

THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists—Official Journal of the National Association of Organists

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BUILD 917 ORGANS IN 1931, CENSUS REVEALS

THEIR VALUE IS \$5,283,331

Government Statistics on Organ Manufacture Show Decrease of 52.7 Per Cent in Value of Product Compared with 1929.

American builders of pipe organs produced a total of 917 instruments in 1931 and these aggregated \$5,283,331 in value. Total organ manufacture, both pipe and reed, is shown to have reached 2,196 instruments, with a total value of \$5,451,275. These figures reveal a decrease of 51.2 per cent in the number of organs and of 52.7 per cent in the value of the factory output as compared with 1929. Organ parts and materials produced in 1931 were valued at \$457,897, compared with \$1,094,746 two years previously.

These are the most important points in the result of a statistical survey of the industry as announced by the Bureau of the Census at Washington under date of Nov. 11. Compared with the effects of the business depression on other industries and on other sections of the musical instrument trade, the organ business fared well, for musical instrument production as a whole showed a drop of nearly 61 per cent and piano production fell off over 66 per cent in value on top of the already severe loss in 1921 as compared with 1927.

In its resume the Bureau of the Census says in part:

"The Bureau of the Census announces that, according to a preliminary tabulation of data collected in the census of manufactures taken in 1932, the aggregate value of musical instruments and of parts and materials produced in the United States in 1931 amounted to \$30,148,751, a decrease of 60.8 per cent as compared with \$76,829,338 reported for 1929, the last preceding census year. The 1931 production figures and the decreases as compared with 1929 are as follows: Pianos, 51,370, valued at \$12,780,746, a decrease of 60.8 per cent in number and of 66.4 per cent in value as compared with 130,973, valued at \$37,998,695, reported for 1929; 2,196 organs, \$5,451,275, decreases of 51.2 per cent and 52.7 per cent; 73,650 wind instruments, \$2,813,521, decreases of 42.8 per cent and 49.3 per cent; 408,155 stringed instruments, \$1,945,034, decreases of 3.2 per cent and 36.6 per cent; other musical instruments, \$1,842,076, a decrease of 36.8 per cent; musical instrument parts and materials made for sale as such, \$5,316,099, a decrease of 66.3 per cent."

In 1927, the peak year of the history of organ manufacture, the census figures, published in 1928 in The Diapason, revealed organ production at 2,471 instruments, valued at a total of \$15,438,623. Compared with the record of 1927 the year 1929 showed a loss of 27.4 per cent in value. The depression had already had its effect in the latter year. The figures for 1927, however, showed a gain of 25.7 per cent over 1925. For that year the census report, as published in The Diapason, showed the number of organs built to be 1,955 and their value was \$12,808,220. In 1923 1,712 organs were constructed and their aggregate value was \$9,653,690.

A statistical table on the organ industry issued by the Census Bureau is reproduced in this page.

Balshaw to New Church.

Clifford Ernest Balshaw, gold medal postgraduate student of the Guilmet Organ School, has been engaged as organist and choirmaster of Christ Episcopal Church, Brooklyn (Bay Ridge), and has assumed his duties there. Hans Lange, Jr., now preparing for graduation at the Guilmet school, succeeds Mr. Balshaw as organist and director at the Tremont Presbyterian Church, New York City. Mr. Lange is the son of Hans Lange, assistant conductor to Toscanini of the Philharmonic Society of New York.

Console of Large New Hall Organ at Jersey City



THIS PHOTOGRAPH SHOWS the console of the large new four-manual Hall organ being installed in St. Joseph's Catholic Church, Jersey City, N. J., the largest Catholic church in New Jersey. The Rt. Rev. Msgr. John A. Duffy, S. T. D., V. G., and the Rev. Henry W. O'Neill made the selection and are supervising the installation. Their foresight caused the

arrangement of a consultation between the architects and the Hall organ designers. As a consequence the choir gallery was so designed as to give this organ full opportunity of expression in a harmonious setting. Installation will be completed in time for Christmas services. The stop specification of this instrument was published in The Diapason Jan. 1, 1932.

LARGE WICKS ORGAN FOR A FAMOUS CHURCH

DESIGN FOR COVINGTON, KY.

St. Mary's Cathedral, Rarely Beautiful Edifice, to Have Instrument with Sanctuary Division—Two Three-Manual Consoles.

The Wicks Pipe Organ Company has been awarded the contract to build an organ for St. Mary's Cathedral, Covington, Ky. It will be a three-manual with separate two-manual sanctuary division, both organs to be controlled by two three-manual consoles.

St. Mary's Cathedral is considered one of the finest in this country and the purity of its architecture is such as to draw visitors from far and wide. The style is French Gothic, carried out in stone, inside and outside. Of interest is the fact that the plan of the apse and nave was adapted from the Church of St. Denis, near Paris, and the front, or facade, from the Cathedral of Notre Dame, Paris. The height of the interior from floor to ceiling is eighty-three feet. In 1900 the apse and nave were completed and in 1910 the facade was completed, with the exception of the two towers, which are still to be built.

The embellishment of the interior is found in the richly colored Muncie windows that form most of the wall space. There are twenty-nine large windows in the clerestory and twenty-eight below it. Two large rose windows are placed one in front and the other in the south transept above the organ balcony. The north transept contains what is said to be the second largest window in the world—twenty-four feet wide and sixty-seven feet high. All of the wall space beneath the lower windows is done in marble and contains beautiful mosaic stations.

A vested choir of men and boys, placed in the sanctuary, is doing admirable work under the direction of Professor Francis V. Schmidt. St. Mary's Cathedral is well known for its strict adherence to Gregorian chant. Authorities on Gregorian chant were consulted in the designing of the organ.

Following is the stop specification of the main organ:

- GREAT (3 $\frac{1}{2}$ -inch wind).
- 1. *Double Open Diapason, 16 ft., 61 pipes.
- 2. *First Open Diapason (Schulze type), 8 ft., 61 pipes.
- 3. *Second Open Diapason, 8 ft., 61 pipes.
- 4. Doppelstoete, 8 ft., 61 pipes.
- 5. Viola da Gamba, 8 ft., 61 pipes.
- 6. Dolce, 8 ft., 61 pipes.
- 7. *Octave, 4 ft., 61 pipes.
- 8. Flauto Traverso, 4 ft., 61 pipes.
- 9. *Fifteenth, 2 $\frac{1}{2}$ ft., 61 pipes.
- 10. *Fifteenth, 2 ft., 61 pipes.
- 11. Trumpet (6-inch wind), 8 ft., 61 pipes.

*Non-expressive. Remainder of Great under expression with the Choir organ.

SWELL (4-inch wind).

- 12. Bourdon (from No. 15), 16 ft., 61 notes.
- 13. Open Diapason, 8 ft., 73 pipes.
- 14. Melodia, 8 ft., 73 pipes.
- 15. Stopped Flute, 8 ft., 85 pipes.
- 16. Viol d'Orchestra, 8 ft., 73 pipes.
- 17. Sallcional, 8 ft., 73 pipes.
- 18. Voix Celeste, 8 ft., 61 pipes.
- 19. Quintadena (synthetic), 8 ft., 61 notes.
- 20. Flute (from No. 12), 4 ft., 73 notes.
- 21. Flautino (from No. 12), 2 ft., 61 notes.
- 22. Harmonia Aethera (very soft), 3 rks., 183 pipes.
- 23. Contra Fagotto (6-inch wind) (from No. 25), 16 ft., 12 pipes.
- 24. Corneopne (6-inch wind), 8 ft., 73 pipes.
- 25. Oboe (4-inch wind), 8 ft., 73 pipes.

CHOIR ORGAN (4-inch wind).

- 26. Dulciana (ext. No. 30), 16 ft., 12 pipes.
- 27. Geigenprincipal, 8 ft., 73 pipes.
- 28. Clarabella, 8 ft., 73 pipes.
- 29. Viola, 8 ft., 73 pipes.
- 30. Dulciana, 8 ft., 73 pipes.
- 31. Unda Maria, 8 ft., 61 pipes.
- 31A. Flute d'Amour, 4 ft., 73 pipes.
- 32. Piccolo (from No. 31A), 2 ft., 61 notes.
- 33. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN

- 34. First Open Diapason (6-inch wind), 16 ft., 32 pipes.
- 35. Second Open Diapason (from No. 1), 16 ft., 32 notes.

KRAFT ON KIMBALL STAFF GERMANI HONORED BY KING

Prominent Organist to Represent Builders in Cleveland.

Announcement is made at the headquarters of the W. W. Kimball Company in Chicago of the appointment of Edwin Arthur Kraft, F. A. G. O., as its representative in the Cleveland territory. Mr. Kraft is organist and choirmaster of Trinity Cathedral, past dean of the Northern Ohio chapter of the A. G. O., and a recital organist and teacher with a national reputation. His appointment, according to the announcement made by the Kimball Company, is in line with its policy of "engaging men of recognized musical eminence and thorough familiarity with organ design and construction" to represent it. In addition to his musical attainments Mr. Kraft has the advantage of a very large acquaintance among organists and all other musicians over an extensive territory and has been heard in recitals in all parts of the United States, including numerous convention appearances.

Cross of Order of Crown of Italy Conferred on Organ Virtuoso.

Bernard R. Laberge announced Nov. 21 that a telegram had been received from Italy to the effect that it has pleased his majesty, King Victor Emmanuel, to confer upon Fernando Germani, the distinguished Italian organist, the Cross of the Order of the Crown of Italy in recognition of his accomplishments in the realm of art. This honor is one of great distinction and significance, especially in view of Mr. Germani's age.

Mr. Germani is known to organists in all parts of the United States through his recital tours and through his connection with the Curtis Institute in Philadelphia. He is again spending the winter in America, making his headquarters in New York City.

Mr. Germani has closed his studio in the Hotel Wellington, New York City, and is now making his home at the Prince George Hotel.

SUMMARY OF STATISTICS OF ORGAN INDUSTRY AS ANNOUNCED BY CENSUS BUREAU

	1931	1929	Per cent of decrease
Number of establishments.....	42	62	—32.3
Wage earners (average for the year).....	1,460	2,389	—38.9
Wages ²	\$1,763,270	\$3,603,631	—51.1
Cost of materials, fuel, and purchased electric energy ³	\$1,626,948	\$3,090,876	—47.4
Products, total value ⁴	\$5,710,028	\$11,322,736	—49.6
Organs.....	\$4,876,852	\$10,460,584	—53.4
Other products, value, and receipts for custom and repair work.....	\$833,176	\$862,152	—3.4
Value added by manufacture ⁴	\$4,083,080	\$8,232,060	—50.4

¹Not including salaried officers and employees.

²Manufacturers' profits cannot be calculated from the census figures because no data are collected for certain expense items, such as salaries, interest on investment, rent, depreciation, taxes, insurance and advertising.

³For 1931, production; for 1929, sales (shipments or deliveries) by manufacturers.

⁴Value of products less cost of materials, fuel and purchased electric energy.

36. Bourdon (6-inch wind), 16 ft., 32 pipes.
 37. Violone (ext. of No. 5) (4-inch wind), 16 ft., 12 pipes.
 38. Dulciana (from No. 26), 16 ft., 32 notes.
 39. Lieblich Gedeckt (ext. No. 15), 16 ft., 12 pipes.
 40. Octave (ext. No. 34), 8 ft., 12 pipes.
 41. Bass Flute (ext. No. 36), 8 ft., 12 pipes.
 42. Dolce (from No. 6), 8 ft., 32 notes.
 43. Viola (from No. 29), 8 ft., 32 notes.
 44. Contra Fagotto (from No. 23) (6-inch wind), 16 ft., 32 notes.
 45. Trombone (ext. No. 11) (6-inch wind), 16 ft., 12 pipes.

The entire sanctuary organ will be under one expression. The specification is as follows:

GREAT (4-inch wind).

1. Open Diapason, 8 ft., 61 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Gamba (smooth), 8 ft., 61 pipes.
4. Gemshorn, 8 ft., 61 pipes.
5. Octave, 8 ft., 61 pipes.
6. Concert Flute (from No. 2), 4 ft., 61 notes.

SWELL.

7. Violin Diapason, 8 ft., 73 pipes.
8. Stopped Flute, 8 ft., 73 pipes.
9. Salicional, 8 ft., 73 pipes.
10. Aeoline, 8 ft., 73 pipes.
11. Flute Harmonic, 4 ft., 73 pipes.
12. Oboe (reedless tapered), 8 ft., 73 pipes.

PEDAL.

13. Sub Bass (large scale), 16 ft., 32 pipes.
14. Lieblich Gedeckt (ext. No. 8), 16 ft., 12 pipes.
15. Flute (ext. No. 13), 8 ft., 12 pipes.
16. Dolce (from No. 8), 8 ft., 32 notes.

The 40-scale Schulze diapason is to be made and voiced according to Dr. Audsley's instructions. It is to be on 3 1/4-inch wind. The mouth will be low, with wide windway and a two-seven flattening.

With the exception of a few reeds and the heavy pedal registers the entire organ will be on low pressure.

The sanctuary organ will be installed above a sacristy in a chamber of special construction, on the left side of the sanctuary. Large tone openings are being provided so that the expression will be unusually good. All swell shades, swinging on ball bearings, controlled by individual motors, will be placed in a horizontal position to aid in bringing the tone to the choir in the sanctuary. To avoid "shakiness" the basses which require considerable wind are being set off and there will be a large separate reservoir for each division. Conditions in the main organ balcony, in the south transept, also will be ideal. The diapasons of the great will be non-expressive, with the remainder of the great enclosed in the choir chamber.

Excellent co-operation is being received from Father Freiberg, pastor of the cathedral, in preparing for the installation of the organ. The instrument is scheduled for completion early in February.

Another organ of a similar type, with a three-manual main organ and two-manual sanctuary, controlled by two three-manual consoles, will be built by Wicks for the new \$1,000,000 St. James' Church, Lakewood, Cleveland, Ohio, Father Michael Leahy, pastor.

Organ on Long Island Estate Burns.

An organ built by the Wette-Mignon Corporation several years ago and considered one of the finest residence organs in the world was destroyed when fire on Nov. 8 razed Preston Hall, the palatial home of Dr. Preston Pope Satterwhite at Kings Point, L. I., N. Y., near Great Neck. In addition to the organ, many works of art and other objects that cannot be replaced were consumed by the flames, which originated from an undetermined cause. The loss is estimated at \$1,000,000. The organ itself was insured for \$75,000 and was valued above that amount. Dr. T. Tertius Noble frequently was invited to play the instrument and concerts at the Satterwhite estate brought together many notables. Dr. Satterwhite is a famous surgeon.

Mauro-Cottone's Recital Postponed.

Dr. Melchiorre Mauro-Cottone's recital at the Peabody Conservatory in Baltimore, which was scheduled to take place Dec. 2, has been postponed to March 17 because of an infection which Dr. Cottone caught in one of his fingers, making it impossible to appear as announced. On account of this trouble others of Dr. Cottone's recitals have also been postponed until late in January.

**DR. FURMAN HONORED;
SERVES FORTY YEARS**

CELEBRATION BY HIS CHURCH

Headmaster of Boys' School and Episcopal Clergyman Makes Distinguished Record as Organist at Tarrytown, N. Y.

Dr. John M. Furman, headmaster of the Irving School for Boys, Tarrytown, N. Y., was honored when his fortieth anniversary as organist of the First Reformed Church of North Tarrytown was celebrated Oct. 18. In a happy setting Dr. Furman was felicitated and a program was carried out with short addresses by the Rev. Robert T. Taylor and Clarence E. Bacon.

As a part of the program the Rev. Mr. Taylor called upon Dr. Furman to say a few words. Dr. Furman responded in a happy manner and thanked all who had aided him in many ways during the years he had served as organist. The celebration took place in the church auditorium, which was packed with friends and members of the church. Many beautiful flowers were arranged about the chancel.

Five organ selections were played by Leo de Sola, a former pupil of Dr. Furman, and several selections were sung by Frank P. McGirr. A feature of the program was the rendition of three numbers by a chorus of men and women, ten of whom were former members of the choir.

In his address the Rev. Mr. Taylor thanked all who had gathered for the celebration and paid tribute to Dr. Furman's years of service. Dr. Furman, he stated, was a busy man, is an Episcopalian rector, headmaster of a fine boys' school and active in other affairs, and despite these duties finds time to play the organ every Sunday morning.

Clarence E. Bacon, clerk of the consistory, brought the compliments and congratulations of the officers of the church and the congregation. He said that Dr. Furman took up his duties in September, 1892. In the intervening time, he stated, the church has had four organs. The first was installed about 1856, the second in 1894 and the third large organ by Mr. and Mrs. Worcester R. Warner. The fourth, and present organ, was the gift of the late A. P. Cobb as a memorial to Mrs. Cobb's parents. Dr. Furman has played all of these organs.

The Rev. Mr. Taylor stated that he did not think the evening would be complete without a few words from Dr. Furman, and asked him to step up to the pulpit. As Dr. Furman arose from his seat near the organ, the large audience rose and applauded him generously. Dr. Furman spoke with feeling of the many men and women who had sung in the choir in the last forty years. He said that the duty of an organist is to praise God through the organ. In closing, he stated that he loved his work and had put all his soul into it. After the congregation had sung "Auld Lang Syne," the benediction was pronounced and afterward a reception was held in the church house. Light refreshments were served by the wives and sisters of the consistory members. Dr. Furman was the recipient of a large birthday cake with forty lighted candles on it.

Musical Advance at Dalton, Mass.

Horace Hunt, organist and choir-master of the First Congregational Church of Dalton, Mass., is directing a "musical advancement plan" with his church as the center. The second concert in a series which is part of the plan was given Sept. 23, with the choir assisting Mr. Hunt and with Hugo Kortschak, the violinist, as special soloist. Another feature was the singing of "Zodiac Town," a work consisting of twelve children's carols, by Aurelio Giorni. The choir sang among other numbers Handel's "See the Conquering Hero," Elgar's "Fly, Singing Bird," for three-part women's chorus, two violins and organ; Grieg's "Ballad of Olaf Trygvason," Brahms' Lullaby and Easthope Martin's "Come to the Fair." Mr. Hunt played Franck's "Piece Heroique" and Lemmens' Fanfare. Mr. Giorni was in the audience, which filled the church.

The Rev. John Myers Furman



COURBOIN HEARD IN CHICAGO

Recital in St. Andrew's Catholic Church on Remarkable Two-Manual.

Charles M. Courboin made one of his rather too infrequent visits to Chicago and played a recital Sunday evening, Nov. 27, at St. Andrew's Catholic Church, Paulina and Addison streets. His vehicle was a two-manual Kilgen organ, but no one not informed in advance of the size and resources of the instrument would have guessed that it was anything less than a very comprehensively-appointed three-manual, for it seemed fully adequate to Mr. Courboin's demands for expressing his artistry and its tones filled the large church. The recital, which drew a representative crowd of organists, in addition to people of the parish, was one of those highly satisfying performances which Mr. Courboin knows how to give. It seems, as a matter of fact, to one who has heard him often over a period of years, that his mastery is increasing from year to year and that he has attained a sort of luscious musical maturity which makes his playing not only to be admired, but to be enjoyed. The latter cannot be said of all recitals by our great organists.

The program was devoid of what has been so aptly called "debatable music," but it contained some novelties and a splendid rendition of Handel's Overture to the Occasional Oratorio, a reading of the Franck Chorale in A minor which was spiritual as well as musical, an impressive performance of the Prelude and Fugue in A minor of Bach and, as a final number, the Allegro from Widor's Sixth Symphony, a work dedicated to Mr. Courboin. In addition there were such things as the Schubert "Ave Maria" and a Belgian folksong by Benoit which gave an opportunity to display Mr. Courboin's adeptness at appealing color work.

T. J. CRAWFORD AT NEW POST

Takes Charge of Organ at Eaton Memorial Church, Toronto.

Dr. Thomas J. Crawford, F. R. C. O., the noted Canadian organist, who is known to many Americans through his compositions and through his attendance at conventions of the N. A. O., has been appointed organist and choir-master at the Timothy Eaton Memorial Church, Toronto, succeeding the late A. D. Jordan.

Following the resignation of Dr. Healey Willan when he went to the Church of St. Mary Magdalene, Mr. Crawford was appointed to fill the vacancy at St. Paul's Anglican Church, Bloor street east, where he remained for some years. Recently he has been organist and choir-master at Holy Trinity.

The Eaton Memorial Church was founded by members of the wealthy Eaton family and is one of the finest edifices in the dominion. It has a Casavant four-manual organ of ninety stops and a choir of 110 voices.

William F. Spalding in Paris.

William F. Spalding, organist of the Fifth Church of Christ, Scientist, in Denver, is in Paris, where he will spend the winter in study and travel.

IN THIS MONTH'S ISSUE

Census bureau has issued statistics showing extent of organ building in 1931, in comparison with 1929.

St. Mary's Cathedral at Covington, Ky., will install Wicks organ in its beautiful edifice.

King of Italy bestows honor on Fernando Germani.

Louis R. Dressler, a founder of the A. G. O., and active as an organist in New York for many years, is dead.

Dr. John M. Furman honored on fortieth anniversary in Tarrytown church.

Hymn Society holds highly successful anniversary celebration in New York.

Philadelphia organists give testimonial dinner in honor of Senator Emerson L. Richards.

Henry W. Worley, organ builder, rules city of Columbus, Ohio, as mayor.

Choir gives anniversary dinner for Percy Shaul Hallett, prominent Pasadena organist.

Various questions of organ design, tone, etc., are discussed by contributors to The Diapason.

ORGAN MUSIC FOR STUDENTS

Baldwin-Wallace College Assembly Used by Riemenschneider.

Albert Riemenschneider makes use of the assembly hours at Baldwin-Wallace College, Berea, Ohio, to strive to enhance the musical appreciation of the students. This year he has adopted a definite program which is calculated to interest and educate all who can be interested in the organ. At various times the organ preludes which open the assembly meetings have been constructively used as a vehicle for this purpose. Several major groups of organ compositions have been presented in the past, including one of the series of Bach chorale preludes and the complete Widor symphonies. This year the eight sonatas of Alexandre Guilmant will be presented with appropriate remarks concerning the form of the composition and the intent of the composer by Mr. Riemenschneider. Blackboard illustrations of the main thematic material will be used as an aid to demonstration.

At the regular conservatory recital period at Baldwin-Wallace Tuesdays at 4 o'clock Mr. Riemenschneider has arranged with three of his students who have shown especial interest in the organ works of Cesar Franck to present the complete list of this master's organ compositions at lecture-recitals.

Ernest Mitchell's December Recital.

Ernest Mitchell will give the second of his series of monthly recitals in Grace Church, New York, on Sunday afternoon, Dec. 11, at 4:30. The second of the series of monthly musical services in Grace Church will be held Sunday evening, Dec. 4, at 8 o'clock, the program consisting of Advent music, under the direction of Mr. Mitchell, organist and choir-master. Mr. Mitchell played a recital on the large Casavant organ in the new chapel of Phillips Academy at Andover, Mass., Wednesday evening, Nov. 30.

The Chicago Better Business Bureau has asked The Diapason to publish a notice requesting any of its readers who may know the present address of James Kennedy, who formerly lived at 1515 East Sixty-fourth street, Chicago, to notify the bureau at 11 West Washington street, Chicago.

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GUILD PLANS MONTHLY EVENTS IN NEW YORK

IDEA OF WARDEN DOERSAM

Interesting Series of Meetings, Services and Recitals Constitute Program for the Season at Headquarters.

Charles H. Doersam, the new warden of the A. G. O., has a plan which he earnestly wishes to incorporate in the Guild's program for the year at headquarters in New York, according to an announcement of the public meetings committee, of which S. Lewis Elmer is the chairman. His idea is to have a meeting open to all members each month, from October to June, which shall be known as "Guild night," for developing the educational and social purposes of the Guild. The public meetings committee has outlined a forward-looking program which it is believed will meet with a cordial response from the headquarters membership.

The first of these "Guild nights" was that on which a dinner was held in honor of Past Warden Sealy Oct. 17, as fully reported in The Diapason last month. The second, on Nov. 21, took the form of an "evening of good fellowship" at 220 West Fifty-seventh street, with an informal talk by Dr. T. Tertius Noble on examinations. The schedule for the remainder of the season is as follows:

Tuesday, Dec. 27—Christmas party arranged by women's sub-committee. There will be a tree, gifts and carols. A magician will entertain. Place to be announced later.

Monday, Jan. 16—Recital at St. Bartholomew's Church, New York, by Dr. David McK. Williams, who will include in his program the test pieces in the next Guild examinations.

Tuesday, Feb. 21—Service at the Riverside Church, New York, under the direction of Harold Vincent Milligan, organist and director of music. Dr. Harry Emerson Fosdick, chaplain of the Guild, will give the address. Dinner will be served in the assembly hall of the church.

Monday, March 27—Meeting in the rooms of the Beethoven Association. Address by Dr. John Erskine.

Monday, April 24—Meeting at St. Thomas' parish-house. Mrs. Clarence Dickinson will be the speaker.

Thursday, May 25—Ascension Day service at St. Bartholomew's Church, under the direction of Dr. David McK. Williams, organist and choirmaster.

Saturday, June 3—Outing. Details to be announced later.

RULES ON WEDDING MUSIC

Church in Chicago Bars "O Promise Me," "I Love You Truly," Etc.

According to rules governing wedding music, in force at St. Luke's Lutheran Church in Chicago and promulgated by *The American Lutheran*, the singing of "O Promise Me," "At Dawning," "I Love You Truly" and other songs "which have no religious or churchly character" is forbidden, together with kissing at the altar after the ceremony, throwing of confetti or rice, etc.

The magazine, which is the official weekly of the Lutheran Synod of Missouri, Ohio and other States, prints the special "order of the marriage ceremony" as recently issued by the church and in an editorial says the idea is passed on for emulation.

"Well, that settles it," says the editorial, after giving the principal restrictions. "The church in question has thus very definitely guarded against having its house of worship turned into a neighborhood circus for the celebration of a festival. In many circles the church wedding has been permitted to become completely secularized. The audience is irreverent and noisy. Rice and confetti litter up the premises. The music is frivolous and trashy. The religious character of the ceremony seems almost to strike a foreign note in the proceedings. There is often an exaggeration of pomp and luxury. Features are often arranged of which the pastor knows nothing and which he does not approve. Very often church weddings are an affront to every sober-minded member."

Minnesota A. G. O. at Dinner for Courboin



FOR ITS FIRST MEETING of the season the Minnesota chapter of the American Guild of Organists was joint host with Stanley R. Avery and St. Mark's choir at a luncheon in honor of Charles M. Courboin, held at the Curtis Hotel in Minneapolis Oct. 24. At the close of the luncheon Mr. Courboin was introduced by Mr. Avery and gave a very interesting talk. He expressed his pleasure over returning to the organ at St. Mark's Episcopal Church, having helped design the instrument, which, he said, he had seen begin as a piece of wood. Speaking of his work at Westchester Cathedral

at Rye, N. Y., he told of the large part of the services there being given to the organ. He also spoke of the work done by his master classes, and the encouraging outlook for a high standard of organ music among the younger organists.

Under the auspices of St. Mark's choir, Mr. Courboin gave a recital at St. Mark's Episcopal Church on the evening of Oct. 23.

The next meeting of the chapter will be held Dec. 5 at Plymouth Congregational Church, Minneapolis, of which Hamlin Hunt is organist and choirmaster. HENRY ENGEX, Secretary.

ROCHESTER CHOIR FESTIVAL

Five Churches Unite under Direction of George Henry Day.

The choirs of five Episcopal churches of Rochester, N. Y., united in a harvest musical festival at the new Church of the Ascension, on Lake avenue, Sunday evening, Oct. 23, under the direction of Dr. George Henry Day, with Margaret Culp Morrow at the organ. The combined choirs, numbering upward of 200 voices, sang with splendid precision of attack and release. The fine spirit of the chorus was evident in the entire program, which included the Gloria from Mozart's Twelfth Mass. The church edifice was filled to overflowing and many stood throughout the service. The rectors of the various parishes had a part in the service. A special feature was the processional and recessional. Each choir entered the church and marched out singing its own hymn.

The choirs taking part included St. Stephen's, Leonard J. Quant, organist and choirmaster; Church of St. James the Greater and Trinity Church, James Rawnsley, director, Joseph Schofield, organist; the St. Cecilia Choir of girls and the regular choir of men and boys from Christ Church, Dr. Day, organist and master of choristers, and Church of the Ascension, Mrs. Morrow, organist and director. The prelude was played by Mr. Schofield, assisted by Philip Bailey, violinist, and the postlude by Mr. Quant.

A supper was served in the parish-house to the visiting choirs before the service.

It is planned to make this harvest festival a yearly event.

PARVIN TITUS RECITAL TOUR

Cincinnati Man to Play in New York, Princeton and Cleveland.

Parvin Titus, F. A. G. O., the Cincinnati organist, will make a recital tour in January which will take him as far East as New York. He has been engaged to play at the Art Museum in Cleveland, at the Wanamaker Auditorium in New York and at Procter Hall, Princeton University. Other engagements for the tour are pending. Dec. 4 Mr. Titus was heard in a recital at the University of Kentucky, Lexington, and Dec. 10 he played a program at the Cincinnati Conservatory of Mu-

LOUIS R. DRESSLER DIES AT AGE OF 71 YEARS

LONG CAREER AS ORGANIST

Was a Founder of the American Guild of Organists and for Forty Years Connected with New York House of Ditson.

Louis Raphael Dressler, Mus. D., organist and composer of church music, died Nov. 8 at his residence, 23 Madison avenue, Jersey City, N. J., of the effects of a heart attack. He would have been 71 years old Dec. 8. A son, Louis Richard Dressler, survives. His wife, who was Miss Jeanne Eloise Ayers of Brooklyn at their marriage in 1884, died in 1907.

For the last forty years Mr. Dressler had been associated with Charles H. Ditson & Co. in New York and had long been at the head of the firm's department of religious music.

Mr. Dressler was for sixteen years organist of All Saints' Unitarian Church in New York and had been organist of several other metropolitan churches, among others the Fifth Avenue Baptist and the Harlem Reformed of New York, the Englewood, N. J., Presbyterian Church and the Bergen Reformed Church of Jersey City.

Mr. Dressler was born in New York and received his musical education from his father, the late William Dressler, who was well known as an organist. Mr. Dressler had been organist of the Rubinstein Club since its formation forty years ago. He was secretary of the Musicians' Club, a founder of the American Guild of Organists, a member for many years of the National Association of Organists, a charter member of the Manuscript Society and a member of the Bohemians. In his younger days he played accompaniments for Lillie Lehmann, Maud Powell, Victor Herbert, Hans Kronold and other artists.

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WALTER HOWE

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Performed by
Chautauqua Choir, July, 1931
Worcester Festival Chorus, October, 1932

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(Benedictus es, Domine)
"A notable addition to the growing list of settings of this canticle. Harmonic effects are as ingenious as they are effective. Be sure to examine this work."—*The American Organist*.
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CAROLS FOR CHRISTMAS-TIDE
For unison singing or solo voice and mixed chorus.
Rest, Lord Jesus, Rest! — Noel — Mary's Lullaby
Come happy children, one and all
"The third is the best of them all, with many fine opportunities for beautiful effects. . . . The last can be done in unison by junior choirs; there is an alternate version of one verse sung as tenor solo or unison tenors against the other three voices' humming."—*American Organist*.
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JUST ISSUED
ODE TO YOUTH
Cantata for Mixed Voices and Orchestra

In keeping with the text Mr. Howe has written a notably virile and compelling choral work of sufficient scope to challenge but not overtax the powers of up-to-date mixed choruses. Well performed by chorus and orchestra the effect will be a rich and colorful ensemble of more than usual grandeur for a work of such dimensions. There are no solos.
Vocal score, price 75 cents net

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HYMN SOCIETY LAYS EMPHASIS ON IDEALS

THREE-DAY FETE CONDUCTED

Pleas for Improved Hymnody and for Better Selections Over Radio Made—Organists Join in Service at Close.

The three-day celebration by the Hymn Society of its tenth anniversary, held in New York Nov. 12 to 14, was a revelation of the thoroughness with which this group of hymn writers and editors of hymnals has attacked the problem of the improvement of hymnody. Five commissions reported on different phases of the task at the various meetings. Two public services, one dinner in honor of the makers of hymns and another for the users of hymns completed the program.

President Reginald L. McAll opened the conference Saturday afternoon in Union Theological Seminary. Dr. William Walker Rockwell, custodian of the library of the seminary, welcomed the society. Carl F. Price, first president of the society, editor of seven hymnals and a composer of hymn-tunes, spoke on "The Nature and Purpose of a Hymn." Since St. Augustine defined a hymn as "a song of praise addressed to God" our idea of what may be called a hymn has broadened. Mr. Price and his committee therefore prepared the following definition for discussion at this meeting:

"A Christian hymn is a lyric poem, devotional in spirit and reverent in tone, which is designed to be sung and which expresses the worshiper's attitude toward God, or God's purpose in human life. It should be simple and metrical in form, genuinely emotional and literary in style, spiritual in quality and in its ideas so direct and immediately apparent as to unify a congregation while singing it."

Dr. H. Becket Gibbs of the Plain-song Society expressed the hope that the definition might be interpreted to include the meter of prose as well as of poetry. More than thirty years of teaching the prose hymns such as the "Te Deum" to congregations in every diocese in England convinced Dr. Gibbs that the people may successfully sing them if properly instructed through congregational rehearsals. Dr. H. W. Foote of Boston suggested that metrical prose be called "canticles" to distinguish from the poems to which this definition so clearly refers.

Illness prevented the Rev. Milton S. Littlefield, D. D., second president of the Hymn Society, from presenting the report of the commission on "The Place of the Hymn in the Education and Character Training of Youth." The Rev. Walter M. Howlett, D. D., of the New York Federation of Churches read the findings of the commission.

"If there is any place we are weak," said Dr. Howlett, "it is in the kind of hymns we use for our children." The commission believes the hymns which children are taught should be of the type which they can continue to use in adult life, and that youth must be able to believe what it is singing. The report said: "We teach youth that in speaking prose with persons they must tell the truth; too often in church we suggest that it is proper to say anything, true or false, if it is only rhymed, set to music, and sung to God."

Mrs. Clarence Dickinson made an appeal for the use of hymns which may be outside a child's actual experience but are his through imagination, as they are a necessary part of his equipment to meet sorrows and problems which he must inevitably face in later life.

After the conference Dr. W. W. Rockwell explained the exhibit of rare books and manuscripts which had been selected from the library of sacred music. Later, in the library itself, Dr. Ruth Messenger, archivist of the society, and Dr. Rockwell explained the content of the library.

Among the makers of hymn-books present at the dinner in their honor in the upper refectory of the seminary were Dr. and Mrs. Clarence Dickinson, guests of honor, now engaged in work toward the publication of a new hymnal for the Presbyterian Church; Bishop

Wilbur F. Thirkield of the Methodist Episcopal Church; Canon Winfred Douglas and Dr. T. Tertius Noble of the commission which produced the official hymnal of the Protestant Episcopal Church. Carl F. Price, toastmaster, introduced Miss Emily Perkins, founder of the society, who presented to the society a valuable manuscript, a portion of a fifteenth century Italian gradual. Dr. Rockwell, who had identified it as the tract, offertory and communion for Passion Sunday and a portion of the introit for Passion Monday, translated the text. Dr. H. Becket Gibbs directed a performance of the music in this manuscript by four of his students of plainsong at the seminary.

The Rev. Calvin W. Laufer, D. D., in whose office plans for the founding of the society took form; Canon Douglas, Dr. John D. Langdale, one of the editors of the new Methodist Hymnal, and Mrs. Clarence Dickinson spoke briefly. Mrs. Dickinson told of the tendency among young people to get away from frivolous hymns and tunes and their decided preference for the mystical type, perhaps as a result of the present collapse of material values.

Dr. Waldo S. Pratt of Hartford Theological Seminary spoke about the significance of the old French Psalter on Saturday evening in James Memorial Chapel of Union Seminary. Examples from this psalter were sung by a member of the choir of L'Église du St. Esprit, and the pastor of this church, Dr. Mainer, pronounced the benediction in French at the end of the lecture.

The first of the public services was held in the Riverside Church Sunday afternoon, Nov. 13, at 4 o'clock. The entire program was built on carefully selected hymn material. Harold Vincent Milligan, organist and choirmaster, played four Bach chorale preludes to begin the service. The Riverside choir sang "Jesu, Joy of Man's Desiring," from Cantata 147, Bach; Gustav Holst's effective arrangement of Psalm 86 to a traditional tune which combines the prose Psalm in recitative for tenor solo and a metrical version for the chorus, and Vaughan Williams' "Lord, Thou Hast Been Our Refuge." A large children's chorus composed of the junior choirs of St. Mary's Episcopal Church (Grace Leeds Darnell, organist and director) and Fort George Presbyterian Church (Edith E. Sackett, organist and director) sang most effectively from the second balcony two descants composed especially for the service—the first to "The Church's One Foundation" ("Aurelia"), by Grace Leeds Darnell, and the second to "O, For a Closer Walk with God" (Old Scottish Psalm-tune, "Stracathro"), by Dr. T. Tertius Noble. The Rev. James Moffatt, D. D., of Union Seminary took as his subject "Vital Hymns." He favors introducing congregations to the best in words and music and not lowering the standard of selection to the public taste.

Professor Walter Henry Hall of Columbia University, who reported for the commission on "The Standards of a Good Hymn and a Good Tune," and Dr. Charles N. Boyd of Western Theological Seminary, Pittsburgh, whose subject was "Teaching Hymn-tunes in a Theological Seminary," were the speakers at the Monday morning session in the Brick Church. Stimulating discussion resulted from both addresses. A clergyman testified that his ministry has been the richer for his acquaintance with hymns and tunes which he studied under Dr. Boyd. Dr. William C. Carl urged that interest in hymns be aroused among organists. Dr. Boyd advocated congregational rehearsals, but not as a part of a public service.

Dr. Earl Marlatt of Boston University and Professor Karl P. Harrington of Wesleyan University spoke in St. Bartholomew's parish hall on Monday afternoon, reporting for the commission on "The Value of the Hymn in Personal Christian Life," and "The Format of the Hymn-book" respectively. It has been said that "truth is more portable in the memory when carried about in rhyme" and that "poems are read and forgotten, but hymns live on." Many have testified to the value of hymns learned as a child at family worship or informal hymn singing in

Catherine M. Adams



MISS CATHERINE M. ADAMS has been appointed college organist, instructor in organ and voice and director of women's choral organizations at Coe College, Cedar Rapids, Iowa, to succeed Marshall Bidwell, recently appointed organist and director of music at Carnegie Institute. Miss Adams received her organ instruction from Mr. Bidwell. She received her B. A. degree in theory of music at Coe College in 1929 and B. M. in organ and voice in 1930. At Coe College she was elected to Phi Kappa Phi, national honorary scholastic fraternity, and to Mu Phi Epsilon, national honorary musical sorority. In addition to being a member of the vespers choir of 100 voices and assistant director of the Coe College girls' glee club, she served five years as contralto soloist and assistant organist at the First Presbyterian Church in Cedar Rapids, and has done recital work here and elsewhere. In 1930-1931 she served as supervisor of music at Clarence, Iowa, and in June, 1932, obtained her M. A. degree in music education at Columbia University, where she was elected to membership in Kappa Delta Pi, national honorary educational fraternity.

In addition to the organ work at the college Miss Adams is doing some recital work and directing the girls' glee club of fifty voices in preparation for concerts throughout the state.

the home. Famous examples cited by Dr. Marlatt of the influence of hymnody are the recently discovered fact that the voice which St. Paul heard on the road to Damascus quoted a Hebrew translation of an old Greek hymn in the line "Do not kick against the pricks." He also cited the effect of Pippa's "God's in His heaven" upon all who heard it.

There was lively discussion of the education of the radio public to a better standard of hymns. Since the selection of broadcast material is governed absolutely by requests from the radio audience, the Federation of Churches, in an effort to raise the standard of hymns used in its own broadcasts, requested ministers throughout the country to write to broadcasting companies asking for the better hymns. There was practically no response. At this meeting, therefore, the Hymn Society voted for the appointment of a committee to investigate the situation.

Professor Harrington's subject was practical. The commission sought to establish a standard of external and internal makeup and arrangement of a hymnal to make it most nearly ideal in appearance, convenience and usefulness. It immediately became apparent that no agreement could be reached on such points as the printing of words between the staves and the position of the indexes. People generally have become accustomed through cheap hymnals to have words printed between the staves. Disadvantages of this method, which were pointed out in discussion, were that it destroys the thought of the hymn as a poem, encourages the mutilation of hymns by the omission of stanzas for lack of space and makes the

job of the organist or pianist doubly difficult.

The dinner at the Hotel Shelton was for the users of hymns and a representative group of clergy and organists testified to their interest in the subject. The Rev. Charles D. Trexler, D. D., president of the Greater New York Federation of Churches; Charles H. Doersam, warden of the American Guild of Organists; Dr. Charles Heinrich, president of the National Association of Organists, and Dr. Macon, rector of St. Bartholomew's Church, were at the speakers' table. Dr. Trexler appealed to the society for help in raising the standard of hymns used in radio broadcasts. A recent census of hymns established that the following were most popular with the radio audience, in the order named: "The Old Rugged Cross," "Nearer, My God, to Thee," "Abide with Me," "Lead, Kindly Light," "Rock of Ages," "Jesus, Lover of My Soul," "In the Garden," "Onward, Christian Soldiers," "The Church in the Wildwood" and "Let the Lower Lights Be Burning."

President McAll expressed appreciation for the work of the program committee which consisted of Miss Caroline B. Parker, chairman; Miss Grace Leeds Darnell, Dr. Earl Marlatt and Professor William Walker Rockwell.

A combined service with the American Guild of Organists and the National Association of Organists was the climax of the celebration and took place in St. Bartholomew's Church Monday evening. Officials of the three organizations were in the procession. Dr. David McK. Williams directed a superb performance of the choral service, Bach's "All People That on Earth do Dwell" and Balfour Gardiner's "Evening Hymn." Two modern chorale preludes—Parry's "Martyrdom" and Noble's "Ton-y-Botel"—were the prelude and postlude. Copies of "For All the Saints" set to Vaughan Williams' superb tune "Sine Nomine" were put into the hands of the congregation for use in the service. Dr. Macon, the rector, welcomed the three organizations and paid tribute to the calling of church musicians thus: "There is no other service more sublime, more glorious than that you are trying to do. You are conspiring with angels, archangels, and all the company of heaven in praising and magnifying the Lord our God."

Dr. Howard Chandler Robbins, the preacher of the evening, took his text from the "Venite." If we are to "worship the Lord in the beauty of holiness," Dr. Robbins believes that it must be done with worthy materials.

Christian Year in Music.

"The Christian Year in Music" was the subject of a special service arranged by Ernest Prang Stamm and given at the Church of the Holy Communion in St. Louis Sunday evening, Oct. 30. Bishop Wise made explanations of the seasons of the church year and the choir under Mr. Stamm's direction presented these selections: Organ Prelude, Largo, Handel; Advent, "Prepare Ye the Way of the Lord," Garrett; Christmas, "The Shepherds' Story," Dickinson; Epiphany, "We Have Seen His Star in the East," Simper; Lent, "Seek Ye the Lord," Roberts; Palm Sunday, "The Palms," Faure; Good Friday, "There Is a Green Hill Far Away," Gounod; Easter, "Alleluia! Christ the Lord Is Risen," Kopyloff; Ascension, "Unfold, Ye Portals," Gounod; Whitsuntide, "O, for a Closer Walk with God," Foster; Trinity, "Sanctus," Gounod; Postlude, "Marche Triomphale," Karg-Elert.

New Conservatory at Reading, Pa.

A new conservatory of music has been established at Reading, Pa., the faculty of which will include Hans Nix, violinist, of Reading; N. Lindsay Norden of Philadelphia, who will teach theory, composition, sight singing, organ and other subjects; Walter Schmidt of Philadelphia, who will instruct upon the cello, and Chester Wittell of Reading, who will teach piano. Mr. Norden is conductor of the Reading Choral Society and the Brahms Chorus of Philadelphia, and was instructor in theory and composition from 1924-26 at the Curtis Institute, Philadelphia.



Organists will be interested in this console, which controls the new organ now being installed in the new Memorial Chapel at Harvard University.

The organ was donated by Ralph Isham in memory of his son, Albert Keep Isham.

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**STEEL REGION ORGAN
RECITAL SERIES OPENS**

CROWD OF 1,600 AT START

Youngstown, Ohio, Arranges for Performances by Thomas H. Webber, Jr., on Large Organ at Stambaugh Auditorium.

Youngstown, Ohio, center of the Mahoning Valley steel region, is cultivating organ music in a manner to put to shame various larger cities whose municipal organs are silent in these days. On Sunday, Oct. 30, Thomas H. Webber, Jr., A. A. G. O., of New Castle, Pa., gave the first of a series of five recitals on the large Skinner organ in the beautiful Henry H. Stambaugh Auditorium, and an audience of 1,600 people heard him. The public responded in this most encouraging manner to the invitation of the association which controls the auditorium and assured the success of the recital series and of future offerings of a similar nature. Admission to the recital was free.

The Stambaugh Auditorium is a structure which testifies to the love for art that lives in the midst of strenuous industrialism. The organ is an instrument of rare qualities and Mr. Webber has prepared programs which will appeal to all tastes. His offerings at the initial recital were as follows: Prelude in E minor, Dethier; Prelude, Clerambault; Fantasia in G minor, Bach; "En Mer," Holmes; Menuet, Dethier; Theme and Variations, Thiele; "Liebestod" ("Tristan"), Wagner; "Carillon," DeLamarter; "Pantomime," Jepson; Finale (First Symphony), Vierne.

Ralph Reynolds, manager of the auditorium, said that the auditorium plans to bring some of the outstanding singers and choruses of the district to assist Mr. Webber in the recitals.

WORK OF JAMES A. BAMFORD

Organ at Corvallis, Ore., Represents Stops from Fifteen Builders.

An interesting organ designed by James A. Bamford, the patron saint of organum in Portland, Ore., was opened with a recital on Sept. 28 at the First Methodist Church of Corvallis, Ore. Lucien E. Becker, F. A. G. O., of Trinity Episcopal Church, Portland, was at the console and played this program: Fantasia on American Airs, Becker; Song without Words, Frank L. Sealy; "The Optimist," Rollo Maitland; Minuet from String Quintet, Balzani; "Marche Religieuse," Saint-Saens; "Will-o'-the-Wisp," Nevin; Meditation, Frysinger; "Kamennoi Ostrov" (piano and organ), Rubinstein (Mrs. Gaskins and Mr. Becker); Cathedral Prelude and Fugue, Bach; "The Bells of Aberdovey," Stewart; Londonderry Air, arranged by Coleman; Toccata in G major, Charles H. Demorest.

The organ, a three-manual with an echo chamber containing the chimes, is unique in many respects. It is announced that Mr. Bamford "spent many years in bringing this instrument to its present position as one of the finest church organs in the entire West. The forty speaking stops that compose the organ were each selected especially for this instrument by Mr. Bamford and represent the finest workmanship of some fifteen of the famous organ builders of the United States and Europe."

Five Recitals by E. Power Biggs.

Five recitals constitute a series being played by E. Power Biggs, A. R. A. M., A. R. C. O., at the Church of the Covenant in Boston. Mr. Biggs' work has been attracting national attention. His first recital was played Oct. 24 and the second Nov. 21. The next one is to be played Dec. 19. The organ over which Mr. Biggs presides is a four-manual built by Welte. At his recital Nov. 21 Mr. Biggs played these compositions: Concerto in B flat, Handel; Allegro Vivace, from Sixth Trio-Sonata, Bach; Trumpet Tune and Air, Purcell; Variations and Toccata, from Fifth Symphony, Widor; Sketch in D flat, Schumann; Prelude and Fugue in G minor, Dupre; Scherzetto, Vierne; Finale from First Symphony, Vierne.

A Tragedy—A Cappella



By DR. DINTY MOORE

IT WAS NIGHT and the dulcet tones of the Passionate Purple a Cappella Choir had long been hushed. The auditorium was deserted, but on the roof a solitary figure paced restlessly to and fro, and then back again. It was Professor Claud Broad, the director, organizer, founder, etc., of the Passionate Choir. Fate had mocked him that day and no succor was at hand. Miss Winnie Welterwayte, the dark angel who paid the bills, had decreed that in future there must be one accompanied number on every program. How his soul revolted at the idea, and he laughed a hollow, bitter laugh.

There was only one solution of the problem, and as he looked down into the black street below his face blanched like an almond, and he shuddered an eight-part shudder. Hearing a light footprint, he lifted his head and saw Miss Welterwayte coming toward him. "Oh, there you are," he said coldly.

"Yes," said Winnie, "I want to tell you that what I am doing is for your own good; and what is one little number anyway?"

"But imagine my position," said Claud. "Put yourself in my pyjamas. How can I look people in the face if I conduct an accompanied number? No it cannot be. You will never see me again. Come here and look."

Winnie advanced and gazed into the street below.

"Down there is peace," said Claud in solemn tones.

"Oh, Claud," Winnie cried in alarm, "you surely don't contemplate suicide. You surely don't mean that you would jump over rather than direct an accompanied number."

For reply Claud slipped his arm around her waist. "Nothing was ever farther from my thoughts," he said, as, swinging her up, he heaved her into the street below and, smiling a contented smile at another victory for a *cappella* music, he hastened home to his wife and eight children.

Series at New York University.

Alfred M. Greenfield is giving a series of ten Sunday afternoon recitals at the Gould Memorial Library of New York University, where he is assistant professor of music. The first program was played Nov. 6, and the second on Nov. 20; the third is scheduled for Dec. 4 at 4 o'clock. The remaining dates are Dec. 18, Feb. 5 and 19, March 5 and 19 and April 2 and 16. The initial set of offerings consisted of the following: Fantasia in G major, Bach; "Ave Maris Stella," Reverie and Intermezzo, Bonnet; "Cantilene Pastorale," Guilment; Toccata on a Gregorian Theme, Barnes; Chorale Prelude on "Sleepers, Wake," Bach; Chorale Prelude on "Rockingham," Noble; Chorale Prelude on "Rockingham," Parry; Toccata and Fugue in D minor, Bach. The program for Dec. 4 is as follows: "Ave Maris Stella," Dupre; "Ave Maria," Henselt; "Piece Heroique," Franck; Magnificat, from "Vepres du Commun," Dupre.

Theodore Strong of San Francisco was in Salt Lake City Oct. 22 to 27 and broadcast five recitals from the Mormon Tabernacle. He also played three of the noon recitals as guest artist with Frank W. Asper, Tabernacle organist.

In the notice in last month's Diapason of the installation of a residence organ in the home of Mrs. Mae Smith Parker at Owosso, Mich., omission was made of the fact that this was a Kilgen installation.

TEN YEARS AT NEWARK POST

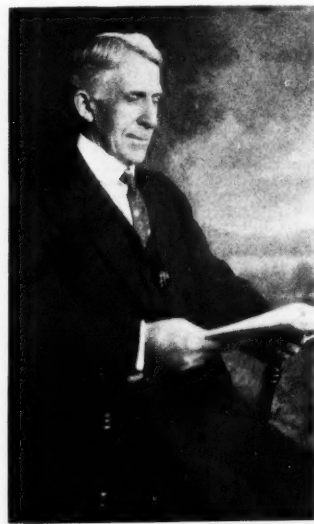
Edward A. Prouty's Anniversary Observed by Trinity Reformed.

Edward A. Prouty's tenth anniversary as organist and choirmaster of Trinity Reformed Church at Newark, N. J., was observed by that church Oct. 16 with a special evening service, conducted by the pastor, the Rev. George H. Donovan. The vested choir of fifty young people and children, including boy and girl scouts, sang.

Mr. Prouty has been absent from his place at the organ only once during the decade and has conducted every rehearsal since beginning his duties at the church. He takes an active part also in the general work of the church.

Edward A. Prouty was born at Baraboo, Wis., May 13, 1865, with an inherited taste for church music and enthusiasm for working with young people. His first music lessons were on a reed organ and when he was in his early teens he was appointed organist of the Congregational Church in Baraboo. In 1890 he moved to Appleton, Wis., to take up work in the Y. M. C. A. of that city and while there became connected with the First Congregational Church. Here he directed the music in the Sunday-school and formed a male quartet which for more than six months furnished the special music and led the congregation in singing. He was given the opportunity occasionally of playing the organ in the church and that proved to be the incentive to move to Madison, where under the guidance of Professor Parker of the University of Wisconsin he began organ study. Next he went to Newark, where he became connected with the "Old First" Presbyterian Church and spent several years in the Sunday-school work, building up one of the best Sunday-school orchestras in the city. He also held a position with a prominent insurance company of the city and won the post as organist and choir leader in one of the churches in the vicinity, where he remained for nearly twenty years. After serving in the same capacity in two other churches of the same denomination he went to Trinity Reformed, where he has been instrumental in building up a large and interesting choir which is an inspiration to anyone having a desire to train and guide young people. Last year an average attendance of over thirty-eight was maintained.

Edward A. Prouty



NEW MUSIC FOR THE ORGAN

By DR. WILLIAM LESTER
"Christmas Slumber Song," for organ, by Alfred Whithead; published by the Arthur P. Schmidt Company.

This short two-page seasonal number is a quiet, flowing melody set simply for soft swell and great gamba. In texture and harmonic idiom the music is quite simple; but the general effect will be pleasing and attractively appropriate for service use as an offertory or a prelude.

Two Organ Transcriptions of Negro Spirituals ("Steal Away"; "Please Don't Let This Harvest Pass"), by Horace Alden Miller; published by Cornell College, Mount Vernon, Iowa.

Two fine old folk-tunes set with a cunning sense of their harmonic possibilities and development by a fine craftsman. The result is first-class organ music of no great technical difficulty, individual in color and treatment, thematically valid and interesting and attractive in final results. The transcriber has refrained from marking in very definite registration directions—the particular stop colorings are left largely to the discretion of the player and the equipment of the instrument used. But the music is so laid out that it can be adapted easily and effectively to any organ, either large or small. These two numbers are to be highly endorsed as valuable addenda to the ever-increasing stock of genuine musical Americana.

Thanksgiving Festival at Sayville.

St. Ann's Choir, Sayville, L. I., the Rev. Joseph H. Bond, rector, and Antoinette Hall, A. A. G. O., organist and conductor, gave the eighth in this year's series of monthly musical services on Thanksgiving eve, Nov. 23. Dorothy and Hugo Reims, contralto and tenor soloists and N. B. C. artists of note, sang arias from Maunder's "Song of Thanksgiving" and Handel's "Messiah." Edward Asfazardour, violinist of New York, also took part in the program. St. Ann's choir sang the "One Hundred and Fiftieth Psalm" of Cesar Franck. The next festival service will be a Christmas choral pageant on Christmas morning, Dec. 25, at the 11 o'clock service.

Built by J. E. Byington.

An organ built by J. E. Byington, the Rockford, Ill., organ expert, and recently installed in Trinity Lutheran Church at Genoa, Ill., was dedicated Oct. 23. L. A. Schafer, organist at St. John's Lutheran Church in Elgin, gave the dedicatory recital.

Schlicker Opens Buffalo Shop.

Herman Schlicker has opened an organ shop in Buffalo, at 1590 Bailey avenue, and will do service work of every kind in that city. Mr. Schlicker previously lived in Erie, Pa., and is an organ mechanic of experience and high standing.

ACTIVITIES IN PITTSBURGH

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Nov. 23.—St. Paul's Lutheran Church, on the north side, where George Painter is organist and director, will have its two-manual Estey organ rebuilt and electrified. The organ and choir are now on the side gallery of the church. The new console will be placed on the first floor beside the chancel, and new choir stalls will also be placed in this location. Several stops will be added, including a trumpet, 8 ft., and flute, 8 ft., on the great, corneopane, 8 ft., and viol celeste, 8 ft., on the swell, and a lieblich gedeckt, 16 ft., on the pedal. A set of Deagan chimes will be installed as a memorial. Moorhouse, Bowman & Brandt, Inc., Estey representatives in this district, will do the work. Mr. Painter last year organized a new vested choir, which now numbers about twenty voices.

The Western Pennsylvania chapter of the Guild enjoyed a dinner and musical program at the First Presbyterian Church, Homestead, Nov. 22. The choir under the direction of Frederick A. Welty sang the following numbers: "O Sing unto the Lord," Hassler; "We Pray Thee, Gracious Lord," James; "O Praise Ye the Name of the Lord," Nikolsky; "Alleluia, Christ Is Risen," arranged by Harvey Gaul; "Listen to the Lambs," Dett; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Father Most Holy," Christiansen; "Salvation Is Created," Tschesnokoff; "Praise to the Lord," Christiansen. Albin D. McDermott, organist of St. Agnes' Church, Pittsburgh, played two groups of organ selections: Sonata No. 1 in D minor, Guilment; Fugue in G minor (The Little), Bach; Chorale Prelude, No. 11, Brahms; Allegro Vivace from Fifth Symphony, Widor.

THE W. W. KIMBALL COMPANY



takes pleasure in announcing
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EDWIN ARTHUR KRAFT
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Cleveland territory.

EDWIN ARTHUR KRAFT, a Fellow of the American Guild of Organists, is the noted organist of Trinity Cathedral, Cleveland. Under his inspiring and energetic leadership as Dean, the Northern Ohio Chapter grew to be one of the largest and most active in the Guild. He enjoys a national reputation as one of the country's most brilliant and distinguished organists.

In inviting Mr. Kraft to represent us, we are continuing our policy of en-

gaging men of recognized musical eminence and thorough familiarity with organ design and construction, for we are convinced that an art-work such as a fine organ merits an artistic rather than a commercial presentation.

Furthermore, the fact that Mr. Kraft has accepted the appointment is worthy of note, as his high ideals and artistic standing are well-known not only to the organists of the country, but to the public as well. His extensive recital experience has brought him into intimate contact with the work of the various organ builders, giving him unusual opportunities to judge their instruments. His acceptance of the invitation to become our representative may be interpreted to mean that in the modern KIMBALL ORGAN Mr. Kraft finds the fulfillment of his ideals of tonal beauty, artistic design and mechanical perfection.

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Mayor H. W. Worley, Organ Builder, Now Governs Columbus

[Organ builders in America seldom have come to the fore as civic or political leaders. It is therefore of special interest that Columbus, a city of 300,000 people, and capital of the state of Ohio, now has as its chief executive an organ builder. At the request of *The Diapason* the following interesting sketch of Mayor Worley has been written by a man closely associated with the mayor in his work.—Editor of *The Diapason*.]

By ROBERT J. BEATTY

Henry William Worley, mayor of Columbus, Ohio, the only organ builder who is the head of the government of a great American city, has become a figure whose career deserves to attract widespread attention. An Englishman by birth, a musician by nature and an organ builder by training and vocation, he has found time to establish a record of which the entire profession may be proud in achieving fame as a municipal lawmaker and as a consequence being made the city's chief executive.

Mr. Worley's ancestry consists of a long line of English master craftsmen, early traced to historic Portsmouth in Hampshire, where King Richard I, following the retreating sea, established Portsmouth Harbor on Spithead Channel as a garrison town during the hectic days of the twelfth century. Mayor Worley, the son of George Thomas Worley and Adeline Theresa Worley, nee Thredenham, was born April 9, 1877, in the parliamentary borough of Battersea, within sound of the Bow Bells in the Church of St. Maria Arculus, on the south side of the street called Cheapside, so close to the heart of old London that his youthful ears could distinctly hear "Big Ben" from Westminster Tower in the House of Parliament boom the passage of the hours.

Had he spent his life in the place of his birth he no doubt would have devoted his time and abilities to the manufacture of those custom-made shoes that had been for generations the pride of the Worley family. But a new world across the Atlantic was calling and in the spring of 1882 he and his father and mother, his brother, Alfred C. Worley, now owner and publisher of *The Times* of New Milford, Conn., and his sister, Florence, now Mrs. Christopher Lussen of Floral Park, L. I., were transplanted to a humble home near Spring and Elizabeth streets in lower New York City. Henry William entered the public schools and paid his way by selling newspapers on lower Broadway and the Bowery. To increase his earning power, at 13 years of age he entered the employment of J. H. & C. S. Odell, the organ builders, on West Forty-second street, as an apprentice.

A musical career appealed strongly to his artistic temperament. He had experience as a boy choir singer and was appointed soprano soloist at the Chapel of the Transfiguration, on Sixty-ninth street, near Broadway, and became a member of this Episcopal Church. He played the violin well and was a recognized orchestra leader. He was completing his education at Cooper Institute when war broke out between Spain and America, which changed his plans and ambitions. When the call to arms sounded Mr. Worley placed his violin in its case, stopped at Cooper Institute to pack up his school books, went to his home to bid his father, mother, his brothers and sisters goodbye and enlisted as a volunteer in Company H of the Twenty-second New York Volunteer Infantry, serving his country as a soldier until honorably discharged.

One of the officers commanding this company was Edward Jardine of Jardine & Co., organ builders, with a factory then on East Thirty-ninth street, New York City. The Spanish-American War over, Captain Jardine offered Private Worley a job in the Jardine organ factory.

April 9, 1899, Mr. Worley married Sadie E. Glynn. After two years with Jardine he moved to Boston to enter the service of the Hutchings-Votey Organ Company, where he met and made a friend of Superintendent Ernest

Mayor Henry W. Worley



Dexheimer Studios.

M. Skinner. When Mr. Skinner opened his own factory in South Boston Mr. Worley was placed in charge of plant production.

Soon the "call of the West" came and Mr. Worley set out on a pilgrimage. With his family, including a son, Henry, Jr., born Dec. 17, 1901, and a daughter, Mildred, born Oct. 8, 1905, he left Boston and stopped at Erie, Pa., to work a short period for the A. B. Felgemaker Company. He arrived in Columbus in the early spring of 1908 and immediately purchased a home at 2286 Indiana avenue. A second daughter, Alice, was born Dec. 21, 1910. He also bought property at 694 East First avenue, where he has operated an organ factory for nearly a quarter of a century.

Mr. Worley is a democrat. He is sincere in his belief that the coming days mean a job for every man. Always a champion of the cause of the average citizen, he holds the respect of the American workingman. An advocate of strict economy, he enjoys the confidence of the home-owning taxpayer. Ten years ago he was elected to the city council, was re-elected for a second term and then was chosen president of that body. Last November he was elected mayor and was inaugurated Jan. 1, 1932. He is "making good" with an economy and work relief program that is attracting the attention of economists beyond the boundaries of Ohio.

FIVE YEARS AT MONTCLAIR

Carl F. Mueller's Compositions Used at Anniversary Service.

Carl F. Mueller's fifth anniversary as organist and choir-master of the Central Presbyterian Church at Montclair, N. J., was marked on Sept. 25 with special mention of the fact and a tribute to Mr. Mueller's service in the church bulletin. The service music of the day consisted entirely of compositions by Mr. Mueller, including as the prelude his "Sabbath Melody" and as the postlude "Thou Art My Rock." The anthems were "O Brother Man" and "Lo, God Is Here," and the offertory his "Echo Caprice."

Mr. Mueller has had a busy year in composition, and four of his anthems have been accepted by G. Schirmer. Since the preliminary announcement of the "Junior Choir Anthem Book" compiled by him in collaboration with his wife, Lenore A. Mueller, was made several months ago, the White-Smith Music Company of Boston, publishers of this work, have had inquiries about it from all parts of the country. While many of twenty-three separate items to be found in the book have been available in octavo form for several months, it is only within the last few weeks that the book in its complete form has been out. The editors have sought to avoid dogmatic statements and other phraseology difficult to explain to youth. The music that has not been specially written for the book by Mr. Mueller has been chosen from the works of some of the immortal composers.

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CHOICE *of the* MASTERS

**Cleveland Church
Opens Its New Organ
Built by Votteler**

By CARLETON H. BULLIS

Cleveland, Ohio, Nov. 21.—St. Vitus' Catholic Church, East Sixty-first street and Glass avenue, opened its new edifice with a concert Oct. 30. Five local Catholic organists shared the work of playing the organ pieces on a miscellaneous program of choral and instrumental numbers. The Cleveland firm of Votteler-Holtkamp-Sparling built the organ. It is a three-manual along traditional lines, with the great unenclosed and without any of the modern fancy trappings of percussions and vox humanas. The mixtures are unusual in that they embrace only the mutation pitches, leaving the octave and super-octave pitches drawable as separate registers. The diapason ensemble with these mutations shows an earnest effort to achieve richness of tone without having the upper corroborating tones squeal out noticeably.

Intermanual unison couplers are all controlled by reversible pistons, and the manual combination pistons include selective pedal stops. The elaborate array of display pipes are all "speakers," and are arranged so as to avoid covering the large rose window above the organ gallery. The wood-work of the case and of the console is especially attractive in its carvings and colorations. The console is unique in its unusual economy of size, being wide enough at the base to accommodate the width of the pedalboard, but being no wider in its upper part than is necessary to accommodate the manuals.

Wind pressures range from eight inches to three, the latter for the great diapason chorus.

With the resumption of vesper services at the Church of the Covenant, Charles A. Rebstock has announced a series of musical undertakings to be presented during the next few months.

The first one featured Bach's five-part motet "Jesu, Priceless Treasure." The organ numbers played by Mr. Rebstock on the Skinner organ installed last season were all by Bach. Preceding the service the D minor Prelude and Fugue, a chorale prelude, the Largo from Sonata 5, and a movement from the cantata "God's Time Is Best" were played. The G minor Fugue served as a postlude. Brahms' "Song of Destiny" was given Nov. 13. The schedule for these vesper programs includes the Bach cantata "Sleepers, Awake" for Dec. 4, a candle-light service for Dec. 25 and Philip James' "Nightingale of Bethlehem" for Jan. 1.

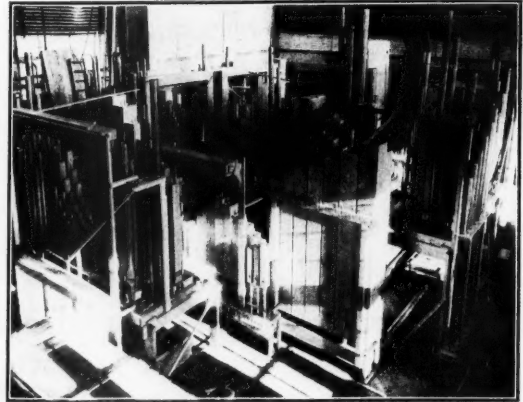
Organ recitals by the series are on the increase this season. Besides the Trinity Cathedral series of E. A. Kraft, mentioned last month, and Mr. Rebstock's vesper programs, and the customary Sunday and Wednesday programs of Mr. Quimby at the Art Museum. Albert Riemenschneider played on Nov. 6 the first of a series of Sunday afternoon programs at Baldwin-Wallace College, Berea. Bach, Rogers and Wagner were featured on this program. Other programs are listed for Dec. 4, Feb. 5 (a Leo Sowerby program), March 5, April 2, and May 7, the hour being 4 o'clock.

Graham Marsh announces four twilight organ recitals for Sunday afternoons at 4:40 at the Lakewood Presbyterian Church, Detroit and Marlowe avenues, the dates being Nov. 27, Jan. 29, Feb. 26 and March 19. Mr. Marsh was a pupil of Harry Rowe Shelley and assistant to him at the Central Congregational Church of Brooklyn.

For Bishop Strachan School, Toronto.

L. E. Morel, the Toronto organ builder, has obtained the contract for a two-manual instrument to be built for the Bishop Strachan School in Toronto. It will be an entirely "straight" organ, with fifteen sets of pipes. The work is under the supervision of Dalton Baker, organist of St. Peter's Church, and the organ is to be installed in time for the Christmas services at the school.

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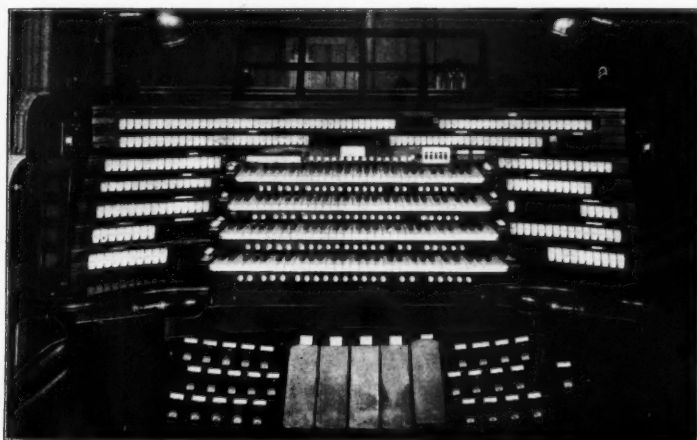
"... The objects of the composer have been well attained, for he has given us music of a high degree of beauty and devotional worth, set down with technical efficiency and with a rare degree of simplicity and charm. . . . Well-written music, of sincere devotional mold, as this is, should be welcomed by all church organists and fitted into service use. This set of twenty-five pieces of varied moods and meters will prove of unusual value as teaching material also."

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Clarity, Cohesion Organ Fundamentals; A Word to Builders

Cambridge, Mass., Nov. 6, 1932.—Editor of The Diapason: There were two unusually interesting and provocative letters in the November number—interesting because they express two versions of the current view of things organistic in this country, and provocative in that they induced us to prepare a reply—presumptuous though that may be. We refer to the letters from Messrs. Skinner and Basil Austin.

Mr. Austin explains the origin and use of the typical American diapason in terms of environment. It is true that churches in this country are generally smaller and less responsive to music than the churches of Europe. But does it follow that the basic tonality of the organ should be modified? The test would seem to be not a matter of personal preference, but rather a question of musical effectiveness. If it can be demonstrated that one type of organ sounds well in one environment and badly in another, then the conclusion to be drawn is that it would be proper to build now one type, now another, according to circumstances.

It seems to us that there are two tests of fundamental importance which should be applied to an organ to determine its musical effectiveness. One of these is clarity, the other cohesion. By clarity we mean that every part of the compass should be as distinct and crisp as another, and that all thickness and muddiness should be absent. By cohesion we mean that all the registers should fit together so as to produce a single, well-articulated ensemble, with no registers, or groups of registers, standing noticeably apart from the rest in either quality or power. It is, of course, quite possible to have an organ which will fulfill one but not both of these conditions. An organ may be clear enough, but may be loose-jointed, so to speak. On the other hand, it may hang together well, but lack precision. Either defect is serious. The only type of tone which is truly effective musically seems to us to be the one which combines both these virtues. The so-called "English" type does so.

If one assumes that the "English" type of chorus is musically superior to what has generally been produced in this country in recent times, the test of its suitability to American buildings still remains. We suggest a rough classification of buildings, for the purpose of this consideration, into four groups: (1) Buildings of considerable size which are favorable to organ tone, (2) buildings of considerable size which are unfavorable to organ tone, (3) small buildings which are favorable to the organ and (4) small buildings which are unfavorable to the organ. Let us consider an organ (a) of the traditional "American" type and (b) of the "English" type in each class of building. For group one we suggest the Cathedral of St. John the Divine (or St. Thomas', New York), for an organ of type "a," and the new Chapel of Trinity College at Hartford for "b." For the second group we suggest (a) the Bushnell Auditorium at Hartford and (b) the new chapel at Harvard University. For group three we propose (a) the chapel of Andover Hall, Harvard University, and (b) Dwight Chapel at Yale University. In the last group we suggest (a) any typical residence installation and (b) Trinity Church, Newport, R. I. The organs mentioned happen to be, with one exception, the work of a single builder, but we are confining our examples to instruments with which we are personally familiar, irrespective of their origin. They represent fairly both kinds of voicing, in all four kinds of interiors. We have not only heard these organs, but have, for the most part, tested them carefully both from the console and from the church itself.

In every case we have been forced to the conclusion that the more effective organ was the one of "English" tonality. Such an organ can be, and properly is, modified in details so as to suit the auditorium in which it is placed. It can be more or less brilliant, and more or less weighty in tone, but it

always retains the cardinal virtues of clarity and cohesion. The organs of the older type which we have heard, in buildings of all four classes, we have found always to be lacking in some essential respect. In brilliant interiors they fail to come up to the promise of the building itself, and in unresponsive places they tend to that broad, dull effect which is erroneously termed "pervasiveness." Hence it seems to us that there is but one type of ensemble which is desirable—the so-called "English" type—and that, with minor variations, it fits perfectly buildings both large and small, responsive and unresponsive. That it may seem not to have been appropriate in certain cases is due to the fact that it is not always satisfactorily carried out. If details are executed with due regard to environment, and the fundamental principles are faithfully observed, the organ cannot fail either musically or as an instrument suitable for the place in which it is used.

We would stress the fact that English organs are by no means all of the type referred to. There is one builder today in England whose organs never lack the important qualities of clarity and cohesion, but there are others who appear to disregard such qualities altogether. Their work, heard, as it often is, in large buildings with considerable reverberation, only serves to confirm our opinion that organ tone of that variety is both unmusical and ineffective. Anyone doubting this is recommended to try the organs at Salisbury or St. John's, Wilton Road (London), and then those at Ely or Downside Abbey. These speak for themselves!

Mr. Skinner seems to imply that diapasons such as those at Trinity College, Hartford, are not suitable for accompanying voices of either choir or congregation. We wonder if he thought so at the time of the opening of said organ last June. The clarity of the diapason chorus seemed then to encourage singing noticeably, and the large number present responded with a willingness that one seldom observes in churches possessing organs with diapasons of the thick and heavy variety.

Mr. Skinner later says: "It is an absurdity to me that a tone of warm musical character is held to be foreign to the true ensemble." As he speaks in terms of *ensemble*, we infer that he is not considering celestes, French horns, English horns, voces humanae, etc., etc. When it comes to ensemble registers of "warm musical character," certainly the old type of high pressure, high-cut leathery-lip diapason cannot be included. The "English" type of medium scale, moderate pressure, low-cut, wide-mouth diapason is, indeed, "warm" and "musical," but those terms seem to us to have no meaning when applied to the typical American diapason of the last twenty years.

Mr. Skinner makes a good point when he stresses the fact that a low-cut, wide-mouth diapason, when put on heavy wind, has to be considerably shut down at the toe. This type of diapason was, of course, evolved in terms of low pressure. When used on low pressure it is remarkably beautiful, whether made about 1860 or 1920. Schulze proves it for the former and the Rev. Mr. Bonavia-Hunt and Senator Richards (as at the Atlantic City High School) for the latter. Admittedly it loses quality when placed on higher wind, although retaining its important characteristics of cohesion and precision. But the real method for attacking the problem is not to accommodate the pipe to the wind but the wind to the pipe. The pitman chest may be remarkably effective in response, but if it demands higher pressure than is proper for the pipes it should be discarded, or superseded by a chest of different design which will allow the correct pressure for every type and size of pipe. If a certain kind of tone can be generated well only at low pressure, it is the business of the mechanical expert to devise a chest which will function satisfactorily at that pressure. To throw away something good tonally merely because it won't fit the action is absurd.

Incidentally, Mr. Skinner remarks: "The wide mouth was necessary to develop power with a low pressure, but

Edwin Arthur Kraft



UNDER THE AUSPICES of the Northern Ohio A. G. O. chapter, Edwin Arthur Kraft, F. A. G. O., past dean of the chapter and organist and choirmaster of Trinity Cathedral, Cleveland, gave a recital Oct. 24 at First Church of Christ, Scientist. Mr. Kraft played the four-manual Hook & Hastings organ, described in The Diapason in December, 1929. It was the first time this instrument had been heard by the organists of the city at a public recital. Mr. Kraft had the able assistance of his wife, Marie Simmelink Kraft, whose mezzo-contralto voice has been a feature of meetings of organists in the past, to their delight. Mrs. Kraft sang a song entitled "Gifts," written by the California organist, Joseph W. Clokey, and the air "To Living Waters" from Bach's cantata "The Lord Is My Shepherd." Mr. Kraft's offerings, which included the latest modern works of Leo Sowerby and Guy Weitz, were: Organ Symphony, Guy Weitz; Passacaglia, Leo Sowerby; Prelude and Fugue in E major, Dupre; Chorale Prelude, "Hear the Voice of My Complaint," Bach; Communion, Torres; Finale from Sixth Symphony, Vierne; "Carillon," DeLamarter; Scherzo, Dethier; "Calme du Soir," Hägg; "Sunshine Toccata," Swinnen.

In his recital at Trinity Cathedral Oct. 30 Mr. Kraft played: Aria, Handel; Scherzo, Dethier; Fugue in G minor (Greater), Bach; Arabesque, Seely; "Meditation a Sainte Clotilde," James; First Movement of Third Sonata, Guilman.

the power available in Bach's time is not sufficient for the present." If we remember correctly, it was Schulze who developed the use of the wide mouth, but he did it about 1860, or roughly 125 years after Bach's time. The power Schulze obtained was indeed superior to that of a century preceding, but probably he was seeking quality and ensemble building character quite as much as, if not more than, mere size of tone. As to the power of the Schulze diapason being not sufficient for the present, we regret we must dissent in toto.

To return to Mr. Austin's letter, we find he restates the old argument in favor of unison work of marked timbre against mixtures. Where this argument originated is uncertain, but Wedgwood seems to have been the first to employ it systematically and ever since then supporters of Hope-Jones have repeated it. The idea seems to be that if there is sufficient thin, acid string tone in the ensemble the same brightness will result as from mixture-work. The curious fallacy in this theory is that such string tone fails completely to combine with the heavy diapasons and thick flutes which builders who subscribe to this idea always employ. Clarity is not achieved, and cohesion goes by the board altogether.

The idea that in the old days individual foundation stops did not possess much individuality is scarcely true,

for such stops as geigens, quintatons, stopped diapasons and the like often had as much individual character as their modern parallels, if not more. Hence the suggestion that mixture-work was used by the old builders because of a deficiency in individual foundation stops of definite character rests on an insecure basis. The best builders of all times, past and present, have recognized that mixtures add a brilliance and characteristically organ éclat which is obtainable in no way other than by their use. Mixtures were not used only to add power; they were needed by the particular character of the organ in order to make the instrument satisfactory musically. Hope-Jones discarded them because he realized that they could not be used with the type of diapason he had evolved and because he favored thick, heavy, voluminous tone. He was at least consistent in depending on it for his ensemble—with the addition of thin strings and quintatons to give some semblance of edge. Some of his followers have not shown such discretion, for they have used mixture-work and yet retained the Hope-Jones type of unison. The Hope-Jones organ was at least reasonable; the organs of a composite type such as referred to are far less satisfactory, for they are a compromise, and a poor one, between two utterly dissimilar ideas. It is true that diapasons as made by most American builders are not identical with those of Hope-Jones, but they partake enough of the nature of his work to influence the ensemble very much as did the worst of the phonons. Not until such diapasons are abandoned and mixture-work comes again fully into its own can the American organ become a more nearly perfect musical instrument.

EDWARD B. GAMMONS,
WILLIAM KING COVELL.

Hugh Ross Class in Choir Training.

Hugh Ross, conductor of the Schola Cantorum of New York City, began his course in choir training for a class of fifty students at the Guilman Organ School Oct. 20. At the first session instruction was given in the art of giving tests to determine the range and color of the voice and the sight-reading ability of the individual singer. Mr. Ross went on to explain the makeup of the tonal balance of the choir and took up many of the difficulties encountered in achieving an ideal balance. Oct. 27 he dealt with the use of hymn-tunes and hymn-tune accompanying in respect to the service. The lecture Nov. 3 was devoted to a study of the anthem. Nov. 10 the development of tonal color was continued and applied to the music of the Palestrina period. When the class assembled Nov. 17 it was greeted by a choir of about twenty. The students of the school were first asked to test each voice and determine the proper place of each in the choir. Then followed some actual experience in tone development. In the next three sessions the Guilman students will have the opportunity of putting into practice the lessons learned to date.

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**Here Is Story of
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A foul Critic on Coast**

By WILLIAM W. CARRUTH

San Francisco, Cal., Nov. 17.—A few weeks ago the city fathers of San Francisco, with much publicity, invited the music-lovers to a recital on the large Austin organ in the Civic Auditorium by one who was advertised as "the foremost woman organist of America." The following Sunday, under the caption "This Recital Fell Flat," the *San Francisco Examiner* printed this criticism by Paul Beardsley White, an auditor: "Her interpretations were exceedingly free, her registration unusual—so unbalanced, in fact, that often an important part was nearly inaudible beneath a wealth of pedal stops, and a heavy accompaniment. Further, her pedal technique was rankly amateurish. It was rarely legato in effect. Her right foot remained planted on the swell pedals and the enormous crescendos and diminuendos were devastating in their unexpectedness. I could hardly believe my ears at her amazing dash and individuality in rendering 'Kamennoi Ostrov' with bell effects and a pronounced 'ragging' and syncopation. 'Chanson Triste' began at a lively tempo which rapidly increased to presto."

This criticism was not pleasing to the woman who played and, wishing corroborative testimony, Redfern Mason, music critic of the *Examiner*, not being present himself, appealed to two well-known organists, Raymond White and Mynard Jones, for their views. On Nov. 13, under the heading "Organist Resents Views of 'Self-Styled Critic'" the following appeared:

Mme. ———, who recently gave an organ recital in the Civic Auditorium, demands "immediate, satisfactory and public retraction" of the "vicious assault" directed at her by a "self-styled critic." The said "assault" was made by Mrs. ———'s fellow townsman Paul Beardsley White, who found her pedaling "amateurish and her registration unbalanced."

Mrs. ——— replies: "Considering the modern orchestra as a symphonic orchestra, I made my registration accordingly, paying absolutely no attention to the old style of registration; and I employ enormous crescendos and corresponding diminuendos purposely. Of course, the effects are sometimes unexpected, but prove always effective and satisfactory to the public for whom I play."

The letter concludes: "When I leave for the East I shall be most happy; for there music-lovers can enjoy artistry without the vanguard of a pack of wolves, ready to pounce upon and tear to tatters an artist for his or her non-compliance with childish and archaic procedure."

Least the organist's New York critic had been unjust, the opinion of some of our San Francisco organists who heard the recital was sought.

Raymond White and Mynard Jones penned a joint critique in which they describe her pedal technique as of the "one-legged and hit-or-miss kind." Her manual technique is defined as "very inaccurate," her registration as "totally unworthy of the fine instrument at her disposal." Here is the critique:

1. Prelude, Chopin: Forte, fortissimo—faulty rhythm—fake harmony, but still identifiable as our old friend C minor. 2. Organ Concerto, Friedemann Bach: Pages turned a handful at a time; quite sketchy; pedal part mostly absent. 3. Largo ("New World" Symphony), Dvorak: Recognized the theme of "Goin' Home." So did some of the audience; they went. 4. Pathetique Sonata, Beethoven: Interpretation unhackneyed even if piece was. First movement, three to seven beats in the measure; second movement, adagio cantabile, taken allegretto and forte. 5. "Kamennoi Ostrov," Rubinstein: Chimes, gobs of diapasons, shades of Russia! Theme almost recognized. 6. "Bells of Moscow" turned out to be the well-known C sharp minor Prelude of Rachmaninoff with startling scherzo-like variations of tempo. 7. Lamento, Guilmant: Business of Guilmant turning over, grave and all! 8. Prelude, Act 3, "Tannhäuser": Artist's own transcription; even the marvelous action of the organ was not fast enough for her nimble but inaccurate fingers. 9. "The Erlking," Schubert: Also transcribed by recitalist. Words fall us here, but we surely heard the horse. 10. Selections from "Finlandia," Sibelius: Transcription by the recitalist with gestures and improvements on harmony of Sibelius. 11. "Chanson Triste," Tschalkowsky: New harmonies, new tempi, reminiscent of Irving Berlin. 12. Second Rhapsody, Liszt: The difficulties of this piece bothered the

artist not a bit; she disposed of them by leaving them out and landing with a crash on the next easy place. The program was one long recessional.

The same organist was also heard at St. Joseph's Catholic Church in Berkeley and St. Francis de Sales in Oakland. This church has an old Odell organ with tracker action, but the tone is remarkably pure and satisfying.

An organ recital which did not "fall flat" was given by Charles M. Courboin on the four-manual Aeolian at Calvary Presbyterian Church Nov. 15, under the auspices of the American Guild of Organists. Mr. Courboin's recital was not announced weeks ahead by street and street-car posters, as was the program of his fellow Easterner, but he held his audience in rapt attention to the end by his superb mastery and well-chosen program. After the recital Guild members and their friends were invited to the Clift Hotel, where a supper was served in honor of the distinguished artist.

The monthly informal meeting of the Guild was held at the First Unitarian Church of Berkeley Oct. 30. It proved a very enjoyable and interesting event. Wallace Sabin played several numbers from a suite which he is writing for the organ. All who heard the two numbers look forward to its completion and publication. Harold Mueller, F. A. G. O., and Doris Olson Howard, A. A. G. O., also participated on the program, the latter playing Gigout's "Grand Chorus Dialogue," Parker's Scherzino and Bach's Chorale Prelude, "Ich ruf zu Dir."

The monthly meeting of the Alameda County M. T. A. was held in Lisser Hall, Mills College, Nov. 7, the program being arranged by Miss Kathleen Luke. A paper on the chorale prelude was read by Miss Virginie de Fremery and a number of chorale preludes were played by Raymond L. White and William Carruth. The program follows: "Da Jesus an dem Kreuze stand," Scheidt; "Von Gott will ich nicht lassen," Buxtehude; "Vom Himmel hoch," Pachelbel (played by William Carruth); Four Chorale Preludes by Bach—"Ach wie nichtig," "Es ist das Heil uns kommen her," "Ich ruf zu Dir" and "In Dir Ist Freude" (played by Raymond White); a group of songs sung by Roberta McDonnell, soprano; Fantasie and Fugue in B flat, Boely, and Guilmant's Fugue in D, played by Mr. Carruth; Two Fugues a duo voci in C major and C minor and "Fuga Gavotta," Domenico Brescia. Mr. Brescia is head of the theory department of Mills College and one of the best known and most respected musicians of the Pacific coast.

An event of outstanding interest in musical circles was the Armistice Day

program given at St. Mary's College, commemorating Tomas Luis da Vittoria. The principal feature of the day was the singing of Vittoria's "Missa pro Defunctis" by the *a cappella* student brothers' choir and the San Francisco Cantoria, directed by the Rev. Jean Ribeyron of the college faculty. Organ numbers were played by Frederick W. Goodrich, organist and director of the Cathedral Church of the Immaculate Conception of the B. V. M., Portland, Ore. Mr. Goodrich's numbers included: Andante Mistico, Allegro Deciso and Adagio from Pietro Yon's "Concerto Gregoriano"; Bach's Toccata and Fugue in D minor; Handel's Organ Concerto in B flat and Charles W. Pearce's "Solemn March for a Religious Procession" on the hymn "Veni Creator Spiritus." At the afternoon session Modeste Alloo, professor of music at the University of California, spoke on "Liturgical and Educational Values of Sacred Polyphony."

In these lean days it is a pleasure to hear of a new organ being installed on the Pacific coast. Leo Schoenstein, representative of M. P. Möller, recently sold a two-manual to the First Baptist Church of Bakersfield. The organ has twelve sets of pipes and is partly duplexed and unified. It is similar to recent Möller installations in the First Baptist Church of Burlingame and the Presbyterian Church of Chico. The Baptist Church of Bakersfield is considered one of the most beautiful edifices in the San Joaquin Valley.

FARIBAUT CHORAL FESTIVAL

Minnesota Choirs Give Service Under Direction of Avery.

A successful choral festival was held Sunday evening, Oct. 30, in the Cathedral of Our Merciful Saviour at Faribault, Minn. For the first time in the history of the diocese of Minnesota such a service had been undertaken. Ten choirs from the deanery of Faribault participated and the service was under the general musical direction of Stanley R. Avery, choirmaster and organist of St. Mark's Episcopal Church, Minneapolis. St. Mark's choir was present and sang two *a cappella* numbers. The service was suggested by Mr. Avery, who secured the immediate and enthusiastic co-operation of the bishop coadjutor, the Rt. Rev. Stephen Edwards Keeler, D. D., who presided. The service was happily coincident with the twentieth anniversary of the consecration of the Rt. Rev. Frank Arthur McElwain, D. D., as bishop of the diocese and Bishop McElwain made the address of the evening.

The choirs gathered at 4 o'clock and Mr. Avery gave a brief talk on choir training. A short rehearsal followed and immediately showed the excellent standard of work the various organizations are doing. There were 160 singers

and fifteen clergy in the chancel of the cathedral. General arrangements were in the capable hands of Dwight M. De Long, choirmaster and organist of the cathedral.

Mr. De Long played as the prelude Wagner's "Pilgrims' Chorus" and as the postlude Lemmens' "Marche Pontificale." The anthems were: "Praise Ye the Father," Gounod; "Yord, Have Mercy upon Us," Kyrie from the service of the Russian Church; "Open Our Eyes," Macfarlane (St. Mark's choir, Minneapolis); "Praise the Lord Through Every Nation," chorale harmonized by Bach; "Send Out Thy Light," Gounod; "A Hymn of the Homeland," Sullivan; "The Radiant Morn," Woodward.

Choirs participating were those of the cathedral parish and of St. Mark's, Minneapolis; St. John's, Mankato; Christ Church, Austin; Christ Church, Albert Lea; Calvary, Waseca; All Saints', Northfield; St. Paul's, Owatonna, and Calvary, Rochester.

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**Clarence Eddy Tells
of His First Meeting
with Middelschulte**

By CLARENCE EDDY
Seventh Installment

It was on a visit to my old master August Haupt that I first met Wilhelm Middelschulte. Haupt introduced him as one of his most talented pupils. Middelschulte, I believe, was Haupt's last pupil and it was he who played at the funeral services for Haupt in the Parochial Kirche, where Haupt had been organist for many years and where he taught his pupils.

I believe I neglected to tell in my previous mention of the organ in this church, which was a three-manual Silbermann, some of its peculiarities. In the first place, the natural keys were black and the sharp keys were white. Then the pedal organ lacked a low D flat, the reason no doubt being to save the expense. It had no swell pedal, the only means of expression being through the use of the stops.

Middelschulte asked my opinion about going to the United States. I recommended the move and advised him to locate in Chicago. I also gave him letters of introduction to a number of people, one of whom was Theodore Thomas, and my letter of introduction was published in the Chicago papers.

Needless to say, Wilhelm Middelschulte has more than fulfilled the expectations of his old master Haupt. He became organist for the Theodore Thomas Orchestra, has held important church positions and has distinguished himself as a teacher and recitalist. He has been loyal to the best traditions of organ playing and undoubtedly is one of the greatest Bach enthusiasts and exponents.

Speaking of Bach, let me mention that one of my daily practices when a student was playing the six triosonatas. This occupied an hour and a half.

About two weeks ago I was asked to say a few words on the occasion of the unveiling of a portrait of William H. Sherwood. This brought to mind my first meeting with him, which was when I was a young student in Berlin. I read in the paper one morning the announcement of a concert to be given by a young American pianist in the concert hall in Leipziger strasse. I was naturally interested in hearing him and procured a ticket. The pianist was William H. Sherwood. He came on the stage very modestly and in a modest manner. He played several solo numbers and then with the orchestra played the "Emperor" Concerto by Beethoven. I spoke to Mr. Sherwood after the concert and we frequently met on subsequent occasions in Berlin. We met again in America and I was associated with him at Chautauqua, N. Y., for a week when I gave daily organ recitals and Mr. Sherwood, aside from teaching his large class of pupils, also gave a number of piano recitals. We saw considerable of each other in Chicago, where he gave many recitals, besides making extensive tours throughout the country.

The present Sherwood Music School in Chicago was founded by William H. Sherwood and his distinguished pupil, Georgia Kober, is now president.

Among the notable women it was my pleasure to meet was Lillian Nordica. I recall a delightful afternoon Mrs. Eddy and I spent with her in her New Jersey home, a large country estate. There were no other guests and we enjoyed one of those rare intimate visits which are so satisfying and inspiring. Nordica was not only a great artist, but a very beautiful, delightful and charming hostess.

Another charming lady, Mrs. Scott Siddons, the noted English actress, came to this country on a lecture tour and to this city. I was in the audience on the occasion of her lecture here. She was alone and wanted someone to lead her out on the stage and introduce her, and it was my privilege to be called upon to do the honors. Mrs. Scott Siddons had great personality. She was of medium height, rather slender, and had a very distinguished face.

G. Calvin Ringgenberg



AN INTERESTING FEATURE STORY in the St. Louis Globe-Democrat Sunday magazine section of Oct. 30 deals with the career of G. Calvin Ringgenberg, organist and choirmaster of St. Peter's Church and organist of Washington University. Mr. Ringgenberg's work as an organist is the subject of a sketch covering more than a page, in which it is set forth how "dreams come true," in that Mr. Ringgenberg, when an Iowa lad of 4 years, dreamed that some day he might hold a position such as was held by his idol, Charles Galloway. Mr. Ringgenberg is the successor of the late Mr. Galloway.

After tracing the career of the St. Louis organist and his training in America and Europe the writer of the article says:

"It was while at Peoria last year that Ringgenberg was approached with the invitation to come to St. Louis and assume the post he had so long filled in his dreams and almost before he could realize what was happening he had moved his wife and young daughter into an apartment and had assumed his new duties. Although playing at St. Peter's Episcopal Church, sitting on the same player's bench where Charles Galloway had held forth for so long, constitutes the climax of his career so far as this former Iowa boy, who is now a man of 39, is concerned, it is by no means the first important assignment he has held, for he has served as organist in several well-known churches, particularly the First Congregational Church of Fall River, Mass.; the Englewood Methodist Episcopal Church of Chicago and St. Paul's Episcopal Church of Peoria."

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

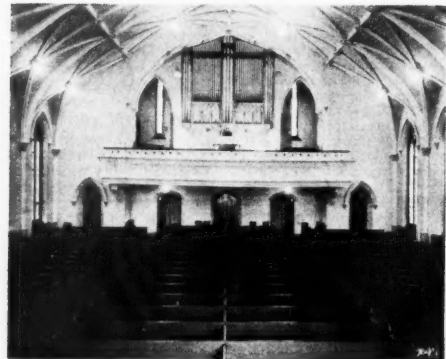
St. Louis, Mo., Nov. 16.—Friedens Evangelical Church, Carl Braun, organist, dedicated its new Austin organ Sunday, Oct. 23. The church has had a general renovating, and in addition to the new organ a new chancel, reredos and altar were dedicated at the morning services. Four services were held, at which Mr. Braun played fourteen organ numbers, being assisted in the evening by Daniel R. Philippi, who contributed several organ selections. A recital program by Mr. Philippi is planned for the near future.

Centenary Methodist Church choir gave its seventy-fifth concert Oct. 26. Edgar L. McFadden, director, was assisted by Miss Wilhelmina Nordman at the organ; Miss Lillian Werndle, violinist; Mrs. Margaret McCoubrie, soprano, and Frank S. Parker, baritone. Miss Nordman's numbers were: Allegro, First Symphony, Maquaire; Madrigal, Jawelak; "Echo," Yon; "The Brook," Dethier; "Will-o'-the-Wisp," Nevin, and the Finale from Vienne's First Symphony.

Faith Evangelical Lutheran Church, Ernest Hares, organist, held an Eistedfodd Saturday evening, Nov. 12, offering several prizes for vocal and instrumental competition.

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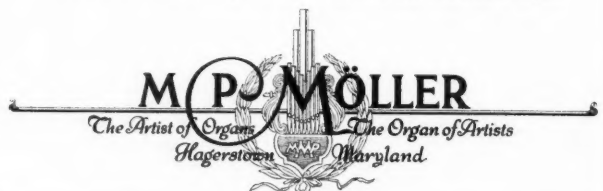
Trinity M. E. Church, at Newburgh, N. Y.,
of which
ALEXANDER McCURDY, JR.
writes:

"Just a word of congratulations on your new organ in Trinity M. E. Church in Newburgh, N. Y. I was greatly pleased with the clarity of the ensemble and the individuality of the voicing of the soft stops was truly beautiful. Your man, Mr. Whitelegg, is indeed an artist.

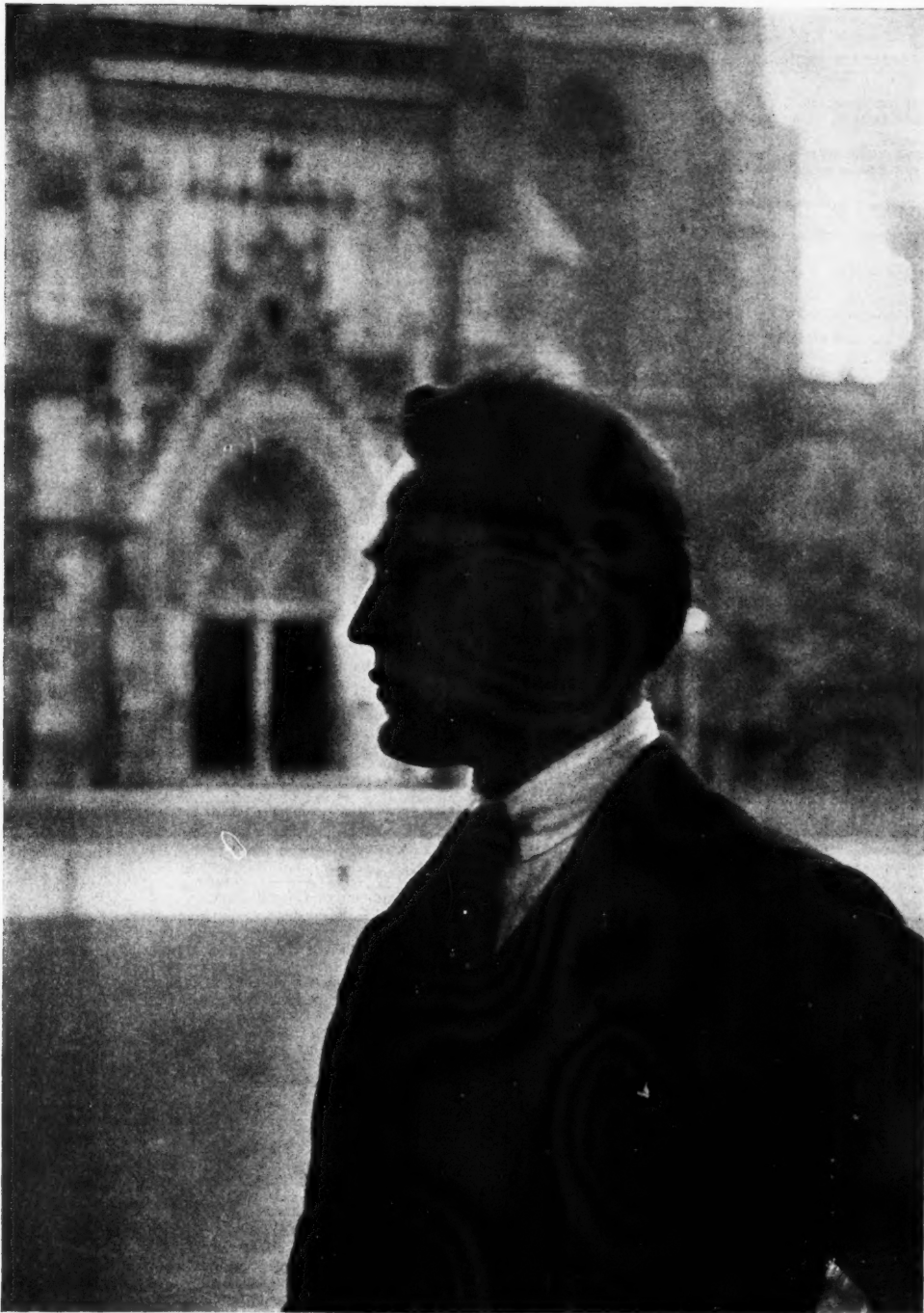
[Signed] "ALEXANDER McCURDY, Jr."

"Philadelphia, Pa.
October 10th, 1932."

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THE year 1932 is drawing to a close. As we go over the last eleven months of N.A.O. work we may safely say that it has been a highly successful season. National and local activities have been of unusual interest and have covered a wide field. The treasurer's report shows that our membership has held up well. Still there are many outside of any organists' association and to these we extend a cordial invitation to become affiliated with the N.A.O. Application blanks are being mailed to all of our membership and we urge that they be passed on to young students and others who are interested in organ music.

During the past season a committee consisting of Miss Jane Whitmore and Miss Helen Reichard has collected a complete list of the activities of our various chapters. The object of such a compilation was to select an outstanding chapter in respect to the number and high quality of its programs. After a thorough study of all available material the committee has reached the conclusion that the Harrisburg chapter of Pennsylvania should be awarded first place and that honorable mention should go to the Central New Jersey chapter. In making its report and recommendation to the executive committee the committee was careful to add that all chapters have carried on programs of much merit and that the present first place holder would be hard pressed to maintain that position. A helpful competition such as this is should prove of interest to every chapter and the membership at large.

Harrisburg Hears Jennings.

The Harrisburg chapter presented Arthur B. Jennings, Jr., of Pittsburgh in a recital at the Pine Street Presbyterian Church Nov. 22. After the splendid program an informal reception was held in honor of Mr. Jennings, at which time the members of the chapter enjoyed meeting this distinguished American organist. The program played by Mr. Jennings was as follows: Toccata and Fugue in D minor, Bach; Chorale Preludes, "In dulci jubilo" and "Ich ruf' zu Dir," Bach; Andante con moto (from Symphony 1), Beethoven; Chorale in A minor, Franck; Berceuse and Finale from "The Fire Bird," Stravinsky; Three Children's Pieces, Casella; "Ronde Francaise," Boellmann; "Arabian Dance" (from "Nutcracker" Suite), Tschaikowsky; Finale (from Symphony 1), Vienne.

The first meeting of the Harrisburg chapter for the season was held Tuesday evening, Oct. 18, in the chapter-house of St. Stephen's Episcopal Cathedral. President Clarence E. Heckler presided and after the reports of the various committees had been presented and accepted the following program for the year was announced by Donald D. Ketting, chairman of the program committee:

Nov. 22—Recital by Arthur B. Jennings, Jr., of Pittsburgh.

Dec. 12—Christmas carol service in Christ Lutheran Church by the combined choirs of the Market Square Presbyterian Church and Christ Lutheran Church; Donald D. Ketting conducting and Clarence E. Heckler accompanying.

January—Piano and organ recital in Fourth Reformed Church. Miss Violette E. Cassel in charge of the program.

February—Service of choir and organ

music in Messiah Lutheran Church. Mrs. Lee S. Izer in charge of the program.

March—Illustrated lecture with music by the Rev. Herbert Boyce Satcher, vicar of St. Aidan's Chapel, Cheltenham; "The Heritage of English Church Music."

April—Service of Easter music (choir and organ) in the Derry Street United Brethren Church. E. O. Zarker in charge of the program.

May—Recital of organ music in St. Mary's Catholic Church by members of the chapter, with Arnold S. Bowman in charge of the program.

June—Election of officers and annual banquet.

After this business meeting was adjourned a lively program of fun was enjoyed with the entire group taking part.

ARNOLD S. BOWMAN,
Recording Secretary.

Easton Launches Membership Drive.

At the season's first executive committee meeting of the Easton, Pa., chapter, held Sept. 15, a membership drive was launched in an effort to include all the organists in our vicinity. The membership committee consists of Mark Davis and Ray Mutton, and has Miss Mae Litsinger as chairman. To make the season more interesting musically and socially, business meetings will be limited in number and attended only by the executive board.

On the evening of Sept. 19 the chapter was entertained in Trinity Lutheran Church, Kutztown, as guests of John Kohler, organist and choirmaster. The schedule for the year's activities and committees were announced at the business session, which was followed by a short musical program in which we heard Mrs. Elmer Snyder of Easton sing and Mary Foley, Charles Davis and John Kohler play on the recently installed four-manual Möller. Refreshments were served in the parish-house.

A Hallowe'en party at the home of Mrs. Hazel Kleckner on the evening of Oct. 19 was made truly enjoyable with original costumes and hilarious games and contests.

SHIRLEY BRENDEL, Secretary.

Fiftieth Recital in Reading.

The fiftieth recital of the Reading chapter was held in Zion's Reformed Church, with Frank Doerrmann in charge. The program was as follows: Organ, Scherzo from Sonata in C minor No. 2, Mark Andrews (Mrs. Lillie H. Schlegel); address of welcome, the Rev. H. S. Kehm; organ, Meditation, Dubois (Earl Reifsnnyder); anthem, "Ye Watchers and Ye Holy Ones," seventeenth century melody; organ, "Evensong," Easthope Martin (Leon W. Hill); baritone solos, "Tears of Sorrow," Spohr, and "Whosoever Drinketh," from "The Woman of Samaria," Bennett (Luther Kurtz); organ, Pilgrims' Chorus, from "Tannhäuser," Wagner (Wilbert Stoner).

Following the recital a business meeting was held at which it was planned to have the Rev. Herbert B. Satcher give an address on church music at a meeting in the near future as a special feature. The chapter is planning for several other programs to be announced later.

Union-Essex Service at Montclair.

Under the honorary auspices of the Union and Essex, N. J., chapter a festival service was held at the Central Presbyterian Church, Montclair, Monday evening, Nov. 14. Carl F. Mueller, organist and choirmaster of the church, was heard at the console of the Skinner organ, assisted by his choir of forty voices. Mr. Mueller played "Hora Mystica," by Bossi, Karg-Elert's "Harmónies du Soir" and "Song of Exultation" of Roland Diggle, all of which reflected his artistry to a marked degree. The excellently trained and directed choir sang the following anthems: "Lo, God Is Here" by Mr. Mueller; "Turn Back, O Man," a Genevan Psalter melody, and "O Thou

That Hearest Prayer," by Walford Davies.

In an inspirational address the Rev. Morgan Phelps Noyes spoke of the universal appeal of music in worship and cited instances when music was able to convey a message after well-chosen words had failed.

This service proved a welcome opportunity for the members of Union-Essex to see and hear practical demonstrations of the methods which Mr. Mueller has used to make himself and his choir famous.

ROBERT A. PEREDA, Secretary.

Central New Jersey.

The monthly meeting of the Central New Jersey chapter was held Nov. 7 at All Saints' Chapel, Trenton. An informal program of organ music consisting of short melodic numbers suitable for a church service was given by members of the chapter. The program follows: Festival Fantasia, Tschirch; Prayer and Cradle Song, Guilman (played by Miss Mary Williams, Frenchtown, N. J.); "Chant sans Paroles," Frysinger; Maestoso, MacDowell (Miss Marion Hackenberger); Intermezzo, Bizet; "Autumn Song," Gretchaninoff (Miss Evelyn Voight); Largo, Handel; "Ave Verum," Mozart (Mrs. Emma Yos); Scherzoso, Rogers; "Prelude Funebre," Guilman; "Erotonikon," Sjögren; "Träumerei," Schumann; Caprice, Matthews; "Grand Choeur" in A, Chauvet (Mrs. Helen Cook, All Saints' Chapel).

This recital was followed by a business meeting and social hour in the choir room. The members of the chapter were given an opportunity to look over a choice collection of anthems which Mrs. Cook had selected from the church library. It was most interesting and profitable and much appreciated by the members.

EDITH MAGOWAN, Secretary.

Connecticut Council Service.

A service sponsored by the Connecticut council was held at the Unitarian Meeting-House in Hartford on the afternoon of Nov. 13. The organ numbers were played by Miss Elsie Dresser and the accompaniments to the anthems by Clifton C. Brainerd and Walter Dawley. The prelude was the "Air Celebre" by Bach and James' "Meditation a Ste. Clotilde," and the postlude Faulkes' "Ein' Feste Burg." The choir sang: "Give Ear to Me," Schutz; "There Shall Be No More Night," Wood; "The Song of Mary," Kranz; "List, the Cherubic Host," Gaul; "Crusaders' Hymn," Christiansen; "Hail, Gladsome Light," Tours, and "Now the Day Is Over," Barnby.

Baltimore Chapter.

The Baltimore chapter held its monthly meeting Nov. 16 in the parish-house of the First Unitarian Church. It was decided to postpone the commencement of a series of organ recitals

by local organists until January, by which time the program committee hopes to complete arrangements for an interesting continuation of the fine work started by guest recitalists from other cities last season. When the business was disposed of, Miss Hedwig Garthe gave an interesting account of the methods of choir conducting as taught by Earl Evans, a graduate of the Westminster Choir School and minister of music at the First Methodist Church, in his class on the fundamentals of choir leadership under the auspices of the Baltimore Council of Religious Education.


HERBERT J. AUSTIN, Secretary.

Miami Chapter.

The season is now well under way and this chapter is meeting twice monthly, always with something interesting to members and guests.

On Oct. 25 a program was given by two of our members, Mrs. L. D. Gates and Mrs. H. S. Sawyer, at the home of the former. Mrs. Gates played five organ numbers: Prelude and Fugue in D minor, Bach; Chorales, "O Sacred Head" and "Blessed Jesu, We Are Here," Bach; "La Nuit," Karg-Elert, and "Woodland Idyll," Clokey. The most pleasing part of the program was the Symphonic Piece by Clokey, with Mrs. Gates at her three-manual Möller organ and Mrs. Sawyer at the piano; this selection comprises a "Dialogue," "Romance," Scherzo and Intermezzo, and was performed with perfect synchronization. The recital was preceded by a short business meeting at which Mrs. Florence Ames Austin, president of the chapter, outlined and discussed future activities, and the evening closed with refreshments served by the hostess.

On Nov. 14 a special all-Bach recital was given under the direction of our vice-president, Miss Bertha Foster, at the First Christian Church. Both she and other members took part and were assisted by several guest artists. Miss Foster, who is dean of the conservatory of the University of Miami, opened the program with the Fantasia and Fugue in G minor, which not only showed her own technical skill in manual and pedal independence but permitted her to develop some fine shading on the three-manual Skinner organ. The most interesting item of this recital was the Prelude and Fugue in G, an entirely new arrangement for two pianos by our own Professor W. S. Sterling, and given for the first time in this form. It was played by two young students of the conservatory, Misses Mildred Greenberg and Eloise King. A guest singer with a fine baritone voice, unusually suited to this type of music, Thomas Winston, sang an aria from the "St. Matthew Passion." Mrs. Gates repeated two of the chorales which she played at the previous recital. Three other guest artists, Mrs. Estelle Crom-



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er, Miss Marion B. Taylor and Miss Frances Druckerman, played a concerto for two violins with piano accompaniment, which was very well received. A fitting conclusion of this program was the Prelude and Fugue in C major, played by Dr. Donald Gow, a new member of the chapter.

A large audience was present and received this program, as is usual with such a highly technical recital, with varied sentiment. No doubt the majority were most enthusiastic in their commendation, both of the music submitted and the manner in which it was played.

Two Meetings at Lexington, Ky.

The Lexington, Ky., chapter has had two interesting meetings this fall. Mrs. Walter Duncan, the president, entertained the chapter at her home in October with a difficult guessing contest. The members had to supply names for fifty pictures of musicians and designate the field in which each musician was a specialist. Mrs. Duncan had clippings of a musical nature pinned on the walls for the edification of her guests.

The November chapter meeting, at the home of Miss Virginia Tyler, was exceptional in nature. After the arrival of the guests they were informed that they were to go to the physics lecture hall of the University of Kentucky. There Professor Bertrand P. Ramsay of the physics department proceeded to make clear by various demonstrations the nature of sound and noise, tone waves and the relationship between motion and tone. After giving ear to such an exposition, the chapter was able to "see sound" in a way new to most of the members. The experiment demonstrating the nature of sound waves in closed as opposed to open pipes was especially entertaining. Professor Ramsay credited Pythagoras with the responsibility for our tonal development by his remarkable discovery of the major diatonic scale. In a later study Professor Ramsay promises to demonstrate such properties of sound as overtones, harmonics, etc., using the phonograph records furnished by the Bell laboratories.

Attendance of our chapter this year has been nearly perfect. At the last meeting we had visitors as well, equal to two-thirds the membership of the chapter. Members were invited to the vesper at the University of Kentucky. Practically the entire membership has appeared at some time or other on these vesper hours.

ABNER W. KELLEY, Secretary.

Kentucky Chapter.

The Kentucky chapter held its second meeting of the season Monday evening, Nov. 7, at the French Village, Louisville. Edward A. Jonas, journalist-lecturer, gave a most interesting and instructive talk on the origin of Christmas carols, tracing their history through the earliest centuries, pointing out early Pagan associations and giving examples of less known and unusual survivals. There was a good attendance.

MILWAUKEE NEWS OF MONTH

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 18.—Summerfield M. E. Church held an evening of music on Sunday, Nov. 13. A group of young people known as the Rockford Artists presented a recital of secular music.

The Presbyterian girls' chorus of Mauston, Wis., presented a program on the evening of Nov. 13 as part of a group of services honoring the pastor of Perseverance Presbyterian Church for his faithful services at the church during the past ten years.

Special activities marked Nov. 6, the Sunday after All Saints' Day, at All Saints' Cathedral. The choir, under the direction of Milton Rusch, sang one of Mr. Rusch's own masses.

The local Guild chapter was invited by the dean, Earl P. Morgan, and Mrs. Morgan to a meeting and Hallowe'en party at St. Paul's parish-house on the evening of Oct. 27. After the rigors of the meeting the members and their friends enjoyed the excitement of ghosts and goblins, after which a fine luncheon was served to finish a perfect evening of entertainment.

"SERVICE OF ALL NATIONS"

Interesting Offering by Donald D. Ketting at Harrisburg, Pa.

What was described as an international choral service was held under the direction of Donald D. Ketting, M. S. M., organist and choirmaster of the Market Square Presbyterian Church, at Harrisburg, Pa., on Sunday evening, Nov. 6. All the music and readings were selected from compositions of men of various nations and prophets of Christianity. Mr. Ketting's interesting musical offering was as follows:

Finland—Organ Prelude, "Finlandia," Sibelius.
Greece (Gregory Nazianzen)—Hymn, "The Day Is Past and Over."
Norway (Johan Sebastian Welhaven)—"Beautiful Saviour," F. Melius Christiansen.

Italy (St. Francis of Assisi)—"Saviour, Breathe Forgiveness o'er Me" ("Stabat Mater"), Rossini.

Germany (Beethoven)—"Cast Thy Burden upon the Lord," Mendelssohn.
Scotland (Thomas Chalmers)—Hymn, "All People That on Earth Do Dwell" (third and fourth stanzas with descant).

France (Victor Hugo)—Offertory Pastoral for piano and organ, Guilman (pianist, Mrs. Sara M. Hayes).

England (George Whitefield)—"Ave Verum Corpus," Byrd, and "Call to Remembrance," Farrant.

Bohemia (John Huss)—"Give Ear, Ye People" ("St. Ludmilla"), Dvorak.
United States of America—"Deep River," American Negro, and "In Heavenly Love Abiding," Horatio Parker.

Russia (Lermontov)—"The Nicene Creed," Gretchaninoff.

Ireland (St. Patrick)—"St. Patrick's Prayer," Burke (pianist, Mrs. Wilbur F. Harris).

Wales—"God That Madest Earth and Heaven," Welsh Traditional.

Detroit Veteran Is Dead.

Aloys C. Meurer, organist at St. Joseph's Roman Catholic Church in Detroit for forty-six years, died suddenly Oct. 25. He was 71 years old. Though his health had been failing for a year, Mr. Meurer maintained an active interest in the church's affairs and on the Sunday preceding his death played for the several masses. Mr. Meurer was director of several singing societies and was one of the organizers of Detroit's first symphony orchestra. Born in Nassau, Germany, in 1861, he moved to Chicago when he was 21 years old. He went to Detroit in 1886 and soon thereafter married Ann Youngblood, a member of one of Detroit's oldest families. He considered as the event of his life the occasion seven years ago when he played the organ and conducted the choir at the Vatican during the Eucharistic Congress of that year. As the organist representing the Detroit diocese, Mr. Meurer was personally congratulated by the Pope.

Condition of Charles A. Lane.

Word comes from Alliance, Ohio, that the condition of Charles A. Lane of Hillgreen, Lane & Co. is only slightly improved. Mr. Lane has been ill for six months. He is still unable to leave his room, but in the last few weeks has been able to walk a little.

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CHICAGO, DECEMBER 1, 1932.

MERRY CHRISTMAS!

To all its readers and friends The Diapason wishes a happy Christmas season. By the time the next issue reaches you the Christmas music of 1932 will have gone down in history and we shall be on the threshold of a new year.

To many this Christmas means a period of more or less self-denial. Many churches have curtailed their music appropriations. From a number of choir directors has come the complaint that they have been told they must not buy new music this season. Others have had to scrimp here and there. But these annoyances probably will be only temporary and a year hence we hope to enjoy the restoration of many of the things which now we miss and which we did not enjoy half as much when they came to us freely as we shall enjoy them when they are happily returned. General interest in church music is not diminished noticeably if one may judge from an accurate barometer—the many programs and service lists which come from every part of the country—and congregations no doubt appreciate now things which many of their members did not appraise at their true value in the day when opera and concerts were more numerous.

We hope that your Christmas music will be better than ever and that, no matter how frugal your stipend or how attenuated the resources represented in your organ or choir, you will have the happiness that comes from a task well performed.

STIMULATING THOUGHT

These days of enforced leisure for many to whom building organs or playing them is a means of earning a livelihood are providing time for counsel which was lacking in the days of rush and money-making. Plain living seems to be conducive to high thinking in our profession. When a man is busy day and night finishing organs in time for Christmas delivery or is racing from city to city in Pullman cars to fill recital dates he has no taste for practical discussions. Now we seem to have come to a point where we are ready to reason together.

As the first fruits of this stimulation of brains The Diapason for the last few months has been filled with informative essays and arguments that should stir all readers into thinking. What form of diapason tone is most desirable, and just how it should be achieved; whether the "classic" organ should be permitted to wipe out the modern; whether the English tonal design or the American is to rate as the orthodox type; whether Mr. Sowerby's work should be exalted among modern American compositions or be anathematized; whether our European virtuosos deem it more blessed to receive than to give and, if so, why; whether

the late Dr. Audsley should be canonized as the saint of the organ—all these pressing issues have come to the fore.

The Diapason rejoices over this awakening of interest in organ problems and is proud to serve as a forum for the discussions. Since the Rochester N. A. O. convention we were privileged to publish papers which presented a panorama of the latest advances in our field—the new uses of electricity and the future for the broadcasting of organ music. Meanwhile the A. G. O. at its Boston convention, stirred by the demands for uniformity in console design and pedalboard measurements, initiated by Wallace W. Kimball and Dr. Eversden, appointed a committee which is hard at work, we understand, trying to solve problems which hitherto have been considered too tough ever to solve.

With the inspiration we shall all receive from this general stirring up of our minds, we should be ready to emerge from the depression filled with new enthusiasm, new knowledge and a strong urge to cultivate that which has passed unscathed through the fire of debate. Then America will devote itself to producing better organs, better compositions and better organ playing, making the post-depression era one which history will recognize as the period of greatest progress toward the perfection of the king of instruments and its music.

FRIENDLY BUNCH OF PEOPLE

A young and talented organist who is just blooming into the maturity that is bringing deserved recognition, and with whom age has not had an opportunity to wither or custom to stale his enthusiasm, wrote something for The Diapason recently in which he made certain suggestions and also included a sentence containing a slight error of fact. Within a few days after the issue was in the mails he received letters from organists in various parts of the country, with programs and other data. He also received courteous letters bringing to his attention his misconception as to a certain point. In commenting on his reaction to the friendly spirit thus made evident the man in question writes:

"Organists are a friendly bunch of people, and I truly think that there are fewer petty quarrels and jealousies than in any other branch of the profession. Anyway, it is a rich and full life even if we don't get any money these days."

To which all that needs to be added is "Amen." Optimism, enthusiasm and idealism have not died in our profession just because we are passing through a period of leanness. The money will come back in due time and we shall survive to be remunerated and appreciated, if we faint not.

Historic Organ of 1670 Reopened.

After sixteen years of silence the organ in St. Sepulchre's Church, Holborn, England, is sounding again, after restoration at the hands of Harrison & Harrison. It was built in 1670 by Renatus Harris and was long considered one of the finest in London; its case also was considered one of the best examples of Grinling Gibbons' art. After nearly 250 years of service it became unusable and was dismantled and relegated to the back of the church. Now the beautiful case has been repaired, and pipes that once answered to the touch of Handel, Mozart and Samuel Sebastian Wesley have been reassembled.

Estey Host to Van Dusen Club.

The Estey Organ Company of Brattleboro, Vt., and Arthur R. Dolbeer, Chicago representative, were hosts to the Van Dusen Organ Club and its friends at the November meeting of the club, held in Grace Episcopal Church, Chicago, Tuesday evening, Nov. 29. In this church is a recently installed Estey three-manual organ. A recital was played by the following members of the club: Whitmer Byrne, organist, Eighth Church of Christ, Scientist; Harold Cobb, Sinai Temple; Edward Egenschen, Second Presbyterian Church; Miss Mercie Heise, First Methodist Church, Palatine, Ill., and Burton Lawrence, Wellington Avenue Congregational Church. This meeting was open to the public.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO the issue of The Diapason of Dec. 1, 1912—

What was described as the largest church organ in the world was completed in St. Michael's Church at Hamburg by the Walcker firm of Ludwigsburg. It has 163 speaking stops, according to the specification published for the first time in America by The Diapason.

A four-manual Skinner organ had just been installed in Plymouth Congregational Church at Seattle and Judson W. Mather was the organist.

Norman & Beard of London completed a large four-manual in Usher Hall at Edinburgh and the specification appeared in The Diapason.

The A. G. O. held a memorial service for Dr. Gerrit Smith Oct. 30 at the Old South Reformed Church in New York, of which Dr. Smith had long been organist.

The Illinois chapter, A. G. O., held its first dinner of the season Nov. 11 and Rosseter G. Cole, the new dean, presided.

TEN YEARS AGO, ACCORDING TO the issue of The Diapason of Dec. 1, 1922—

The Casavant four-manual organ in Grace Episcopal Church, Oak Park, Ill., was opened Nov. 20, with George H. Clark, organist and choirmaster of the church, at the console.

The large new Park Avenue Baptist Church in New York City was dedicated Nov. 19 and Harold Vincent Milligan, organist and choirmaster, was at the console of the large four-manual Hook & Hastings organ. This church has since then been succeeded by the Riverside Church.

A three-day festival in November marked the opening of the rebuilt and enlarged Rajah Temple of the Mystic Shrine at Reading, Pa., and its four-manual Austin organ. Rollo F. Maitland of Philadelphia and C. Gordon Wedertz of Chicago presided at the new instrument.

In celebration of the centenary of the birth of Cesar Franck, the Wanamaker store concert direction arranged for two recitals of the organ works of Franck by Marcel Dupre and Charles M. Courboin Dec. 27 and Jan. 6 at the Wanamaker auditorium in New York.

The new Skinner four-manual in the First Presbyterian Church of Chicago, at Grand boulevard and Forty-first street, was opened under the direction of Francis S. Moore, organist of the church, with recitals by Eric DeLamar and Herbert E. Hyde. This church and its organ were sold to a colored parish several years ago, when the church was amalgamated with the Woodlawn Church under the name of the First Presbyterian Church.

When asked as to the greatest obstacle he has had to overcome at his recitals, Edwin H. Lemare, the municipal organist of Portland, Maine, answered "mosquito bites."

Hoosiers Beat Dr. Macdougall to It.

The department in The Diapason known as "The Free Lance" seems to be the prime reason for the spreading of some printers' ink lately, and Dr. Macdougall may consider himself complimented. A good teacher always likes to feel that he has sowed the seeds of thought in the minds of his pupils.

I cannot resist the temptation to write a few words in response to the remarks on Guild examinations. I most heartily agree with the contention that Guild chapters ought to take real notice of this matter, and both encourage and help their members to take these tests. The mere act of passing an examination is of little consequence, but the hours spent in study and effort to make one's self a better organist is of the greatest importance. The only excuse I can see for the examination is that a definite stimulus is provided and a reward given for self-development.

The Indiana chapter of the American Guild of Organists considered this matter of examination last year, and the plan which was worked out is not pat-

ented, and we offer it to any chapter that cares to use it. Our chapter decided to encourage its members by offering a class for the preparation of candidates. The first theory of importance was that no fee was to be charged for this class. The members of the class were to stand the transportation expenses of the two instructors, which was carfare in one case and bus fare for seventy miles and return in the other. Two members of the chapter, Jesse Crane and your author, volunteered their services. The work was divided as the examination papers are divided—harmony and its allied subjects, and counterpoint. The instructors do not make any attempt to help in the preparation of the two set pieces, for that seems the prerogative of the finest music teacher. The class meets twice a month for two-hour sessions. The harmony work is taught at one meeting and the counterpoint the next. Fifteen members of the chapter enrolled and considerable interest has been manifested by all chapter members.

I cannot resist a chance to say that for once we got ahead of Dr. Macdougall, but when the state of Indiana goes Democratic all things are possible. A landslide in favor of real aid by Guild chapters might pull a lot of organists out of the depression of mind and spirit into which they have fallen.

DONALD C. GILLEY, B. M., A. A. G. O., Director of Music at Earlham College, Richmond, Ind.

Recital by Leo Sowerby at St. James'.

No matter what the times or how rigid the musical food he offers, Leo Sowerby knows how to make people attend his recitals and gives evidence of his ability to maintain the fame of St. James' Episcopal Church in Chicago as a place where church music is a great feature, always assiduously cultivated. The spirits of Lutkin, of Smedley and of Norton must have been pleased to see the large audience which Mr. Sowerby attracted to his recital Nov. 15, comfortably filling the very large church, despite everything the weatherman could do to discourage attendance with a November blizzard. Mr. Sowerby was assisted by Clyde Keutzer, baritone, and the mixed choir of St. James' in a group of five mystical songs by Vaughan Williams which formed the vocal feature of the evening. Mr. Sowerby gave a very clean and organic rendition to the little-headed Introduction and Fugue in C sharp minor of Wesley and by way of variety followed this with a thoroughly delightful performance of Guilman's "Cantilene Pastorale." The Fantasy in A of Cesar Franck, Carl McKinley's fine Arabesque and Mr. Sowerby's own Chorale Prelude on "Rejoice, Ye Pure in Heart," which has gained favor with recitalists generally, constituted the remainder of the evening's program. Incidentally, but by no means of lesser importance, Mr. Sowerby did some excellent hymn playing in the processional and recessional and the offertory hymn. And the best part of the evening for many must have been the manner in which musical traditions are being preserved and promoted at this old and famous church.

Church of the Epiphany to Close.

The historic Church of the Epiphany in Chicago will close its doors Jan. 1, thus removing one of the parishes which for many years ranked among the largest in the West. Francis E. Aulbach, organist and choirmaster at the Epiphany, has kept the music there on a very high plane and since he was appointed to this position has given every season recitals and special services which have attracted very favorable attention. The death of the Church of the Epiphany is the result of changes in the neighborhood. The church is on Ashland boulevard at Adams street. Forty and more years ago this was the most desirable residence section of the west side and among the large churches, nationally known, in the immediate vicinity are the Third Presbyterian and the New First Congregational. Old residents of Chicago recall the long service of Dr. Francis Hemington at the Church of the Epiphany and the recitals he gave there, which drew audiences from all parts of the city.

The Free Lance

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

Current discussion of such subjects as console standardization is leaving me pretty well bewildered; one must be either building or selling organs to keep up with the happenings in this matter. I take it that, more than other organ players, the traveling recitalist is interested in a substantially unanimous agreement as to what constitutes a convenient and logical arrangement of stops, couplers, pistons, swell and crescendo pedals, distances of manuals from pedals and from each other, extent of concavity and radiation of pedalboard, and hundreds of other details. The average church organist, playing a new and well-planned console, has only his own instrument to think of and cannot be expected to wax enthusiastic over arguments as to how couplers shall be grouped. The main point is whether he knows just where his couplers are.

All the same, the subject of console standardization is a pretty one for discussion and I enjoy reading what such clever men as Ernest M. Skinner, Basil G. Austin, Charles M. Courboin, Robert P. Elliot, etc., have to say in contradiction or in agreement with each other, even if (as the old lady said of her minister's sermons) "they jumble the judgment and confound the sense."

We have too many crazes in the organ world; there is the French craze, the unreasonable stress on compositions of French organ composers; there is the J. S. Bach craze, just as bad in its way, since it deadens the discriminative ear by presenting as equally worthy of admiration a large list of pieces of unequal value. To illustrate: Any Bach prelude and fugue is taken as entirely suitable for performance at any time and place. I have even heard fugues of the great man in programs of music intended to cheer college undergraduates at the winter examination period or played as preludes in church services. And there is the legato-touch craze still active, although not quite so prevalent nowadays; we have now many young players who have learned that there is no advantage in playing that obscures instead of making clear the notes. After all, the legato smudge is as smudgy as any smudge. In the sense in which I am using the word, pianists have no crazes, and their programs are vastly more catholic than the programs of the concert organists. Why must this be so?

But why excite ourselves over these things! The election is over. We hope the depression will be mastered. We may now use our enforced leisure—or a large part of it—in making up special musical services and recital programs, inspired by that smiling goddess, Hope. Let us not forget that it is the soul of man that gives him power. We can banish discouragement if we will so to do.

Have you ever watched music-lovers' faces when they heard music in congenial and intimate surroundings? In reading that rather remarkable novel "Peking Picnic" I was struck by the author's characterization of the interest shown by one of the characters: "She saw the professor, too, arouse himself, arrested by the quality of the singing—examine it, as it were, critically and then sink back satisfied, on his face the expression of pained beatitude so familiar among English music-lovers."

Schnabel, the Viennese pianist, is just now playing all the Beethoven piano sonatas in seven recitals in London. I am printing the order of playing, since I believe it to be of very great interest. No doubt you are bearing in mind that Schnabel is of the utterly uttermost among modern pianists. Here is the list (minor keys, small letters): I. Op. 28 (D); Op. 110 (A fl.); Op. 2 (f); Op. 31 (G). II. Op. 31 (E fl.); Op. 101 (A); Op. 54 (F); Op. 13 (c); Op. 2 (C). III. Op. 2 (A); Op. 57 (f); Op. 49 (g); Op. 90 (e); Op.

22 (B fl.). IV. Op. 26 (A fl.); Op. 31 (d); Op. 10 (c); Op. 10 (F); Op. 81a (E fl.). V. Op. 7 (E fl.); Op. 27 (c shp.); Op. 14 (G); Op. 106 (B fl.). VI. Op. 27 (E fl.); Op. 53 (C); Op. 49 (G); Op. 109 (E). VII. Op. 14 (E); Op. 10 (D); Op. 79 (G); Op. 78 (F shp.); Op. 111 (c). The seven programs are to be played in a space of twenty-one days.

Plucky fellow! I have a friend (a musician) who bought a little land in the spring, anticipating a large cut from his college salary; on this land is a comfortable home for wife and children. He has improved in health, as has his entire family, is in excellent spirits and considers that he has bettered his condition materially.

One can send to Washington and get the statistics of the colleges and universities in the United States; one can pore over the numbers of students in various departments, and if one is interested in musical education there is ample material for study. It is only when one actually looks over a year's programs, however, that one realizes how much is done in these institutions in a musical way. My old friend Geer of Vassar sends me annually a choice set of vesper and other lists, and Allan Bacon (Conservatory of the College of the Pacific) favors me with thirty-one programs for organ, orchestra and mixed chorus done in the past year. Those of us who work exclusively with students of one sex must envy a college that has a chorus of men and women, a military band of forty-one and an orchestra of fifty-eight complete in all departments.

The news value of musicians is not great, is it? A report of a funeral in the *Boston Herald* gives the name of every person connected with the services, with details of church and other affiliations. The music was dismissed with "the choir of twelve boys and organist were from ——— Church, Boston." And yet church and organist are nationally known in musical circles.

The Archbishop of Canterbury, bless his heart, is much discouraged because "some of the worst tunes from a musical point of view are those associated with great moments in the religious life of a people. The tune to the hymn 'The Day Thou Gavest, Lord, Is Ended,' which comes as near to a jazzy jingle as possible, is yet associated with great moments of religious aspiration in people's lives and for that reason is regarded as one of the finest tunes in the land."

I turned up the hymn in the last edition of "Hymns Ancient and Modern," the "English Hymnal," the "Church Hymnary" (the Presbyterian churches of the British Empire, save Canada) and the "New Hymnal" (P. E. Church of United States) to find the offending tune. The "English Hymnal" has the old "Commandants" tune, which is traced to the Genevan Psalter, 1543, is a highly respectable affair and cannot be described as a "jazzy jingle." The other hymnals give Scholefeld's tune, "St. Clement," as suitable vehicle for the words. I assume this is the tune to which the archbishop refers. Judged by purely musical standards this is a good tune; it is stoutly constructed as regards its form, it has an excellent variety of chords, the outlines of the melody are good, with the exception of the alto, the parts sing well, and there is an ingratiating, though not marked, rhythmic swing. "St. Clement" is smoother than the rugged tunes that John Calvin used in his psalter; it does not have the harmonic and melodic reserve characteristic of the seventeenth century English tunes in Ravenscroft or Este's Psalter, nor is it in the style

of the later tunes like "St. Anne's" or of the slow-moving, ponderous and majestic German chorale. It is, though, a smoothly flowing, gently swinging tune of the Barnby, Stainer, Dykes era, and that may be—probably is—the reason the primate of all England objects to it. But it is not a "jazzy jingle," and I will stick to that to my latest breath, even if Herbert Hoover, Franklin D. Roosevelt, Alfred E. Smith, Calvin Coolidge, Albie Booth and Gene Tunney join with the archbishop in condemning it to horrifying defenestration.

Violin with Organ in Recital.

George Howerton, organist and director at the Winnetka Congregational Church, who is comparatively a newcomer to Chicago, gave his first recital on the newly-rebuilt organ in that church before a sizable audience Nov. 16. The instrument has been modernized by George Kilgen & Son. When this church erects its new edifice a large instrument will be installed and Mr. Howerton awaits the day with anticipations. Mr. Howerton's fellow-artist of the evening was Miss Katherine Hamilton, a young violinist of Winnetka, who possesses a foundation of the best training in America and Europe, which has brought out native talent that may well be rated as unusual. The program provided examples of the beautiful ensemble work that can be done when the violin and the organ are combined. In this instance a perfect blend was established and Mr. Howerton stood out as an artist in the joint numbers fully as much as in his organ solos. The organ selections were Franck's Chorale in A minor, Rondo from the Concerto for Flute Stop, Rinck-Dickinson; "Jesu, Joy of Man's Desiring," Bach-Grace; "Offertory to the Virgin," Dallier; "Moonlight," Karg-Elert; "Elves," Bonnet; "Song of the Basket-Weaver," Russell, and "Chinoiserie," Swinnen. As an encore selection he played Dickinson's Reverie. The Bonnet "Elves," the Karg-Elert "Moonlight" and the Swinnen "Chinoiserie" were played with rare taste in coloring. Miss Hamilton opened with a very finished rendition of Handel's Sonata in D major. Other violin and organ numbers which stood out were a most satisfying and artistic interpretation of Faure's "Spinning Wheel" and the Bach Air for the G String, played as an encore.

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Who's Who Among the Organists of America

J. Herbert Springer.

J. Herbert Springer, organist of St. Matthew's Lutheran Church at Hanover, Pa., not only is a concert pianist and organist of widespread reputation, but has the distinction of presiding over the largest church organ in America—the four-manual Austin which has been fully described in *The Diapason*.

Mr. Springer is a native of Pennsylvania and has been establishing his fame in his birthplace, Harrisburg, and the nearby town of Hanover, at the same time being in demand in distant places. He was born Oct. 17, 1896. His musical instruction began on the piano at the age of 6 with a cousin, Nellie Jane Bennett, who was a teacher at the Harrisburg Conservatory of Music. He was graduated from that institution when he was 13 and immediately began studying the organ with Edwin Decevee, director of the conservatory. Two years later he held his first church position at Calvary Presbyterian, Harrisburg.

Meanwhile Mr. Springer studied piano and theory with Fritz Martin, who has been a constant source of inspiration to him ever since that time. After about two years at Calvary Presbyterian he played for a year at the Fourth Reformed Church. In September, 1916, he entered Gettysburg College. He had not been in college long when a call came to play in St. Matthew's Lutheran Church, Hanover, only fourteen miles from Gettysburg. On Jan. 1, 1917, he accepted the regular position of organist, although continuing his work in the college, and about a year later was given entire charge of the music and the choir.

For two years (1921 to 1923) Mr. Springer was a piano pupil of Constantin von Sternberg in Philadelphia.

In 1923 the Hanover church was building a fine new edifice, and he was given the privilege of selecting the organ and having it built after his own plans. He spent much time studying organ design and finally evolved specifications for an instrument containing 5,000 pipes, which was built by the Austin Organ Company. It was dedicated in January, 1925.

In 1929 about 2,850 pipes were added, and again in 1930 work was begun rearranging the organ and adding approximately 5,000 more pipes. It was finally dedicated in its practically completed form Dec. 1, 1931. At some time in the future, when a new transept is built to the church, Mr. Springer expects to add eight or ten ranks, principally in the pedal department. The organ now contains nearly 13,000 pipes. An important part of Mr. Springer's work now is to present three series of recitals every year—at 3 o'clock every Sunday during Advent, Thursday evenings in Lent and Sunday afternoons in May.

Regardless of his fine organ, Mr. Springer's chief interest has always been in the piano. During the summers of 1926 and 1927, and again this year, he spent about three months each time studying with Tobias Matthay in London. But his position in Hanover has developed to such an extent that it now occupies most of his time. The piano has been pushed into the background and church music, liturgy and the organ have taken its place. In addition to this he is instructor of music at the Lutheran Theological Seminary, Gettysburg, Pa. Here he lectures on the history of church music, on the proper rendition of the liturgy, hymns, and practically everything connected with Lutheran music. In his own church he has proved that a congregation's taste can be raised to the level of Bach and the fine chorales in spite of the opposition which it may

J. Herbert Springer



manifest at first. To his mind a church should be as influential in developing culture as it is in developing religion among its adherents.

Julia Bachus Horn.

The musical life of Louisville has been enriched in many ways by the influence and activity of Mrs. Julia Bachus Horn, whose work on the organ bench has been supplemented by choral conducting and the organization of choirs. She is a disciple and former pupil of the late Edward MacDowell, who gave her her first inspiration in piano playing and under whom she studied when he held the chair of music at Columbia University. Her organ study has been under various teachers in Louisville, New York and Chicago and she has played in many churches. At the present time she is at St. John's Evangelical Church, Louisville. She has entire charge of the musical work of the church, which includes a solo quartet and senior and junior chorus choirs. The organ is one of the largest in the city, a beautiful three-manual and echo, built by Henry Pilchers' Sons. During the six years of her incumbency at St. John's the choirs have sung Gounod's "Redemption," Gaul's Passion Service, Mendelssohn's "Hymn of Praise," Dubois' "Seven Last Words," Gounod's "Messe Solennelle" and H. A. Matthews' "The Story of Christmas."

Julia Bachus was born in Louisville and received her musical education in Louisville, New York and Chicago. She was married to William J. Horn, also a musician, having been tenor soloist in various churches. Mr. Horn sang at Temple Adath Israel for many years and is now soloist in his wife's choir at St. John's Evangelical Church. Their son, W. MacDowell Horn (named for Edward MacDowell), is a musician, playing piano, organ and trumpet. During his mother's vacation absences he occupies the organ bench, taking full charge of choir and organ.

In 1916 Mrs. Horn organized the Crescent Hill Musical Club, which functioned for ten years, during which time the following choral works were presented: "The Crusaders," Gade; "The Swan and the Skylark," Goring-Thomas; "A Tale of Old Japan," Coleridge-Taylor; "Hiawatha's Wedding Feast," Coleridge-Taylor; "Ode to Music," Henry Hadley, and "The Mes-

siah," Handel. During the summer of 1926 Mrs. Horn was a member of the master class in conducting under Albert Stoessel at Chautauqua, N. Y. One of the greatest thrills life has given her has been in conducting "The Messiah," which she has given five times with organ and orchestra.

Mrs. Horn's present choral affiliation is with the Handel Oratorio Society as conductor and she is preparing to give "The Messiah" Dec. 27 at St. John's Church, with orchestra and organ accompaniment. Other choral activities have been the Y. W. C. A. Choral Club and the Kentucky State Fair chorus, for the last five years. She also has charge of the music for the Perpetual Observance of Armistice Day at the Memorial Auditorium. This includes an organ recital of war songs and the singing of Horatio Parker's "Ode A. D. 1919."

Julia Bachus Horn



RECITAL SERIES BY PORTER

Four Programs at Second Presbyterian, New York, in January.

Four recitals will be given at the Second Presbyterian Church in New York by Hugh Porter, the organist, on Sunday afternoons in January at 4 o'clock, beginning Jan. 8. The first two will be devoted to seventeenth and eighteenth century composers, including predecessors of Bach as well as Mozart, Handel and Purcell. The last two programs will consist of works of Bach. On Jan. 22 Mr. Porter will play organ music demonstrating the influence that music for other instruments had on Bach's organ music in regard to forms, color, phrasing and general style. Known as the greatest composer of pure organ music, it will be interesting to note Bach's use, directly as well as imitatively, of foreign material in constructing his compositions for the organ.

The last program, on Jan. 29, will demonstrate Bach's use of chorale forms. In recent years the collection of preludes known as the "Orgelbüchlein" has been played in its entirety several times. There is a second collection known as the "Klavierübung," less known than the first, whose order is also explicable from the old hymn-books in which there is a group of chorales dealing with the articles of faith in Luther's larger and smaller catechisms. This second collection illustrates these catechism chorales with two preludes on each, a large and a small one, with an introductory Prelude in E flat and a concluding Triple Fugue in E flat. Only one prelude will be played on each chorale on this occasion. The second part of the program will consist of the cantata on the chorale "What God Doth That is Surely Right." This will be sung by the choir of the church, as will the chorales for each prelude on the first part of the program.

A series of programs on the Sunday afternoons in April will illustrate Romantic composers and moderns, and a recital celebrating the hundredth anniversary of the birth of Brahms will be arranged.

BISHOP PRAISES J. H. SIMMS

New Austin Organ Dedicated at All Saints' Church, Omaha.

Bishop Thomas Casady of Oklahoma paid tribute to J. H. Simms, organist and choirmaster for thirty-eight years at All Saints' Episcopal Church in Omaha, when the church's new organ was dedicated Oct. 16. Bishop Casady, who was rector of All Saints' Church from 1920 until 1927, is now in charge of the Oklahoma diocese. He described Mr. Simms as one who has shared his musical gifts with others. The organ, built by the Austin Organ Company and described in the June issue of *The Diapason*, was dedicated by Bishop E. V. Shayler. A recital was given in the afternoon under the auspices of the Nebraska chapter of the A. G. O.

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**Senator Richards
Makes Answer as to
Flute Celestes, Etc.**

Atlantic City, N. J., Nov. 3, 1932.—Editor of The Diapason: Of course Bach didn't have a telephone. Imagine writing the glorious harmonies of the B minor amidst the unharmonic jangle of a telephone bell! I have a photographic copy of the mass. The even, placid flow of the ink across the paper would have looked very different if the old man had had to lay his pen down every few minutes to answer a telephone—first the keeper of the town jail to tell him that two of the choir boys had been locked up for fighting; and then the burgomaster to tell him that little Susie could not take her clavier lesson that day; or the university authorities to say that there was a cipher on the schalmei in the organ, to come over and fix it; or from Gorner wanting to know what he was to play the next Sunday. Thank heaven, Bach didn't have a telephone!

If the classic organ were good only to play counterpoint and if all Bach wrote were counterpoint, there might be some validity in Mr. Ernest M. Skinner's argument in favor of the substitution of the classic ensemble with the flute celestes. The point that I was trying to make in my Rochester address was the necessity of unity of design in an organ as the first and primary requisite. I have no prejudice against flute celestes as such. Will Haskell made a very beautiful one for me for my own organ eighteen years ago. The echo division of the Atlantic City organ contains one of the most beautiful choirs of flute celestes yet put in an organ. But the Atlantic City organ also has the most gorgeous diapason chorus that ever was heard in an organ, and that went in first. If we can have both, of course we should have them. But I still maintain that the flute celestes and the English horns are accessories, and not a vital part of the organ design.

How is Mr. Skinner to judge whether a Silbermann mixture twelfth or fifteenth could be used to "reflect devotion in a communion service" when he never heard a Bach organ? We have been trying to get it across and into the consciousness of American organists and organ builders that Silbermann mixtures and mutations have no relationship whatever with the same names in American organs. Bach could have taken his lieblich gedeckt on the "unter clavier" of the university organ, added to it a viola, 2-ft., a vigesima nona, 1½-ft., and the weipfeiffe, 1-ft., and with his tremolo could have obtained a very quiet but beautiful floating effect that would have been perfectly satisfactory for a devotional service—quite as impressive in its way as any flute celeste ever put in an organ. I cannot prove this statement from the Leipzig organ now because it no longer exists, but I could prove it at Ottobeuren, "where the soft foundation with their appropriate mutations float through the great church with all the peaceful beauty but dazzling color of an Egyptian sunset." This quotation is from my note-book.

I think Mr. Skinner is on slippery ground when he calls architecture to prove his point. The classic outline of a Greek temple or a Gothic cathedral still dominate this form of art.

Let us next consider the point about increased wind pressures. If old German organs had beauty of voice and all the power that the church could stand, why do we need to quarrel about the pressure? The Silbermann in the Court Church in Dresden has, if my memory serves me correctly, about fifty stops. Some of them are beautiful soft effects, while, on the other hand, the full organ is almost overwhelming in the empty church. The power does not come from the reeds—they are quite inconsequential in the ensemble. It does come from the full flue chorus with the mixtures replacing the reeds and providing the power, and plenty of it. The effect is as smooth and dignified as anything that we can obtain with our reeds. Of course, it is not the same color, but the result is there.

Mr. Skinner has confounded the low-cut, wide-mouthed Schulze diapason with the Silbermann diapason. He

Ruth Alma Sloan



A SERIES OF GUEST ARTIST RECITALS at Christ Church, Bloomfield Hills, Mich., was opened with a program played Sunday afternoon, Nov. 6, by Miss Ruth Alma Sloan, Mus. B., A. A. G. O., of Detroit. The recitals follow the vesper services. Preceding this service there is a program on the carillon. The service attracts many people from Detroit and other points. The church is beautiful for situation, nestling among the gorgeous trees and lawns of Bloomfield. From the carillon tower one can see numerous little lakes. William Hall Miner is organist of the church as well as carillonneur.

Miss Sloan's recital program was made up as follows: Fantasia in Free Style, Merkel; "In a Norwegian Village," Clokey; Reverie in D flat, Bonnet; "Romance sans Paroles," Bonnet; "Song of Gratitude," Cole.

would love a Silbermann diapason. It has a narrow mouth and high cut-up for its wind pressure, and is almost fluty in its intonation—quite as smooth as anything that the sage of Doncaster ever perpetrated in his earlier days. Just how Silbermann contrived to make his upper work coalesce with his fluty foundation is an art that has yet to be copied in America. We know how it is done, but we are not telling—not just now.

Again, our critic calls us to witness the St. Thomas organ. Well, if it was originally so good, why did so great an artist as T. Tertius Noble have more mixtures added and the old ones revoiced within the last three or four years? Or, if we are making a "fetish of ensemble," why did Mr. Skinner design the new Harvard organ with the most complete classic structure yet put in any church organ in America? Or, who was it who bought the Walcker organ at Methuen in order to preserve the finest ensemble organ in America?

I do not care how much the inventor of the English horn boosts this musical lollypop to the church committee. Deep down in his heart he would rather sell them an extra octave. Surely Bach put bells in an organ—or, more correctly, gongs. Their function was to add accent, and not to play tunes.

Again let me repeat—erzähler, French horns, English horns, heckelphones, flute celestes and my own developments of the gemshorn and flauto sylvestris celestes are all very well in their way. Beautiful, warm strings are also an asset. But they cannot, and must not, be allowed to replace the vital structure of the organ.

EMERSON L. RICHARDS.

Death of Selma Holmquist.

Miss Selma Holmquist of Chicago, for more than thirty years organist of St. Paul's Lutheran Church, Ohio street and Lawler avenue, died Oct. 26 at the Augustana Hospital, following an illness of several months. Miss Holmquist was one of the earliest members of St. Paul's Church, and, besides serving uninterruptedly as its organist since 1900, was active in other branches of the work of the parish.

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**Philadelphia Dinner
as a Testimonial to
Senator Richards**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Nov. 19.—A testimonial dinner was tendered Senator Emerson L. Richards of Atlantic City Nov. 16 at the La Casa restaurant. Nearly 100 organists, members of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O., were in attendance. Among the organ builders and representatives present were Ernest M. Skinner, Clifton White and H. M. Ridgely.

Certificates of associate and fellow were awarded to six successful candidates in the Guild by George Alexander A. West. Dean Warhurst presided and Dr. Ward introduced Senator Richards, who made the address of the evening on the subject "The First Organ," reciting his researches in the Greek and other ancient archives in the British Museum. As an addendum he said that the organist was "no showman." He failed to adopt business methods to "sell himself," to his own disadvantage. This statement started considerable discussion.

Dean Warhurst announced that on Jan. 1 Dr. Ward would complete forty-five years as organist of St. Mark's Lutheran Church and asked for some of his experiences during this long tenure, to which the incumbent responded at some length. A motion to celebrate this event at the proper time was unanimously carried.

A portion of Wagner's "Parsifal" was presented by an augmented choir in St. Paul's, Overbrook, under the direction of Henry G. Thunder, on the evening of Nov. 6.

Allison R. Drake, organist of the First Reformed Church, gave a musical Oct. 29 with Miriam Kuebler as guest soprano.

At Faith Reformed Church Frank S. Plegge played a recital Nov. 17 with the able assistance of May S. Grubgeld, violinist.

Faure's "Requiem" was sung at the afternoon service in St. Luke's and Epiphany by the full choir under Harry A. Matthews, with Edward Shippen Barnes as organist and Dorothy Johnson Baseler, harpist, Nov. 6.

The initial performance of "The Christ Child," by Louis Shenk, will occur in December. It will be sung by the Musical Art Society of Camden under the baton of Dr. H. S. Fry.

A new memorial tower has been erected by the trustees of Bethany Temple. It rises to a height of 200 feet and is quite ornate with its four spires. In place of chimes or bells, an equipment of sound amplification to broadcast the organ chimes and music has been installed. John Wanamaker was one of the leaders in the organization of this church twenty-six years ago and a fund left by him has made possible the erection of the tower.

George S. Cruger, who was connected with the music department of Wanamaker's for many years and well known to organists, died Nov. 2.

Harry C. Banks, Jr., will play a recital on the Estey in Gaston Presbyterian Church Dec. 1.

The combined choirs of St. Paul's, Ogontz, and St. John's, Melrose, with William T. Timmings as conductor and Ernest Allen, organist, united in a Guild service in the latter church on Sunday afternoon, Nov. 20.

Gift to Kansas City Church.

St. Elizabeth's Catholic Church, Kansas City, Mo., the Rev. P. R. Kennedy, pastor, is to be the recipient of a two-manual organ donated to the church by B. J. Brannon, who has signed a contract with George Kilgen & Son, St. Louis, to build the organ. St. Elizabeth's Church is a new edifice. The organ will be installed in two chambers.

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Fantasia on "Adeste Fideles" (Violin, Bells and Organ)	T. L. Southgate	O.C.	441 .75
Christmas Lullaby	W. R. Voris	St. Cec.	543 .75
Christmas Rhapsody	Guy Weitz	O. C.	(New) 126 .75
Fantasy on Two Well Known Carols	John E. West	O.C.	448 1.25
Noel	Wiedermann-Read	St. Cec.	496 .75

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Latest Suggestions of Christmas Music; Many New Offerings

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

I thought that I had read in manuscript and in advance copies all the important music for Christmas in time for last month's article, but so much more of worth has appeared since I reported to you that I shall have to put aside the Bach article to give you late suggestions.

In the first place, A. Walter Kramer, whose romantic and rhapsodic music is admired widely, has composed a setting of Christina Rossetti's lovely verses, "Before the Posing of the Stars" (J. Fischer). You can get this for SATB, for SSA, for TTBB, and as a solo in two keys. The music is tender in melody, luscious but easy in harmony, and capable of fine shading. I think that it will be best as a solo for light, pure soprano or boy soprano, and also for SSA. The accompaniment is charming. This will undoubtedly be one of the most popular issues of the year; it is easy enough for any sort of choir, and it has instant appeal for a congregation.

For unaccompanied chorus there are some remarkably fine numbers. Dr. Candlyn has set as a short carol-anthem for Dr. Williamson's Westminster Choir the old English poem "I Sing of a Maiden." There are six parts; the anthem is a delightful little tone poem, somewhat in the modal style of Holst. It will require careful preparation, and it deserves it. Another number for the same choir is Dr. Williamson's own edition of Carl August Fischer's "The Song of Mary" (G. Schirmer). The tender, rhythmical piece is easy enough to be sung by any choir that can manage seven parts unaccompanied; it is one of the most attractive of the "Westminster Choir Series." An easier number and a very lovely one is W. S. Nagle's "A Child This Day" (Carl Fischer), which is in four parts most of the time, but needs six if it is to be unaccompanied. It contains admirably smooth part-writing and a manly, beautiful melody; I hope that it will be very widely used.

The indefatigable and always talented Dr. Whitehead has two more arrangements for unaccompanied chorus of Christmas carols—"God Rest You Merry, Gentlemen" (Carl Fischer) and a Flemish Christmas Cradle Song, "The Christ Child Came" (Carl Fischer). The second of these has a fresh tune and some use of a droning bass in open fifths, not to mention a delicate soprano solo with humming accompaniment. Every measure is idiomatic and extremely effective. "God Rest You Merry" is alleged to be in four parts and is in six; one of its best sections would be perfectly flat without three parts for the men. There is one stanza with a soprano solo against humming. These two carols are perfect of their sort, and the sort is an excellent one.

I wonder why the editor of Carl Fischer does not run through his publications some day and correct some misprints in music and a number of cases of misinformation regarding the number of parts needed. And I wonder, for the matter of that, whether I shall get the proper punctuation in this article of the title of one of these carols. The proper title is: "God Rest You Merry, Gentlemen." It means, "God keep you merry, gentlemen"; the expression occurs in Shakespeare more than once, and also the similar expression "God rest you fair." Suppose that we have it right on our programs this year.

New Christmas Anthems

There are a number of new Christmas anthems of merit, two or three of which must be mentioned. One is Channing Lefebvre's "Welcome Our Saviour Christ" (Gray), which seems to me the most attractive thing he has published. As usual there is an interesting organ part. The piece begins with a sturdy, swinging section on the words "Drop down, ye heavens"—somewhat in the style of a Candlyn processional anthem. The middle section is a beautiful choral prayer (an ancient hymn) with delicate answers

from a reed. Then there is a triumphant chorus, with alleluias. The music is not difficult, but it is very showy; this time, also, it is something better than showy.

Dr. Thiman has used the quiet melody of the "Corde Natus" for a carol-anthem, "Of the Father's Love Begotten" (Novello-Gray). A chorus is needed or the accompaniment will smother the voices. You could use with this anthem Candlyn's exquisite organ solo, his Prelude on the "Divinum Mysterium" (Schmidt).

Mr. Hamer has an easy anthem called "The Shepherds" (White-Smith) which is tuneful throughout and possesses an attractive soprano solo with independent accompaniment capable of luscious effects (and perhaps too luscious if you aren't judicious). A quartet can manage the anthem easily.

Year Book Series

The publishing-house of C. C. Birchard & Co. in Boston, well known for school music of high quality, has taken over some of the best of the "Year Book Press Series," an admirable English list of anthems and carols. Some of these are easy numbers for Christmas which may be prepared even in the short time now remaining.

"The Best of Rooms," by Dr. Charles Wood, is a two-part song that will make an effective and easy duet for soprano and alto or for tenor and baritone. It will also appeal to choirs of women's voices. The tune and accompaniment are simple, and the words are by that master of seventeenth century lyrics, Robert Herrick. If only for the words, this will be popular in our women's colleges, where a fine text is appreciated.

For women's voices in three parts there is a luscious carol called "The Flowering Manger," by Dr. P. C. Buck, with delightful accompaniment. This is one of those pieces which must be prepared very carefully for nuance; its apparent ease is deceitful. It can be made an outstandingly popular number.

If you have a sonorous baritone soloist, see "Tres Magi de Gentibus." This was originally intended by Dr. C. S. Lang (who has experimented so successfully with antiphonal effects) as a unison song with responses by an eight-part chorus on the words "Virgine Maria." I should prefer it as a stunning baritone solo with responses from a mixed choir, not necessarily in eight parts—four will do. There is just the rhythmic power in this and the dashing accompaniment that a baritone loves, and the choral bits are as impressive as a burst of flame. Few anthems get such impressive results with such simple means. Don't be alarmed by the Latin title; the text is English.

Another example of antiphonal effects is an edition of Cornelius' "The Three Kings." A solo voice, preferably a baritone or a strong mezzo-soprano, is given the descent, and the original accompaniment is distributed to choral parts. Here is another unique opportunity for the legitimate use of a solo voice.

For a chorus unaccompanied there is the arrangement of "In dulci jubilo" by the late Sir Walter Parratt, originally arranged by him for use before British royalty in St. George's Chapel, Windsor. Before Sir Walter finishes he has eight parts going, but all the part-leading is smooth and easy.

If you have only a quartet, or a volunteer choir that sings in four parts, here are three easy, pretty numbers in the series:

Kitson-French Carol—"Whence Is That Goodly Fragrance?" Very graceful, especially if unaccompanied.

Tatton—"I Saw Three Ships." Old English words and a pretty tune that imitates a folk-melody.

Wood, Dr. Charles—"The Burning Babe." Old poem by Southwell. Charming melody. Printed like a hymn, on one page.

For TTBB there is: Strangways-Freuh—"The Babe Divine (Il est né, le Divin Enfant)." Five parts, the fifth being a baritone soloist. Gay, strongly rhythmical, sure to be popular.

While I am speaking of this "Year Book Press Series," let me recommend three anthems in the list, not for Christmas, but of great merit:

Wood, Charles—"Expectans Expectavi." Only the title is Latin. This is a rhapsodical anthem, with easy choral parts, luscious tune and very important organ part. The words are suited to Advent or

confirmation or sermons on personal righteousness and conversion. There is a stunning climax. Even a quartet can manage to make this deeply impressive. The music is perhaps a little too romantic for some tastes; if you are not severe, you will like it very much.

Whitehead—"When Morning Gilds the Skies." Previously reviewed. A manly old French tune and an admirable organ part.

Wood—"Hail, Gladdening Light." For double choir, eight parts.

Men's Voices

Another in the series of anthem books now coming from the press of Ditson is "Church and Chapel," anthems for men's voices edited and some of them composed by Dr. George B. Nevin. The arrangements are all within the range of the somewhat immature tenor voices found in colleges. The anthems are most of them tried and true numbers by Garrett, Attwood, Roberts, Barnby, etc.; and there are eight by the editor—all good ones, including the popular "Into the Woods My Master Went."

Dr. Nevin has also arranged for TTBB as separate issues for the Theodore Presser Company three favorite numbers:

Praetorius—"Good Christian Men, Rejoice."

Barnby—"Holy Night."

Nevin—"There's A Song in the Air."

Children's Choir

A pretty carol for children's voices in two parts has just reached me. It is by Carl F. Mueller and is entitled "Little Children, Wake and Listen" (White-Smith). It will also make a good duet for soprano and alto, and there is another arrangement of it for SATB. The melody is very pretty, somewhat like a German folk-tune.

Books

Perhaps you are going to give books for Christmas or would like to have some given to you—if necessary, by yourself. I want to mention one or two.

The venerated Tobias Matthey is certainly one of the greatest teachers now living. He has just published with the Oxford Press in England and Carl Fischer in New York a remarkable work entitled "The Visible and Invisible in Piano-forte Technique." I recommend it as one of the most interesting and important discussions of artistic technique ever conceived. May the author realize that his many admirers in America, whether adherents of his "system" or not, wish him a happy Christmas and many more years of noble teaching.

Do you know the little "Festival Booklets" published by the Scottish firm of Paterson Sons and imported by Carl Fischer? They are intended to help choirmasters who are preparing for the British festival competitions, and they are written by acknowledged leaders of choral bodies. I like best the second number, by Sir Hugh Robertson, leader of the famous Orpheus Choir of Glasgow; it is entitled, "Mixed Voice Choirs, Female Voice Choirs, Male Voice Choirs"—a big title and a precious little book. Two other good numbers are Sydney Nicholson's "Boy Choirs" (No. 9) and Sir Walford Davies' "Church Choirs" (No. 1).

A merry Christmas, full of carols and hope!

Robert N. Pearson Appointed.

Robert N. Pearson has resigned as organist and choir director at Calvary Lutheran Church, Minneapolis, to accept the call as minister of music and religious education at the First Lutheran Church of St. Paul. He takes over his new duties Dec. 1.

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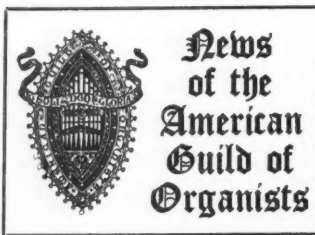
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News of the American Guild of Organists

[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.]

Michigan Chapter Meetings.

Our chapter began its season's activities at St. John's Episcopal Church, Detroit, Tuesday, Oct. 18. Twenty-eight members and guests sat down to a supper served in the community house adjoining the church. Our new dean, Mark Wisdom, F. A. G. O., spoke fittingly on past accomplishments and future hopes of the chapter. He pointed out that our program as outlined for this season is varied and interesting, introducing features apart from the ordinary run of meetings. A lively discussion followed about the gratis work done by musicians, and especially by organists. Mention was made of many unethical practices among church organists to the detriment of other organists, such as underbidding a rival, putting pupils into positions who play for the privilege of practice on an organ, and other things.

In order to promote interest in the Guild degrees and encourage members to work for them, a study class will be organized in the near future for discussion and assistance in the examination questions. It was interesting to note that several were eager to avail themselves of the opportunity.

The meeting adjourned to the church, where a fine program was played for the assembly by J. L. Edwards, organist of St. John's. His offerings were as follows: Prelude in B minor, Bach; Andante, Second Concerto, Handel; Sonata in G minor (Maestoso, Adagio), Merkel; Overture ("Homage to Tschai-kowsky"), B. Johnson; Andante (String Quartet), Debussy; "Abendlied," Goss Custard; Fifth Symphony (Allegro; Allegro; Toccata), Widor.

Our second monthly meeting took place at Webster Hall. A severe snow-storm during the afternoon blocked traffic considerably and prevented many from turning out who might have been present. The high spot of the evening's program was an address by Dr. Edward B. Manville, F. A. G. O., on how members could prepare for the two degrees of the Guild. He said it was the mistaken notion of candidates that the playing of the organ numbers was the most important; while demanding accuracy and musicianship on the part of the candidate, these are the things about which he need worry the least. Dr. Manville then went over each part of the examination carefully, pointing out spots in which students were weak and giving valuable suggestions on how to master seemingly difficult questions. The thing on which examiners are basing their marks more and more, he said, was musicianship; if the thing sounded well, there was more possibility of its passing the examiners than if it obeyed all rules, but sounded unmusical.

ARNOLD E. BOURZIEL, Secretary.

Texas Chapter.

The Texas chapter met at the home of Miss Alice Knox Fergusson in Dallas Wednesday morning, Oct. 12. After the business meeting luncheon was served to about twenty-five members. Guests from Fort Worth sub-chapter were Miss Frances Davies and William Barclay, who came to announce the recital to be given by Charles M. Courboin under their management.

Recent recitals by Guild members are those of Mrs. J. H. Cassidy at the First Baptist Church each Wednesday noon, Mrs. H. M. Whalling at McFarlane auditorium at 7 p. m. every Wednesday, Carl Wiesemann every Monday evening at St. Matthew's Cathedral, and a recent recital in Temple, Tex., by Miss Gertrude Day at the First Methodist Church, opening the Temple music season.

On Oct. 11 at the Munger Place

Scene at Dinner in Honor of Frank L. Sealy



Methodist Church the following members of the Fort Worth branch chapter were presented in recital: Mrs. Q'Zella Oliver Jeffus, Miss Frances Davies and William Barclay. Assisting was E. Clyde Whitlock, violinist. Following the program Mrs. A. L. Knauer entertained at her beautiful home for members and their guests.

Officers of the Texas chapter are: Mrs. James M. Sewell, dean; John Hammond, sub-dean; Miss Gertrude Day, secretary; Mrs. Ernest E. Peoples, Jr., treasurer, and Mrs. H. V. Culp, registrar.

GERTRUDE DAY, Secretary.

Sheldon Installed as Georgia Dean.

The Georgia chapter met at the home of Dr. and Mrs. Charles A. Sheldon, Jr., Oct. 13. The home was charmingly decorated with fall flowers of yellow and purple. At 6:30 a delicious buffet supper was served. Later in the evening a business meeting was held. Mrs. Bonita Crowe, the retiring dean, presided during the installation of the new officers. The new officers include:

Dean—Dr. Sheldon.
Sub-dean—Mrs. John Felder.
Secretary—Mrs. Victor Clark.
Treasurer—George Hamrick.
Librarian—Mrs. Stephen Banta.
Auditor—Joseph Ragan.
A feature of the installation program was the presentation to the new dean, Dr. Sheldon, of a gavel gayly decorated in yellow ribbons, by the retiring dean, Mrs. Crowe.

Dr. Sheldon outlined plans for the year, and Mr. Hamrick, chairman of the program committee, presented a tentative program for the season. Miss Eda Bartholomew read a delightful account of the convention of the American Guild of Organists held in Boston in June. Dr. Sheldon spoke interestingly of the convention of the National Association of Organists in Rochester in August, which he and Mrs. Sheldon attended.

Southern Ohio Chapter.

A public service-recital held Tuesday evening, Oct. 25, at the Memorial Presbyterian Church in Oxford opened this season's activities of the Southern Ohio chapter. Edward G. Mead, F. A. G. O., organist of the church, arranged a varied program of unusual interest. The Rev. Joseph A. Martin conducted the service, which included an address on "The Ministry of Music in the Service of Worship," by Theodore M. Kratt, Mus. D., dean of the School of Fine Arts, Miami University. Several organists from the vicinity contributed to the musical program. Dorothy O'Brien, organist of Western College, Oxford, played Jongen's Chorale in E major; Elizabeth Whiley, organist of Holy Trinity Episcopal Church, Oxford, three chorale preludes from Bach's "Orgelbüchlein"; David R. Pew, organist of the Methodist Episcopal Church, Oxford, the Andante from Barnes' Symphony, Op. 18, and Mrs. Leah Kight Baumgartner, organist of the First Presbyterian Church, Hamilton, Dubois' "Fiat Lux." The choir sang Foot's "Still, Still with Thee"

under Mr. Mead's direction. An excellent dinner in Ogden Hall of Miami University preceded the service. Dr. Upham, president of the university, made a short address of welcome.

The chapter's plans for the year include a service-recital at the Hyde Park Community Church, Cincinnati, Nov. 28; a recital by E. Power Biggs early in December; an address on the Catholic liturgy and a service, at St. Mark's, Price Hill, Cincinnati. The annual business meeting will be held in May at the Westminster Presbyterian Church, Dayton, plans for the evening including a dinner and a service-recital.

Northern Ohio Chapter.

On Tuesday evening, Nov. 22, members of this chapter motored to Oberlin for their monthly meeting. A country dinner was served to 110 at the Oberlin Inn and the program for the remainder of the evening was divided between the three music centers at Oberlin. At Fairchild Chapel, where there is a two-manual Estey, George Lillich of the Oberlin faculty played: "Misereere" and "The Woods so Wild," by Byrd-Farnam. The next event took place at Finney Chapel, which has a four-manual Skinner. A group of Christmas carols was rendered by the Elizabethan Singers and this was followed by two chorale preludes by Bach, played by Bruce Davis and then sung by the A Cappella Choir. Next we were privileged to hear three numbers by the A Cappella Choir, Olaf Christiansen, director: "We Have No Other Guide," Schuedof; "Agnus Dei," Kalinnikof, and "Nunc Dimittis," Gretchaninoff. Then Leo Holden played the concluding number on the three-manual Skinner organ in Warner concert hall—Fantasy and Fugue in G minor, by Bach.

The members of the Guild were invited to inspect the organ equipment in these buildings and felt that this was indeed a rare opportunity.

MARGARET RHODEHAMEL.

Northeastern Pennsylvania.

The Northeastern Pennsylvania chapter of the American Guild of Organists was honored with a visit by the warden Monday evening, Oct. 24. This was a particularly happy occasion, as we look upon Mr. Doersam as one of our own, he being a former resident of Scranton and one of the founders of our chapter. A number of Mr. Doersam's old pupils were present to greet him and to congratulate him on his appointment. Dinner was served at the Deitrick to about forty members and their friends, after which we listened with great interest to an inspiring

talk by the warden in which he stressed the importance of the examinations and urged all colleagues to prepare for them. Dean Stokes also spoke, outlining some of the plans for the coming season. A pleasant social hour was spent and we feel that the visit of the warden was a great inspiration to the chapter.

ALWYN T. DAVIES, A. A. G. O.,
Secretary.

Missouri Chapter.

Members of the Missouri chapter met Monday evening, Oct. 31, and had dinner at Garavelli's in St. Louis, after which they drove to Roland Buchmueller's home in the Pasadena Hills of St. Louis County. A short business meeting was held first and a most interesting program followed. Little Miss Carolyn Fenton, aged 7 years, played the Fantasia in D minor, Mozart; Gavotte in G minor, Bach, and three Miniatures for Piano by Ganz—"The Mosquito," "In the Mountains" and a Dance. Alfred L. Booth, past dean of the Missouri chapter, sang the following songs: "Love's in My Heart," Woodman; "Christ Went up into the Hills," Hageman; "Over the Steppe," Gretchaninoff, and "The Spirit Flower," Campbell-Lipton. A new number, "Symphonic Prelude" for organ and piano, by M. L. Diesel, was played by Mr. Buchmueller at the organ and the composer at the piano. This was played from manuscript. The program was concluded with two chorale improvisations by Karg-Elert, played by Mr. Buchmueller. Light refreshments were served by our host and hostess.

WILHELMINA NORDMAN.

Central Missouri Branch Meets.

The Central Missouri branch chapter held a meeting Oct. 24 in Moberly at the home of Mr. and Mrs. Leo Eisenstein. The following officers were elected for the year:

Regent—Dean J. T. Quarles.
Vice-regent—L. T. Spayde.
Secretary—Nesta Williams.
Registrar—Mrs. J. B. McDonald.
Treasurer—C. L. Fichthorn.
After a dinner served by the organists in Moberly, the following program was given: Organ duet, "Christus," Volckmar (Mrs. Eisenstein, A. A. G. O., and Charles Liedl); Scotch Poem, "To a Wild Rose" and Maestoso, MacDowell (Mrs. F. B. Tousaint); Symphonic Piece for organ and piano, Clokey (Mrs. William Wiggington and Mrs. Eisenstein); Andante Religioso, Gounod (organ, Mrs. E. C. Heuer; piano, Mrs. Wiggington, and violin, Mrs. Eisenstein).

An informal discussion on the subject "Church Music of the Future" was led by Mrs. Eisenstein and concluded a very interesting program.

NESTA WILLIAMS, Secretary.

Indiana Chapter.

The Indiana chapter met Tuesday evening, Nov. 15, at the Broadway M. E. Church, Indianapolis. A delicious dinner was served by the ladies of the church. Cheston L. Heath, dean, presided at the business meeting. Later all adjourned to the church auditorium for a recital by Mrs. Bernice Hipskind of Wabash, Ind., assisted by Mrs. Frances Shideler of Huntington, Ind. Mrs. Mary E. Wilhite, organist of the Broadway Church, played very fine accompaniments for Mrs. Shideler. The organ program of Mrs. Hipskind follows: "Grand Choeur Dialogue," Gigout; Prelude in D minor, Clerambault; "In Thee Is Gladness" and "God's Time Is the Best," Bach; Intermezzo, Barnes; "Harmonies du Soir," Karg-Elert; "Carillon," Vierne.

The Indiana chapter held its first meeting of the 1932-33 season Oct. 17 at Christ Church, Indianapolis. Dinner was served to sixty members. Cheston L. Heath, dean of the chapter, presided at the business meeting. A class was formed for the purpose of study for Guild examinations. It was a fine meet-

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

ing and we are looking forward to a helpful and successful year. We then adjourned to the church auditorium for a service-recital with Willard L. Groom, F. A. G. O., of Notre Dame University as guest organist, assisted by the Christ Church choir under the direction of Mr. Heath and Frederick E. Weber, assistant organist of Christ Church.

MRS. HOWARD L. CLIPPINGER,
Secretary.

Western New York Chapter.

The Western New York chapter presented its first fall program Oct. 25 at Immanuel Baptist Church in Rochester. The Buffalo chapter, invited to attend this opening program, was represented by several officers and many of its members, and a well-filled auditorium greeted the soloists, who were cordially received. Of special interest was the rendition of the Symphonic Piece for organ and piano by J. W. Clokey, played by Mrs. Dorothea Roscoe and Harold O. Smith.

Preceding the recital a dinner was served to the two chapters in the parlors of the church, and Harold Gleason, master of ceremonies, demonstrated in comical mood how to make perfect choir singers in one rehearsal of a group of yokels obviously without voices and probably without other necessary attributes.

Announcement was made that the dean, Robert Berentsen, would play the Bossi Concerto in A minor for organ and orchestra, with the Rochester Civic Orchestra in the Eastman Theater on the evening of Nov. 13.

District of Columbia.

The District of Columbia chapter has had two meetings, Oct. 3 and Nov. 7, both held at Epiphany parish-house, with the new dean, Christopher Tenley, presiding.

At the first meeting there were talks by Mrs. Emily Dickinson, who had some work under John Finley Williamson, and Miss Claudine Ferguson and Adolph Torovsky, who were members of the organists' party which visited organs and cathedrals in England during the summer. A sheet music rummage or exchange sale was inaugurated to last throughout the year, proceeds to go into the Guild treasury.

At the November meeting there was a question-box discussion along lines suggested by a paper on theological training and music by the Rev. S. Simmons, recently graduated from Union Theological Seminary. Later we were charmed with a group of songs by Jan Kubelik, tenor, with Mr. Torovsky at the organ. The evening closed with a social hour and refreshments.

A big concert looms on the horizon. It will be a presentation of Haydn's Mass in D minor, No. 3 (Imperial) by St. Peter's Catholic choir at St. Peter's, Nov. 29, commemorating the bicentennial of Haydn's birth. This will be under the direction of our dean, Mr. Tenley, with a chorus of forty-five voices, orchestra and organ.

EDITH B. ATHEY, Secretary.

Good Work of Olympia, Wash., Choirs.

The combined choirs of the First Methodist Church, Olympia, Wash., under the direction of Edward Champion Hall, choirmaster and organist, are giving special monthly choral festivals. On Nov. 6 they gave a remarkably fine program on "The Shepherd Psalm." Three other definite programs were then in preparation—a Thanksgiving concert on Nov. 20, one on "The Glory of God in Nature," and another on "Great Songs in the Night." On Christmas Day they will render Hawley's cantata "The Christ Child." Their goal for this season is to make it the very best in the history of the church.

Choir at Pasadena Honors P. S. Hallett; Los Angeles News

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 14.—Every organist here in the West will congratulate Percy Shaul Hallett, F. A. G. O., on his twenty-sixth anniversary as organist and choirmaster of All Saints' Episcopal Church in Pasadena. This is a long while to be at one post and still retain the affections of rector and congregation, and it was appropriate for his choir to arrange a delightful anniversary dinner on Nov. 7 and present to both Mr. and Mrs. Hallett tokens of appreciation and esteem. Far too often the flowers are presented when the recipient cannot enjoy them, hence it must have been gratifying to Mr. and Mrs. Hallett to have heard all the nice things that they heard on this occasion.

Under the able direction of Alexander Stewart the choir of the First Baptist Church in Los Angeles gave the first performance of Hamblen's new cantata "The Babe of Bethlehem" on Nov. 6. The work received an excellent performance and, while on the light side, it contains some attractive writing and should prove useful to small choirs on the lookout for melodious works of this character.

More pretentious was the performance of Mendelssohn's "Elijah" at the First Congregational Church Oct. 30. The choir of this church, under the direction of John Smallman, has made a name for itself and the church was packed to the doors. Few left before it was over, although the service occupied two hours and a half. On this occasion the choir was under the direction of A. Cecil Marshall and Mr. Smallman sang the title roll. Clarence D. Kellogg at the organ was a tower of strength at all times.

Once again Clarence Mader is giving a series of recitals on Wednesday afternoons at 5 o'clock. The programs are well planned and contain music that should appeal to all tastes. It is difficult to understand the lack of interest not only of the general public but of organists and organ students. I have been there two or three times and among the handful of people present I did not see a soul that I knew. With an organist of Mr. Mader's ability and programs of the best in organ music it behooves us to get something out of it for ourselves.

On Oct. 23 the Roth Ecclesia Choir sang a number of a *cappella* choruses at the evening service in St. Paul's Cathedral.

It has been a great treat for us all to have had Charles M. Courboin in our midst again. During the last month he has given recitals in Redlands, Hollywood, Westwood and Los Angeles, in each place making many friends by his splendid playing. Mr. Courboin, with his genial personality, knows how to hold an audience, and in listening to him one forgets technique and simply enjoys the music as music. There is a flexibility and delicacy in his playing of such numbers as the de Boeck Allegretto and the Schumann "Abendlied" and such a mastery of tonal effects in numbers like the Bach Passacaglia that one does not hesitate to place him among the great virtuosos of the day. What a pity that each program could not have contained one American composition! Then my joy would have been complete.

Percy Shaul Hallett



FOR CHURCH "ATMOSPHERE"

Series of Talks Being Made at Trenton by George I. Tilton.

George I. Tilton, organist and choirmaster of the Third Presbyterian Church of Trenton, N. J., is delivering a series of talks at sessions of the Trenton Community School of Religious Education on the creation of "atmosphere" in the church service, as necessary to the furtherance of the work of the Protestant Church. His argument is that the Protestant Church is losing out, especially with the younger element, because of lack of appeal of its service. Following is an outline of Mr. Tilton's talks:

1. The church is the dwelling-place of the Holy Spirit of God, consecrated and set apart "from earthly use for heaven's employ." It should be treated and respected as such.
2. The church service should be one primarily of worship—the rendering unto God of the honor due unto His holy Name, the adoration of the crucified Christ and the seeking of the guidance of the Holy Spirit. The atmosphere of the service should be one that will reflect that of heaven.
3. The use of stained-glass windows, "storied windows" and the restoration of the cross on the altar or communion table as the symbol of the Christian faith, and as a constant reminder of the sacrifice on Calvary.
4. Use of a dignified ritual as necessary for common worship. Adherence to the rule "kneel for prayer, stand for praise, sit for instruction." The use of antiphons, choral sentences and responses after prayer and the benediction, canticles, etc.
5. Use of vestments for the sake of uniformity, dignity and beauty. The organization of children and young people into junior, intermediate and senior choirs.
6. Observance of the Christian year, the holy days of the church having the same significance ecclesiastically and spiritually as the national holidays do in a patriotic sense.
7. Practical demonstrations by the junior and senior choirs of the Third Presbyterian Church.

Christmas Program for Women.

The December program of the Chicago Club of Women Organists will be held in the organ salon of the W. W. Kimball Company Monday, Dec. 5, at 8:15 p. m. Christmas music will be featured and organ solos will be played by Lily Moline Hallam and Ora Phillips. The assisting artists will be Alice Guernsey, violinist, and Ruth Braun, soprano. Margaret Zoutendam is in charge of the program.

EIGENSCHENK IN RECITALS

Engagements at Wabash, Ind., Grand Rapids, Mich., and Other Places.

Edward Eigenschenk, organist and director at the Second Presbyterian Church of Chicago, has had recital dates in the last month and for December as follows:

- Oct. 29—First Presbyterian Church, Wabash, Ind.
- Nov. 15—Wheaton College, Wheaton, Ill.
- Nov. 17—Hope College, Holland, Mich.
- Nov. 18—St. Cecelia Society, Grand Rapids, Mich.
- Nov. 20—St. Mary's Catholic Church, Techny, Ill.
- Dec. 5—First Baptist Church, Elgin, Ill.

In his recital at Wheaton College Mr. Eigenschenk played: Concert Overture, Hollins; Symphony 5 (Allegro Vivace, Allegro Cantabile and Toccatina), Widor; Prelude in B minor, Bach; "Fisher's Song," de Falla; "Pantomime," de Falla; "Seraphic Chant," Moline; Scherzetto, Vierne; "Clouds," Ceiga; "Carillon de Westminster," Vierne.

Among recent programs by Mr. Eigenschenk at the University of Chicago chapel, where he plays twice a week, have been the following:

- Nov. 14—Recitative and "Pantomime," de Falla; Scherzetto, Vierne; Concert Overture in C minor, Hollins; "Praeludium," Jarnefelt-Nevin; "Seraphic Chant," Moline; Fugue a la Gigue, Bach.
- Nov. 10—Prelude on a Theme in Gregorian Style, DeLamarter; Chorales, "Nun komm," der Heiden Heiland, "Gelobet seist Du, Jesu Christ" and "Jesu, meine Freude," Bach; "Meditation a Sainte Clotilde," James; Fanfare, Lemmens.
- Nov. 11—May Night," Palmgren; Concert Piece No. 2, Parker; Andantino, Vierne; Serenade, Gounod; Minuet, Cutler; Finale from Symphony, Vierne.

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**Palmer Christian
Lauds Sowerby Work;
Defends 'Fancy Stops'**

University of Michigan School of Music, Ann Arbor, Mich., Nov. 14, 1932.—Editor of The Diapason: Two letters in the November issue of The Diapason interest me so much that I feel impelled to set forth my reactions to them in your valuable columns. They both touch upon matters of real importance, and an added opinion might be of some help—somewhere!

First let me express admiration for Mr. Van Denman Thompson's reference to the Sowerby Symphony for Organ. It is not only a fair and sane analysis of the work, but is also a most courteous and truly gentlemanly gesture. It seems impossible to read into Mr. Sowerby's pages anything but utmost sincerity. In fact, never have I had the feeling in any of this composer's organ works that he had his tongue in his cheek, or any suggestion of "see what a clever boy am I." That he is extremely able in handling harmonic and rhythmic material is evident to any musician. If the underlying meaning and sincerity are not apparent at first—or second or third—glance, it does not indicate that he exhibits only cleverness; it does indicate that some of us are lacking if we condemn without justification.

Sowerby's Organ Symphony is really *big writing*. My reaction, anyway, is that I am not "let down" anywhere in the work. The first movement is as utterly honest music as can be found in organ literature. The last movement—the Passacaglia—it has been my good fortune to have in manuscript for some two years prior to publication, and to have played some six times—in Los Angeles at the N. A. O. convention, in New York in a new church, three times in the regular University of Michigan series, and once at the Ann Arbor May festival. These variations are clever! But they also combine eventually into a movement of tremendous uplift—which remains in one's being after the struggle of preparation has been forgotten.

Frankness compels me to say that the second movement, while most interesting, balanced and individual, would seem to be much more telling if played by orchestra.

In any case, whether or not we come to like the work, American organists owe it to themselves as well as to an American composer to have this symphony catalogued in their libraries. Ten years from now it still will be distinctive music—and ten times ten years.

The second letter is that of Mr. Ernest M. Skinner, focusing attention on certain remarks and tendencies in organ building. His plea for beauty shows him still to be the fighter for ideas and ideals that have brought his name to such high distinction.

There is no doubt that some builders have gone so far in the direction of orchestral voicing and fancy effect that some of their work has been weakened. That the so-called "classic organ" must be the basis of any modern comprehensive instrument is gladly admitted. But does a reasonable indulgence in orchestral voicing and fancy effect nullify the purpose of an organ? Quite the contrary; it is exactly this feature that has so effectively supplemented the natural austerity of the classic instrument with an equipment of color that has tended to "humanize" it, and that has given a range of color flexibility comparable to the development in mechanical flexibility. If "the day of the flute celeste and the English horn is passing" it will be a pleasure to be passing with it. The organ, by the very nature of its tone production, was very desperately in need of color of the kind indicated, within reason; there is still need for it, and there will continue to be.

We do not mean thereby that we are to attempt the impossible task of making an organ sound like an orchestra. But we do mean that color of this sort is necessary not only for concert purposes, but equally as much for the church. The setting being right, what part of a church service can be more telling than a fine song sung by a fine singer accompanied by an imaginative

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organist with beautiful color at his disposal? Witness what Eric DeLamarter does in Chicago; or what Clarence Dickinson and David Williams do in New York—to mention only a limited number. The shimmering atmosphere obtainable only through flute celestes and similar qualities is possible in no other way, and may heaven save us from being deprived of them. The delineative suggestion of English horns and other orchestral resemblances affords possibilities which, rightly used, are a *sine qua non* in modern playing. Organs must be severe, magnificent and dominating only as they are balanced by being flexible, delicate and ingratiating. It is to be hoped, too, that designers of organs are *first of all* musicians of taste by nature rather than being severe classicists, on the one hand, or extreme experimenters with the unusual, on the other.

PALMER CHRISTIAN.

Fine Program by Ruth Guenzel.

Mrs. Ruth Guenzel prepared and directed a program of sacred music given at Zion Lutheran Church, Westwood, N. J., Nov. 9 which elicited high praise for Mrs. Guenzel and the forces led by her as organist of Zion Church. Alfredo Chigi, noted baritone, was one of the soloists and others included C. Borgarello, violinist; Mrs. J. R. Strang, C. Blume and Mrs. H. Doscher. As a prelude Mrs. Guenzel played Faulkes' "A Mighty Fortress" and as the postlude Federlein's Scherzo in D minor. Her offertory was Harker's "In the Twilight." The choir sang Shelley's "Hark, Hark, My Soul."

Death of Charles Korz.

Charles Korz, 64 years old, president of the German Catholic Federation of the United States and a resident of Brooklyn the greater part of his life, died Oct. 25 in St. Joseph's Hospital at Paterson, N. J., where he had undergone an operation. Mr. Korz was born in Germany and had been organist in a number of Catholic churches, including St. John's, St. Alphonsus' and Our Lady of Sorrows in Brooklyn.

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**Events in Buffalo;
Special Evenings at
St. Paul's Cathedral**

By HELEN G. TOWNSEND

Buffalo, N. Y., Nov. 16.—DeWitt C. Garretson, organist and choirmaster of St. Paul's Cathedral, has planned a series of Sunday night musicales to be given by his choir and assisting artists on the last Sunday evening of each month. The first of these took place Oct. 30. A poetic continuity weaving the musical numbers into a miniature oratorio was arranged by Mr. Garretson and read by the Rev. Dr. Charles A. Jessup, rector emeritus of the cathedral. Mr. Garretson and the choir of St. Paul's were assisted by the following soloists: Dorothy Curry, soprano; Margaret Adsit Barrell, contralto; Emil Hofmann, tenor; Gustave A. Hurst, Jr., bass; Mildred Laube Knapp, harpist.

The service was one in commemoration of the departed and the musical numbers included: "Whoso Dwelleth," Martin; "Eye Hath Not Seen," Gaul; "Happy and Blessed Are They," Mendelssohn; harp and organ, "Marche Funebre et Chant Seraphique," Guilmant; "Souls of the Righteous," Noble; "These Are They," Gaul; harp and organ, "In Paradisum," Dubois; "List the Cherubic Host," Gaul; "People Victorious," Parker; "Grant Them Rest," Verdi.

At the October meeting of the Buffalo chapter, A. G. O., held at Trinity Episcopal Church, the dinner and business meeting was followed by a choir rehearsal under the direction of Seth Clark, A. G. O., organist and director of Trinity Church, the members of the chapter being the "choir." Mr. Clark gave a short explanation of chanting and conducted his choir in the chanting of the Venite. The following anthems were also rehearsed: "Souls of the Righteous," Noble; "The Three Kings," Gaveaux; "Save Us, O Lord," Bairstow; "Agnus Dei" from Communion Service in A, Arthur Whiting; "Benedictus Es, Domine," Matthews; "We Praise Thee," Shvedoff.

The November meeting was held at the First Unitarian Church. Dinner was followed by two addresses—the first by the Rev. Palfrey Perkins of that church and the second by the Rev. Leo A. Gates of South Presbyterian Church, on the subject of "The Relation of Minister and Organist." A general discussion of the subject followed.

On Oct. 25 the members of the Buffalo chapter were the guests of the Rochester chapter at a dinner and recital in Immanuel Baptist Church, Rochester. The special features of the program were the numbers for piano and organ, which were most effectively done.

The Evangelical centennial service commemorating Reformation Day, arranged by the Evangelical churches of this city, was held in the Consistory Sunday, Nov. 6. Robert Hufstader was guest organist and gave a half-hour recital before the service. Alfred Erion of Trinity Evangelical Church directed the chorus of associated Evangelical choirs. Miss Minnie Schultz of Bethany Evangelical was organist and Irvin S. Binder of Calvary Evangelical, pianist. Mr. Hufstader played: Sonata No. 6, in D minor, Mendelssohn; "Clair de Lune," Karg-Elert; Fantasia on Chorale "Now Thank We All Our God," Karg-Elert; Chorale Prelude, "In Thee Is Joy," Bach; Improvisation on "Ein Feste Burg," Faulkes; Toccata and Fugue in D minor, Bach.

Oberlin Organ and Ensemble Recital.

An unusual program in which the organ was combined with other instruments was given in Warner Hall at the Oberlin Conservatory of Music Nov. 11. William O. Tufts, Jr., and Frederick A. Rowe, Jr., were the organists on the program. The organ was used in various compositions with clarinet, violin, flute, piano, violoncello, French horn and trumpets. Yonson's "Concerto Gregoriano" was the opening number and Clokey's Symphonic Piece was the closing number, both being for piano and organ.

New Chorus Formed in Iowa Rural Communities



NOVEL AMONG THE MANY ORGANIZATIONS of church singers is a chorus of eighty-four voices under the direction of the Rev. Gerhard Bunge, A. A. G. O., which was formed recently in Iowa. It consists of singers from Lutheran churches in half a dozen rural communities and is known as the Clayton County Lutheran Chorus. The accompanying picture was taken in the Rev. Mr. Bunge's church at Garnavillo. The chorus has been giving concerts which have attracted large audiences. The last of the summer series of programs was presented Oct. 2 at Farmersburg. The Rev. Mr. Bunge reports that of the towns represented only two

have a population of more than 1,000 and that more than half the singers come from farms in the vicinity of these towns. Nevertheless a high musical standard is maintained and there is much real talent in the organization. Weber Kuenzel, Mus. B., one of the organists, was at one time a member of the faculty of the Chicago Musical College. Miss Celia Christenson, assistant director of the chorus, is a bachelor of music who won her degree at Northwestern University. A number of the singers are college graduates. The participating choirs are: Immanuel Lutheran, Strawberry Point. Helen Jahr, director; Ida Fli-

ler, organist.
St. Paul's Lutheran, Monona. Lorene Kurdelmeyer, director and organist.
St. Peter's, National. Gerhard Bunge, director; Adele Saegulson, organist.
St. John's, Farmersburg. Ella Mathews, director and organist.
Norway Lutheran Choir, St. Olaf. Celia Christenson, director; Ava Thorson, organist.
St. Peter's, Garnavillo. Gerhard Bunge, director; Weber Kuenzel, organist.
Through the winter months the chorus will devote its time to hard practice with a view to giving more difficult programs next summer.

NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Nov. 16.—Dr. F. S. Palmer, organist and choirmaster of St. James' Cathedral, gave a talk on Gregorian chant at St. Clement's Church Oct. 19. The lecture was the best thing we have had at St. Clement's for a long time. Dr. Palmer brought up a number of discs made by the Benedictine monks of St. Pierre Abbey, Solesmes, and played them on the phonograph as an illustration of his lecture. He also brought up a number of copies of the "Kyriale," and the audience followed the different parts of the mass as they were played.

Harold Heeremans, organist; August Werner, baritone, and George Kirchner, cellist, faculty members of the University of Washington, were heard in a concert at the residence of Dr. M. Lyle Spencer, president of the university, Oct. 15. The accompaniments were played by Mr. Heeremans on a two-manual Aeolian organ.

Mr. Heeremans played the following program at the University Temple Nov. 16: Prelude (Symphony 2), Barnes; Andante (Suite 2), Barnes; Finale (Sonata 1), James; "Benedictus," Reger; "Tema Fugatum," Bach; Cantabile, Franck; "To a Nordic Princess," Grainger-Farnam; "Comes Autumn Time," Sowerby; "Marsh Grass and Sun," John Rarig; "Sunset," Jacob. Mr. Rarig is a student at the University of Washington.

John McDonald Lyon, organist and choirmaster of St. Clement's Episcopal Church, has been appointed organist and choirmaster of St. Luke's Episcopal Church. As the hours of masses do not clash, Mr. Lyon will retain both posts. St. Luke's, of which Father C. H. Boddington is rector, is, like St. Clement's, an Anglo-Catholic Church. A choir of boys and men will supplant the present mixed chorus in the near future. Arrangements have been completed for the installation of an organ.

The monthly meeting of the Western Washington chapter, A. G. O., was held Nov. 3. George Greenwood, president of the Seattle Symphony Orchestra Association, was the speaker. Several members present announced recitals in the near future and the program for the coming Guild recital was announced in full.

We welcome to Seattle Miss Joyce

Hayman, a pupil of Cunningham. Miss Hayman has played two recitals here this fall—at Trinity Church and at the West Seattle Christian Church.

A musical service was sung by the choir of the Fremont Baptist Church, under the direction of David J. McNicoll, Oct. 23.

The Seattle A Cappella Choir, under the direction of Einar Lindblom, gave a concert in the First Presbyterian Church Nov. 18. The choir is made up of young people, graduates of Broadway High School and formerly student singers in the Broadway A Cappella Choir, who have enthusiastically kept up their work under Mr. Lindblom after finishing high school.

Injuries Fatal to Brooklyn Veteran.

Samuel Slack, 81 years old, a veteran organist, who had served for more than fifty years in three Methodist churches of Brooklyn, N. Y., died Oct. 23 in St. John's Hospital of injuries he received when he was knocked down by a motor car. Mr. Slack was born in Brooklyn. He first became organist of the old York Street Church in 1871 and played there four years. He next became organist in the Washington Street Church, where he remained from 1875 to 1887. He was then appointed to the position at the Fleet Street M. E. Church, where he remained for thirty-five years, until the church was torn down.

Sheffield City Organ Opened.

The new Sheffield City Hall, with its Willis organ, was opened Sept. 22 by the Lord Mayor of Sheffield. The hall, of oval shape, has a seating capacity of 3,000. The organ has been installed

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FOUR RECITALS BY WHITE

Series on Monday Evenings at St. James' Church, Philadelphia.

Ernest White, who has recovered from his severe illness of last summer and is back at his post at St. James' Church in Philadelphia, has begun a series of four recitals on Monday evenings. The first was played Nov. 28 and the remaining ones are scheduled for Dec. 5, 12 and 19. Mr. White's programs, which rank among the best heard anywhere in the country, are as follows:

Nov. 28—Deck Thyself, My Soul, with Gladness, Bach; Concerto in G major, Bach; Rerevy on the Tune "University," Harvey Grace; Chorale No. 1, in E major, Franck; "Cathedral Windows" ("Kyrie Eleison," "Resonet in Laudibus" and "Ave Maria"), Karg-Elert; "The Tumult in the Praetorium," de Maleingreau; Verset on the Magnificat, Dupre; Fugue in C sharp minor, Honegger; "Lord Jesus Christ, unto Us Turn," Karg-Elert.

Dec. 5—Voluntary in C, Maurice Greene; "Soeur Monique," Couperin; Triple Fugue in E flat ("St. Ann"), Bach; Hymn Preludes, "Martyrdom," C. H. H. Parry; "Carey's Tune," Charles Wood, and "Pange Lingua," Edward Bairstow; Chorale No. 2, in B minor, Franck; Chorale Preludes, "Saviour of My Heart," "My Inmost Heart Rejoiceth" and "O Blessed, Faithful Spirits," Brahms; "Nef," Mulet; "Vitrail" (from "Byzantine Sketches"), Mulet; "The Legend of the Mountain," Karg-Elert; "Carillon de Westminster," Vierne.

Dec. 12—Sinfonia, "I Stand before the Gate of Heaven," Bach; Chorale Preludes, "To Shepherds as They Watched," "Our Father in Heaven" and "A Saving Health to Us Is Brought," Bach; Prelude and Fugue in B minor, Bach; "Carillon," Sowerby; Chorale No. 3, in A minor, Franck; "Cathedral Windows" ("Adeste Fideles," "Saluto Angelico" and "Lauda Sion"), Karg-Elert; "Priere," Jongen; Scherzetto, Vierne; C o m m u n i o n ("Messe Basse") and "Electa ut Sol," Dallier.

Dec. 19—Larghetto, Bassani; Allegro Pomposo (Sonata in C), Roseingrave; Flute Solo (from Sonata), Thomas Arne; Largo, Wesley; "From Heaven High to Earth I Come," Pachelbel; Prelude, Fugue and Variation, Franck; Partita in C minor, "O God, Thou Gracious God," Bach; Chorale Preludes, "A Rose Breaks into Bloom," "My Jesus, Thou Who Didst" and "O World, I e'en Must Leave Thee," Brahms; "Divertissement," Vierne; "Landscape in the Mist," Karg-Elert; Finale in B flat, Franck.

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DEEP RIVER, CONN.

Dubbed Lip and Other Points on Diapasons; Reply to Mr. Skinner

Brattleboro, Vt., Nov. 11, 1932.—Editor of The Diapason: Mr. E. M. Skinner in the November Diapason replied to Senator Richards' "prolonged debauch" paper and in the process referred caustically to the wide-mouth low-lip diapason as "ancient." Correct—ancient and honorable. This type of pipe has the weight of years of success and preference of many of the greatest builders of the past and present supporting it. Mr. Skinner's claim that such a pipe, designed for two and a half to three-inch wind, if placed on five-inch pressure, will yield a hard, forced, over-blown tone, is also correct. The question arises, however, who is so uninformed and incompetent as to do anything of the sort? Did Mr. Skinner have any example in mind when he made his remarks?

No one with normal intelligence would think of using the early English type of diapason for major chorus work. Yet this is the only diapason habitually using the low pressures he names. The Schulze pipe has little similarity to such primitive work, as proved by the furore Schulze created when he introduced his voicing into a land where the early English diapason had been standard, and was never voiced to less than three and three-quarters inches pressure. On that wind it developed power sufficient to the needs of cathedrals several times the cubic content of the average large modern church. There is no real need of increasing that pressure, but if the original Schulze two-sevenths mouth and two-sevenths cut-up is changed to four-fifteenths and slightly less than one-third, and the wind raised to five inches, a magnificent tone results, with none of the strident quality Mr. Skinner mentions, provided the dubbed lip is used.

This power and speech control device was a vital part of Schulze work, was known to Silbermann and is always used by Arthur Harrison of Durham, Henry Willis, John Compton, Bonavia-Hunt and other modern authorities. I have letters from Willis and Hunt in which they say that no amount of juggling with the upper lip or languid will take the place of the dubbed lip and that for major diapason work it is "an absolute necessity." Though Estey, to my knowledge, is the only American firm using the dubbed lip, it features the wide-mouth low-cut, low-wind diapason, and I object to attacks on it which misquote the facts.

Referring to the type of diapason which Mr. Skinner advocates later in his article as being on six-inch wind, leather-lipped and developing a prominent octave partial, he states that it positively will blend with upper work and mixtures. That, of course, would depend to a great extent on the upper work and the mixtures, but with examples of this type of pipe that I have

personally heard in mind, the only explanation of such a claim that I can see is a different meaning of the word "blend." Any tone that completely dominates in color and power the section in which it is located and protrudes from any combination of stops like a Democratic majority, can hardly be said to blend. Mr. Skinner says, too, that the leather lip "enriches" the tone. That is open to question if we use the same words to convey a meaning. I would say that the thick leather lip erases harmonics, and that any pipe from which they have been removed can hardly be said to have been enriched. "Pauperized" is a better word. Mr. Skinner's broad statement that "quality of diapason tone should be determined by scale, and not by a low, wide, mouth, if harmonic development is desired," is specious reasoning.

No one general timbre or degree of brilliance in structural flues or reeds will work equally well in resonant and non-resonant rooms. No greater folly than that of forcing one type of diapason on all sorts of acoustics can be committed by the organ builder. If scale is to control this degree of brilliance ("quality of diapason tone") the smallest great unison will always be the brightest, while the largest, number one unison, will always be the roundest in tone (poorest harmonically). This means a crescendo from soft bright tone to loud full tone, which is opposite to the natural course. It is unthinkable that the soft tones of any instrument or voice should be brighter than its loudest ones.

Schulze created his diapason to take care of this natural law of crescendo and to furnish a major diapason quality of timbre sufficiently rich in harmonics to fuse or blend with the equally bright upper work. The best opinion of seventy-five years, present as well as past, supports his policy by imitating his work. Lewis at Southwark Cathedral made his second unison smoother and his first a true, bright Schulze, and that diapason chorus is perhaps the finest in the world.

But the Schulze method and timbre will not shine to equal advantage in dead rooms, any more than the leathered round diapason will in resonant surroundings. The little understood—and less obeyed—law that resonance amplifies the fundamental and broadens all timbres, insures that a naturally bright timbre no brighter than the Schulze will be satisfyingly fundamental in a resonant room, while thick tone (and all leather-lipped tone is so) gets thicker in medium to excessive resonance. Full, round tone is indicated for dead rooms, bright tone for lively rooms.

Aside from the superior capacity for musical expression owned by harmonically complex tone, the leathered pipe is not at its best in highly resonant rooms, and the progression from soft, bright tone to loud, round tone, which scale control of diapason timbre would invariably impose, is a fallacy that should be debunked. Mouth height, nicking, dubbed lip—all have vital and indispensable influence on pipe timbre. It is the duty of the artist to use every variety of each where acoustic conditions call for it.

Mr. Skinner is right about harp, chimes and flute celestes, as well as orchestral reeds. They constitute lovely adjuncts to the best ensemble, though never a part of it. Their ability to convey musical meaning, mood and emotion justifies their inclusion in any comprehensive scheme. They are Mr. Skinner's forte.

Nothing is to be gained by an unwillingness to compromise—a refusal on the part of the classicist to show any sympathy whatever for colorful stops outside the ensemble, but, equally, no progress is made by those who refuse to obey scientific, established principles of cohesion necessary to chorus work. The ideal attitude recognizes the best features of all schools and uses them in the proper place.

Very truly yours,
J. B. JAMISON.

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Music in Churches of England; Visitor Gives Impressions

By ARTHUR H. EGERTON

[Paper presented at convention of National Association of Organists at Rochester, N. Y.]

This paper, being written twelve months after my visit to England, would perhaps be more fittingly described as "reflections upon church music in England," but since it deals chiefly with the entries in my "log of the voyage," I shall allow the title to stand. The sojourn lasted six weeks and was made during the months of June and July. During that time I heard fifteen church choirs and attended service twenty-four times—frankly a record in voluntary church-going not likely to be repeated in my career. I made it my policy to confine myself to churches or cathedrals at which I thought I should find conditions at their very best, or hear music in which I happened to be specially interested. I went to Westminster Abbey four times (twice to weekday services, once on Sunday afternoon, and once to a special service in commemoration of John Blow). I went once to St. Paul's Cathedral. I heard the choir of St. George's Chapel, Windsor, four times (twice at Windsor and twice at lectures given by Walford Davies at Gresham College). I heard the choir of St. Nicolas' College twice (once at the college and once at St. Sepulchre's Church, Holborn Viaduct, where they sing the service on Sunday mornings and Thursday afternoons). I went to the Temple Church, Fleet street, twice (where the choir became famous for its music under Walford Davies before the war, and is scarcely less so now under George Thalsen-Ball); once at St. Michael's, Cornhill, where Harold Darke, a very distinguished organist, conductor and composer, officiates; once to Southwark, once to Truro Cathedral, once to York Minster, once to the Cowley Fathers at Oxford, and once to Westminster Roman Catholic Cathedral, until recently famous under R. R. Terry for its revival of sixteenth century English music. I heard the choir of Christ Church Cathedral, Oxford, four times (three times at daily evensong, and once in connection with the festival of the International Society of Contemporary Music). As my visit to England was made after an absence of a good many years my reactions were naturally rather keen.

Strides to Reform

My most outstanding general impression was of the enormous strides that church music reform has made during the past twenty years. The complex conditions of twentieth century living and thinking, far from impairing the strength of Anglican church music, seem to have given it new and vigorous vitality. Characteristic of the new life, I would say, is first, paradoxically enough, the extraordinary survival, in order and detail, of the traditional type of liturgical service. I am reminded here of a recent *New York Times* editorial, which, when speaking of the opening ceremonies of the Empire Economic Conference at Ottawa, said that the astonishing thing about British institutions was that the more they changed in the face of altering conditions of the times, the more fundamentally the same they remained. Other elements in the situation which interested me were the searching of the past for practices of beauty and fitness, a shaking off of the trammels of rigid adherence to the tenets of any one epoch, and especially of the nineteenth century, and a meeting of presentday problems in the light of knowledge of the past.

The first service I attended (at Truro Cathedral) illustrated all this strikingly. I went perfunctorily enough to weekday evensong, because accidentally nearby, expecting to find the music as I knew it before the war, pretty dead and quite undistinguished. Instead I encountered an experience which to me was thirty minutes of sheer glory. The whole service was an act of flaming mysticism, with ceremonial and music on equal terms of beauty and fitness. The inspiring presence of

Bishop Frere, now bishop of Truro, was sensed not only in the Anglo-Catholic type of ritual, but in the zeal and skill shown in the carrying out of the musical parts assigned to the clergy. Bishop Frere is one of England's foremost clerical musicians. His articles on plainsong in the new "Oxford History of Music" and elsewhere are standard authorities.

Three fine organists, since the war, have left their mark on the musical practice at Truro, bringing it to a very high standard of excellence in performance and repertory. On the occasion of my attendance it was the eve of the Vigil of St. John the Baptist. Music and ritual were appropriate to the day. The anthem was Gibbons' "This Is the Record of John" and I never enjoyed anything more than hearing this lovely accompanied solo and chorus anthem in these surroundings. The Magnificat and Nunc Dimittis were sung to Ireland in F, a setting written in 1915 which is quasi-modal and places the voices in fine opposition to the organ accompaniment. Other signs of life were not lacking. The music for the week, which was posted up, included a plainsong mass ("Orbis Factor"), a Palestrina mass ("Aeterna Christi Munera"), another Gibbons anthem and recent anthems from the pens of Baisstow and Henry Ley. A glance at the music recently added to the choir library included works by Vittoria, di Lasso, Croft, Greene, Purcell, Stanford and Charles Wood. A diocesan choral festival, drawing 600 singers from surrounding parishes, was scheduled for the same week. I saw that the notice of this festival included a black-listing of those choirs not taking part.

St. Sepulchre's Service

Another instance of modern trends in church music practice was forthcoming when, on my first Sunday morning in London, I attended the choral communion service sung by the choir of St. Nicolas' College at St. Sepulchre's Church. St. Nicolas' College is a by-product of the English school of church music which was founded by Dr. Sydney Nicholson in 1927 to carry out the principles embodied in the archbishop's report on church music issued in 1922. Some 500 choirs are affiliated with the school.

The service at St. Sepulchre's was an object lesson in two ways: (1) Very finished musical results were obtained from slender resources and (2) the ritual, while abounding in points of unusual interest and beauty, was entirely unaffected and often simple to the point of bareness. The choir numbered eleven boys and eight men. There was available only a temporary organ of some half-dozen stops. The music was of the purist type, mostly unaccompanied. The communion office was sung to the setting by Charles Wood in the Phrygian mode, with the exception of the Credo, which was sung to the traditional plainsong in the fourth mode. A very beautiful plainsong version of the "Our Father" was used. Gibbons' "Song 22" was sung during communion. The improvisations and accompaniments were in a bold modal style and were completely adequate in effect in spite of the small organ.

That the college is not committed to any one school of composition I saw when I attended, later on, another service sung by this choir at which Victorian composers only were heard and these in a very discriminating choice, including Ouseley's "How Goodly Are Thy Tents," Goss' Evening Service in E and Smart's tune "Regent Square," all sung *a cappella*.

At St. Sepulchre's the prayers were read with remarkable expressiveness and sincerity. There were some pre-Reformation touches such as the singing of an introit Psalm, the taking of the Sanctus and Benedictus without break and the sounding of a bell at the prayer of consecration, the latter, however, absolutely without any feeling of stagery. The preacher was obviously a picked man from the musician's viewpoint. Before his sermon he announced that gramophone records of the communion service setting could be had on application. His sermon was very short. He stated that in the middle ages beauty was not considered a snare in religion. He contended that Christianity laid it upon the individual not only to love beauty, but to hate ugliness. Throughout the service there was very

obvious sincerity in worship, yet much that bordered on informality. The rehearsing of the choir went on until a very few minutes before the opening of the service. At the sermon the choir all came down to seats around the pulpit. The congregation, though very small, was unusually alert in its participation in the service. A child of 7, unattended, and a fragile lady of quite 70 shamed me into kneeling in a strictly upright position throughout the service. The service was all over within the hour.

Singing of Hymns

All the services I attended showed reform in the quality and treatment of hymns. I heard no maudlin hymns anywhere. The "English Hymnal," that pioneer among fine modern hymn-books, seems well established at last, after twenty-five years of hammering away at public taste by the growing body of its advocates. I recall seeing the hymnal in at least five of the churches I visited. I shall not forget the inspiring effect of the office hymn sung from this hymnal at Truro Cathedral before the Magnificat—an eighth century hymn to St. John the Baptist, to a stirring French ecclesiastical tune ("Iste Confessor") taken in unison throughout.

I was struck by the fine use made of processional hymns. They were not used in a routine way to drag the choir in and out of church. The entry of the choirs was made in a varied, but unusually, absolutely simple manner. At the Temple Church the singers came out of a nearby door and filed into their seats. At St. Sepulchre's the choir walked quickly and quietly up the center of the church, without measure or music. At Westminster Abbey, on the stroke of the hour, a colorful procession of crimson-robed choristers, led by a crucifer, made a stately entrance, without singing.

I recall three specially impressive instances of processional hymns.

(1) At Truro Cathedral, toward the close of the service, the clergy, choir and the congregation (who were all in the choir seats) went down to a window dedicated to St. John the Baptist in a distant part of the cathedral during the singing of the hymn. Here the priest spoke briefly about the symbolism of the window and about the life of St. John. One was struck by the make-up of the group which formed in a half circle around the speaker, all obviously under the spell of his quiet enthusiasm and the medieval charm of the setting. The company included, along with the robed choir and clergy, a tumbled-looking hiker, with a volume of poetry bulging from his pocket, two sisters from an Anglican religious order, and some children. After the short talk, the remaining verses of the hymn were sung for the return to the chancel.

(2) At the abbey, at the Blow festival service, the processional took place again near the close of the service, when choir and clergy left the choir, returning to it after going around the nave. The clergy vestments and the banners carried on this occasion were extremely beautiful, priceless, and of rare historic interest. Pauses between the verses of the hymn were filled in by organ improvisations upon the hymn-tune itself.

(3) At St. Nicolas' College, at the second anniversary of the founding of the college, evensong was sung out-of-doors. Here the processional, coming from a distant part of the college garden, was very effective, the light blue cassocks of the choristers with their medals on a blue chord and their white frilly Elizabethan collars making a very picturesque scene. There were considerable silent pauses between the verses of the hymn, which was sung in harmony and unaccompanied.

Variety of Musical Practice

I was much impressed by the great variety of musical procedure in other respects at the places visited. (1) I happened to attend Westminster Abbey on one of the days when the entire service is sung without accompaniment. It was one of my loveliest and most satisfying experiences thus to hear Causton's Magnificat in the First Mode and Byrd's delicately pathetic motet "If That a Sinner Sighs" thus presented. (The Causton service was one

of the first written for the Reformed liturgy and was printed in Day's Service Book in 1560.) (2) The unaccompanied singing of the canticles at York and Southwark Cathedrals and at St. Michael's, Cornhill, was also strikingly effective. (3) On the other hand, the accompaniments to canticles, even where they duplicated the voice parts (as in Arnold in A, which I heard at the Temple Church), were applied with an artistry that disarms the complaints of those purists who decry all accompaniments which double the voice parts. (4) The unaccompanied plainsong sung alternately by the boys and men at the Cowley Fathers' Church at Oxford (where the entire service was sung to plainsong), impressed me as being strangely appealing, rendered as it was without haste, with flexible, round tone, and with obvious devotion. (5) At Christ Church Cathedral, Oxford, I saw in the music lists three different settings to the responses (the Ferial, Tallis' five-part, and Byrd's four-part settings). Again, the unaccompanied unison plainsong form of the response, sung with such glow at Truro Cathedral, was in its way as lovely as any. (6) I understand at Lichfield Cathedral they sing five settings of the litany in rotation over the year—Cranmer's, or the Ferial, Tallis', and three seventeenth century settings by Loosemore, King and Wanless. (7) The large number of psalters and collections of chants in use illustrates not only the variety of current practice, but also how live an issue the pointing of the Psalms is. Easily the best church music discussion period at last year's Lausanne Anglo-American Music Conference (at which Mr. Milligan, Mr. Candlyn and I served upon the church music panel) was that devoted to this subject. It was extraordinary how keen the younger men, particularly, were. Opinion here singled out for special approval three recent psalters—the English Psalter, the Oxford Psalter, the Psalter Newly Pointed.

The Psalms

Here I must say that the singing of the psalter to Anglican chants in England has, to my mind, become one of the most superbly subtle and expressive types of music-making in the whole realm of choral art. For sheer loveliness I can think of nothing that exceeds the performance of the Psalms as I heard them sung unaccompanied at the abbey—the method which I think offers the greatest opportunity for direct and varied expression. The Psalms at the Temple Church and at St. George's Chapel, Windsor, were remarkable for variety of tempo, contrasts of mood and flexible reproduction of speech rhythms. The only relatively poor chanting I heard was at St. Paul's Cathedral, where the Psalms were taken rapidly and without much distinction in sentiment. I do not see why the cultivation of this art of chanting could not be taken up more than it is in this country and applied to non-liturgical services.

[To be continued.]

PROGRAM FOR TULSA CLUB

Mrs. Marie M. Hine Presents Seventh Annual Organ Recital.

Members of the Wednesday Morning Musicales of Tulsa, Okla., were hostesses to their friends Oct. 26 at Trinity Episcopal Church, Tulsa, the occasion being the seventh annual organ recital given by Marie M. Hine for the club. Mrs. Hine is the organist and choir director of Trinity Church. She is also president of the Tulsa Federation of Music Clubs and past dean of the Oklahoma A. G. O. The program was well planned and the rendition of such character as to afford delight to the large number of organists and other musicians present. Assisting were Kathryn Kirkham Reid, soprano, and Nell Garbutt Spindler, who played the piano accompaniments. The program: Sketch in F minor, Schumann; Canon in B minor, Schumann; Fugue in E flat ("St. Ann"), Bach; Aria, "With Verdure Clad" from "The Creation," Haydn (Mrs. Reid); Chorale in A minor, Cesar Franck; "In Moonlight," Kinder; Tocata in D, Kinder; Scherzo from Fourth Symphony, Widor; "A Prayer," Marie M. Hine (Mrs. Reid); "Concerto Gregoriano," Yon (Mrs. Hine and Mrs. Spindler).

Notes from Capital; Weinrich in Recital at Congress Library

By MABEL R. FROST

Washington, D. C., Nov. 21.—Carl Weinrich was the recitalist selected to appear on the founders' day program of the Elizabeth Sprague Coolidge chamber music auditorium in the Library of Congress Oct. 30. Mr. Weinrich gave a brilliant interpretation to the Ricerare and Fugue written for the occasion by Domenico Brescia and dedicated to Mrs. Coolidge. The first part of the program presented a variety of artists and instruments. Following the concert Mr. and Mrs. Weinrich were the guests at supper of the officers of the District of Columbia chapter, A. G. O.

All Souls' Church (Unitarian) announces a series of twenty half-hour periods of music to be given in the church Sunday afternoons at 5 o'clock by the organist, Lewis Corning Atwater. The first of these occurred Nov. 13, when Mr. Atwater played a program of compositions by Karg-Elert. George Myers, tenor, assisted with two particularly beautiful songs, "Schwäbisch" and "Epigram." On Nov. 20 old Italian masters were presented, with Charles Trowbridge Tittmann, bass, assisting. On Nov. 27 a program of modern Italian music was given. Assisting was Flora McGill Keefer, mezzo-contralto. The public is invited to these recitals.

The District of Columbia chapter, American Guild of Organists, is giving a concert at St. Peter's Catholic Church Tuesday, Nov. 29, commemorating the bicentennial of the birth of Franz Josef Haydn, featuring a presentation of Haydn's Mass in D minor, No. 3 ("Imperial"), by St. Peter's choir of forty-five voices and soloists. There will be orchestra and organ accompaniment, the entire production being under the direction of Christopher S. Tenley, organist of St. Peter's and dean of the chapter.

Edward Reclin of New York gave a recital at Christ Lutheran Church Nov. 20, when he played a program of Bach and his contemporaries.

Gene Stewart's second recital at Waugh M. E. Church Nov. 15 included Schubert's Unfinished Symphony and Stravinsky's "Fire Bird."

The Institute of Musical Art announces a course in the history and appreciation of music to be given by Maud G. Sewall, F. A. G. O. The course comprises twenty lessons.

Mrs. James Shera Montgomery, organist at Metropolitan Memorial M. E. Church, has been appointed chairman of music for the District Federation of Women's Clubs. At the first meeting of the federation the artists were Harlan Randall, baritone, and Evelyn Randall, soprano, Mrs. Montgomery accompanying.

T. Guy Lucas, organist and choir-master of St. John's Episcopal Church, Lafayette Square, gave his forty-fourth recital at the church Oct. 24. He played the Bach Prelude and Fugue in G minor, two chorale preludes of Karg-Elert and Concerto No. 1 and "Dignare, O Domine," by Handel, in the latter of which he was assisted by Leroy Lewis, bass. The Londonderry Air and the "Carillon" of Elgar concluded the program.

On Oct. 26 music-lovers of Washington united in a testimonial to the late Percy S. Foster, who prior to his death in the early summer was for many years prominently identified with musical interests of the capital as an organist, choir leader and director of choruses. The testimonial took the form of a memorial service in the National City Christian Church. Monette Hallam was chairman of a special committee of arrangements, representing fifteen local organizations, including the Board of Trade, Association of Oldest Inhabitants, Federation of Churches, Guild of Organists and

Christian Endeavor alumni. The program was largely musical, under the leadership of W. E. Braithwaite, choir director at the National City Christian Church. Specially featured were songs for which Mr. Foster composed the music, the best known of which is "Invocation," the words having been written by former Secretary of State John Hay. Others participating were Homer Rodeheaver, Robert Ruckman and Mrs. Emily G. Dickinson.

Recent appointments of note include Lyman McCrary to be organist and director of music at Epworth M. E. Church, South. This is the position held by the late S. Edwin Moore, Jr. Mr. McCrary comes to Epworth well equipped for the work, having formerly served Holy Trinity Church in Middletown, Conn., and Immanuel Episcopal Church in Alexandria, Va. He has studied choral directing under Dr. John Finley Williamson.

Marguerite Allen Ross and George F. Ross have been appointed organist and choir director, respectively, at the National Baptist Memorial Church. Mrs. Ross is an organist and choir director in her own right of many years' experience and one who upholds the highest traditions of her art. She has been an organist since childhood. Mr. Ross, who likewise has many years' experience to his credit as an organist as well as choir director and composer, boasts international acquaintance among radio fans, to whom his name is a household word through his years as announcer and staff artist for station WRC of the National Broadcasting Company.

THREE EVENTS IN WINNIPEG

Sixth Annual Church Music Conference Conducted by Local C. C. O.

The sixth annual church music conference of the Winnipeg center of the Canadian College of Organists took place on Oct. 17, 24 and 26.

On Monday evening, Oct. 17, choral evensong was sung in St. Matthew's Church, when the combined choirs of St. Matthew's, All Saints' and Holy Trinity Churches sang the service. The clergy taking part were the archbishop of Rupert's Land, the Bishop of Saskatchewan, the Rev. G. S. Despard, L. Th., rector of St. Matthew's Church, and the Rev. H. R. Magg, M. A., rector of All Saints' Church, who was the presenter. The choir was directed by Bernard Naylor, Mus. B., Oxon, and Hugh Bancroft, F. R. C. O., was at the organ. The service music included Stanford's Magnificat and Nunc Dimittis in C and the anthem "Hail, Gladdening Light," by Charles Wood.

On Monday evening, Oct. 24, a service took place in St. John's United Church. The choir was composed of members of the choirs of St. John's, King Memorial, Greenwood, Central United Churches and Olivet Baptist Church and was directed by Ronald W. Gibson, A. C. C. O., who was at the organ. The ministers assisting were the Rev. J. M. Aikens, D. D., the Rev. H. M. Pearson, B. A., and the Rev. D. G. Paton, B. A., B. D. The order of service included the anthems "Let All the World in Every Corner Sing," by Eric Thiman, and "O Lord, Increase My Faith," by Orlando Gibbons.

On Wednesday evening, Oct. 26, the concluding session of the conference took place in the Music and Arts building, when the Rev. A. Eardley addressed the organists on "The Hymn."

R. K. Biggs' Family Increased.

John Joseph Biggs, eighth child in the home of the well-known organist, Richard Keys Biggs, arrived on Oct. 18 at Hollywood, Cal. Mr. Biggs plans to resume active concert work in the near future. For the past few years he has remained at home to be with his growing family.

Virgil Fox Studies with Dupre.

Virgil Fox has joined the colony of young American organists who are studying in Paris. He expects to spend at least a year in France and is studying under Marcel Dupré. Nov. 6 he was at Rouen, where a four weeks' fete was being held, and played the two major masses at the world-famous Church of St. Ouen at the invitation of Albert Dupré, the organist. The organ is a large four-manual Cavaille-Coll.

Vernon Eville



DEATH OF VERNON EVILLE

Organist of St. Andrew's, South Orange, N. J., Twenty-eight Years.

Vernon Eville, organist and composer, and an editor for Boosey & Co., Inc., New York, died Sept. 4 in that city. Mr. Eville was born in London, where he began the study of music at the age of 6 under his cousin, Fanny Davies, the English pianist. At 13 he was brought to Canada, entering Kings' College Chapel, Windsor, N. S., as a chorister. In 1904 Mr. Eville came to New York and shortly thereafter was appointed organist and choir-master of St. Andrew's Church, South Orange, N. J. In May, 1929, his twenty-fifth anniversary there was observed by the church with a dinner and a purse of \$500 was presented to him. Mr. Eville's published works included secular and sacred songs, anthems and choruses for male voices, pieces for piano and for violin.

HERBERT E. HYDE LECTURES

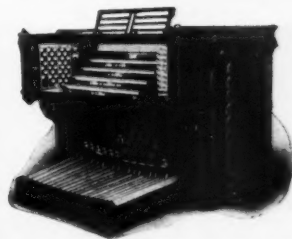
Will Speak on Musical History of Anglican Church at N. W. U.

Herbert E. Hyde, organist and choir-master of St. Luke's Pro-Cathedral, Evanston, Ill., has been invited to give a series of lectures at the Northwestern University School of Music on the musical history of the Anglican Church.

School of Church Music Success.

The American Conservatory of Music, which has initiated a school of church and choir music under the direction of Frank Van Dusen, reports an excellent response to these courses. Dr. George L. Tenney, director of music at the New First Congregational Church, where he has 385 members organized in five different choirs, has charge of the choir training, and includes in his classes at the conservatory a large number of young organists who are preparing for the work of directing and training choirs, as well as a group of young directors who are holding positions. These members of his classes form a model choir, which is complete in four parts, for a study of the standard choir literature, which includes anthems for both adult and junior choirs and oratorios. Students are required to direct with baton as well as from the piano, using the model choir as their choir. In addition to the practical work in training and directing choirs, these classes are making a study of choir organization and management, and a study of the history of church music.

The interesting picture of Clarence Eddy, with the beard which was famous forty years ago in Chicago and wherever organ recitals were in vogue, was reproduced in the *Chicago Tribune* last month. With it was a story of his early activities in this city in the series of articles entitled "When Chicago Was Young."



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Death of Mrs. Erminie DeLaVergne.

Mrs. Erminie DeLaVergne, 38 years old, a Denver organist, died Nov. 2 in that city, after having undergone two operations. Mrs. DeLaVergne was born in Jackson, Mich., but had been a Denver resident for ten years. At the time of her death she was organist of the Ogden Theater. She also was heard frequently over radio station KOA. Her husband, Augustus B. DeLaVergne, also widely known in musical circles, has been an invalid for three years. Besides her husband, Mrs. DeLaVergne is survived by a daughter, Virginia, a student at the University of Colorado.

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GO OUT TO SEE MANY ORGANS

Unique English Club Has Active Year, as Shown by Secretary.

The Organ Club of London, a unique organization whose members make trips to inspect and hear noteworthy instruments in England, as noted previously in *The Diapason*, held its annual general meeting Nov. 26 at the hall of the Institute of Journalists for the election of officers for the year. Donald Penrose is president of the club and Joshua R. Knott is secretary. Light is shed on the activities of the organization in the report of Mr. Knott, in which he says among other things:

"Since the last annual general meeting, sixteen meetings have been held and seventeen organs visited. Of course, the chief visit was the long-distance trip to York Minster, and the enthusiasm of the party is ample justification for the promotion of at least one long-distance trip every year.

"Once again I have to express my sincere appreciation of the great courtesy and kindness of all the clergy and officiating organists, who have provided facilities for the club's numerous meetings. The organ builders, too, have been of the utmost assistance to me in influencing the authorities and in providing printed specifications, etc. Throughout the year the editor of

Musical Opinion has constantly favored the club by publishing the monthly accounts of the meetings and the editor of *The Diapason* (U. S. A.) has, from time to time, also published reports in his journal.

"During the year seven new members have been enrolled and the total membership to date is 103."

On Nov. 13 the club visited the organ at the Trocadero Theater in London. This is a four-manual unit built by the Rudolph Wurlitzer Company. Quentin Maclean, solo organist of the Trocadero, demonstrated the instrument and played this varied short program: Toccata and Fugue in D minor, Bach; Prelude to "Hänsel und Gretel," Humperdinck, and Foxtrot, "Under the Arches."

Dr. F. T. Egner Under Knife.

The many friends of Dr. F. T. Egner, organist of Cronyn Memorial Anglican Church, London, Ont., will be pleased to hear that his condition is improving after a recent operation in Victoria Hospital. Dr. Egner's series of organ recitals, which was thoroughly enjoyed last season, had been resumed in October for the fall months, but had to be discontinued. Dr. Egner hopes to resume these recitals with the new year.

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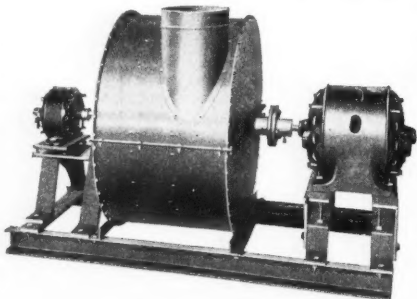
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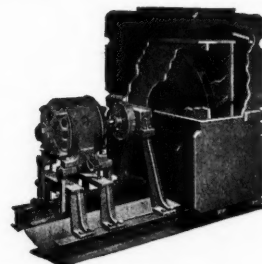
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Recordings Made of Christmas Music Are Recommended

By GEORGE WILLIAM VOLKEL

At this time of the year our thoughts are directed toward what may be in store for us in the recording world that may breathe the Christmas spirit. Though we know the field of Christmas music to be enormous, only a comparatively small amount has found its way on discs. The reason for this is, of course, financial. The various phonograph companies cannot rely alone on musicians and music-lovers, who are ready to hear Christmas music on any day of the year. They are guided more or less by the taste of the general public, to whom they look to defray the expenses incurred in the production of records. This public, sad to relate, is interested in Christmas recordings hardly more than ten days before and after Christmas Day itself, after which the records are shelved for another year.

However, there are a few recordings for Christmas that are worth our consideration. In the May issue of The Diapason I made mention of the splendid disc by the Associated Glee Clubs of America of "Adeste Fideles," and consider it an appropriate time to reiterate hearty recommendation of this Victor disc, No. 35806. The first verse of this grand old hymn is sung by these 4,000 vigorous male voices, to the accompaniment of the great organ of the Sesquicentennial Exposition, where the record was made. The second stanza, by way of contrast, is sung in D major with pianos. A modulation into the original A major ushers in the third stanza, with chorus and organ fortissimo.

Then there is Mme. Schumann-Heink's record, sung in German, of Franz Gruber's immortal "Stille Nacht, heilige Nacht" ("Holy Night, Peaceful Night"). A more sympathetic interpretation is hard to conceive. On the reverse side Mme. Schumann-Heink sings Humperdinck's beautiful "Weihnacht" ("Christmastide"). (Victor record No. 6723.)

The English Singers are justly famed for their artistic concerts of the two-century-old madrigals, folksongs and carols. In this last-named mention can be made of four discs, culled from their album of a dozen ten-inch records issued by the Roycrofters. The first of the four is the "Wassail Song," arranged by Vaughan Williams (No. 155). Then on disc No. 157 is the carol "The Holly and the Ivy," by Rutland Boughton. Disc No. 161 contains R. L. Pearsall's setting of "In dulci jubilo," with William Byrd's "O Christ, Who Art the Light" on the reverse side. Though the entire album of twenty-four selections (twelve double-faced records) should be in every record collector's library, the above-mentioned four are the only ones in the album relative to Christmas.

Before turning to instrumental recordings, the rollicking "John Peel," arranged by Mark Andrews and sung with gusto by the Associated Glee Clubs of America, is a splendid disc for the holidays. It is a ten-inch Victor record (No. 19961).

In the orchestral world we are indebted to Leopold Stokowski and his Philadelphia Orchestra for their Christmas records. Taking two sides of a Victor record, No. 7142, Stokowski interprets the "Shepherds' Christmas Music" from Bach's "Christmas Oratorio." Coupled to this fine disc is this same orchestra's playing of the Pastoral Symphony from Handel's "Messiah." Here the marvelous, warm,

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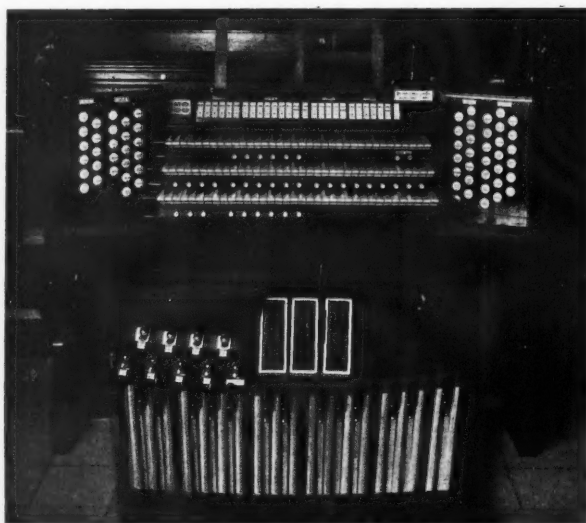
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