. 24, Mr. Naylor made use of the following selections: "Marche Pontificale," First Symphony, Widor; Finale, Act 2, "Madame Butterfly," Puccini; Intermezzo in D flat, Hollins; Concerto No. 6, Handel; "Evening Bells and Cradle Song," Macfarlane; Air and Gavotte, Wesley; Overture to "Oberon," Weber.

F. Arthur Henkel, Nashville, Tenn.—In a recital at the auditorium of Ward-Belmont College Dec. 8 Mr. Henkel played these compositions: Prelude and Fugue on B-A-C-H, Liszt; Chorale, "Come, Saviour of the Heathen," Bach; "Sunrise," "Gathering the Grapes" and "Under the Walnut Tree" (from "Burgundy Hours"), Jacob; "Spring," Hyde; "The Mystic Hour," Bossi; "In Fairyland" Suite, Stoughton; "Hymn of Glory," Yon.

Eugene L. Nordgren, Freeport, Ill.—At his monthly vesper hour of music in the First Presbyterian Church Mr. Nordgren played this program Oct. 18: Toccata and Fugue in D minor, Bach; Suite, Ralph E. Clewell; Largo from "New World" Symphony, Dvorak; "The Bee," Schubert-Nevin; "An Autumn Sketch," Brewer; Toccata from Fifth Symphony, Widor.

Charles Raymond Berry, Sioux Falls, S. D.—In a recital on the new Moller organ at the Congregational Church Nov. 27 Mr. Berry played this list of selections: Three Mountain Sketches, Clokey; "On Wings of Song," Mendelssohn-Fairclough; "Grand Choeur Dialogue," Gigout; "Kyrie Eleison," Karg-Elert; "The Squirrel," Weaver; "Carillon de Westminster," Vierne.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann, who is playing his seventh series of recitals at St. Matthew's Episcopal Cathedral, presented this program Dec. 14: Chorale Prelude, "Herzlich tut mich verlangen," Brahms; Symphony 3, Widor; "Liebestod" ("Tristan and Isolde"), Wagner. On Dec. 21 he played:

Chorale Prelude, "Es ist ein' Ros'," Brahms; Symphony 4, Widor; Chorale Prelude, "O Welt, ich muss dich lassen," Brahms.

Stella Price Eisenstein, A. A. G. O., Moberly, Mo.—In a request program given Nov. 15 at the First Baptist Church of Moberly, Mrs. Eisenstein played: "Poeme," Fibich; "Traumerel," Schumann; War March ("Athalie"), Mendelssohn; Unfinished Symphony (First Movement), Schubert; "Pilgrims' Song of Hope," Batiste; Largo ("New World" Symphony), Dvorak; Andantino, Lemare; Fanfare, Op. 40, Ascher.

Fred Faassen, Zion, Ill.—In his recitals at Shiloh Tabernacle Mr. Faassen has played:

Dec. 6—Folk-tune, Whitlock; "Jubilate Deo," Silver; Pastorale from Sonata No. 1, Guilman; Allegretto, Foote; Chorale Prelude on "Stracathro," Noble; Prelude to "The Deluge," Saint-Saens; Sarabande, Karg-Elert; "Ode to the Mountains," Mason; Andante Cantabile from Fifth Symphony, Tchaikowsky; Meditation, Kinder.

Dec. 13—"Finlandia," Sibelius; Russian Song, Dargomizsky; "The Question and the Answer," Wolstenholme; "Clouds," Ceiga.

Francis W. Proctor, Neenah, Wis.—In a recital on the Skinner organ in the First Congregational Church of Eau Claire, Wis., Sunday afternoon, Nov. 22, Mr. Proctor played a program consisting of these compositions: Chorale in A minor, Franck; Chorale Prelude, "O, wie selig seid ihr doch, ihr Frommen," Schmidt; Cantabile, Franck; Largo e Spiccate, W. F. Bach; Fantasia and Fugue in G minor, Bach; "Liebestod" ("Tristan and Isolde"), Wagner; "Gesu Bambino," Yon; "Silhouette," McKinley; "The Bells of St. Anne de Beaupre," Russell; "Caprice Viennois," Kreisler; "Sportive Fauns," d'Antalfy; Toccata (Fifth Symphony), Widor.

Burton Hughes, Fayette, Mo.—Professor Spayde of Central College presented Mr. Hughes in his senior organ recital at the College Church Nov. 22. The program: Suite from "Water Music," Handel; Caprice ("Alceste"), Gluck-James; Prelude and Fugue in E minor, Bach; "Sonata Tripartite," Nevin; Scherzo Pastorale, Federlein; "At the Convent," Borodin; Toccata in G, Dubois.

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The King's Highway.....12	WILLIAM LESTER O Master, Let Me Walk with Thee.....12
Lord, as to Thy Dear Cross We Flee.....12	J. SEBASTIAN MATTHEWS O Love Divine, that stoops to Share The Presence of God.....12
O God of Freedom (A Call to Patriots).....12	T. TERTIUS NOBLE Breathe on Me, Breath of God, I'd Into the Woods My Master Went.....12
The Light Bearers.....12	God, the Eternal Ruler.....12
CARLETON H. BULLIS Praise Ye Jehovah.....12	W. R. VORIS He Leads Us On.....12
T. FREDERICK H. CANDLYN Beloved, Let Us Love One Another.....12	BENJAMIN WHELPLEY Look Upon the Rainbow (A Song of Praise).....12
Rejoice, the Lord Is King.....15	How Lovely Is Thy Dwelling Place.....12
MABEL DANIELS Exultate Deo (Song of Rejoicing).....35	R. HUNTINGTON WOODMAN O Clap Your Hands.....15
J. LAMONT GALBRAITH Rejoice in the Lord, O Ye Righteous.....12	The Lord Is King.....15
I Gave My Life for Thee.....12	O Lord, I Will Exalt Thee.....16
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Poister Symphony and Clokey Operetta Heard in California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 16.—A performance of Arthur Poister's Symphony for orchestra and organ was given in Redlands on Dec. 2 with the composer at the organ and the orchestra under the direction of J. Plowe. From all accounts the composition made a deep impression on all who heard it.

Another noted local composer, Joseph W. Clokey, presented his new operetta, "The Emperor's Clothes," at the Little Theater in Padua Hills during the week of Dec. 1. Here we had a delightful thing that was a worthy successor to his last work in this form, "Our American Cousin," which was given earlier in the year.

Mr. Clokey's cantata "We Beheld His Glory" will be given at the First Congregational Church in Los Angeles under the direction of John Smallman the Sunday after Christmas.

At the Guild meeting and dinner Dec. 7 it was a pleasure to have as guest of honor John Connell, the distinguished organist and conductor of Johannesburg, South Africa. Mr. Connell, who is on a sort of good-will tour sponsored by the South African government, has had a busy time of it. While here he gave recitals at Claremont Colleges on the new Estey, the Hollywood High School on the Skinner, at Balboa Park on the Austin and at the U. C. L. A. on the Skinner. At the Hollywood recital he had an audience of 2,000 high school girls and boys who brought him back three or four times after a jolly improvisation on the school song, in which he introduced some Bach themes and a bit of "The Star-Spangled Banner." It may not be the sort of music for the highbrows, but the public simply eats it up, as these youngsters did. At his Los Angeles recital he gave a very satisfying performance of the Reubke Sonata, a work that is heard all too seldom, and a brilliant performance of the Finale from the C minor Sonata by Ralph L. Baldwin, a splendid piece of writing that has been sadly neglected by American organists. These two works amply demonstrated the recitalist's ability. Personally I enjoyed his playing of the Pastorale from the Rheinberger D flat Sonata better than anything I have heard for a long time. It was beautifully done both as to phrasing and registration. Other numbers were the Harwood "Dithyramb," which to my mind is less than nothing musically, Bach's Prelude and Fugue in A minor and pieces by Faulkes, Hollins, Lemare and Wesley.

Vernon Robinson, A. A. G. O., the organist and choirmaster of the Congregational Church in Pomona, conducted the Valley Symphony Orchestra in a splendid concert Nov. 30. Percy Grainger was the soloist.

E. Arne Hovdesven



E. ARNE HOVDENVEN, organ recitalist at the Mercersburg Academy Chapel, with the new year begins his fifth consecutive year of organ recitals at the now famous Gothic Chapel on the academy hill at Mercersburg, Pa. Recitals are given every Sunday afternoon directly after the carillon recitals by Bryan Barker of Loughborough, England, formerly carillonneur of the University of Sydney, Australia, and now carillonneur at Mercersburg.

That these recitals are of interest and continue their popularity is shown by the fact that a large number of visitors and tourists come to the Mercersburg campus every Sunday throughout the year to hear the chapel music.

In addition to his chapel recitals Mr. Hovdesven plays many recitals in the East. Recently he has been heard at Reading, Pa., by the Reading N. A. O. chapter; at Lewistown, Pa., where a recital was played in honor of the 135th anniversary of St. John's Lutheran Church; at Grace Church, Carlisle, Pa., and at the United Brethren Church, Hagerstown, Md.

During the Christmas holidays Mr. Hovdesven is on a short concert tour in the Middle West, playing recitals at Burlington, Iowa, Dec. 20; Crookston, Minn., Dec. 27; Minneota, Minn., Dec. 28, and Albert Lea, Minn., Jan. 3, with tentative dates at Minneapolis and Austin, Minn., and Rockford, Ill.

High School Hears Lecture on Organ.

A feature somewhat new to the curriculum of musical instruction in the Chicago public schools was introduced Dec. 4, when the music class of the Nicholas Senn High School, Ridge boulevard and Greenwood avenue, was addressed by Clarence A. Hahn, business secretary of the Northwestern University School of Music, Evanston, on the subject of "Pipe Organ Structure and Design." The initial portion of the lecture was devoted to the evolution of the organ from historic times. Several models of parts used in actions long obsolete, as well as sketches by

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FIELD DAY FOR IOWA AT ORGAN DEDICATION

PROGRAM AT MOUNT VERNON

Four-Manual Kimball Instrument Opened at Cornell College—Evening Recital Is Played by William H. Barnes.

Dedication of the four-manual Kimball organ at Cornell College, Mount Vernon, Iowa, and the annual meeting of the Iowa council of the National Association of Organists were held simultaneously Dec. 1 and drew a company of organists from various parts of Iowa to the college town for the festivities. The stop resources of the Cornell organ, a gift to the college from a generous woman benefactor, were published in *The Diapason* July 1. The organ was tried by a number of the visitors under the leadership of Horace Alden Miller, teacher of organ at Cornell, who also presided at the service of dedication in the afternoon. In the evening a recital was played by William H. Barnes of Chicago, assisted by Mrs. Barnes at the piano.

Mr. Miller played as a prelude at the dedicatory service two movements from Rheinberger's Fifth Sonata and as the Postlude a "Grand Choeur" of Guilman. The college choir under the direction of Harold W. Baltz provided the vocal numbers. The dedicatory address was delivered by Bishop Frederick D. Leete of the Omaha area of the Methodist Church.

Mr. Barnes' program, heard by an appreciative audience of 1,000 people, was as follows: "Grand Choeur Dialogue," Gigout; Reverie, Bonnet; Toccata and Fugue in D minor, Bach; piano and organ, Variations on a Theme by Haydn, Brahms; Andante (A minor Concerto), Grieg, and Finale to "Les Preludes," Liszt; "The Legend of the Mountain," Karg-Elert; Scherzo (First Sonata), Rogers; "Christmas in Sicily," Von; Chorale in E major, No. 1, Franck.

The N. A. O. council held a session in the forenoon and enjoyed a program of excellent papers. The subjects and speakers were as follows: "The Psalter in Our Services," Professor G. Zeilinger, Dubuque; "Purpose of Music in Church Service," Marshall Bidwell, A. A. G. O., Cedar Rapids; "The Tone Pattern Course," Mrs. N. L. Tooney, Clinton; "Some Thoughts on Adequate Ensemble in the Church Organ," William H. Barnes, Chicago; Round-table Discussion, Miss L. Roggmann, Garnavillo.

Professor Zeilinger, organist at Wartburg Seminary, gave an excellent paper on the Psalter, dwelling particularly on some of the abuses that have crept into churches in using the metrical Psalter. Mr. Bidwell showed the same skill as an essayist that he shows at the keyboard in the practical suggestions he gave to organists and also to ministers. Mrs. Tooney, music teacher of Clinton, gave an interesting demonstration of the Patterson tone pattern course. The audience was amazed at the ability of 7-year-old Rosemary Kleeberger, who played chords in various keys and positions as called out to her by listeners, transposed at sight, played several of her own compositions, and improvised on a theme by Mr. Bidwell. Mr. Barnes unpacked his kit of pipes of some ten different organ stops and gave an interesting talk. Miss Roggmann led a short discussion based on the papers and her long experience as an organist.

In the business session following, Professor Harold Baltz of the Cornell musical faculty was elected president of the council and the Rev. Gerhard Bunge, A. A. G. O., was re-elected as secretary-treasurer.

In an informal recital late in the afternoon the Rev. Gerhard Bunge of Garnavillo played these selections: Grand Chorus in March Form, Guilman; Variations on Heber's Missionary Hymn, Bunge, and Toccata, Maily.

Another event of the day was a dinner in honor of Mrs. Henry Pfeiffer, donor of the organ. The N. A. O. speaker at this dinner was the Rev. Mr. Bunge.

William E. Zeuch



FIRST CHURCH, Boston, corner Berkeley and Marlboro streets, was filled with music-lovers Sunday afternoon, Nov. 29, at the second in William E. Zeuch's new series of Sunday afternoon "hours of organ music." Mr. Zeuch's program included two numbers that he has not played before in these recitals—a Nocturne by Grieg and "Oriental Sketch" by Bird. The program opened with the Fantasia in E flat by Saint-Saens, and included, besides the pieces mentioned: Air in D and Fugue, G minor, Bach; Gavotte, Gluck; "Cyprian Idyl," Stoughton; Scherzo - Pastorale, Federlein, and "Pomp and Circumstance," by Elgar.

DEATH OF GUSTAV F. TREU

Veteran St. Louis Organ Builder Had Been Active Many Years.

Gustav F. Treu, a veteran organ builder of St. Louis, died Dec. 1 at his home in that city.

Mr. Treu was born at Eschbach, Württemberg, Germany, Nov. 9, 1871. He came to America in 1888 and became connected with the Pfeffer Organ Company of St. Louis. In 1905 he organized the Treu Pipe Organ Company and built the first organ under his own name in the dining-room of his home for the Church of the New Jerusalem. This organ was later removed and sold to a church in Texas, where it is still in regular service. During the past quarter of a century the Treu Pipe Organ Company has built organs for churches in many of the states west of the Mississippi, one of the largest being for Holy Trinity, St. Louis.

Mr. Treu was a member of the Independent Protestant Evangelical Church of St. Louis, for which he built a three-manual organ. Although ill for several years, Mr. Treu was active to the end, his last work being the re-voicing of the organ at First Church of Christ, Scientist, St. Louis.

In March, 1898, Mr. Treu married Miss Clara Ogden of St. Louis and they had one son, Edwin Gustav, who, with Robert Boedeker, an associate of Mr. Treu for many years, will continue the business of the Treu Company.

Mr. Treu was a conscientious workman, thoroughly in love with his art, whose chief satisfaction appeared to be realized in listening to the organs of his creation. He was one of the old school whose soul was untouched by the commercialism of modern days.

Funeral services were conducted by his pastor, Dec. 4, and attended by many craftsmen and organists, in addition to a host of friends.

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Carl Weinrich will play all the organ works of Johannes Brahms and the six organ symphonies of Louis Vierne in a series of recitals at the Church of the Holy Communion, New York, in January and February. The character of his programs, as well as the fact that Mr. Weinrich is filling the place of the late Lynnwood Farnam, whose recitals at this church earned worldwide fame, is expected to draw audiences including many organists. The recitals are to be played Sunday afternoon at 2:30 and Monday evening at 8:15, the Monday recital being a repetition of the Sunday program.

The programs for January are as follows:

Jan. 3 and 4—Chorale Prelude, "Mein Jesu, der Du mich," E minor, Brahms; Chorale in B minor, Cesar Franck; Chorale Prelude, "Herzliebster Jesu," Brahms; First Symphony, Op. 14, Vierne.

Jan. 10 and 11—Chorale Prelude, "O Welt, ich muss Dich lassen," Brahms; Fantasia and Fugue in G minor (MSS), Langstroth; Chorale Prelude, "Herzlich thut mich erfreuen," and Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Second Symphony, Op. 20, Vierne.

Jan. 17 and 18—Prelude and Fugue in A minor, Brahms; Suite No. 5, "L'Orgue Mystique," Tournemire; Chorale Preludes, "Schmücke Dich, O Liebe Seele" and "O wie selig seid Ihr doch, Ihr Frommen," Brahms; Third Symphony, Op. 28, Vierne.

Jan. 24 and 25—Chorale Preludes, "O Gott, Du Frommer Gott" and "Es ist Ein' Ros' Entsprungen," Brahms; "Prelude et Fugue Cyclicqua Atonale" (MSS), Illiaschenko; Prelude, Offertory, Elevation, and Communion, from Suite No. 35, "L'Orgue Mystique," Tournemire; Fourth Symphony, Op. 32, Vierne.

Jan. 31 and Feb. 1—Chorale Prelude, "Herzlich thut mich verlangen," Brahms; "Paraphrase-Carillon" from Suite No. 35, "L'Orgue Mystique,"

Tournemire; Fugue in A flat minor, Brahms; Fifth Symphony, Op. 57, Vierne.

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Three-Manual to Be Built for Grace M. E. Church at Des Moines.

The organ committee of Grace Methodist Church at Des Moines, Iowa, has awarded to the Reuter Organ Company a contract to build a three-manual instrument of twenty-three sets of pipes, plus chimes. The negotiations in connection with the sale were handled by John T. Beeston, representative of the Reuter firm in Des Moines.

Following is the stop specification of the organ:

GREAT ORGAN.

Diapason, 16 ft., 61 notes.
Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Harmonic Tuba, 4 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flauto Dolce, 4 ft., 73 notes.
Salicet, 4 ft., 61 notes.
Nasard, 2 1/2 ft., 61 notes.
Flautoino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Orchestral Horn, 8 ft., 73 notes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Cello, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.

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Henry G. Ley. Postlude.....	.80
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WHEREVER WILLIAM RIPLEY DORR sets foot there a boy choir soon springs up. History made in Chicago and Los Angeles is repeating itself at Long Beach, Cal. The new choir of St. Luke's Church in that city is already in demand for concerts. It consists of forty trained boys and seventeen men. The choir recently appeared at Redlands with Arthur W. Poister, organ soloist, and Dec. 6 went to All Saints', Riverside, and the famous Mission Inn.

CALIFORNIANS MAKE MERRY

BY WILLIAM W. CARRUTH, F. A. G. O.
San Francisco, Cal., Dec. 15.—The annual Christmas "jinks" of the Guild was held in Unity Hall of the First Unitarian Church of Berkeley Dec. 14, through the courtesy of the organist, Mrs. Estelle Swift. This has become the most important and enjoyable social event of the year—an evening, as the dean, Walter Kennedy, expressed it, when, "as professional folk we lay aside our grave dignity, turn back the clock, become natural, laugh heartily, forget trouble, imbibe the spirit of Christmas and really live." In addition to the beautiful Christmas tree and the roaring fire, a festive note was added by the red paper caps which Mrs. John Saam had provided. Dr. Charles Greenwood, who was so successful in arranging the program last year, was just as successful this year.

After a short musical program of a serious nature, Dr. Greenwood introduced his famous thirteen-manpower organ, which made such a hit last year. The toy symphony orchestra was conducted by the dean, who cleverly impersonated the late conductor of the San Francisco Symphony Orchestra, Alfred Hertz. The funny presents which the members had provided were distributed by Santa himself in the person of the Rev. Mr. Van der Las. This is said to have been the first occasion at which a minister has been present at a social event of the chapter, and so that it may not be the last, Mr. Van der Las was unanimously elected chaplain of the chapter. The surprise of the evening was the introduction of a flaming plum pudding, which was a fitting climax for an evening which will long be remembered.

Edward Douglas Tayler, F. R. C. O., A. R. C. M., late of Grahamstown Cathedral, South Africa, and Lancaster Parish Church, England, was heard in a recital at the Temple Methodist Church Dec. 9. Master David Graham Tayler was the assisting vocalist in the following program: Concert Overture in E flat, Faulkes; Christmas Pastorale, Sullivan; solo, "Lord, at All Times I Will Bless Thee," Mendelssohn; Toccata and Fugue in D minor, Bach; "The Piper of Dreams," Wilson-Gunn; Scherzo, Maxfield; "He Shall Feed His Flock," from "The Messiah," Handel; Sonata in G minor (Allegro, Reverie, Caprice, Toccata), E. Douglas Tayler.

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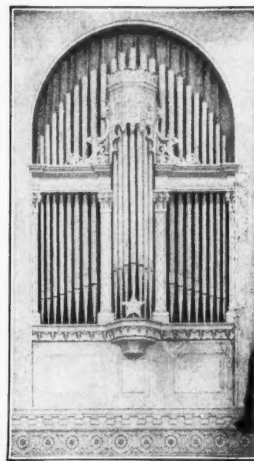
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Three-Manual to Be Installed in New Epiphany Lutheran Church.

Epiphany Lutheran Church at Hempstead, Long Island, N. Y., which is building a new edifice, will have a three-manual organ, now under construction at the factory of the Austin Organ Company. The church is to be completed by March 15. The organist is Emmanuel Schmauk.

The entire great will be enclosed in the choir expression box. The following shows the resources of the organ as designed:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Tromba, 8 ft., 73 pipes.
 Chimes, 25 tubular bells.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Gedeckt (extended Bourdon), 8 ft., 12 pipes, 61 notes.

Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Dolceissimo, 8 ft., 73 pipes.
 Flute d'Amour (extended Bourdon), 4 ft., 12 pipes, 61 notes.

Piccolo (from Bourdon), 2 ft., 61 notes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
 Tremolo (valve type).

CHOIR ORGAN.

*Clarabella, 8 ft., 73 notes.
 *Dulciana, 8 ft., 73 notes.
 Unda Maris, 8 ft., 61 pipes.
 *Flute Harmonic, 4 ft., 73 notes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

Acoustic Bass (Resultant), 32 ft., 32 notes.

Open Diapason, 16 ft., 32 pipes.

Bourdon (extended Clarabella), 16 ft., 12 pipes, 20 notes.

Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Octave (extended Open), 8 ft., 12 pipes, 20 notes.

Still Gedeckt (from Swell), 8 ft., 32 notes.

Still Gedeckt (from Swell), 8 ft., 32 notes.

ORGAN FOR HOOSICK FALLS

Aeolian-Skinner Three-Manual to Be Installed in St. Mark's.

An order for a three-manual organ has been received by the Aeolian-Skinner Company from St. Mark's Episcopal Church at Hoosick Falls, N. Y. The stop layout of the instrument will be as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
 Clarabella, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Swell Rohrflöte, 8 ft., 61 notes.
 Swell Cornopean, 8 ft., 61 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute Celeste, 2 rks., 8 ft., 134 pipes.

Flute, 4 ft., 73 pipes.
 Oboe d'Amore, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.
 Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.

Echo Lieblich (Swell), 16 ft., 32 notes.

Gedeckt, 8 ft., 12 pipes.

Still Gedeckt (Swell), 8 ft., 32 notes.

Los Angeles Recitals in 1887.

A program brought to the Pacific Coast Musician office by Miss Mabel Brousseau, the Los Angeles paper reports, was that for the opening of the Potter me-

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morial organ, at the old First Baptist Church, Aug. 2, 1887. The organists participating were A. J. Stamm, Emma Rider, Mrs. J. G. Ogilvie, Thomas W. Wilde and S. B. Whitely. Another program of interest was that of a recital given by Wilhelm Middelschulte of Chicago on the organ of the First Congregational Church, Los Angeles, Feb. 11, 1896, in which he played the Toccata and Fugue in D minor, Bach; Impromptu, Widor; "Lamentation," Guilmant, and Theme, Variations and Finale, Thiele. This was the second of two recitals by Mr. Middelschulte at that church.

Paul Braun, a pupil of Dr. Wilhelm Middelschulte, has been appointed organist and director at St. Paul's Episcopal Church, Peoria, Ill.

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By WILLIAM LESTER.

Suite for Organ ("Praeludium," "Melancolia," Pastorale and Toccata), by Adolf Brune; published by the H. W. Gray Company, New York.

This set of four pieces represents the latest published work of a great contemporary composer, all too little known for his accomplishments in varied fields of creative effort. His vital large-scale works for orchestra have made sensational impressions when performed (at all too infrequent periods) by the Chicago Symphony Orchestra and like bodies; a goodly amount of his highly significant chamber music has been presented by such interpreters as the Kneisel Quartet, the Flonzaleys, et al. Theodore Spiering, Ludwig Becker, spring to mind as master violinists who have collaborated with first-class pianists in repeated hearings of the noble sonata for violin and piano published years ago by Schott. Two ballads for piano, welcomed by Busoni as perhaps the most significant works of their type since the later products of Brahms, have been often played by virtuoso pianists since their appearance two decades ago from the press of Leuckart in Leipzig. A cycle of songs, settings of the Eichendorff "Elegien," greatly enriched the singer's repertoire when published a few years back.

But all the above-mentioned material is but an enticing sample of what treasures still remain in manuscript. Here is one composer whose accomplishments should be a source of common pride, but whose fame has unfortunately been allowed to languish on a plane with his natural modesty. The H. W. Gray Company is to be praised for its foresight in making available in printed form this newly issued Suite, Op. 63, truly a significant addition to the best in organ repertoire.

Let us at once state that this work is not for the amateur. It is full-blooded music, asking and yielding the best in generous quantity. To describe or place the music with printed words is a difficult task. If one could take the mystical Franck and add a generous stiffening of top-notch Brahms, plus some individualistic essence of Brune personality, we would approach some fair estimate of its type and value. Every forward-looking organist should possess and steep himself in this fine music. I do not claim that everyone will like it—no strongly personal music, no creative effort that radiates such a definite individuality, can find as universal acceptance as does some of the more genteel material so prevalent. But it is to be hoped that the suite will meet with widespread use and study—it represents a type of writing which cannot but have a tonic effect on all who fall under its spell.

The opening movement, titled "Praeludium," is built on two main ideas, one an angular dramatic theme in the minor, of striking force and contour. The other is a quieter chromatic sequence of effective contrast. These two elements are developed at length with a remarkable sense for climax accumulation, building to a massive, sonorous close. "Melancolia" is a shorter, simpler and more lyrical section developed out of two characteristic motives presented together by choir clarinet and swell diapason in concert at its beginning. The pungency of the sometimes acid harmonies presents colorful tints. The third movement, Pastorale, is a polished example of part-writing—it speaks a softer, more Lydian, note than either of its neighbors. On any organ possessing soft flute and string registers of good quality this section should prove to be a series of beautiful tone-pictures. The finale, Toccata, is far from the conventional work of its type. As its title signifies, it is marked by a brilliant run of glistening passage-work, but not for full organ. At the start only light flute stops are asked for on great and swell, with the addition of the oboe on the

latter. The chattering figure used as principal motive is developed at length with just the simple stop setting of the opening. After a masterly working-out section, the movement swings into a dashing build, and the suite closes with a sonorous expansion of the original idea. The suite is dedicated to Eric DeLamarter.

Let me once more make the statement that in this suite we are offered music of first-rate value, set down by a creative master. First, and most important, it is beautiful music of enduring style and value. Again, it is music of our own time and place.

"A Sylvan Idyll," by Gordon Balch Nevin; "Sundown," by William F. Felton; published by J. Fischer & Bro., New York.

The versatile G. B. N. once again appends his name to an organ issue of undoubted worth. As is suggested by his choice of title, the piece is a beautifully curved, ingratiating melodic line (set first for solo clarinet, later, in the reprise, for flutes), placed under a



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filigree arpeggio pattern for soft swell flute. A brighter, more angular contrasting theme separates the two appearances of the principal idea. A lovely aristocratic morceau, set down with expert skill, and capable of producing a vivid reaction from any audience, if performed as directed. Incidentally, it is very easy to play and registrate.

The Felton piece is of more ordinary caliber, both as to cut and material. Not that it is bad music, for we must acknowledge its respectability both as to setting and details of craftsmanship. But it lacks that individuality inherent and apparent in the Nevin piece. However, "Sundown" will serve effectively as a quiet number for modest recital or service needs.

"Au Convent," by Borodin; "Le Vol du Bourdon," by Rimsky-Korsakoff; "La Grande Porte de Kiev," by Moussorgsky; all arranged for the organ by Leonard de Saint-Martin; published by W. Bessel & Co., Paris.

Three well-known standard compositions by three great Russians have

been cleverly transcribed for organ by the assistant organist of Notre Dame, and should find a ready response from organists interested in colorful selections for concert use. Most of us will recognize the source of the transcriptions by the English titles most familiar in this country; listed in order they are: "At the Convent," "Flight of the Bumble-bee" and "The Great Gate of Kiev." Of the musical worth of the numbers nothing need be said—each is too familiar on programs to call for further analysis. The arrangements are well handled, keeping in mind the cruder mechanical standards of the French organ field. The registration demands of the transcriber can be greatly and easily amplified when applied to a modern American console.

A program of sacred music, largely of modern and Russian music, was sung a cappella and from memory by the choir of the Park Congregational Church at Grand Rapids, Mich., Sunday evening, Nov. 22, under the direction of C. Harold Einecke.

Who's Who Among the Organists of America

A. Cyril Graham.

A. Cyril Graham, organist, conductor and educator, was born in Brooklyn in 1880 of English parents. At an early age he moved with his mother to Chicago, where most of his life has been spent. He was graduated from the Northwestern University School of Music in organ and theoretical subjects under Dean Peter C. Lutkin, and spent three years in postgraduate work at the American Conservatory of Music, taking piano with Gertrude H. Murdough and composition with Adolf Weidig. A year was spent in study in Berlin with Edgar Stillman Kelley and Engelbert Humperdinck.

For twelve years Mr. Graham was head of the theory department and teacher of organ and piano at the Columbia School of Music, before assuming directorship of the organ and theory departments of Augustana College Conservatory of Music at Rock Island, Ill., in 1921. He continued there for ten years and is now director and owner of the Graham Normal School of Music in Davenport, Iowa.

Among Mr. Graham's important compositions are a concerto for organ and orchestra, a suite for stringed orchestra, a sonata for violin and piano, a cantata, "The Poet and the Dryad," written for the MacDowell festival at Peterboro, N. H., a cantata, "The Piper of Hamelin," for children's voices, tenor solo and orchestra, written for the Chicago North Shore Festival, and smaller pieces.

As an organist Mr. Graham began his career at the age of 12 years at St. Paul's Episcopal Church, Riverside, a suburb of Chicago. In later years he served as organist and choir director of the Hyde Park Presbyterian Church, Chicago, Plymouth Congregational Church and the University Congregational Church and the University Congregational Church. The latter position he retained for a year after moving to Rock Island. He is at present organist and choir director of the Broadway Presbyterian Church of Rock Island and of Temple Emanuel, Davenport. In spite of his many duties, Mr. Graham has found time to give numerous successful recitals throughout the Middle West.

As a conductor Mr. Graham first came to general notice when he directed the world premiere of Paolo Gallico's prize-winning oratorio, "The Apocalypse," in 1921. For the last eight years Mr. Graham has been conductor of the Handel Oratorio Society of Rock Island. He is honorary president of the Tri-City Organists' Club, which he founded some five years ago.

Mr. Graham married Miss Helen M. Jordan of Ottawa, Ill., in 1908 and they have two sons—Richard C. and John Douglas Graham. Mrs. Graham is an accomplished pianist and popular teacher and she and her husband are associated in the new school they have established in Davenport. Mrs. Graham is a pupil of Gertrude Murdough, A. K. Virgil and Leopold Godowsky.

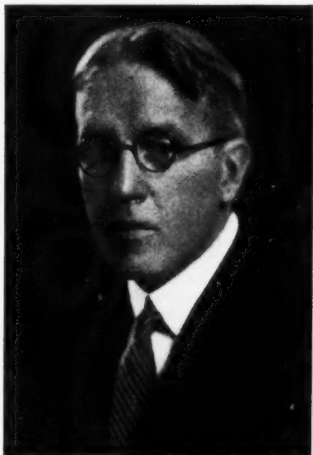
Arthur H. Arneke, A. A. G. O.

One of the capable musicians of Milwaukee who has established a reputation that is enviable as an organist and accompanist and who has been a member of the faculty of several of the more prominent colleges of the Middle West is Arthur H. Arneke, A. A. G. O.

Mr. Arneke was born Jan. 25, 1885, in Wayne County, Pennsylvania. He received his first training in music at Oberlin College. Later he went to New York and was graduated from the Guilman Organ School, directed by Dr. William C. Carl. Upon his graduation he was appointed head of the music department at Lombard College, Galesburg, Ill. Later he went to the conservatory of music of Lawrence College, Appleton, Wis., where he had charge of the organ and theory work for nine years. At present he is on the faculty of the Wisconsin Conservatory of Music and organist of the Second Church of Christ, Scientist. He is also accompanist for the Lyric Male Chorus and the Teachers' Philharmonic Chorus.

Mr. Arneke took advanced piano work under Emil Liebling in Chicago

A. Cyril Graham



and also spent some time in Paris with Thuel Burnham. He is in great demand as an accompanist and has done considerable recital work. Last year he gave a very successful series of recitals on the four-manual Skinner organ at Temple Emanu-El, Milwaukee. At the Wisconsin Conservatory he has charge of classes in musical history, musical appreciation and counterpoint, and teaches piano and organ. Mr. Arneke is also serving as vice-president of the Civic Music Association of Milwaukee.

Mr. Arneke married Miss Bessie E. Macaulley at Binghamton, N. Y., Sept. 2, 1911.

Jesse G. Crane.

Jesse G. Crane is an Indianapolis musician who has been active in the musical life of that city for many years and has won a place of high honor in the organ fraternity. His earliest studies were with F. X. Arens, and after study with James M. Dungan, he was graduated in the artist department of the Indianapolis Piano College. Organ study with Charles F. Hansen was carried on for several years, after which church work and a long period as organist of the Alhambra Theater followed.

For the past twelve years Mr. Crane has been organist for Third Church of Christ, Scientist, Thirty-fourth street and Washington boulevard. He has been a member of the Indiana chapter of the American Guild of Organists during most of the time it has been in existence, and served as dean

Arthur H. Arneke



for three years and as treasurer for a like period. He has been actively engaged in playing and teaching piano and organ for many years, and has had as pupils a number of the professional musicians of the city who now hold important church positions.

NEW AEOLIAN AT ST. LOUIS

Large Three-Manual Opened by Philippi at Memorial Presbyterian.

A three-manual organ of 3,005 pipes, built by the Aeolian Company, was dedicated Dec. 6 in the Memorial Presbyterian Church at St. Louis, with Daniel R. Philippi, organist and choir-master of Christ Church Cathedral, at the console. He was assisted by Vivian Evans, contralto, and J. Harry Johnson, organist of the church. Mr. Philippi brought out the qualities of the organ, to which he refers as a "glorious instrument," with the following selections: Toccata and Fugue in D minor, Bach; "La Fileuse" ("The Spinner"), Raff; "Caprice Viennois," Kreisler; Intermezzo (Symphony 6), Widor; "Ronde Francaise," Boellmann; Welsh Melody, R. Vaughan Williams; "Une Tabatiere a Musique," Liadoff; Lullaby, Sergei Mihailoff; Meditation, Bach-Gounod; Chorale in B minor, Franck.

The organ stands in the new church edifice of the congregation, organized in 1864. The instrument was given by Mrs. Frank Woolford Sneed in memory of her husband, the Rev. Frank Woolford Sneed, D. D., who was twice the pastor of this church—from 1897 to 1902 and from 1922 to 1923—and who died in the latter year.

All of Music by Church Members.

Here is a suggestive idea from Los Angeles: At the Temple Baptist Church, where Dr. Ray Hastings presides over the music, an "all-Temple"

Jesse G. Crane



Photograph by Charles F. Bretzman.

service was presented Nov. 22. The words of all the hymns were from the pen of the pastor, Dr. John Snape, and the music consisted of compositions of Dr. Hastings and other members of the church. The organ recital before the service was made up as follows: March, "Independence," Edwin D. Wyckoff; Nocturne from Suite, "Midsummer," Carl E. Doud; Concert Fantasia, Ludwig Conde; Tone Picture, "In Moonlight," Margaret Kirchofer; "Forgiveness" and "Paean of Victory," Ray Hastings; "Vesper Hymn," Hastings.

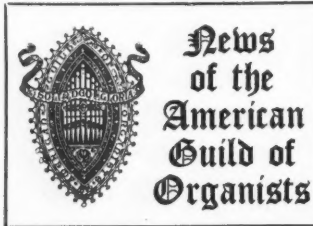


Muriel E. Day at the console of the Hillgreen-Lane organ in the Sixth Presbyterian Church, Washington, D. C.

Recent answers from fully seventy-five per cent of the churches canvassed in connection with prospective organ sales bear the legend—"Building Plans Halted Until Conditions Improve." If, then, there is any hope for the future, organ builders may expect cumulative results to compensate for the present dearth of trade. We look for a splendid future.

HILLGREEN, LANE & COMPANY

ALLIANCE, OHIO



News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

New Year Reception in New York.

The American Guild of Organists has issued invitations to a reception and tea at the Beethoven Association, 65 West Forty-fourth street, New York, from 4 to 6:30, on New Year's Day. A committee of women members, some from out of the city, will act as hostesses. Invited guests of honor will be Harold Bauer, Dr. J. Frederick Wolle, Norman Coke-Jephcott and Fernando Germani.

Convention in Boston June 6 to 10.

The American Guild of Organists will hold a general convention in Boston June 6 to 10. Plans are already under way among the New England fraternity for a representative program of recitals, papers, etc. Professor Hamilton C. Macdougall, for many years an active member of the Wellesley College faculty and a member of the staff of The Diapason, has been appointed chairman of the program committee for the convention.

Michigan Chapter Gives Program.

A concert of unusual merit and interest was that presented under the auspices of the Michigan chapter at the Detroit Institute of Arts on the evening of Dec. 4. An audience of 800 heard the performance. The evening was arranged by Charles L. Wuerth and the organists who took part were Marian Van Liew Kupka, Neva Kennedy Howe, Grace Halverson, Mark Wisdom and Mr. Wuerth. They were supplemented by Eileen Whitley, soprano, and Vera Richardson, pianist. Wagner's "Ride of the Valkyries" was played by Mrs. Kupka and Mrs. Howe. Mr. Wisdom played Boellmann's Gothic Suite. Miss Halverson's selections were Bach's chorale prelude on "In Thee Is Joy" and Buck's "The Holy Night." Miss Richardson and Mr. Wuerth played J. W. Clokey's Symphonic Suite on piano and organ. Miss Whitley's group of songs was accompanied by Mr. Wuerth.

The Michigan chapter were the guests of St. Matthew's Episcopal Church of Detroit for the third monthly meeting of the season Tuesday evening, Dec. 15. After a brief business meeting the members assembled in the church, where a musical service was given by the organist of the church, Mrs. Lorainetta LeBon, F. A. G. O., and her choir, numbering twenty-four. Evening prayer was said by Father Daniels, rector, after which Mrs. LeBon played on the Austin organ "The Chambered Nautilus," by Stewart, and the Largo and Allegro from Guilman's Sonata in D minor. To hear Mozart's Twelfth Mass sung by this splendid choral organization was a rare experience. The tone of the choir shows the result of painstaking drill. Of course the evening would not have been complete without a group of negro spirituals. The choir was asked to sing several of these and obliged with "My Lord, What a Morning," "Swing Low, Sweet Chariot," "Aint Goin' Study War No Mo'" and "Way Up in Heaven." The last was a recently discovered manuscript.

Louisiana Chapter Service.

The Louisiana chapter held a public service at Temple Sinai, New Orleans, Sunday, Nov. 29. The Jewish ritual was used, with music from the service by Ferdinand Dunkley. Rabbi Louis Binstock conducted the service, and an address was delivered by the Rev. Dunbar H. Ogden, a Presbyterian minister. Anthems by Saminsky and Dunkley were also sung. The organists participating were: Henry S. Jacobs, Miss Mary V. Molony, Mrs. Spencer Tall-

madge, A. A. G. O., and Ferdinand Dunkley, who substituted for Miss Mattie Skinner. An offering was taken for the benefit of the welfare committee on unemployment.

New England Chapter.

The current season began as a very active one for the New England chapter. The opener, as always, was a dinner and business meeting of the executive committee at Hotel Westminster. There was a good attendance and not a dull moment. Food and discussion were indulged in at the same time, though the capacity for the latter far exceeded that for the former. The chief subject for consideration was, of course, the convention to be held in Boston next June.

The first public service of the season, the 118th in the history of the chapter, was presented Nov. 2 at the Cathedral Church of St. Paul on Tremont street. The service was under the direction of Arthur M. Phelps, and the organ solo numbers were played by Fred Cronheimer, Ruth M. Greer and Homer Humphrey. At St. Paul's a choir of men and boys sings the morning service on Sundays, but the evening service is taken by an adult choir. It was this adult choir that sang for the Guild service, and a most beautiful piece of work they did.

The first social event of the season was held at the Harvard Musical Association Monday evening, Nov. 16. There was a good attendance. The problems of the coming convention were discussed, and there were many evidences of enthusiasm for the event. Edward Gammons of Cohasset gave a very entertaining and instructive account of his attendance upon the convention of the N. A. O. in New York last summer and Harry Upson Camp of the Frazee Organ Company discussed the changes in styles of voicing that have taken place since organ building could be considered an art. Refreshments and general conversation followed and departure was not an early event for many.

The 119th public service of the chapter was presented by the clergy and musical forces of the Cathedral of the Holy Cross. This is the first Guild service to be held in the cathedral for many years. The organist of the cathedral, Philip N. Ferraro, played the service and had charge of the selected quintet that sang. Albert Snow, organist of the Boston Symphony Orchestra and organist and choirmaster of Emmanuel Church, played the organ solos. The organ is an interesting example of the style of voicing in vogue about fifty years ago. It is not large in number of pipes, but the effect is very telling. The cathedral, being very large, demands a bold tone for the ensemble stops, and the build-up from a soft organ is far more satisfactory than is possible on many a modern organ which has been voiced with consideration largely for the fancy solo colors. A deafening tuba on the choir with an individual blowing apparatus is most effective in a single note melody with all the rest of the organ accompanying.

A great deal of interest was shown in this service, especially by those not familiar with Roman Catholic services, and it is to be hoped that too long a period will not intervene before another such event is presented.

HAROLD SCHWAB, Secretary.

Missouri Organists Have Big Day.

The Central Missouri branch of the Missouri chapter met at Moberly Nov. 24. Mrs. Stella Price Eisenstein and the Music Club of that city had planned a very interesting program for the afternoon and evening. The opening meeting was a profitable conference for local organists, led by Edwin Stanley Seder, F. A. G. O., of Chicago. The chief points of discussion were the duties of a church organist. At 3 p. m. there was a program by members of the Guild, with Mrs. Eisenstein presiding. Dr. James T. Quarles of Missouri University was called on to discuss the aims of the Guild. Next he played three chorales from Bach's "Orgelbüchlein" in an artistic and spirited manner. Miss Nesta Williams of Stephens College played two organ numbers, "Cortege et Litanie," by Dupre, and Intermezzo, by Rogers. The next group of numbers consisted of two solos by Miss

Curtis of Central College, with L. T. Spayde playing the accompaniments. A. L. Booth, former dean of the Missouri chapter, brought greetings from the St. Louis organists and discussed matters of interest to the group. He next played two very interesting numbers from a suite of his own composition.

After this program the four Guild members present met with Mr. Booth to discuss details of organization. The following officers were elected:

Regent—Dr. J. T. Quarles, A. A. G. O.

Vice-Regent—L. T. Spayde.

Secretary and Treasurer—Miss Nesta Williams, F. A. G. O.

The following membership committee was appointed: Mrs. Stella P. Eisenstein, chairman; Mr. Spayde and Miss Williams. The business meeting adjourned after discussion of plans for further meetings. A delicious dinner was served to the visiting organists.

The climax of the day was the program of the evening, when Mr. Seder played the Wicks organ in the Baptist Church. His program was: Concert Overture in C minor, Hollins; Largo from Concerto in D minor, Bach; "The Walk to Jerusalem," Bach; Griswold; Sinfonia to the Cantata "We Thank Thee, God," Bach; "O How Blessed, Are Ye," Brahms; "Pilgrims' Chorus," ("Tannhäuser"), Wagner; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Canyon Walls" (Mountain Sketches), Clokey; "The Chapel of San Miguel," Seder; "Romance" (MS), Kessler; Cradle Song, Rebikoff; "Carillon-Sortie," Mulet.

Mr. Seder added greatly to the appreciation of the program with explanatory comments he made before each number. A large and enthusiastic audience was present, many coming from nearby towns.

Missouri Chapter.

The November meeting of the Missouri chapter was held Monday evening, Nov. 30, at the Webster Groves Congregational Church. Mrs. Lamb was hostess for the evening.

A chicken dinner was served and after dinner we heard a talk by our guest of honor, Mrs. William K. Roth, state chairman of industry and music of the Missouri Federated Music Clubs. This talk was followed by our regular business meeting.

WILHELMINA NORDMAN, Recorder.

Fine Season for Chesapeake Chapter.

The Chesapeake chapter is again holding meetings in the beautiful Brown Memorial Presbyterian Church, in which a fine four-manual Skinner organ was recently installed, immediately following the completion of a new chancel. The first meeting was held Oct. 5, and was well attended. Business did not require much time, as it had been discussed and put into form for quick presentation to the members by the executive committee at a previous meeting. Then the members were asked to seat themselves according to their voices and some interesting work was done on a new anthem by Leo Sowerby. The meeting closed with a short but attractive program by Virgil Fox, a promising young organist who is now the holder of a scholarship at the Peabody Conservatory of Music. His numbers were: Prelude and Fugue in B minor, Bach; Adagio from Fantasy-Sonata, Rheinberger, and Allegro from Second Symphony, Vierne.

Our second meeting, Nov. 2, was characterized by two important things, the first of which was the perfecting of plans for a series of recitals and lectures to be given jointly by the Chesapeake chapter, A. G. O., and the Baltimore chapter, N. A. O. The second item of note was the short recital of original compositions by Miss Katharine E. Lucke. All but her most intimate friends were surprised to discover in her pieces a spirit of playfulness which they had hitherto not suspected, and this spirit contrasted nicely with the more solemn and earnest parts.

The first of the above-mentioned recitals thus planned jointly by the two organizations was held in the concert hall of the Peabody Conservatory of Music on the evening of Nov. 24, with

Ernest White, organist of St. James' Church, Philadelphia, as the recitalist. His interesting program and his excellent playing were greatly enjoyed by a good audience. His program was as follows: Concerto No. 1, in G major, Allegro-Grave-Presto, Bach; "Soeur Monique," Couperin; Gavotte, Wesley; Chorale No. 2, in B minor, Franck; Chorale Preludes—"A Rose Breaks into Bloom" and "O World, I E'en Must Leave Thee," Brahms; Pastorale, Franck; Chorale Preludes—"My Inmost Heart Rejoiceth" and "O Blessed, Faithful Spirits," Brahms; "Piece Heroique," Franck; "Legend of the Mountain," Karg-Elert; Scherzetto, Vierne; "Suurise," Jacob; "Westminster Chimes," Vierne.

DELLA V. WEBER, A. A. G. O.,
Corresponding Secretary.

Meeting of Minnesota Chapter.

The Minnesota chapter of the A. G. O. held its first meeting of the season Nov. 23 at Unity Church, St. Paul. Dinner was served by the ladies of the church to members and guests.

The new dean, Mrs. S. N. Reep of Minneapolis, presided and introduced Dr. F. M. Eliot of Unity Church, who welcomed the members and gave a talk on "Co-operation of Pastor and Organist in Church Worship." After this the dean mentioned the Karg-Elert recital tour and asked Stanley R. Avery, organist of St. Mark's Episcopal Church, Minneapolis, to speak about the possibility of having the composer-organist appear in the twin cities. A committee was appointed by the dean to confer with Mr. Avery and St. Mark's choir on financial arrangements.

Following the meeting Virginia Wetherbee Powell, organist of Unity Church, gave a recital, assisted by Agnes Rast Snyder, contralto, and the Unity Church choir.

HENRY ENGEN, Secretary.

Indiana Chapter.

The Indiana chapter met Dec. 7 at the Tabernacle Presbyterian Church in Indianapolis for the monthly dinner and business meeting. Cheston L. Heath, dean, presided. At the conclusion of the business meeting we adjourned to the auditorium for a fine recital by Donald C. Gilley, A. A. G. O., of Earlham College, sub-dean of the Indiana chapter. Mr. Gilley's program follows: Prelude and Fugue in D minor, Bach; Chorale Prelude, "In dulci júbilo," Bach; Fifth Trio-Sonata, Bach; Sarabande, Corelli; Sketch in C major, Schumann; "Ariel," Bonnet; "Suite in Miniature," DeLamar; Scherzetto, Vierne; "Carillon," Vierne; "Over the Hills and Far Away," Grainiger; First Symphony (Allegro), Maquire.

MRS. HOWARD L. CLIPPINGER,
Secretary.

Oklahoma Chapter.

Oklahoma chapter held its November meeting on the evening of the 9th at the Tulsa Tavern. Dinner was served at 6:30 and the program followed. Mrs. Marie M. Hine, dean, presided at the meeting. Esther Handley, chairman of the program committee, announced that the chapter would give the following recitals this season: A miscellaneous program in January, a patriotic church service commemorating the Washington bi-centennial in February, and a nature program in March. The evening's program consisted of the following series of short historical papers on the music of the ancients: Egypt, Frances Wellmon Anderson; Babylon and Assyria, Martha Esther Blunk; Hebrew, John Knowles Weaver; Arabia, Marie M. Hine, and China, Esther Handley. Each paper was followed by a short discussion. Out-of-town members present were the Sapulpa organists, Josephine Bruner Battese and Zane Mentzer.

Marie M. Hine gave a recital Nov. 11 at Trinity Episcopal Church for the Wednesday Morning Musicales. It was a program of modern composers, in keeping with the course of study outlined for the club, and included the following selections: "Fiat Lux," Dubois; Prelude in G minor, Marie M. Hine; Meditation on Hymn-tune "Pilot," Hine; "Rejoice, Ye Pure in Heart" (Chorale Prelude), Sowerby; "Afterglow," Skilton; Sarabande, Karg-

Elert; "Corrente de Siciliano," Karg-Elert; "Carillon-Sortie," Mulet.

Recitals announced for December in which A. G. O. members have a part included the Hyeckha Club's annual organ concert Dec. 2 at the Boston Avenue M. E. Church, when Esther Handley, Mrs. Ernest E. Clulow and Marie M. Hine were soloists.

John Knowles Weaver was heard on the recently installed memorial organ of the Masonic Temple the night of Dec. 21, when he presented a program for Trinity Commandery No. 20, Knights Templar.

Southern Ohio Chapter Service.

The first of a series of three public services was held Monday evening, Nov. 23, in the Chapel of the Holy Spirit, the Fenwick, Cincinnati, under the direction of J. Alfred Schehl, A. G. O. Guild members and their guests assembled at 6 for dinner in the rooms of the Fenwick Club.

The choir of men and boys presented the following musical program with the service of compline (evening prayer): Prelude, "Ave Maria," No. 2, M. Enrico Bossi; Processional, "Hark, the Sound of Holy Voices," Langran; Antiphons and Psalms, Gregorian and falsobordoni, arranged by Schehl; hymn, "Te Lucis ante Terminum," Seventeenth Century; "Salve Regina," Haydn; "Ave Verum," Mozart; "Domine in Auxilium meum respice," Alois Bartschmid, F. A. G. O.; Tantum Ergo, Traditional melody, arranged by Schehl; the Divine Praises, Viadana, Schehl; postlude, "Thanksgiving," Turner; recessional, "Hymn to St. Cecilia," Mendelssohn.

It is interesting to note that Alois Bartschmid was a founder of the Southern Ohio chapter of the Guild. Mr. Schehl's arrangement of the Tantum Ergo was particularly beautiful.

District of Columbia.

The December business meeting, with Dean Charlotte Klein presiding, was held at Epiphany Church Dec. 7. Later the evening's feature was a program presented by Miss Eunice L. Kettering, F. A. G. O., of the State Teachers' College, Harrisonburg, Va., the numbers being: "Piece Heroique," Franck; Adagio (Symphony 6), Widor; "In dulci jubilo," Karg-Elert. This was followed by vocal numbers by Mrs. Leon C. Bilber, soprano, of Grace Lutheran Church, Mrs. Marian St. John Aldridge, accompanist, and Mrs. Mary Belle Beckham, contralto soloist at the Georgetown Presbyterian Church, Mrs. Frank Akers Frost, accompanist.

A pleasant surprise was the appearance of the first 'cellist of our newly launched National Symphony Orchestra, Emile Simon, who played the Adagio from the 'Cello Concerto by Haydn, with Adolf Torovsky at the organ.

The social hour was a birthday celebration commemorating our affiliation with the Guild. With a real cake and candles, holiday decorations and games everyone present seemed to enjoy being 21 years old.

Events under Guild auspices in the near future include a recital at the National Christian Church by Robert Ruckman, organist, assisted by Paul Breitenberg, violinist. Instead of the regular meeting Jan. 4 there will be a recital of Christmas music at Epiphany Church under the direction of Adolf Torovsky.

EDITH B. ATHEY, Secretary.

Dinner and Recital at Fort Worth.

On Tuesday evening, Dec. 1, the Fort Worth chapter met at Trinity Episcopal Church with Mmes. Q'Zella Oliver Jeffus and Zena Lawrence Rudmose as joint hostesses. Dinner was served by the ladies of the church preceding the recital. The tables were decorated with yellow chrysanthemums and roses. Roll call was answered by each member telling facts of interest on the work of some French organist.

The program of the recital was as follows: "Jesu, Joy of Man's Desiring," Bach-Grace; "Ave Maria," Schubert-Nevin, and Hallelujah Chorus, Handel-Gaul (Q'Zella Oliver Jeffus); baritone solos, "Prayer of the Norwegian Child," Kountz, and "Gesu Bambino," Yon (Nolan Havens); Andante (Fifth Symphony), Beethoven; Finale in A, Harris, and "Torch Dance," Ger-

man (Zena Lawrence Rudmose); violin, Adagio Pathetique, Godard; Minuet, Boccherini, and "Guitarrero," Drdla (E. Clyde Whitlock); Berceuse in G flat, Iljinsky; Intermezzo, Rogers, and Offertoire in D minor, Batiste (Harry Lee Spencer, Waco).

Texas Chapter.

The Texas chapter met at the home of Miss Alice Knox Fergusson Dec. 10. Mrs. James M. Sewell presided, as dean. The recital committee reported four recitals given during the past four weeks. The first presented Mrs. Ernest E. Peoples, Jr., organist and director of the Oak Cliff Presbyterian Church, assisted by Mrs. Viola Lovelace, mezzo-soprano, and Father McCarthy of Holy Trinity Chapel, the subject being "Music of the Catholic Church." The program was given at the Brewer Chapel. The next recital was given Dec. 13 at the City Temple Presbyterian Church, presenting Miss Katherine Hammons, organist, assisted by Mrs. Albert Smith, soprano, and Dr. Jasper Manton, pastor. Two out-of-town recitals under the auspices of the Texas chapter were given in Temple, Tex., by Mrs. F. R. Collard of Wichita Falls and in Greenville by Mrs. Edward Mangum.

Following the business session, the members were entertained by Mrs. George Dermeyer, soprano at Christ Church, accompanied by Miss Fergusson. The hostess then served luncheon to twenty-five guests. This was the third luncheon entertaining the Guild members this season. The first was given by Mrs. Sewell, the dean, at her home, the second being at the home of Mrs. Forrest Reed.

MARY GERTRUDE DAY, Secretary.

Meeting of the Council.

A meeting of the council was held at the Beethoven Association rooms, New York, Dec. 7. A number of colleagues were elected and elections of chapter officers were ratified. For the dinner and reception to Sigrid Karg-Elert at the Hotel Waldorf-Astoria final arrangements were assigned to a special committee consisting of Messrs. Comstock, Harris and Goldsworthy.

A nominating committee was appointed as follows: Grace Leeds Darnell, F. A. G. O., chairman; Walter Henry Hall, A. G. O., Frank Taft, A. G. O., William Hawkins, A. A. G. O., and Charles O'Hara, A. A. G. O., RALPH A. HARRIS, General Secretary.

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Rupert Sircom



RUPERT SIRCOM, organist and director at the Westminster Presbyterian Church of Minneapolis, paid a compliment to three of his prominent fellow organists of the city at his "hour of music" Dec. 7, when he played their compositions. One of the offerings was a new sonata completed last May by J. Victor Bergquist and dedicated to Mr. Sircom. This occasion was its first public performance. The work is in three movements. Another item on the interesting program was a tone poem by Miss Margaret Wigham, a pianist of Minneapolis. The third selection by a local composer was Hugo Goodwin's "In the Garden." Mr. Goodwin, formerly municipal organist of St. Paul, is now at St. Paul's Church in Minneapolis.

Mr. Sircom's organ program was as follows: Fantasie and Fugue in G minor, Bach; Chorale Prelude on "Hark! A Voice Saith, 'All Are Mortal,'" Bach; "In dulci júbilo, Bach; Chorale Improvisation, "O God, Thou Holiest," Karg-Elert; Scherzetto in F sharp minor, Vierne; Meditation in Ancient Tonality, Harvey Grace; Fourth Organ Sonata, J. Victor Bergquist; Tone Poem ("Solemn Thoughts"), Margaret Wigham; "In the Garden," Hugo Goodwin; "Piece Heroique," Franck.

Mr. Sircom, who was compelled to spend two months of 1931 in a hospital after an automobile accident in which he and the pastor of his church were victims, has recovered completely.

A Christmas musicale was given by the Bethesda Lutheran male chorus under the direction of G. A. Niethammer at the Indian Boundary Field-house, 2500 Lunt avenue, Chicago, on the evening of Dec. 22.

Percy B. Eversden

M. A., Mus. Doc.

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Buffalo	Good Thunder, Minn.	Haven, Kan.	Rhineland, Wis.
Rochester, N. Y.	Kendallville, Ind.	Enid, Okla	Marietta, Ohio
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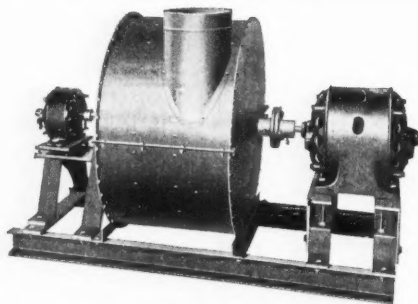
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Editorial, The Diapason, Jan. 1, 1931

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**Milwaukee Organ
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By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 18.—Professor A. Beck of Concordia Teachers' College, River Forest, Ill., presented an interesting recital at Cross Lutheran Church Sunday evening, Dec. 13. It was unusual in that he played from memory. Both the organ and the church are new, the former being an opus of the Wangerin factory, a description of which was published in The Diapason last February. Mr. Beck played: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "Shepherd's Song," Merkel; "Perpetuum Mobile," Middelschulte; "In dulci júbilo," Bach; "Weihnachts Pastorale," Conze; "Holy Night," Buck; Intermezzo, Bonnet; Cantilene Pastorale, Guilman; Scherzo, Widor; Finale, Vierne. The numbers were preceded by short explanations.

Another new Wangerin was dedicated in the new Zebaoth Lutheran Church. The event took place Nov. 1 and the organ was played by W. J. Brockman.

In connection with the A. G. O. series on the Frank memorial organ there are two more recitals to report. Mrs. Eva Wright was heard Nov. 22 in the following numbers: "La Fete Dieu" and "Chant Pastorale," Dubois; "Deuxieme Arabesque," Debussy; Buebeck's Fantasia, Becker's First Sonata, in G minor; "In Summer," by Stebbins; "The Curfew," by Horsman; "Deep River," Burleigh-Biggs, and "Entree de Cortege" ("Messe de Mariage"), by Dubois. Gertrude Loos Barr played the program Dec. 13, and the following are her numbers: Concert Overture, Faulkes; Suite for Organ, Rogers; "Bourree et Musette" and "O Gott, Du frommer Gott," Karg-Elert; "Circe's Palace," Stoughton; Largo ("New World" Symphony), Dvorak, and "Fanfare d'Orgue," Shelley.

Two recitals by Karl Markworth should be noted. On Nov. 22 Mr. Markworth played his sixtieth recital in Trinity Lutheran Church and these are the numbers: Prelude, "Liebster Jesu" and Loure, Bach; "Herzlich ist Gott," Klein; Allegro cantabile (Symphony 5), Widor; "Clouds," Ceiga; Traditional Air, Saunders, and Nevim's Toccata in D minor. The program on Dec. 13 consisted of: "Hosanna," Faulkes; "The Holy Night," Vail; "March of the Magi Kings," Dubois; "In dulci júbilo," Candlyn, and "In Bethlehem's Town," by Mueller. In both recitals Mr. Markworth was assisted by Mrs. E. W. Wallschlaeger and a chorus.

Erving Mantey presented a program in the First Unitarian Church Sunday, Nov. 22. He played: March on Handel's "Lift Up Your Heads," Canzone (A minor, Op. 40) and "Lamentation" (Op. 45, No. 1), Guilman; "When Shadows Deepen" (dedicated to Mr. Mantey), Mueller; "The Squirrel," Powell Weaver; "Evening Song," Bairstow, and Dr. Russell's three "St. Lawrence Sketches." Mr. Mantey was assisted by Mrs. P. H. Gillon, contralto.

Nov. 22 was the occasion for a Thanksgiving service at Trinity Methodist Church. Miss Winifred Price, organist, played the following: Introduction to Act 3 ("Tannhäuser"), Wagner; Adagio, Liszt; "Thanksgiving," Demarest; "Near the Cathedral," Hopkins.

Earl P. Morgan gave one of his monthly musical vespers Nov. 22 and played: "Variations de Concert," Bonnet; "Jesu, Joy of Man's Desiring," Bach; "Ave Maris Stella," Dupre; Scherzetto, Vierne; "Romance," Saint-Saens; Prelude and Fugue in G minor, Dupre.

The choir of St. Mark's Episcopal Church, under the direction of Carle Oltz, was heard in a vesper service on Nov. 29. Mr. Oltz's numbers on this occasion were: Evenson, Johnston; Third Movement (Sonata 2), Borow-

Philip McDermott



PHILIP McDERMOTT, organist and director at the Bethany Union Church, One Hundred and Third and Wood streets, Chicago, has begun a very interesting series of lecture-recitals, presented at the church on Sunday afternoons. For the opening lecture, delivered Nov. 29, his subject was "Earliest Composers, up to the Time of Bach." This lecture included a story of the mechanical development of the organ. Among the compositions played were works of Palestrina, Clerambault, Byrd, Bach, etc. Dec. 6 "Mendelssohn and the Romantic Period" was the subject. This included compositions of Mendelssohn, Franck, etc. Dec. 13 "Contemporary Composers" were considered. Emphasis was placed on American composers. The recital included compositions of Reger, Karg-Elert, Sowerby, DeLamarter, Dudley Buck, Parker, etc.

Mr. McDermott, who has established a reputation as one of the ablest of the younger organists of Chicago, has been at the Bethany Union Church, which is in Beverly Hills, a choice residence district southwest of the city's center, for the last five years. During his incumbency he has built up three choirs—one of children, one of young people and an adult choir. In addition to this he has a quartet of professional singers. Mr. McDermott was born in 1903 at Winfield, Kan., and his study of the organ was under Mrs. Cora Conn Moorhead at Winfield and under Frank Van Dusen in Chicago. In 1929 he married Miss Loma Belle Bryant. Mrs. McDermott is a talented contralto.

ski, and Scherzo Symphonic in D, Faulkes.

Arthur E. Bergmann presented his choir at Sherman Park Lutheran Church Nov. 29 in a special program. Mr. Bergmann played these numbers: Concert Overture, Maitland; Toccata in D minor, Bach; Folk Tune, Whitlock; "Song of the Basket Weaver," Russell; "A Christmas Paraphrase," Bergmann.

The choir of the Grand Avenue Congregational Church, Graydon R. Clark directing, sang its third annual *capella* concert Dec. 9. These concerts are always well attended and, of course, well liked.

The annual candlelight service at the Lutheran Church of the Ascension was given Sunday, Dec. 13. The organ numbers, played by Alfred M. Niefer, organist and choirmaster, were: Christmas Pastorale, Harker; Christmas Idyll, Dunn; Largo ("New World" Symphony), Dvorak.

The Diapason Club of the State Teachers' College met Dec. 5 at the console of the new Skinner organ in the Vocational School. There were numbers played on organ rolls, but a personal touch was provided in the numbers played by Charles Borgwardt. They were: Prelude in E minor and Arioso, Bach, and the Chorale from the "Suite Gothique" by Boellmann.

**News from St. Louis;
Recitals Are Heard;
New Appointments**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Dec. 16.—Recent recitals by local organists included programs by C. Albert Scholin at the Second Presbyterian Church, Ernest Prang Stamm at B'Nai El Temple and Daniel R. Philippi, dedicating the Aeolian organ at Memorial Presbyterian Church. The Scholin recital showed a very clever interpretation of a well-selected program, lasting exactly one hour and attended largely by members of the Second Presbyterian Church. Mr. Scholin is a comparatively new arrival from Columbus, and is a very colorful player. Mr. Stamm was assisted in his recital by a cellist in two numbers and of the other six numbers four were by American composers.

The anniversary of the passing of Lynnwood Farnam was observed by several organists Sunday, Nov. 22, with the playing of Bach numbers. Mr. Philippi's selections were two chorale preludes and a sonatina.

Speaking of Bach, we were again favored by the visit of an enthusiastic disciple of the great master in the person of Edward Reuchlin of New York, who gave his annual program in the auditorium of Concordia Seminary Nov. 20, assisted by the seminary student choir under the direction of Walter Wismar. The program, which was well received by a crowded house, included two improvisations.

Another minister of music has arrived in St. Louis in the person of Carlton Martin, a young man who sang five years with the Westminster Choir. Coming from Clifton Springs, N. Y., he has organized at the West Presbyterian Church an adult choir of sixty members, a chapel choir of twenty-eight and a junior choir of thirty-five. The chorus choir sings at the regular Sunday services, the chapel choir twice a month and the junior choir also twice a month, the three combining in a *musicae* once a month.

A new organist who will be welcomed to St. Louis is G. Calvin Ringenberg, who comes from Peoria on Jan. 1 to take up the work of the late Charles Galloway at St. Peter's Episcopal Church. During the interim very satisfactory work has been rendered by Dr. Ernest R. Kroeger at this church.

Roland Buchmueller, treasurer of the Missouri chapter, A. G. O., entertained a few members of the chapter after its last monthly meeting in his new home, where an attractive music-room has been equipped with a two-manual Reuter organ.

The Centenary Methodist choirs under the direction of Edgar L. McFadden gave their sixty-second concert on the evening of Saturday, Dec. 5. Miss Wilhelmina Nordman played three organ numbers: "Chant Seraphique," Frysinger; Scherzo from Sonata in E minor, Rogers, and Minuet in D minor, Harris.

Edgar L. McFadden has been appointed musical director of the Duquoin, Ill., Community Choral Club, an organization with a membership of about seventy voices.

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Charles Raymond Berry



MUCH IS BEING DONE to promote appreciation of organ music by Charles Raymond Berry, organist as well as program and production manager of station KSOO at Sioux Falls, S. D. This station features two half-hour programs of organ music, of various types, daily. Sunday a half-hour concert is presented at 4 in the afternoon and an hour program from a local theater is given every Sunday evening.

Of particular interest are the programs of the Sunday afternoon broadcasts, which are called "Cathedral Echoes." Recent programs have been the following:

Nov. 28—Prelude and Fugue in D major, Bach; "Jagged Peaks in the Moonlight," Clokey; "On Wings of Song," Mendelssohn - Fairclough (MSS); "To a Water Lily," MacDowell; "Carillon de Westminster," Vierne.

Dec. 6—"Canyon Walls," Clokey; "Reve Angelique," Rubinstein; "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert; "Chanson Triste" and "Grand Choer Dialoguee," Gigout.

At the inaugural broadcast Oct. 25 Mr. Berry played: Toccata and Fugue in D minor, Bach; "Le Petit Berger," Debussy; "Fantasietta avec Variations," Dubois; Sonata in C minor, Guilman; "Am Meer," Schubert; "Le Bonheur," Hyde.

Mr. Berry is a native of Sioux Falls and has spent all his musical career in the West. He was born Jan. 9, 1906, and began organ study at the age of 13 years. When he was 14 he was appointed organist at the First Presbyterian Church and held this position for five years, studying in the summer under George H. Fairclough at St. Paul. From 1925 to 1929 he was in Chicago, playing at the Alamo and other theaters. For one year he was

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president of the Chicago Society of Theater Organists. While at the University of Minnesota in 1930 he continued his study under Mr. Fairclough and in the summer of 1923 was organist of the Merriam Park Presbyterian Church, St. Paul. In July, 1930, he was appointed to his position at station KSOO.

MacDowell Society at Barnes Home. The MacDowell Society of Allied Arts had a MacDowell memorial program at the home of Mr. and Mrs. William H. Barnes in Evanston Dec. 3. Those taking part included Mr. and Mrs. Barnes, who played Brahms' Variations on a Theme of Haydn and the Adagio from Grieg's Concerto in A minor for piano and organ; Miss Lucille Turner, violinist; Ruby Spencer Lyon, soprano, and Margaret Butler Farr, who played MacDowell's Concerto in A minor, with Walter Spry taking the orchestral part on the organ.

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**Catholic Church
Music; Hints for
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By **ARTHUR C. BECKER, A. A. G. O.**

A valuable book for Catholic musicians and lovers of liturgical music has been published by the Bruce Publishing Company of Milwaukee. It is written by Sister Marie Cecile, C. S. C., Mus. D., a woman of undoubted attainments in sacred music, judging from the intelligent handling of this difficult subject. The subject matter is of importance, the material is presented in an interesting manner and the literary style is all we could desire.

The volume of some 160 pages contains a complete survey of the field of religious music. To some the terms "sacred music," in the title, might convey merely the idea of church music, but the author has preferred the appellation "sacred music" in its broader sense—that is, in distinction from regular music—and thus includes under this general heading all forms of religious music.

Art forms in sacred music are systematically divided into two sections. Part I contains all the forms in the category of church music, liturgical and non-liturgical. It begins with a brief discussion of synagogue melodies and music of the Eastern Church; then treats comprehensively of the following subjects: "Gregorian Chant," "Sacred Polyphonic Music," "Sacred Monophonic Music," "The Mass," "Vespers," "Benediction Music," "Litanies," "Hymns," "Carols," "Motet, Anthem and Chorale." There is also in this section a chapter devoted to instruments and instrumental music in the church.

Part 2 deals exclusively with religious concert music and contains an exposition of the sacred cantata, Passion music, the oratorio and miscellaneous compositions of a religious character which are used for purposes of entertainment.

A foreword has been written by Dr. Wilhelm Middelschulte.

One of the most interesting works this department has reviewed in a long time is a Mass in C minor by Walter N. Waters. Mr. Waters is well known as a composer of church music, and the receipt of this mass afforded much pleasure to the writer of this column. Mr. Waters' mass will appeal in particular to those choirs which delight in unaccompanied singing, as much of the mass can be sung in this fashion. The Credo is unique in that it is built on the chant idea; not Gregorian, but more in the style of the Anglican chant. While the Credo is simple, it should be most effective when sung with due regard to light and shade. The rest of the mass is equally interesting.

Mr. Waters' work is not polyphonic in the least, but his harmonic texture is so rich and full that one does not regret the lack of contrapuntal movement in the parts. The mass is straightforward to the point. It should prove popular with choirmasters.

G. Ricordi & Co. publish the mass.

NOTES FROM THE CAPITAL

BY **MABEL R. FROST.**

Washington, D. C., Dec. 18.—Among the most interesting of the season's organ recitals will be the series sponsored by the District of Columbia chapter, American Guild of Organists, of which Charlotte Klein, F. A. G. O., is dean. The first of these is by Robert Ruckman, the new organist of the National City Christian Church, where this and several other of the recitals will be given. Mr. Ruckman has arranged a particularly interesting program.

Other recitalists announced for the series are Louis Potter of Calvary M. E. Church, Conrad Bernier of the Catholic University, Adolf Torovsky of the Church of the Epiphany and Mrs. Frank Akers Frost of the Georgetown Presbyterian Church.

At the National City Christian Church Dec. 6 a special program of music was given by the choir, directed by William E. Braithwaite, Robert Kuckman, organist, and Katherine Riggs, harpist, to accompany the reading of the Advent drama "Bethlehem." The chapel choir of this church, directed by Helen Turley, presented the program at the Y. W. C. A. Dec. 13.

A special Christmas Eve musical service is announced by the Georgetown Presbyterian Church, for which an interesting program has been arranged by Mrs. Frank Akers Frost, organist and director of music. Featured will be Sylvia Meyer, harpist, a recent acquisition of the Baltimore Symphony Orchestra, in a half-hour of compositions of Debussy, Palmgren, Widor, Salzedo and others; Sadie Gibson French, soprano, in the solo, "Rejoice Greatly" ("Messiah"), and the new Georgetown Presbyterian choir in familiar carols.

Special music at St. Margaret's Episcopal Church Dec. 13 included the Handel Symphony from "Solomon," "Sea Prelude," of Milford, Intermezzo from Symphony 6, Widor, "Water Sprites," Walter Nash, three anthems, a soprano solo and, for the postlude, the Finale from Vienne's Fifth Symphony. Charlotte Klein, F. A. G. O., is organist and director.

On Nov. 15 the choir of the Mount Vernon Place Methodist Church gave a concert at the First Baptist Church of Winchester, Va. R. Deane Shure, director of this chorus, played the opening recital on the newly installed organ of the First M. E. Church of Luray, Va., on the same day. Mr. Shure has been invited by the music commission of the Methodist Church to contribute a set of responses and incidental pieces for use in Protestant churches, along with Mrs. H. H. A. Beach, Harvey Gaul, James H. Rogers, Gordon B. Nevin and William Lester.

A recital was given by T. Guy Lucas at St. John's Episcopal Church Nov. 30, in which he played Bach's Toccata and Fugue in D minor and Prelude on the Advent chorale "Sleepers, Wake," Handel's suite, "Water Music," and

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shorter compositions by Parry, Purcell, Spohr, Bairstow and Franck.

Recent appointments of note include Herbert F. Aldridge as director of music at the Brookland Baptist Church. Mr. Aldridge has conducted successful choirs in previous years, notably at Calvary Baptist Church and Epworth Methodist Church, and resigned the position of tenor soloist at the National Baptist Memorial Church to accept this position. Mr. Aldridge assumed his new duties Nov. 15 and has been organizing a chorus choir.

Another appointment of interest is that of Mrs. Cornelia Kinsella as organist at the Luther Place Memorial Church. Mrs. Kinsella's career has been a steady climb from the beginning as a novice to her present position with this large and important congregation. A new chorus choir to sing the Sunday evening services has been organized under the direction of Charles Whitten, formerly with the Gettysburg Glee Club.

Edith B. Athey was the organist for the fourth of the series of monthly recitals being held in the new memorial chapel at the Walter Reed Hospital. The recital was given on Dec. 6.

Particularly fine and beautiful was the program of Karg-Elert music given by Lewis Atwater, organist, and George Myers, tenor, Nov. 22, this being one of the Sunday afternoon half-hours rendered weekly at All Souls' Unitarian

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Church. The program included: Theme with Variations (Adagio, Fughetta), "Epigram"; "Poland" ("Scenes Pittoresque"), "Schwäbisch"; "The Legend of the Mountain."

December programs are as follows: Dec. 6, Jewish music, assisted by the Eighth Street Temple quartet; Dec. 13, French music, assisted by John H. Marville, bass; Dec. 20, Christmas music, Flora McGill Keefer, mezzo-contralto, assisting, and Dec. 27, Bach music, Charles Trowbridge Tittmann assisting.

A very interesting vesper service was given Dec. 6, when a program of Bach music was presented by the senior and junior choirs of Calvary Methodist Church, with accompaniment of organ, piano and strings, conducted by Louis Potter. The cantata "Sleepers, Wake" was sung, among other things. Noteworthy was the singing of the junior choir. Gene Stewart, organist at Waugh Methodist Church, was organist for this occasion.

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Gerald Greeley



GERALD GREELEY, instructor in organ at Mansfield State Teachers' College, Mansfield, Pa., played the opening recital of the year Oct. 4 on the three-manual Austin organ which was installed in the new college auditorium recently. Dividing his program into three groups, Mr. Greeley opened with two chorale preludes of Bach, "Our Father Which Art in Heaven" and "The Walk to Jerusalem," Bach-Grissold. The last number of the first group was the Prelude and Fugue in D major, also by Bach. Going to the moderns for his second group, Mr. Greeley presented "In Summer," by Stebbins; Cantilene, by Voris, and Psalm-Prelude on the Twenty-third Psalm, by Howells. In closing his program he played the Canon in B minor of Schumann and the Chorale in A minor of Cesar Franck.

The organ is a well-balanced instrument of thirty-nine stops. The swell and pedal occupy a chamber on the upper right side of the stage, and great, choir and some of the pedal, together with the chimes, occupy a corresponding chamber on the left.

Mr. Greeley, who is now serving his third year at Mansfield, took his training under George H. Fairclough at the University of Minnesota, Minneapolis. After graduation from this institution he studied in New York City and later in France under Henri Libert. Returning from France Mr. Greeley held the position of organ instructor at Inter-mountain College, Helena, Mont., at the same time being organist at St. Peter's Episcopal Church. Desire for

further study took him to Minneapolis again, where he studied a year, at the same time being assistant organist at St. John the Evangelist Episcopal Church, under Mr. Fairclough. Mr. Greeley took the position at Mansfield in 1929. He is a member of the National Association of Organists and of Phi Mu Alpha musical fraternity, being patron of Beta Omicron chapter of this fraternity on the Mansfield campus.

Yon Back from Recital Tour.

Pietro Yon, noted organist and composer, left New York Nov. 23 for his annual concert tour of the West. He played Nov. 25 at St. Cloud, Minn., in St. Mary's Church, and on the following day at Fargo, N. D., at the First Presbyterian Church. On Nov. 28 Mr. Yon appeared in Great Falls, Mont. His final recital was given in the auditorium of the Lewis and Clark High School, Spokane, Wash., where he played before an enthusiastic audience last year. On each occasion Mr. Yon was assisted by John Finnegan, tenor soloist at St. Patrick's. Mr. Yon resumed his work at St. Patrick's Cathedral in New York Dec. 6, conducting an eight-part mass for male chorus *a cappella*. During Mr. Yon's absence the place of cathedral music director was filled by the Rev. Joseph H. Rostagno.

After two and a half years the twilight programs given at the Bigelow Church, Portsmouth, Ohio, Sundays under the direction of Harold Raymond Thompson continue to be successful and the attendance increases with each annual series. Appropriate Scripture readings and hymns and anthems to fit the subject are arranged. Nov. 8 the subject was "Peace" and Nov. 15 it was "God's Protecting Care."

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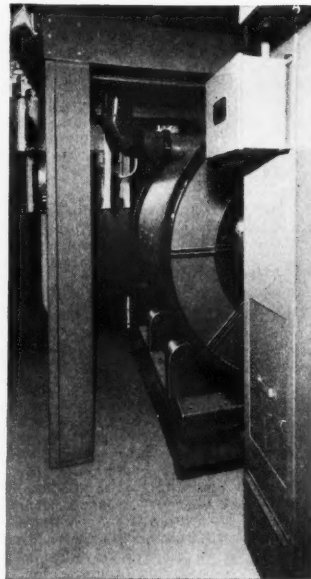


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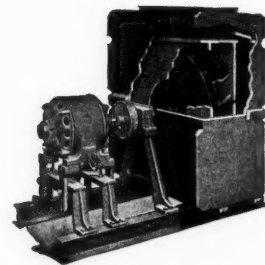
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Service at Seattle on St. Cecilia's Day; Activities of Guild

By JOHN McDONALD LYON

Seattle, Wash., Dec. 17.—The Western Washington chapter of the Guild sponsored a service at St. James' Cathedral on St. Cecilia's Day, Nov. 22, at 4 p. m. The service was sung by the cathedral choir of men under the direction of Dr. Franklin Sawyer Palmer, organist and choirmaster of St. James'. Three Guild members were guest organists. Walter Guernsey Reynolds, A. A. G. O., of the First Methodist Church played as a prelude: "Marche Religieuse," Guilmant; "By the Pool of Bethesda" and "Mount Hermon," Shure. Harold Heeremans of the University Temple played as the offertory: Fugue in B minor, Bach; Adagio e dolce, from Third Trio-Sonata, Bach, and "Carillon," Vierne. Frederick C. Feringer of the First Presbyterian Church played as the postlude the Symphony of Edward Shippen Barnes. Dr. Palmer's choir sang Gregorian music.

Harold Heeremans, organist and choirmaster of the University Temple and associate in music at the University of Washington, was heard in the following recital on the Kimball four-manual Dec. 11: "Alleluia," Faulkes; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; Fugue in C minor, Bach; Allegro Moderato (Trio-Sonata 1), Bach; First Sonata (Allegro ma non troppo-Andante-Allegro con fuoco), Borowski; Andante (Sonata, Op. 137, No. 1), Schubert; "Nef," Mulet; "In Paradisum," Dubois; "The Sun's Even-song," Karg-Elert; Postlude, Vierne.

Seattle choral societies have been unusually active. The Ralston Club gave a concert at the First Baptist Church Dec. 1 under the direction of Owen Williams. Dec. 8 the Seattle Treble Clef Club, under the direction of Edwin Fairbourn, A. R. C. O., was heard in a concert at the First Presbyterian Church. Mr. Fairbourn played the following organ numbers: Prelude and Fugue in B minor, Bach; Andante in D, Silas; Cantilena in D flat, Salome; Toccata from Fifth Symphony, Widor. On Dec. 9 the Amphion Society, under Graham Morgan, gave its winter concert at the First Methodist Church. The Broadway A Cappella Choir gave a concert at the Broadway High School auditorium Dec. 11 under the direction of Einar Lindblom.

John McDonald Lyon, organist and choirmaster of St. Clement's Church, played the following program in a recital on the Reuter organ Nov. 29: Fantasia in G minor, Bach; Preludio (Third Sonata), Guilmant; Andantino quasi Allegretto (Fifth Symphony), Widor; "The Reed-Grown Waters" ("Lake Constance" Pastels), Karg-Elert; "The Bells of St. Anne de Beupre," Russell; "Le Bon Pasteur," Debussy; Andantino, Vierne; Finale in the Gregorian Manner (Sonatina in F minor), Rogers. After the recital, in response to a request from members of the audience, he played the Allegro Vivace (Symphony 5), Widor.

On Sunday, Dec. 13, Mr. Lyon was guest organist at St. James' Cathedral, playing a recital as an offertory at the vespers in the afternoon.

On Sunday, Dec. 27, Mr. Lyon will play a recital at Trinity Episcopal Church at a special service entitled "The Church and Music." Choral numbers will be sung by Trinity choir under J. Edmonde Butler. Mr. Lyon's recital will consist of works of Widor and Camillo Carlsen.

In January and February Mr. Lyon will play a series of three recitals at St. Clement's Church. The recitals will be devoted to works of Bach and his predecessors. The latter will be represented by composers of the French, German, Belgian, English and Danish schools, with the Bach numbers embracing preludes and fugues, chorale preludes and trio-sonatas.

The December meeting of the West-

ern Washington chapter was held at noon Dec. 3, at the Shopping Tower, Seattle. Dean Heeremans presided. Announcements of coming recitals were made by Dr. F. S. Palmer, Harold Heeremans and John McDonald Lyon. A. D. Longmore addressed the Guild, giving an account of his recent trip to Japan, on which he installed a Kimball in a school near Tokyo. Mr. Lyon gave an account of his recent trip to Europe.

Six Christmas Programs by Domin.

The First Methodist Episcopal Church at North Adams, Mass., enjoyed a real musical Christmas season. Six services were held in five days, with three choirs taking part in the extensive program carried out under the direction of Ralph U. Domin, organist and minister of music. At the morning service on Sunday, Dec. 20, the senior choir sang "Glory to God in the Highest," by Pergolesi. Soloists sang "The Vision of the Shepherds," by Jewell, and "The Virgin's Lullaby," by Buck. The service closed with the rendition of the Hallelujah Chorus from "The Messiah." In the evening the senior choir rendered its third annual carol service, singing the beautiful carols: "The Christ Child," Daniels; "There Came Three Kings," Candlyn; "The Carol of the Russian Children," Gaul; "Lullay, Thou Little Tiny Child," Traditional; "Come, Good Christians, All," Old French. Miss Ruth M. Winship, a talented young soprano and a former choir member, now a student at Oberlin Conservatory, sang "O Fair Art Thou," Grandi-Clokey. At both of these services the Wesleyan choir, a two-part chorus of girls, sang the responses from the balcony in the rear of the sanctuary. Then they marched to the chancel, where they joined the senior choir in the singing of the "Hallelujah Chorus." At a candle-light service Dec. 22 the Wesleyan choir sang "The Virgin's Lullaby," Father Finn, and "Good Night" and "Christmas Prayer," Foster. Two sopranos sang "In the Field with Their Flocks Abiding," composed for them by Mr. Domin. On Dec. 23 at a vesper service the junior girls' choir sang "Alleluia," Polish Carol; "Song of Mary," Basque Carol; "Suo Gau," Welsh Carol, and "Lo, How a Rose E'er Blooming," Praetorius. Mr. Domin supplemented the carols with organ compositions based on familiar carol themes. They were: "Christmas Pastoral," Dinelli; "A Christmas Idyll," Dunn; "Gesu Bambino," Yon. On Dec. 24 at noon Mr. Domin gave the following organ recital program: Prelude, Clerambault; Prelude in E flat minor, Bach; Air for the G string, Bach; Fanfare, Lemmens; Londonderry Air, arranged by Sanders; "Evening Bells and Cradle Song," Macfarlane; "Jagged Peaks in the Starlight," Clokey; "Canyon Walls," Clokey; "A Rose Breaks into Bloom," Brahms; Rhapsody on Breton Canticles, Saint-Saens; Toccata in G minor, Matthews. In the evening the sanctuary was illuminated by candles and during an hour of meditation Miss Winship sang familiar carols from the organ chamber.

Book for Teachers by Paul G. Hanft.

Paul G. Hanft, organist of St. Luke's Episcopal Church at Monrovia, Cal., is the author of a new work for piano pupils which has been published by Carl Fischer, Inc., of New York and is attracting much attention among teachers. The book consists of twenty studies for developing touch, melody playing, finger technique, pedaling and style in the young player. Each piece is analyzed harmonically, so that the book might well serve in children's harmony classes. Likewise there is, for each number, advice to the student as to practice procedure and how to get the most out of home study. Before each number there are teaching hints for the instructor.

Kilgen for a Denver College.

The Colorado Women's College of Denver, a junior college with a conservatory of music of which Cliff Garrison is dean and Miss Lauver head of the organ department, has ordered a Kilgen organ. The organ is to be placed in two chambers, and is expected to be in use shortly after the Christmas vacation.

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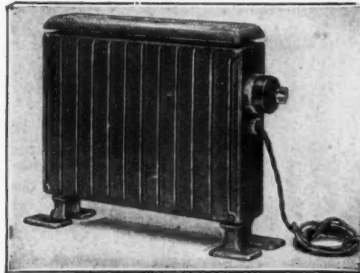
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This has been a very eventful year, and incidentally a successful one for the Direct Electric Action. It is indeed gratifying to note that the recognition which Wicks' work is receiving is being felt so keenly that even the medium of the press is being used in an effort to discredit the Direct Electric Action. The Wicks Company has always been an appreciative firm; therefore, especially at this festive time, it would seem quite fitting and proper to express its appreciation of the splendid free publicity received this year.

It is really regrettable that Wicks has accomplished absolutely nothing during the past seventeen years, and that the steady increase in business, as well as the recognition which it received from outstanding organists, is mere good fortune, and not a reward for its accomplishments. How such a firm can continue operating might well be classed as one of the seven wonders of the world.

Nevertheless, *despite* this fact, we are making splendid progress and outstanding organists continue to endorse the Wicks Action. This would indicate that there *is* some merit in the Direct Electric Action, or hundreds upon hundreds of churches and individuals have been guilty of using poor judgment. Furthermore, that the word of some of our most prominent organists is being questioned.

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