

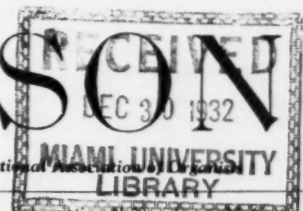
THE DIAPASON

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

Twenty-fourth Year—Number Two.

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HONOR BLIND ORGANIST ON 35TH ANNIVERSARY

HANSEN'S SPLENDID RECORD

Purse Presented and Warm Tribute Paid at Second Presbyterian Church of Indianapolis to Sightless Organist.

Thirty-five years of service, uninterrupted even by one Sunday of illness, were completed by Charles F. Hansen at the Second Presbyterian Church of Indianapolis, Ind., on Christmas Day. Mr. Hansen is known throughout the country, and especially in all parts of the Hoosier state, as the blind organist of the historic church near the center of the capital city. And wherever he is known his kindly spirit, his enthusiasm and his ability to radiate the cheer that marks his own nature are a subject of comment. The sentiments of the church he has served so faithfully are expressed in the following notice on the folder of the Christmas service:

Our beloved Professor Hansen completes this morning his thirty-fifth year as director of music of this old and historic church. With all our hearts we congratulate Professor Hansen on the long and distinguished service which he has rendered to this church and community, and we wish for him many, many happy returns of this day. His ministry of music has been a benediction and an inspiration to this congregation across all these years. He has said things through his music, which in this house of prayer we all feel, but have no words with which to express these feelings. "Where all language ends, music begins." Living, himself, in a world of darkness, he has brought to us all, in this house of God, a great light, stirring our hearts with that nameless and ineffable beauty which belongs to the realm of the things of the spirit, the things that are unseen and are, therefore, eternal. We admire him for what he has done; we love him for what he is, a gifted genius of Christ-like spirit.

At the vesper service a purse was presented to Mr. Hansen as a concrete expression of the congregation's esteem. This service took the form of a recital, at which the pastor, Dr. Jean S. Miller, D. D., made appropriate remarks.

Mr. Hansen became the church's organist the day after Christmas, 1897. He has not tabulated the total number of services for which he has played, but estimates that the figure could not be far from 4,000.

All his service has been in the same building and at the same organ. The edifice was begun in 1867 and completed in 1870. The original Hook & Hastings instrument still is in service, but it has been rebuilt a number of times and has had new features added on several occasions.

Mr. Hansen was born in Lafayette, Ind., sixty-five years ago. Blind from birth, he went to Indianapolis as a boy to attend the Indiana School for the Blind, then located only two blocks from his church. At this old school Mr. Hansen took his first instruction on the organ. R. A. Newland, predecessor of Mr. Hansen as organist of the Second Presbyterian Church, was his teacher. When Mr. Hansen was graduated he became organist of the Meridian Street M. E. Church. When Mr. Newland died in 1897, Mr. Hansen was called to succeed him, and went to the Second Church following ten years of service in the Meridian Street Church.

Mr. Hansen gives recitals monthly and during his forty-five years as an organist has played in virtually every city in Indiana. He has visited also many Ohio, Illinois and Michigan cities and has played in Chicago a number of times.

Pupils of Lilian Carpenter Heard.

Pupils of Miss Lilian Carpenter gave a recital Nov. 28 at the Church of the Redeemer, New York City, with the assistance of Yolanda Regero, soprano. An excellent program was played by Miss Jane Davis, Daniel Rohn, Miss Miriam Keil, Walter N. Hewitt and Miss Anne Hopkins.

James Herbert Simms, Omaha, Neb., Organist



TO UNITE IN BIG FESTIVAL RAMIN WILL ARRIVE JAN. 10

Directors and Organists Plan University of Chicago Event Jan. 22.

A festival program of unusual interest is scheduled for Sunday afternoon, Jan. 22, at 4:30 o'clock, in the Gothic chapel of the University of Chicago. The organizations cooperating in this project are the Choral Directors' Guild of Chicago, the Illinois chapter of the A. G. O., the Illinois council of the N. A. O., and the Chicago Club of Women Organists.

Edward Eigenschek has been selected to represent the A. G. O. and Mrs. Lily Moline Hallam the women's organization. Three fine choirs will sing solo numbers and several oratorio choruses will be sung by the massed choirs of over 2,000 voices. Dean Charles W. Gilkey of the university chapel will deliver a brief address of welcome and Dr. Frederick Stock will be present to deliver a plea for cooperation with the Chicago Friends of Music and their splendid plan for A Century of Progress music building. Conductors of the massed chorus numbers will be Edward Clissold, Daniel Protheroe, Carl Craven and George L. Tenney. Dr. William Lester is chairman of the program committee.

ARNOLD DANN UNDER KNIFE

Emergency Operation at Biltmore, N. C. When He Is Stricken.

Arnold Dann's many friends throughout the country will be pleased to hear that the young nationally known organist is out of danger after having undergone a major operation Nov. 30 at Biltmore, N. C. Mr. Dann was taken ill suddenly on the afternoon of that day. The difficulty was correctly diagnosed as a perforated ulcer of the stomach and an immediate operation had to be performed to save his life. After three setbacks the anxiety of the family and friends of the patient was measurably relieved when the surgeons announced Dec. 26 that they were encouraged over his condition and that his recovery was assured unless complications should arise.

Steuterman Directs Oratorio.

The annual Christmas performance of Handel's "Messiah" was given at Calvary Episcopal Church in Memphis, Tenn., Sunday evening, Dec. 18, under the direction of Adolph Steuterman, F.A.G.O. The church was packed for the performance. This is the ninth year in which Mr. Steuterman has presented this oratorio at his church.

Handel's "Messiah" was sung at the Haws Avenue Methodist Church of Norristown, Pa., at the evening service Dec. 11 under the direction of Miss Catharine Morgan. Miss Morgan also conducted a beautiful candle-light service on Christmas Eve, with the help of a violinist, a cellist and a flautist.

To Be Guest of A. G. O. in New York Before Starting on His Tour.

Günther Ramin, organist of St. Thomas' Church, Leipzig, departed from home the last of December for his American tour. He will stop on the way in England, being booked for recitals in London Jan. 2 and 3. Jan. 4 he will sail on the Aquitania from Southampton and land in New York Jan. 10. The next day Herr Ramin will be the guest at a dinner being arranged by the American Guild of Organists. Jan. 13 he is to give a recital at Lafayette College, Easton, Pa. Jan. 14 he will be heard in Philadelphia, Jan. 15 at New Brunswick, N. J., Jan. 15 at Great Neck, L. I., as the guest of Hugh McAmis, and on Jan. 17 or 18 at the Wanamaker Auditorium in New York City. From New York Herr Ramin will go to Atlantic City, Boston, Andover, Montreal, Toronto, Cleveland, Toledo and St. Louis, on his way to the Middle West, where he will be kept busy until the middle of February, when he will return East via Pennsylvania and sail Feb. 26 to resume his duties at St. Thomas' and the Conservatory in Leipzig and at the State High School in Berlin.

KILGEN FOR STATION WHAS

Three-Manual Instrument Will Be Installed in Louisville.

Another Kilgen organ will soon be heard on the air from WHAS broadcasting station at Louisville, the contract having been awarded George Kilgen & Son to build for the owners a three-manual especially designed instrument for this broadcasting station located in the Courier building. The opening of the organ will mark an increase in broadcasting power of this station from 25,000 to 50,000-watt power, which Judge Bingham, owner of both the Courier-Journal and the radio station, expects to have at that time. The manager of the station, Credo Harris, expects to present to his radio audience many of the leading organists of the country.

Möller for New St. Louis Church.

M. P. Möller, Inc., through its St. Louis representative, W. F. Barrett, has closed a deal for a two-manual of fifteen complete sets of pipes, with Deagan chimes, to be placed in the new Church of Our Saviour, Lutheran, in St. Louis. This parish is building a beautiful church. The architect is Theodore Steimmeyer, who has designed many Lutheran churches in St. Louis.

On Sunday, Dec. 18, the choir of the Lutheran Church of the Good Shepherd, Mount Vernon, N. Y., directed by Florence Rubner, sang H. Alexander Matthews' "Story of Christmas."

NOTED ARTISTS HEARD ON MINNESOTA ORGAN

DEDICATION AT UNIVERSITY

Aeolian-Skinner Four-Manual Played in Opening Recital by Palmer Christian—Courboin at Console with Orchestra.

By GEORGE H. FAIRCLOUGH

The new Aeolian-Skinner four-manual organ installed in the Northrop Memorial Auditorium of the University of Minnesota was formally dedicated with appropriate ceremonies on Monday afternoon, Dec. 12, before an audience of several thousand students, faculty members and others interested. Palmer Christian, head of the organ department at the University of Michigan, was the guest organist for the occasion.

President L. D. Coffman, in introducing Mr. Christian, said, among other things, that the organ was a gift of faculty, employes, students, alumni and friends, who contributed to the Auditorium-Stadium campaign, begun several years ago, supplemented by certain accumulations from the commencement fees of the university. He said the organ is another contribution—and a significant one—to the cultural life of the thousands of students passing through the portals of the university.

After his speech the president introduced Mr. Christian, who proceeded with the following comprehensive and well-chosen program: "Air Majestueux," Rameau; Gavotte, Wesley; Sonata from "God's Time Is Best," Bach; Fantasie and Fugue in C minor, Bach; Prelude, Florent Schmitt; Scherzo (Symphony 5), Widor; Fantasie, Weigl; Chorale Improvisation on "In dulci jubilo," Karg-Elert; Reverie, Strauss-Christian; Toccata, "Tu es Petra," Mulet.

Mr. Christian has developed greatly as a concert organist in the last half dozen years, showing the result of much hard work at the console. He may without doubt be considered at the very top of the ladder among American organists in the concert field. He combines a superb technique, an unflinching memory and an impeccable taste in registration. His playing was enjoyed to the utmost by the audience.

Two days later, on Wednesday evening, Dec. 14, the second event in the dedicatory ceremonies took place, when Charles M. Courboin, the distinguished concert organist, appeared with the Minneapolis Symphony Orchestra. This was indeed a gala occasion. It was one of the regular concert course events for which the house is very nearly sold out to season ticket-holders. Many others bought seats for this concert; consequently an audience of nearly 5,000 was present.

The numbers for organ and orchestra were the Widor concerto, an arrangement by Widor himself, made specially for Mr. Courboin, of three movements from two of his symphonies—the first and last of the Sixth and the slow movement from the Second Symphony—and the brilliant "Marche Heroique" of Saint-Saens. The combination of organ and orchestra was most effective—thrilling in the fortissimo passages and extremely beautiful in the lovely Andante from the Second Symphony. Mr. Courboin's solo group consisted of the Bach Passacaglia, Cesar Franck's Cantabile, the entrancing Sketch of Schumann, which had to be repeated, and the Toccata from Widor's Fifth Symphony. Courboin, great artist as he is, never played better, and received a great ovation. The orchestra, conducted by Eugene Ormandy, in addition to giving most satisfactory accompaniments in the concerted numbers, played the Hubay transcription of Bach's Chaconne and the Ballet Suite from operas of Gluck, arranged by Felix Mottl.

The organ, the specification of which appeared July 1, 1932, in The Diapason, will have 105 stops when completed. Sixty are in now. The remainder will

be added from time to time as money accumulates in the fund reserved for the purpose. The university is a "pay as you go" institution. The organ will have a busy life, and not lie idle most of the time as do the two fine examples of the art in the municipal auditoriums of the twin cities. This organ will be used frequently for many different purposes, such as weekly recitals (broadcast from the university's own station, WLB), the weekly convocations, commencement exercises, the symphony concerts (when the score calls for an organ part) and on numerous other occasions. Guest organists will be invited to give recitals. Already it has been heard on the air, as the writer gave his regular Friday afternoon broadcast from its console Dec. 16. On the evening of Dec. 20 it was used at the Christmas assembly, at which the university chorus sang Christmas carols and selections from "The Messiah," and two groups of organ solos were played.

KALAMAZOO SERIES IS NOVEL

Overlay Plays Recitals on Themes Elucidated by the Rector.

A novel series of weekly musical services was held at 7 o'clock every Sunday evening in November and December at St. Luke's Episcopal Church, Kalamazoo, Mich. Henry Overlay, organist of the church, played a recital, preceded by an address by the rector, the Rev. A. Gordon Fowkes, on the musical, poetic and spiritual significance of the selections played. The themes and the compositions used were as follows:

Nov. 6—In the Garden: "In the Garden," Goodwin; "The Nightingale and the Rose," Saint-Saens; "Flight of the Bumblebee," Rimsky-Korsakoff; Fountain Reverie, Fletcher; Festival Toccata, Fletcher; vocal, "My Master Hath a Garden," Eric Thimmar.

Nov. 13—Pastoral: Pastoral from Sonata I, Gault; "The Little Shepherd," Debussy; "Shepherd's Carol," Chubb; "Rustic Dance" and "Thanksgiving," from Pastoral Suite, Demarest; vocal, "He Shall Feed His Flock," Handel.

Nov. 27—In the Forest: "Forest Whispers," Frysinger; "In the Enchanted Forest," Stoughton; "To a Wild Rose," MacDowell; "The Squirrel," Weaver; "Majesty," Goldsworthy; vocal, "Trees," Rasbach.

Dec. 4—In the Cathedral: Cathedral Prelude and Fugue in E minor, Bach; "Suite Gohique," Boellmann; vocal, "How Lovely Are Thy Dwellings," Maunder.

Dec. 11—Paradise: "Vision," Rheinberger; "Alleluiah," Faulkes; Prelude on "Materna," Demarest; "In Paradisum," Dubois; vocal, "Eye Hath Not Seen," Gaul.

Nov. 20 Stoughton's cantata "The Woman of Sychar" was sung by the full choir.

These services were so well attended that it has been decided to resume them after the holidays.

Death of William H. Fobes of St. Paul.

William H. Fobes, a prominent business man, organist and organ enthusiast, died suddenly Nov. 30 at his home in St. Paul at the age of 62 years. He was born in Brooklyn, N. Y., Jan. 5, 1870. In 1890 he moved to St. Paul, where he became a member of the Virginia Avenue Church and its organist until 1924. In 1911 he gave this church an organ in memory of his mother, Mrs. E. C. Fobes of Cambridge, Mass. In 1921 Mr. Fobes installed an Aeolian organ in his home at 3 Crocus Hill. He evinced interest in every organ activity and was a regular attendant at recitals in his home city. Mr. Fobes was connected successively with the Chicago Great Western Railroad, the Boston Clothing Company, the St. Paul Stove Works and the Northern Pacific Railroad until 1892, when he entered the service of the Northwestern Fuel Company as a clerk. From this position he rose until in 1926, when he retired, he was treasurer of the fuel company. He was treasurer of the Children's Hospital and the Children's Preventorium. He also was a member of the Somerset, Minnesota and White Bear Yacht Clubs. He is survived by his widow, two sons and two daughters. The children are Robert Kirk, William H., Jr., Mary Elizabeth and Gertrude Allen Fobes, all of St. Paul.

TRINITY, BOSTON, PAYS TRIBUTE TO ORGANIST

HONOR TO FRANCIS W. SNOW

His Tenth Anniversary Marked by Service at Which All Anthems and Organ Selections Are His Compositions.

Francis W. Snow completed ten years of service as organist and choir-master of Trinity Church, Boston, on Nov. 27. On this occasion a musical service was given in the evening at which all the anthems were compositions of Mr. Snow, as were the organ selections. The latter were: "Souvenir," "Legend" and "Dies Irae." The anthems were: "They That Wait upon the Lord," "Grant, We Beseech Thee," "Another Temple Waits Thee," "Out of the Deep" and "Strong Son of God." At the service of meditation the same afternoon Mr. Snow played: "Angelus du Soir," Bonnet; "Paysage," Bonnet; "Nun danket alle Gott" and "Harmonies du Soir," Karg-Elert; "The Cuckoo," d'Aquin; "Rhosymedre," Williams; Fountain Reverie, Fletcher; "Westminster Chimes," Vierne.

A testimonial that is eloquent, written in honor of Mr. Snow's anniversary, appeared on the church bulletin for the day and as it tells the story aptly it is herewith quoted:

Ten years ago this autumn, on a day made fortunate by the providence of God, Mr. Francis W. Snow came to take charge of the music at Trinity Church. During each of these ten years Trinity Church has grown in its power of appeal to this community. There is undoubted connection between these two related facts.

Consider for one instant the range of the abilities we find in this one man of engaging modesty and Christian spirit. An executive and an organizer in the assembling of our large choir, he is, as well, an artist of rare quality, of deep feeling and fine taste. A composer of some of the music we cherish most, he is also the teacher who has developed many of our finest voices. Most of all we value him because he is a minister of Trinity Church in spiritual things, for by the reality of his own religion successive generations of boys who work under him are drawn to the Christ Whose praises they sing. * * * In our hearts we all delight to join in tribute to a fine life in our midst, realized in and through the ministry of music.

Mr. Snow was born July 16, 1890, and has been a resident of Boston since 1909. From 1911 to 1918 he was organist and choir-master of the Second Church in Boston. Then for four years he was at the Church of the Advent, until he was appointed to the position at Trinity in 1922. He is professor of organ in the college of music of Boston University. At Trinity Mr. Snow presides over a four-manual Skinner organ of 112 speaking stops, built in 1926. As a composer of anthems Mr. Snow has achieved a high place and a number of his compositions have been published by H. W. Gray, the Oliver Ditson Company and others.

Norden Directs Christmas Oratorio.

At the first concert of its seventh season, the Brahms Chorus of Philadelphia on Dec. 5 sang the "Christmas Oratorio" of Bach in the Baptist Temple. The chorus was assisted by the Reading Choral Society, making a group of 300 voices, wrought into a delicately responsive organ by their director, N. Lindsay Norden. Dr. Rollo F. Maitland was at the organ, while Roma E. Angel played the part originally scored for cembalo on the piano. The performance was repeated at the Rajah Temple in Reading Dec. 12.

The choir of the Roberts Park Methodist Episcopal Church, Indianapolis, has had a very interesting season under the direction of Jane Johnson Burroughs, and Dale W. Young, organist. This is the oldest Methodist parish in the city. The mixed choir of sixty voices presented the following program of activities aside from the regular Sunday services: "Isaiah," oratorio, by Willard Patten; "Pirates of Penzance," comic opera, Sullivan; "Daughters of Jairus," sacred cantata by Stainer, and "The Messiah," by Handel, besides a Haydn festival at Christmas time.

Francis W. Snow



Sing Day's Cantata in Philadelphia.

Dr. George Henry Day conducted the Strawbridge & Clothier chorus of 125 voices in the Philadelphia premiere of his Christmas cantata, "The Shepherds and the Wise Men," Dec. 15, before an audience of 3,483 music-lovers in the beautiful exhibition salon of the new Strawbridge & Clothier building. Sunday evening, Dec. 18, the cantata was given its first performance with orchestra as a special feature of the Rochester, N. Y., Christmas community festival in the Eastman Theater by the combined choirs of Christ Episcopal Church (100 voices) before an audience of 3,500, under the direction of Guy Harrison, director of the Rochester Civic Orchestra. At the close Mr. Harrison called Dr. Day to the center of the stage, where he received an ovation.

IN THIS MONTH'S ISSUE

University of Minnesota dedicates its new Aeolian-Skinner four-manual organ in Northrop Auditorium.

Charles F. Hansen's thirty-fifth anniversary as organist observed at Second Presbyterian Church, Indianapolis.

Trinity Church, Boston, honors Francis W. Snow on completion of ten years in charge of its music.

Review of events of 1932 in the organ world and list of outstanding new organs is presented.

Excellent and comprehensive review of the new publications in the field of church and organ music is written by Dr. Harold W. Thompson.

Questions of organ tone and design are discussed by Ernest M. Skinner, Dr. Oscar E. Schminke and others.

Leslie P. Spelman of Meredith College, Raleigh, N. C., arranged three musical services this Christmas season—the first on Dec. 7, consisting of an organ recital featuring old French music, the second a concert by a choir of sixty voices singing a program from memory, and the last event a radio concert broadcast from the college on the afternoon of Dec. 18 over WPTF, the station in Raleigh.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

Christmas Over We now direct your attention to A Mystery for Easter

THE THREE MARYS

For Chorus of Mixed Voices Written and the Music arranged and composed

by **HOWARD D. MCKINNEY** Author of "Mystery for Christmas"

Although modern in origin, this Mystery is based on an early Easter Church Play, probably the first of those remarkable liturgical dramas which became so popular in the medieval period. They were written for the Church, and acted in various parts of the chancel and nave, the characters often appearing in the aisles. The Church then is the proper setting for this play, although it may be adapted for use in school or hall. In writing it every effort was made to make it practical, and still of real spiritual significance, transcending mere pageantry and drama. If those engaged in its presentation will realize that they are engaged in an act of worship and not in display of talent, its spiritual message will find an echo in the hearts of those who behold it.

With notes on the staging and costuming.

Vocal Score \$1.00

The following Cantatas are also highly recommended All for Mixed Voices

- ATONEMENT.....R. Deane Shure \$1.50
The verse, by Rossel Edward Mitchell, descriptive of passages in the life of Christ, is beautifully conceived and written, and the music is both sympathetic to the subject and of fine fibre, considered merely as musical composition.
 - BETHANY. The text selected and written by Wm. ApMadoc. Music by W. Rhys-Herbert..... \$1.50
Published also in an arrangement for Women's Voices.
 - THE NAZARENE. The text selected and written by Wm. ApMadoc. Music by W. Rhys-Herbert..... \$1.50
- A New Addition to Our Exceptional List for ORGAN AND PIANO**
- Prelude and Fugue.....Daniel Gregory Mason \$2.00
The Organ (or Piano II.) condensed from the orchestra score.
Previously published:
 - Symphonic Piece.....Joseph W. Clokey \$2.00
 - Nocturne.....Ernest R. Kroeger 1.25
 - The Swan (Le Cygne).....Saint-Saens-Hanke 1.00
 - Concerto Gregoriano.....Pietro A. Yon 3.00

From Press of

J. Fischer & Bro., New York
119 West 40th Street

**VAN DUSEN CLUB ENDS
YEAR AUSPICIOUSLY**

CHRISTMAS PARTY IS HELD

**Two Honorary Members Are Installed
by Novel Chicago Organization
—Plans for the Future—
Kenneth Cutler President.**

The Van Dusen Organ Club of Chicago made merry with a Christmas party at the home of its president, Kenneth Cutler, on the night of Dec. 19. A short business meeting preceded the festivities and officers for 1933 were elected as follows: President, Kenneth Cutler, organist Jackson Boulevard Christian Church and of Temple Judea; vice-president, Clara Gronau, organist Second Evangelical Church; treasurer, Alice F. Ryan; members of the board of directors, Whitmer Byrne, organist of Eighteenth Church of Christ, Scientist; Marie Cowan, associate organist Jackson Boulevard Christian Church, and Paul Esterly, organist and director Edgewater Presbyterian Church.

Later followed the installation of two honorary members, the first to be invited to join the ranks of the club as honorary members, Albert Cotsworth and S. E. Gruenstein. In introducing Mr. Cotsworth the president spoke of his service to music and musicians as a writer and critic, and as one who had served for many years the many musical clubs in Chicago, and of the encouragement and help he had at all times extended to young musicians. Mr. Cotsworth replied with a short talk full of humor and inspiration. In introducing the name of Mr. Gruenstein, who was unable to be present at the meeting, the president spoke of his "great service to the cause of the organ, organ music and organists through his splendid organ journal, *The Diapason*," stating that he "considered *The Diapason* one of the leading factors in the development of the organ throughout the world." He called attention to the helpful service the editor had rendered young musicians in contributing to their acquaintance with the activities of organists and organ builders and of his personal service to the club and its members.

Following the more serious part of the program the club joined in the singing of carols and packed the remainder of the evening full of merriment, ending the occasion with refreshments which carried out the Christmas idea in their color schemes.

The Van Dusen Organ Club, an organization some 100 strong, is composed of past and present pupils of Frank Van Dusen and his assisting teachers at the American Conservatory of Music, its main object being the promotion of the social interests of its members and the advancement of organ playing. The club holds monthly meetings and has planned a series of recitals by members in different churches of the city. In October a recital was given at the Second Presbyterian Church as guests of Edward Eigenschenk, organist and director. In November the club gave a recital at Grace Episcopal Church as guests of the Estey Organ Company, and Monday, Jan. 23, at 8:15 p. m., the club will give a recital at Bethel Lutheran Church, 6200 South Peoria street, of which Ralph Peterson, one of the members, is organist and director. In conjunction with the recital, which will be played on a representative Kimball organ, the choir of Bethel Church will sing some groups a *cappella* under the direction of Mr. Peterson.

Kenneth Cutler, president of the club, will be heard in joint recital with Philip Jones, tenor, at Faith Presbyterian Church, Pine and Augusta streets, Chicago, Sunday afternoon, Jan. 15, at 3:30. This recital is also open to the public.

Kilgen for New York Church.

The New York office of George Kilgen & Son reports the sale of a two-manual organ to be built for the Church of SS. Cyril and Methodius, the Rev. Francis Cutrice, pastor. The church, at 552 West Fiftieth street, is a new edifice in the center of Manhattan just west of St. Patrick's Cathedral, which also houses a Kilgen.

Charles F. Hansen, Thirty-five Years at Church



NEW WORK SUNG AT VASSAR

Vaughan Williams' "Magnificat" Has First American Performance.

Vaughan Williams' "Magnificat," for contralto solo, flute solo and women's chorus, his most recent choral work, written especially for the Three Choirs Festival in England in 1932, received its first performance in America at the Christmas service of Vassar College Sunday, Dec. 11, by the college choir, Professor E. Harold Geer conducting. Professor Geer had arranged a special organ and piano accompaniment for the full score, instead of using orchestral forces. The soloists were Grace Leslie, soprano, and Mortimer Rappfogel, flutist of the National Symphony Orchestra, New York. The contralto solo requires a singer with a big voice and wide range. The words of the "Magnificat" are assigned to her, the chorus interpolating words taken from the Catholic liturgy. The work is difficult on account of its harmonic idiom, but it is never unvoiced. It was well and impressively sung by the choir to an audience of students which filled the church. The work is a mixture of the old and the new, tinged with the folksong flavor that one associates with Vaughan Williams' music. It is a work that should commend itself to women's choirs in search of something quite out of the way, but requires a very good contralto.

The whole program showed a very high standard of music in use at Vassar. It included several of Mr. Geer's own arrangements, Vaughan Williams' "Down in Yon Forest," and an original "Noel."

The program was made up in an interesting way to show off the "Magnificat." It opened with a group of old English music. After the "Magnificat" a central European group was given—a Christmas carol by Kodaly (a very beautiful number); a Christmas carol by Paul Lang of Wells College (first performance) and "Hearken unto Me," a Czech carol. The "Corpus Christe" carol of Peter Warlock was sung in its original setting as a duet by Mrs. Geer and John Peirce of the Vassar music department.

OPENING AT WILKES-BARRE

Austin Organ in New First Baptist Church—Recital by Cronham.

Dedicatory services marking the completion of the new edifice of the First Baptist Church at Wilkes-Barre, Pa., and its three-manual Austin organ took place Dec. 11 to 18. The organ dedication was held Sunday evening, Dec. 11, with Charles R. Cronham, former municipal organist of Portland, Maine, at the console. Mr. Cronham played a program made up as follows: Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "At the Convent;" Borodin; "In Fairyland," Stoughton; "Siegfried's Rhine Journey," Wagner; Rustic March, Boex; "Night of Spring," Cronham; Allegro from "New World" Symphony, Dvorak. Harold J. Poad, organist of the church, presided at the console for all the other services. The choir and Mr. Poad, assisted by Mrs. B. Aubrey Ayre, guest organist, gave a special program on "music night," Dec. 15. A feature of the beautiful new church is a set of Deagan tower chimes, a memorial gift from Daniel C. Roberts. The organ is a memorial to Andrew J. Newberry and was presented by his children. The stop list of the instrument was published in *The Diapason* Jan. 1, 1932. The organ has three manuals and an echo division and is pronounced one of the most successful installations of its size by organists who have played on it.

E. Power Biggs' Engagements.

E. Power Biggs, A. R. A. M., A. R. C. O., the Boston recital organist, has been engaged by Dr. Archibald T. Davison to play a series of recitals next March at Harvard University on the new chapel organ. For February Bernard R. Laberge is arranging a tour of the Eastern states and Canada for Mr. Biggs. Programs this season at Christ Church, Cambridge, under Mr. Biggs' direction, include performances of parts of the Bach B minor Mass, Brahms' "Requiem," Handel's "Messiah," and a service of carols, including many old English carols arranged with descants. Next April Mr. Biggs will give the Bach "St. Matthew Passion."

**ELMORE IS SOLOIST
WITH THE ORCHESTRA**

GREAT SUCCESS IN DETROIT

Young Recitalist Wins High Praise of Critics by Performance—Pupil of Pietro A. Yon—Plays His Teacher's Concerto.

Robert Elmore, the young concert organist, achieved great success when he appeared as soloist with the Detroit Symphony Orchestra Nov. 26. This appearance was in the nature of a debut for Mr. Elmore after a long course of preparation under Pietro A. Yon in New York, and after the first appearance Mrs. Truman H. Newberry, a prominent Detroit woman who has interested herself in the education of Mr. Elmore, sent this telegram to Mr. Yon:


"Robert made deep impression last night, intense interest of audience and much enthusiasm at the solo. Gabrilowitsch paid Robert splendid tribute, as did whole orchestra. You may well be proud."

Mr. Elmore was engaged by the Detroit Symphony Orchestra for three appearances. He played twice as soloist in the first performances in America of "Alexander's Feast" by Handel, and at the Saturday evening "pop" concert he played the "Concerto Gregoriano" by Yon. A short tour through Nebraska followed, with a recital at Calvary Baptist Church in Omaha under the joint auspices of the church and the Nebraska chapter of the A. G. O. In Lincoln Mr. Elmore played at the First Presbyterian Church. This was followed by a reception by the A. G. O.

How the Detroit critics adjudged Mr. Elmore's performance is illustrated by the following in the *Free Press*: "Detroit was introduced to, and at once took to its heart, the brilliant young American organist, Robert Elmore. * * * Mr. Elmore was at all times above the demands of the concerto. * * * He played like a veteran. The audience was so delighted with Mr. Elmore's artistry that two encores were added."

The *Detroit Evening Times* said: "One of those infrequent visitors, an organ soloist, was the feature of the Detroit Symphony Orchestra's fifth 'pop' concert. He was Robert Elmore, and did things with his hands and feet in the course of a full-length concerto and three encores that moved lovers of organ music to raptures. His concerto was one by his teacher, Pietro Yon, as were two brilliant encores, and it achieved some passages of telling beauty. It gave ample scope to all the technical equipment possessed by this wizard of the console."

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Buffalo Guild Host to Palmer Christian; Christmas Programs

By HELEN G. TOWNSEND

Buffalo, N. Y., Dec. 19.—The December meeting of the Buffalo chapter, A. G. O., featured an organ recital by Palmer Christian at the First Presbyterian Church Sunday afternoon, Dec. 4. Mr. Christian played the following program: "Psalm 19," Marcellus (1686-1739); Presto, Quantz (1697-1773); Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; Fantasia and Fugue in C minor, Bach; Andante Cantabile (Sonata for Organ), James; Scherzo (Symphony 4), Widor; Fantasia in A, Franck; "Rhapsody Catalane," Bonnet; "Benediction," Karg-Elert; Chorale Improvisation on "In dulci júbilo," Karg-Elert.

A dinner was given in honor of Mr. Christian at the Consistory Saturday evening by members of the Buffalo chapter and this was followed by a program of violin, harp and vocal numbers. Three of the members were called upon to give three-minute "improvisations" on a given subject—Harry Whitney on "Moonlight and Roses"; Robert Hufstader on "Why I Am a Bachelor" and William Benbow on "The Story of My Life." These afforded much amusement. Mr. Christian was then called upon to speak and gave a most interesting talk on some of his experiences on recital tours.

The second in the series of Sunday evening musicales was given by the choir of St. Paul's Cathedral under the direction of DeWitt C. Garretson, organist and choirmaster of the cathedral, on Sunday evening, Nov. 27. The choir was assisted by Harriet Lewis, violinist, and a solo quartet. The program follows: Three Chorales, Bach (cathedral choir); violin solo, Andante from Concerto in E minor, Mendelssohn (Harriet Lewis); soprano solo, "Panis Angelicus," Cesar Franck (Dor-

othy Curry); organ solo, "Rose Window," Mulet (Mr. Garretson); cantata, "Out of Darkness," Gounod (choir and solo quartet).

The Christmas program of the Chromatic Club was presented Saturday, Dec. 10, in St. John's Episcopal Church. The program was arranged by Robert Hufstader, organist and choirmaster of that church, who played these chorale preludes by Bach: "Now Come, Redeemer of Mankind," "Sleepers, Wake," "God's Son Is Here," "The Day That Is So Joyful," "Rejoice, All Good Christian Men" and "In Thee Is Joy." The solo cantata "Wachet Auf, ruft uns die Stimme," by Tunder, was given by Jessamine Long, Mr. Hufstader and a string quartet, and the cantata "Sing We the Birth," by Bach, by the Rev. Clarence Hanna, Jessamine Long, Emily Linner, Kenneth Hines, the chorus, the string quartet and the organ. At the close Mr. Hufstader played: Fugue, Canzone and Epilogue, Karg-Elert, and Chorale, "Thee with Tender Joy," Bach.

The Sunday Evening Ensemble Concerts presented a Christmas program of unusual interest Dec. 18 in the auditorium of the Nichols school, under the direction of Robert Hufstader. The music included excerpts from Bach's Christmas Oratorio with organ and string accompaniment; a Mozart sonata for organ and strings, and the Vaughan Williams Christmas Fantasy, a beautiful choral work built on English carols. The singing of the Christmas Oratorio music revived a custom which many Buffalo music-lovers recall and which had lapsed in the last few years—that of presenting parts of the Bach oratorio every Christmas season at the Chromatic Club. A number of choruses, chorales, recitatives and arias were sung.

The following Christmas program was sung by the choir of St. Paul's Cathedral under the direction of DeWitt C. Garretson during the Angelus hour, over station WBEN Dec. 21: "Lo! How a Rose," Praetorius;

"Christmas Day," Holst; "Sleep of the Child Jesus," Gevaert; "How Can I Filly Meet Thee," Bach; Traditional Tune of the Pifferari, and carols with descants: "A Virgin Unspotted," "Shepherds, Shake off Your Drowsy Sleep" and "What Child Is This."

Death of Joe Moss at Providence.

Joe Moss, a veteran Providence, R. I., organist, who had held church positions in that city for a number of years, died at his home in North Providence Nov. 27 after an illness of ten days. Mr. Moss was born Dec. 26, 1860, in Almond Bay Parish, Huddersfield, Yorkshire, England. At an early age he became a choir boy in the parish church and later sang in oratorios and at music festivals in the Crystal Palace, London, as a tenor. In 1893 he moved to the United States and was employed as traffic manager by the Stafford Manufacturing Company, which later was absorbed by the Crompton & Knowles Loom Works. He held his business position until last June, when he was retired on a pension. Mr. Moss was organist of the First Presbyterian Church of Providence for two years, of the Tabernacle Methodist for three years and of the Academy Avenue Congregational for twenty years. For eleven years he played at the evening service in the Centerdale Primitive Methodist Church. He was a member of the choir of All Saints' Episcopal Church for seventeen years. Mr. Moss had an extensive musical library and had a two-manual organ in his home. He was a member of the National Association of Organists for ten years. Mr. Moss is survived by his widow and three sons—William of Bridgewater, Mass., a theater organist for thirteen years; George F. of Greenwood, R. I., and J. Donald of Providence, who was an alto soloist in All Saints' choir when a boy.

Bach's Christmas Oratorio was sung by an augmented choir at the House of Hope Presbyterian Church of Elgin, Ill., Dec. 15, under the baton of Robert L. Schofield. Alf LeRoy Urseth was at the organ.

CHOIR COURSES PRACTICAL

Hugh Ross' Class to Teach Organization, Training, Repertoire.

Hugh Ross will begin his next course in choir conducting at the Guilman Organ School, New York City, Feb. 2 at 9 o'clock. The registration already is large and several prominent organists are included in the list. The organization of junior and intermediate choirs will be prominently featured and a choir of children has been engaged to demonstrate. The members of the class will be trained to conduct them and to train the model choir selected from the Schola Cantorum, of which Mr. Ross is conductor. A list of 100 carefully selected anthems for the church service will be gone over and suggestions given as to style and interpretation. Conducting will be taught, also the correction of singing off pitch, the planning of musical services and many details as to general choir management. The course will be for eight lessons, one a week.

Dr. William C. Carl has a large class of talented students, and Frank Wright, Willard Irving Nevins, George William Volkel and the other members of the faculty are each having a busy season. The winter term is scheduled for Tuesday, Jan. 3.

Wismar Plays New Möller.

In connection with the dedication of St. Andrew's Lutheran Church, University City, Mo., and its two-manual Möller organ, Walter Wismar presided at the organ for a musical service on the evening of Nov. 20 and played these selections: Preludio, Third Sonata, Guilman; Three Chorale Preludes, Bach; Chorale Preludes, "Salvation unto Us Has Come" and "Come, Holy Ghost," Kaeppl; "Jerusalem, the Golden," Spark; "Harre, meine Seele," Rahn; Fanfare, Lemmens. Mr. Wismar was supported by a quartet from Holy Cross Lutheran Church, of which he is choirmaster and organist. The church was crowded for the service and many were standing. Miss Esther Hoffman is organist of St. Andrew's Church.



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ROCHESTER DEMOCRAT AND CHRONICLE, SEPT. 1ST—BY STEWART B. SABIN

... Mr. Biggs is an organist whom to hear play is a privilege. He made the Reubke sonata musically arresting of interest, at times finely dramatic; his technique, his contagious vitality, his masterly handling of the organ combined to assure a result that few organists succeed in securing in this sonata. The lovely Bach prelude was charmingly played; the Haydn music was instrumentally faithful in instrumentation and humor to the original; the Vierne finale was given virtuoso performance. Mr. Biggs gave one of the outstanding organ recitals, short as was his program, which the writer remembers in Rochester.

A FEW COMMENTS FROM THE PRESS

New York: "He is beyond question one of the foremost organists of the day." (The World.)

New York: "A praiseworthy performance, marked by technical skill, clarity of detail and ability to set forth fine gradations of color." (Herald-Tribune.)

London: "A remarkably brilliant performance—real virtuosity. His is most finished playing." (Daily Telegraph.)

London: "He raised considerable enthusiasm." (Musical Opinion.)

Kent: "Exceptionally fine pedal work." (Kent Messenger.)

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Carl Weinrich's New Bach Series Played in St. George's, N. Y.

By CHARLES HAUBIEL

Upon two former occasions, two and five years ago, the editor of The Diapason asked me to write about the Bach recitals which were being given by Lynnwood Farnam at the Church of the Holy Communion in New York City. And now that he has asked me for some words on the continuation of these Bach series, as given by one of Farnam's most brilliant pupils, Carl Weinrich, I am most happy to comply.

The task which confronted young Weinrich in the fall of 1930, when Mr. Farnam fell mortally ill, of completing the series of recitals which Farnam had announced for the season, including Bach's "Art of Fugue," was truly stupendous. Only an organist of virtuoso rank and one who is a remarkable musician could have acquitted himself so nobly, for he was hardly prepared for so extended an undertaking. That the Weinrich recitals were in every respect successful is attested by the fact that there was no decrease in attendance, the church being full to the point of discomfort. At the series just given during November at St. George's Church, where the seating capacity is more by several hundreds, the audiences have increased correspondingly.

Gratitude is due to the Rev. Karl Reiland, rector, and George Kemmer, organist, of St. George's, for their hospitality, which made possible the continuation of these Bach recitals by Mr. Weinrich. And later in the season a measure of appreciation will be due Dr. David McK. Williams, organist of St. Bartholomew's Church, where Mr. Weinrich has been invited to give two Bach programs.

In the recitals given at St. George's during the past month Mr. Weinrich showed himself even more conclusively than ever before a master of his instrument. He negotiates the most intricate problems of coordination of hands, feet and brain in a way that leaves one speechless with admiration; for his technique seems to be an instinctive thing, costing no effort, and as natural as breathing. And certainly the organ, above all instruments, demands a mental alertness which cannot relax for one second, since the mechanical adjustments are so multitudinous and are such as can hardly become instinctive, as can, eventually, the pedaling of the piano, bowing on stringed instruments, embouchure on wind instruments and, of course, the fingering for all instruments. With these latter a certain condition of relaxed mental activity is possible, and such is very good for spontaneity and freedom of spirit, which should obtain in all inspiring performances. For if the performer is not free to feel his music, but is preoccupied by the problems of performance, his rendition will be marred and the audience untouched; for where there is no vital warmth on the artist's part there can be no point of contact with the listener.

The fact that Weinrich's performances have life, warmth and color speaks more for him than for artists in a different field because of the nature of his instrument; for to transcend the mechanics of an instrument *plus ultra* mechanical is indeed a *tour de force*. His registration shows a fine sense of values, peculiarly "just" and organistic, wisely abstaining from the temptation to become orchestral. There are times when he is especially felicitous in his coloring, showing a sensitive imagination, and if upon a few occasions we may differ with him as to registration, as I do in the fifth variation of the Passacaglia, for instance, that is "neither here nor there," being merely a personal viewpoint, and of no importance as against the sum total of his excellencies.

In the St. George's programs the complete "Orgelbüchlein" was the featured work. This is a series of forty-five chorale preludes written for the special services of the church year—Advent, Christmas, Easter, etc. They are mostly intimate in character, in the *petite genre*, and show Bach in a tender, gentle mood. For contrast to these there were, of course, the larger works such as the Toccata in F major. Prel-

Mrs. W. Rutherford Kendrick



MRS. W. RUTHERFORD KENDRICK has completed twenty years as organist and choir director of St. John's Episcopal Church, Colonial Heights, Tuckahoe, N. Y. During this time the regular services have been sung by a faithful chorus choir whose members are all interested in the work of the church. Many of the best cantatas also have been given at various musical services. The Rev. F. A. Wright, to whom, only, the organist is responsible, has been rector for nearly sixteen years, and a most cordial cooperation exists between rector, choir and organist.

ude and Fugue in B minor, Passacaglia in C minor, several of the large extended chorale preludes and the enchanting Sixth Trio-Sonata.

As to program building, a fine architectural balance, with sufficient variety to avoid monotony, was obtained in all the St. George's programs. Indeed, the canons of fine taste in this respect seem to be very well understood by Mr. Weinrich. In the first place there is the necessity of starting with a work of imposing, majestic proportions, for this best focuses attention on the matter in hand, blotting out all the varied interests we have just left behind us. Then, too, it is best immediately to pitch the keynote of the recital to a lofty, noble strain; and certainly the *metier* of the organ is, *per se*, this; and if this tone is to be sounded at all it is best to do so at once rather than later, when the attention is vitiated; for surely the very intellectual and more abstract works have their maximum of effect before the ear has become fatigued. Then follow works of smaller canvas, thoroughly diversified, yet preserving a certain continuity, eventually reaching a work worthy the climax of all that has gone before—a work preferably of a dramatic, climactic character, or of a brilliant style and not too difficult to listen to by senses which, though not jaded, we hope, are nevertheless no longer fresh.

In all Bach's varied styles, from his early to his most mature pieces, from the lighter, fanciful, pleasing compositions to the creations of stupendous pyrotechnical intricacy, from works of the purest classic style to those of a truly romantic character—through all these Weinrich gave all that could be hoped for in the way of artistic interpretation, sincerity of expression and perfection of technical control.

For so young an artist (he is hardly over 28) his achievement with the recitals at the Church of the Holy Communion, in addition to the splendid work he did with the choir, is really quite marvelous. Talent alone cannot explain it. And I, who have been able to observe his development for the last eight or nine years, since the time he came to me to study counterpoint, canon and fugue at New York University, know that only unrelenting industry, plus real genius for the organ, plus a very high idealism, could have placed him where he stands today, one of the greatest organists of our generation.

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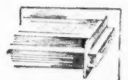
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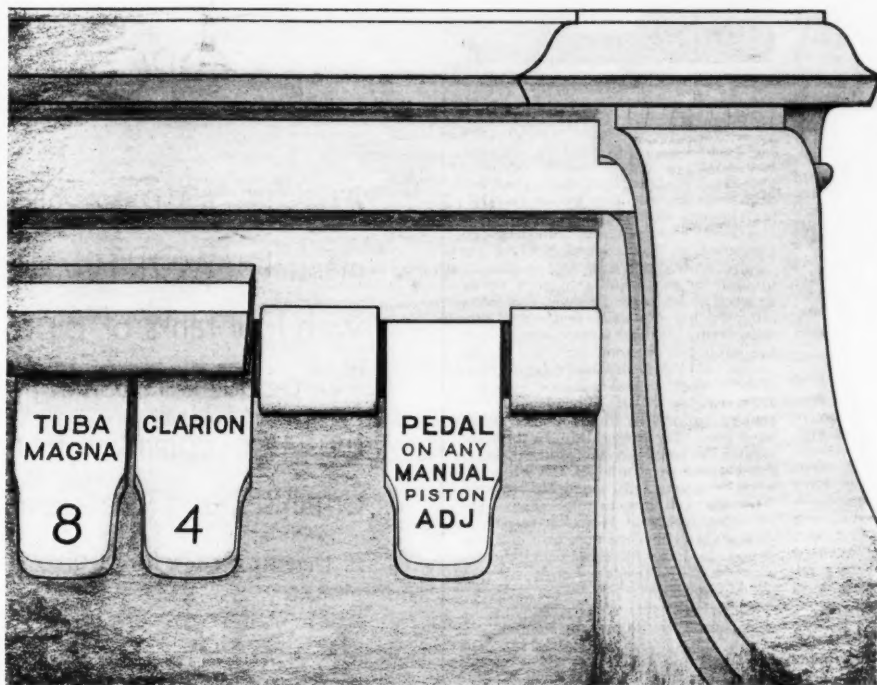


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Thus an organist—particularly a new or visiting one—can first arrange his manual pistons to his requirements. He may want all his Great pistons to control pedal or a few of them likewise those of other manuals. Then he can set any pedal combination desired to suit his manual combination. Taking pedal off the manual piston does not cancel the pedal set-up, as it is retained on the pedal trace, which becomes inoperative.

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Eddy Hears Guilmant and Salome in Paris on Christmas Eve

By CLARENCE EDDY
Eighth Installment.

One of my most delightful experiences in Paris was in attending the midnight mass on Christmas Eve in La Trinite Church. Alexander Guilmant presided at the main organ in the gallery, while Theodore Salome played the organ and conducted the choir in the chancel. It was a rare treat to hear Guilmant improvise on Christmas carols and to hear his masterly playing throughout the service, which lasted one hour.

The church was crowded, but there were very few in the gallery, where I had the privilege of being with Mr. Guilmant. It was inspiring also to listen to the choir under the able direction of Salome. During my stay in Paris I attended many services at La Trinite, but seldom was I moved as at this midnight mass. Guilmant played his First Offertory on Christmas Hymns, the main theme being the familiar "Adeste Fideles." I shall never forget the wonderful playing of this great master.

On the two Christmas days I spent in Berlin I was a dinner guest at the home of August and Frau Haupt. There were just we three. One of the courses was a red wine soup. Then came roast chicken and I remember particularly the dessert, a very delicious pudding made of blue poppy seeds. It was a novelty to me and most enjoyable, but it almost put me to sleep.

New Year's Eve in Germany is called "Sylvester Abend" and everybody goes out for a stroll. I was in Berlin on two of these occasions and, as was the custom on special occasions, I wore a top hat. Imagine my astonishment when walking about to have someone come up behind me suddenly and smash my hat down over my eyes. Of course I was indignant, but was told that in celebrating the evening people were privileged and often indulged in this prank. I managed to pull my hat up and straightened it out to the best of my ability. Fortunately this is not a custom in the United States, as top hats are rather expensive for such amusement.

The Parisians have a celebration similar to the German Sylvester Abend, but in the mid-Lenten season. People parade through the streets throwing confetti and having a wild time generally. When I say we walked knee-deep in confetti the amount used on these occasions can be imagined.

New Year's Day in Chicago in the early days had not its equal anywhere in my estimation for heart-warming conviviality. Everybody held open house. I recall delightful people, tables laden with tasty foods and huge bowls of "Tom and Jerry" playing a prominent part in spreading good cheer.

What more could be desired?

Staps Conducts Denver Service.

A beautiful musical service was given at St. John's Cathedral in Denver on the evening of Nov. 20 by a choir of eighty, including forty-eight boys and thirty-two adults. Claude Means, assistant organist of the cathedral, played as a prelude the Introduction and Pas-sacaglia by Reger and the Adagio from Widor's Sixth Symphony. Karl O. Staps, organist and choirmaster of the cathedral, who had the service in charge, played Rachmaninoff's Prelude in C sharp minor. The postlude was played by Mrs. Thomas Walker, organist of the Central Christian Church, whose selection was the "Grand Choeur" in G minor by Guilmant. The anthems, all Russian music, included: "O Praise the Lord," Tschai-kowsky; Cherubic Hymn, Gretchaninoff; "The Thief on the Cross," Tchesnokoff; "Gospodi Pomili," Lvovsky; "The Only Begotten Son," Gretchaninoff; "Hear My Cry," Kopyloff, and "O Gladsome Light," Gretchaninoff. Miss Frankie Nast played a group of violin selections.

Frances McCollin



Photograph by Bachrach

FRANCES McCOLLIN, American composer, was born in Philadelphia Oct. 24, 1892, and studied composition with William Wallace Gilchrist and H. Alexander Matthews. She has been most successful in her choral writing, having won ten important prizes for choral compositions. She has also composed an Adagio and Scherzo for string orchestra; a string sextet, a quintet for piano and strings, a string quartet, songs, organ pieces, etc. Miss McCollin has especially featured a *cap-pella* writing in her compositions, having published six madrigals and eleven sacred numbers in this difficult medium. For several seasons she has given two series of "Philadelphia Orchestra talks" in Philadelphia, which have been very successful. In these informal "talks" Miss McCollin analyzes the current programs of the Philadelphia Orchestra with piano illustrations. A group of Baltimore music-lovers has arranged for Miss McCollin to give a similar series in Baltimore on the Tuesdays before the Philadelphia Orchestra concerts at the residence of Mrs. Francis M. Jencks.

Summy to Represent Peters.

It is announced by Walter Hinrichsen, scion of the Hinrichsen family, proprietors of the Peters Edition, Leipzig, that the sole agency for the United States and Canada for this edition has been assigned to the Clayton F. Summy Company of Chicago and New York City. The Peters Edition, with a continuous existence of more than a century and a quarter, was founded by two musicians, Hoffmeister and Kuehnel, both well-known in their day, with the advice and co-operation of Beethoven himself. This firm published the first authentic and complete edition of the works of Johann Sebastian Bach. Its catalogue is still growing and comprises authoritative editions of standard works. The Clayton F. Summy Company, founded in 1888, and incorporated in 1895, was conceived in the brain of one who had behind him an active and successful teaching career. Prior to his death last February Mr. Summy had the gratification of knowing that his business was in safe hands and its continuity assured through the assumption of the company by J. F. Sengstack and Dr. Preston Ware Orem.

Fire Destroys New Estey Organ.

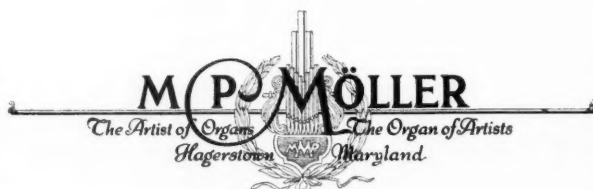
The beautiful Fort Hill Presbyterian Church at Clemson College, S. C., with its new Estey organ, was destroyed by fire Dec. 4. The flames broke out just before the evening service was to begin and the structure was razed. The instrument had been installed a year ago and the opening of the church took place the first Sunday in November, 1931. Charles A. Ryder, district manager of the Estey Company in Atlanta, Ga., designed the organ chamber and installed the instrument. The Rev. Sydney J. L. Crouch, pastor of the church, states that the edifice will be rebuilt and that another Estey will be installed, ready for use in September, 1933.

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MR. CHARLES COURBOIN, the eminent artist, says that never in his wide experience, either here or abroad, has he heard such perfection as in these new Kilgen stops.

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CHOICE of the MASTERS

Events of 1932 in the Organ World in Review

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events of the year 1932, we herewith present a compact review of the principal items of news chronicled in the issues of *The Diapason* from month to month during the year which has just come to a close:

JANUARY

Merging of Skinner Organ Company and the pipe organ division of the Aeolian Company is announced, the name of the new company being the Aeolian-Skinner Organ Company.

The dedicatory recital on a large four-manual organ built by the Estey Company for Claremont Colleges, Claremont, Cal., which took place Nov. 23, is recorded. The recitalist was Palmer Christian.

The Maine council of the N. A. O. held its annual meeting Nov. 23 at Waterville.

All the organ works of Johannes Brahms and the six symphonies of Louis Vierne were to be played in a series of recitals at the Church of the Holy Communion, New York, by Carl Weinrich.

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

Dr. John Hyatt Brewer, for more than fifty years organist of the Lafayette Avenue Presbyterian Church, Brooklyn, and a founder of the A. G. O., died Nov. 30 at age of 75 years.

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

FEBRUARY

Large Möller concert organ in the ball-room of the new Waldorf-Astoria Hotel, New York, is opened Jan. 6 with Dr. Sigfrid Karg-Elert, noted German composer, at the console before a distinguished audience.

J. Warren Andrews, past warden of American Guild of Organists and for more than thirty-three years organist of the Church of the Divine Paternity, New York, died Jan. 18.

Samuel A. Baldwin played his final recital at the College of the City of New York Jan. 25 on his seventieth birthday anniversary.

North Dakota State Teachers' College, at Minot, awards contract for new organ to the W. W. Kimball Company.

M. P. Möller, Sr., erects beautiful home at Delray, Fla., in which he has installed an organ, to be used as music center and for the benefit of the people of the community.

Dr. T. Tertius Noble of St. Thomas' Church, New York, opens three-manual Skinner organ in St. James' Episcopal Church, Danbury, Conn., with recital Dec. 20.

Total attendance at 1,796 recitals played by Dr. Charles Heinrich at Carnegie Music Hall, Pittsburgh, during the twenty-four years of his incumbency as organist aggregates 1,971,928.

MARCH

Clever swindler makes victims of organists to whom he represents himself as chairman of committee of prominent church in another city who comes offering a position, and then cashes bad checks.

Joseph Bonnet opens new organ in Church of St. Eustache, Paris, and the instrument is described by Seth Bingham, noted American organist.

Window to mark the fifty years' service of Dr. T. Tertius Noble to church music is dedicated in St. Thomas' Church, New York City.

Death takes Clayton F. Summy, veteran Chicago music publisher.

Gustav Holst, eminent English composer, is speaker at dinner of N. A. O. in New York.

APRIL

A splendid new edifice being erected for the East Liberty Presbyterian Church in Pittsburgh, the gift of Andrew W. Mellon, United States ambassador to Great Britain and formerly Secretary of the Treasury, and his brother, R. B. Mellon, will have a large organ which is under construction at the factory of the Aeolian-Skinner Or-

gan Company in Boston. The church is being built to the design of Ralph Adams Cram.

Death takes Mrs. Bruce S. Keator of New York, noted as organist and choral conductor, on Feb. 29.

Dedication of large organ in Westminster Catholic Cathedral, London, with Marcel Dupre at console is described by Seth Bingham.

Charles Henry Doersam nominated as warden of American Guild of Organists to succeed Frank L. Sealy, who has served ten years.

More than 200 organists and others attend dinner March 17 in honor of fortieth anniversary of Dr. William C. Carl as organist of First Presbyterian Church in New York.

Clarence Eddy writes first of series of articles giving reminiscences of his remarkable career.

A tribute to the late George Eastman is written for *The Diapason* by Harold Gleason, who was his private organist for a number of years.

A conference on choir work under the auspices of the National Association of Organists, held March 1 in the guild hall of St. Thomas' Church, New York City, gave the organists of New York and vicinity the opportunity to hear discussions by men eminent in the choir field in various capacities.

In memory of Allen W. Swan, for forty-six years organist of the First Congregational Society (Unitarian) of New Bedford, Mass., a memorial tablet was dedicated and Robert Allen gave a recital Sunday afternoon, Feb. 28.

Dr. Ray Hastings' twentieth anniversary as organist of the Temple Baptist Church in Los Angeles was observed at that church Feb. 14.

William M. Jenkins, veteran St. Louis organist, died March 12.

MAY

Harvard University places with the Aeolian-Skinner Company the order for a four-manual organ of outstanding proportions for its new chapel.

Noteworthy series of recitals on Möller organ in Waldorf-Astoria Hotel, New York, is opened by Fernando Germani April 24.

Organists of Kansas, Oklahoma and Texas meet in tri-state A. G. O. convention at Tulsa April 18 and 19. Charles M. Courboin gives recital.

William C. Young, 70 years old, for forty-three years prior to his retirement a few years ago organist and choirmaster at Central North Broad Street Presbyterian Church, Philadelphia, died March 22.

Professor George C. Gow, head of music department at Vassar and veteran organist, was to retire at close of college year.

Dismissal of Charles Raymond Cronham, city organist of Portland, Maine, arouses protest.

Dinner in honor of Dr. Charles Heinrich, welcoming him to New York, is given by the N. A. O.

Charles Alva Lane, Alliance, Ohio, organ builder, is appointed a judge of the American section in an international contest sponsored by the Poetry Society of Great Britain.

Aeolian-Skinner four-manual in First Congregational Church at Los Angeles is opened with a recital April 3 by William H. Barnes.

A vesper service of music at Trinity Congregational Church, East Orange, N. J., Sunday afternoon, April 10, was devoted to the compositions of Russell Snively Gilbert, organist and choirmaster of that church, and marked his fifteenth anniversary in this position.

JUNE

Northwestern University orders four-manual Kimball organ for auditorium on Chicago campus.

Aeolian-Skinner Company to build four-manual for famous Church of St. Mary the Virgin in New York.

Pennsylvania N. A. O. forces hold successful convention in Philadelphia May 8 to 10.

Ohio organists hold convention May 3 and 4 at Toledo under auspices of Northern Ohio A. G. O. chapter.

Organists of New Jersey hold annual N. A. O. rally at Montclair May 18.

Guild members of three Southern

NECROLOGY OF 1932

J. Warren Andrews—Jan. 18.

Mortimer Wilson—Jan. 27.

Clayton F. Summy—Feb. 10.

Mrs. Bruce S. Keator—Feb. 29.

George Eastman—March —.

William M. Jenkins—March 12.

William C. Young—March 22.

Gerald F. Stewart—May 1.

Charles C. Kilgen—May 6.

Charles D. Irwin—May 12.

Dr. Albert A. Stanley—May 19.

Andrew H. Mangold—June 21.

H. Norman Taylor—June 22.

Herbert L. Yerrington—July 30.

John B. Chagnon—Aug. 15.

George Whitfield Andrews—Aug. 18.

Vernon Eville—Sept. 4.

Stella L. Roden—Oct. 12.

Owen J. W. Burness—Oct. 16.

Louis R. Dressler—Nov. 8.

states gather at Little Rock April 27 and 28 for convention.

Charles C. Kilgen, president of organ company at St. Louis, died May 6 after long illness.

Charles D. Irwin, well-known Boston organist, died May 12.

Dr. Albert A. Stanley, veteran organist and University of Michigan musical leader, died May 19.

Gerald F. Stewart died at Watertown, N. Y., after long career as church musician.

James H. Rogers, American organist and composer, is honored May 10 by 350 of his friends at farewell dinner arranged by Cleveland organists.

Philip James wins \$5,000 prize for new symphony performed over radio.

Announcement is made that the Westminster Choir School, headed by Dr. J. Finley Williamson, will move to Princeton, N. J., under a reciprocal arrangement with Princeton Theological Seminary.

Dr. G. Edward Stubbs observes fortieth anniversary as organist of St. Agnes' Chapel, Trinity Parish, New York, on Whitsunday.

A four-choir festival service was given for the American Guild of Organists and the National Association of Organists in St. Bartholomew's Church, New York, on the evening of Ascension Day, May 5. In addition to St. Bartholomew's choir, the choirs of All Angels' (Kyle Dunkle); St. John's, Jersey City (Harold Friedell), and St. Luke's (Vernon de Trar), took part.

S. Lewis Elmer's twenty-fifth anniversary as organist and director at the Memorial Presbyterian Church of Brooklyn was observed when on the evening of May 17, in the parlors, a reception in honor of Mr. Elmer was held by the woman's league of the church.

Frank Wright completed thirty-five years of service as organist and choirmaster at Grace Church, Brooklyn, N. Y., on May 1.

JULY

Full account is presented of proceedings of general convention of the American Guild of Organists, held in Boston the week of June 20.

University of Minnesota places with the Aeolian-Skinner Company the contract for a large organ, specification of which is presented.

Marshall Bidwell is appointed organist of Carnegie Music Hall, Pittsburgh, to succeed Charles Heinrich.

Harry Upson Camp, the Boston organist, and an officer of the Frazee Organ Company, Everett, Mass., was the victim of a distressing accident in June, when three fingers of his right hand were caught in a piece of machinery at the Frazee factory and so badly injured that one joint of each of them had to be amputated.

The Bach organ recitals inaugurated by Lynnwood Farnam, which have

drawn the attention of music-lovers for many years to the Church of the Holy Communion, New York, were to be discontinued, and the organist, Carl Weinrich, has resigned.

Dr. Alexander Russell, who holds the Frick chair of music at Princeton University and is concert director of John Wanamaker, on June 10 received, through the Belgian consul in New York, a decoration from the Belgian government, being nominated by the king to be a Chevalier of the Order of the Crown.

William Lester, Chicago organist, composer and reviewer, received the degree of doctor of fine arts from Beloit College June 13 at its commencement.

At the sixty-first commencement of Syracuse University, June 6, Frederick Schlieder, organist and pedagogue of New York, was made a doctor of music.

AUGUST

Latest photographs of console of immense Atlantic City Convention Hall organ show the new seven-manual layout.

Letter written in 1897 by Sir John Stainer to a Minneapolis organist presents interesting story of his life by the noted English composer and organist.

Gordon Balch Nevin has been appointed to a full professorship at Westminster College, New Wilmington, Pa., and as a consequence has resigned as organist and choirmaster of the First Lutheran Church of Johnstown, Pa., where he has been for more than ten years.

Dr. Wilhelm Middelschulte's new Symphony on Themes by Bach was received with marked enthusiasm when played by the composer in Detroit June 17 on the occasion of the commencement exercises of the Detroit Conservatory of Music at the Institute of Arts.

Ernest D. Moore, treasurer of the Moore & Fisher Manufacturing Company, Deep River, Conn., manufacturer of piano and organ supplies, and widely known as an ivory trader and author, died at his home in Chester, Conn., June 5 after a heart attack.

R. H. Prutting of Hartford, Conn., an organist of that city, has been awarded the \$100 prize in the twelfth annual competition in music composition offered by the Swift & Company Male Chorus. Mr. Prutting's composition is a musical setting for "Reveille," a poem by Michael O'Connor.

On the occasion of his twentieth anniversary as its organist the Tompkins Avenue Congregational Church of Brooklyn, N. Y., had the opportunity recently to show its esteem for Edward K. Macrum, its organist.

Cuthbert Harris, F. R. C. O., Mus. D., Dunelm, died June 17 at his home at Gorleston-on-Sea, England. He was 62 years old. Mr. Harris composed a number of anthems and piano pieces.

Pietro Yon sailed June 10 for his summer home in Settimo Vittone, Italy, to visit his father. Although he was to enjoy an extended vacation, he intended to devote a good part of it to composition, as recently he began one of the largest works undertaken by him to date, an oratorio in three parts on the life of St. Patrick.

SEPTEMBER

Dr. George Whitfield Andrews, for nearly half a century head of the organ department at Oberlin Conservatory, died in Honolulu Aug. 18.

Herbert L. Yerrington, for more than three-score years an active organist of Norwich, Conn., died in that city July 30.

After having been absent for nearly a year from the organ, Verne R. Stilwell, organist and choirmaster of Grace Church, Grand Rapids, Mich., resumed his duties in July. Mr. Stilwell's enforced absence was due to three major operations.

Fifty-one years of service as organist of St. John's Episcopal Church at Portage, Wis., have been completed by Mrs. Josephine Shackell and she is still presiding at the console every Sunday, with the expectation of adding at least another decade to her record.

Porter Heaps has been appointed or-

New Organs of 1932—A List of the Larger Instruments

A survey of the record of organ construction in the year just brought to a close is afforded by the files of *The Diapason*. The following table contains a list of the more important organs purchased or completed during the twelve months' period, with the number of manuals, the name of the builder and the month in which the stop specification of each instrument was published in *The Diapason*:

Place	Number of Manuals	Builder	Issue
Claremont, Cal., Claremont Colleges.....	4	Estey	January
Jersey City, N. J., St. Joseph's Catholic Church.....	4	Hall	January
New York City, Waldorf-Astoria Hotel.....	4	Möller	February
Duluth, Minn., First Methodist Church.....	4	Austin	February
New York City, Christ Methodist Church.....	4	Kimball	March
New York City, Church of the Ascension.....	4	Aeolian-Skinner	March
Jerusalem, Palestine, Y. M. C. A. Auditorium.....	4	Austin	April
Pittsburgh, Pa., East Liberty Presbyterian.....	4	Aeolian-Skinner	April
London, Westminster Catholic Cathedral.....	4	Willis	April
Cambridge, Mass., Harvard University.....	4	Aeolian-Skinner	May
Brookline, Mass., Harvard Congregational.....	4	Aeolian-Skinner	May
Chicago, Thorne Auditorium, Northwestern University.....	4	Kimball	June
New York City, Church of St. Mary the Virgin.....	4	Aeolian-Skinner	June
Kutztown, Pa., Trinity Lutheran Church.....	4	Möller	June
Minneapolis, Minn., University of Minnesota.....	4	Aeolian-Skinner	July
Montreal, Que., Cathedral Church of St. Andrew and St. Paul....	4	Casavant	September
Wilkes-Barre, Pa., First Baptist Church.....	3	Austin	January
Des Moines, Iowa, Grace Methodist Church.....	3	Reuter	January
Hempstead, L. I., N. Y., Epiphany Lutheran Church.....	3	Austin	January
Hoosick Falls, N. Y., St. Mark's Episcopal.....	3	Aeolian-Skinner	January
Minot, N. D., North Dakota State Teachers' College.....	3	Kimball	February
Cleveland, Ohio, Faith Lutheran Church.....	3	Reuter	February
Danbury, Conn., St. James' Episcopal Church.....	3	Aeolian-Skinner	February
Pittsfield, Mass., St. Mark's Catholic Church.....	3	Kilgen	February
Hartford, Conn., St. Justin's Catholic Church.....	3	Kilgen	February
Rochester, N. Y., St. Luke's Lutheran Church.....	3	Reuter	March
New York City, Metropolitan Methodist Temple.....	3	Aeolian-Skinner	March
Webster Groves, Mo., Kenrick Seminary.....	3	Kilgen	March
Hightstown, N. J., Methodist Episcopal Church.....	3	Möller	April
Sparta, Wis., First Congregational.....	3	Hinners	April
Omaha, Neb., Trinity Episcopal Cathedral.....	3	Austin	May
Chicago, Grace Episcopal Church.....	3	Estey	May
Watertown, Mass., Perkins Institute for the Blind.....	3	Aeolian-Skinner	May
Philadelphia, Pa., First Church of Christ, Scientist.....	3	Aeolian-Skinner	May
Binghamton, N. Y., First Congregational Church.....	3	Aeolian-Skinner	June
St. Louis, Mo., Friedens Evangelical Church.....	3	Austin	June
Little Rock, Ark., St. Andrew's Catholic Cathedral.....	3	Möller	June
Omaha, Neb., All Saints' Church.....	3	Austin	June
Baltimore, Md., St. Mark's Methodist Episcopal.....	3	Möller	July
Washington, D. C., St. Patrick's Catholic.....	3	Lewis & Hitchcock	July
Columbia, S. C., Trinity Episcopal Church.....	3	Pilcher	August
Chicago, St. Sabina's Catholic Church.....	3	Austin	August
Allentown, Pa., Seibert Evangelical Congregational.....	3	Austin	August
Monmouth, Ill., First Methodist Episcopal.....	3	Hinners	August
Clarksville, Ark., College of the Ozarks.....	3	Reuter	August
Red Bank, N. J., First Baptist Church.....	3	Pilcher	September
Reading, Pa., St. Thomas' Reformed Church.....	3	Möller	September
Attleboro, Mass., St. John the Evangelist Catholic.....	3	Reuter	September
Newburgh, N. Y., Trinity Methodist Church.....	3	Möller	September
Stillwater, Okla., First Christian Church.....	3	Kilgen	October
Covington, Ky., St. Mary's Cathedral.....	3	Wicks	December

ganist and director at the New England Congregational Church, Chicago, and has resigned at the First Congregational Church of Evanston, to take up his new work Sept. 1.

Miss Ethel Katherine Flentye, Wilmette, Ill., was married to Hugh Porter Aug. 20. Mrs. Porter is an artist pupil of Mme. Olga Samaroff and a member of the staff of the Dalton School in New York. Mr. Porter is organist and choirmaster of the Second Presbyterian Church in New York and a member of the faculty of the School of Sacred Music at Union Theological Seminary.

OCTOBER

Despite a slight decrease from the usual attendance, the joint convention of the National Association of Organists and the Canadian College of Organists, held at Rochester, N. Y., Aug. 29 to Sept. 2, was a highly successful and stimulating series of events. Dr. Charles Heinroth of the City College of New York was elected president of the N. A. O. for 1933.

Of seventy-eight candidates for the associateship degree of the American Guild of Organists in the examinations thirty-three passed both sections of the tests and twenty-five passed one section, according to a report issued by Frank Wright, chairman of the examination committee. The examination for the fellowship degree was taken by twenty-seven candidates, of whom twelve passed in both organ playing and paper work and eight passed one section of the tests. The highest mark in the fellowship examinations was achieved by Bruce H. Davis. Willard L. Groom was second and Frederick S. Andrews third. In the associateship examination Florence White stood highest, Irving D. Bartley second and James MacConnell Weddell third.

Leslie Grow has been appointed head of the organ department and teacher of composition at the Nashville Conservatory of Music, Nashville, Tenn., effective Sept. 1.

Edith Lang has resigned as organist and choir director at the Newton Center Unitarian Church to become organist and choir director at the historic First Parish (the famous "Old Ship Church") in Hingham, Mass. This is the first meeting-house in this country, the present edifice having been used continuously for Sunday services since 1681.

W. Lawrence Curry, well-known Philadelphia organist, and Miss Mary Louise Hummel of Camden, N. J., were married Sept. 10.

NOVEMBER

Dinner in New York Oct. 17 in honor of Frank L. Sealy, retiring warden of the American Guild of Organists, pays tribute to his service of ten years as head of the organization. Purse is presented to Mr. Sealy.

Youngstown entertains convention of northern Ohio organists, which is marked by excellent recitals and papers in course of two-day program Oct. 17 and 18.

Announcement is made by George Kilgen & Son, Inc., of St. Louis of the association with that firm of Charles M. Courboin, the noted recital organist and teacher, Mr. Courboin being appointed vice-president of the company in charge of tonal design and the tonal research department.

Seth Bingham completes his series of interesting articles on his study of organs and organists in Europe.

After serving for a period of only eighteen months short of two-score years at the North Avenue Methodist Church of Pittsburgh, Dr. Charles N. Boyd leaves that position to assume that as organist and choir director at the Sixth Presbyterian Church, where he succeeds T. Carl Whitmer.

Dr. Caspar P. Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, contains all the programs played in the 1931-1932 season. For Dr. Koch it was the twenty-ninth consecutive season at this post. From Oct. 4, 1931, to June 26, 1932, thirty-eight recitals were given. At these recitals 336 compositions, by 206 composers, were performed.

DECEMBER

According to a report issued by the Census Bureau at Washington Nov. 11 American builders of pipe organs pro-

duced 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. In 1927, the peak year in 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.

Louis R. Dressler, a founder of the A. G. O., and active as an organist in New York for many years, died Nov. 8.

Dr. John M. Furman was honored on fortieth anniversary in First Reformed Church of North Tarrytown, N. Y.

Hymn Society holds highly successful tenth anniversary celebration in New York Nov. 12 to 14.

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

Henry W. Worley, organ builder, rules city of Columbus, Ohio, as mayor. King Victor Emmanuel of Italy confers on Fernando Germani the Cross of the Order of the Crown of Italy.

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 Austin organ was dedicated Oct. 16.

Directed by William H. Jones. William H. Jones, A. A. G. O., Raleigh, N. C., directed a Christmas con-

cert of the St. Cecilia Club and the Raleigh Male Chorus at the Memorial Auditorium Dec. 11, under the auspices of the Junior Chamber of Commerce of the city. This is the first of a series under Mr. Jones' direction. A list of beautiful carols composed the program.

Guilmant Organ School

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New Music of 1932; Annual Survey of the Output of Composers

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

In spite of hard times, a vast quantity of new ecclesiastical music was printed in 1932; very little of it was published in the sense of being properly advertised, and probably little of it was sold. It is all the more necessary, then, that my annual survey be done carefully, so that, when the good days return, you will have a record of those compositions whose performance you were forced to defer. Composition has not stood still, even when salaries were receding.

Anthems

First I shall list a number of anthems for chorus choir, some of them rather difficult and all needing more resources than the usual quartet or volunteer choir can summon:

- Bainton—"Open the Gates." Poem by Herrick. (Oxford-Carl Fischer.)
 Barnes—"Adoration." Five parts, unaccompanied. (G. Schirmer.)
 Bingham—"Come, Thou Almighty King." Mostly four parts, unaccompanied. Eleven pages. (Carl Fischer.)
 Bingham—"The Strife Is O'er." Sixteen pages. (J. Fischer.)
 Caudlyn—"I Sing of a Maiden." Six parts. (Gray.) Christmas.
 Curry—"Thee, Holy Father, We Adore." Harp and violin obligatos. Nineteen pages. (Gray.)
 Darke—"O Lord, Thou Art My God." SF solos. Eighteen pages. (Oxford.)
 Mueller—"Lo, God Is Here." Eight parts unaccompanied. (G. Schirmer.) Ascension, praise.
 Noble—"Eternal Mysteries." Six parts, unaccompanied. (Schmidt.) Nature.
 Noble—"O Sacred Head Surrounded." Six parts unaccompanied. (Schmidt.) Lent, Holy Week.
 Timmings—"O God of God." Fifteen pages. (Gray.) Ascension or Easter.
 Vardell—"Christmas Evocation." Eight parts, unaccompanied. (Gray.)

Mr. Mueller's anthem is easily his finest composition; it is not difficult, but it is being used by such choirs as Dr. Williamson's and Mr. Cain's. The works of Barnes, Caudlyn and Noble are perhaps deserving of highest commendation. Those by Darke, Bingham, Curry and Timmings are show-pieces of varied difficulty—the ones by Bingham being by far the most difficult. Dr. Noble gets grand effects from his bass section in "O Sacred Head," the better of his pair of anthems.

Now for a list of works easy and useful for quartet or volunteer chorus:

- Dickey—"Let Not Your Heart Be Troubled." T or Bar solo. The Guild prize anthem. (Gray.)
 Hamer—"The Shepherds." S solo. (White-Smith.) Christmas.
 Nevin—"O Saving Victim." (Ditson.)
 Seder—"And I Saw a New Heaven." SF solo. (FitzSimons.)
 Smith, F. S.—"Come unto Me." (Witmark.)
 Thompson, J. W.—"Now When the Dusky Shades." B solo. (White-Smith.)
 Voris—"God Is Love." Unaccompanied. (Willis.)
 Weatherdon—"O Dearest Bloom." Poem by Whittier. (Novello.) Easter.

The anthem by Dr. George B. Nevin is one of his best. Mr. Dickey is a newcomer who writes gracefully.

And now for a longer list of anthems that are within the scope of most choirs, making no large demands and yet not extremely simple; in other words, the anthems that most of my readers use:

- Barnes—"O God of Freedom." Four pages. (Schmidt.) Patriotic.
 Burnell—"Surely the Lord Is in This Place." Introit. (Novello.) Dedication, church festival, general.
 Coke-Jephcott—"Best Are the Pure in Heart." Rhapsodic, easy; good organ part. (Gray.)
 Gaul—"God Be in My Head." For SATBB. (J. Fischer.)
 Holler—"Lo, He Comes." S or T solo. (Gray.) Advent.
 Kramer—"Before the Paling of the Stars." Poem by C. Rossetti. (J. Fischer.) Christmas.
 Lefebvre—"Welcome, Our Saviour Christ." (Gray.) Christmas.
 Middleton—"For the Beauty of the Earth." STB only; no alto needed. In the Easy Anthem Series. (Oxford.) Harvest, general.
 Nagle—"A Child This Day." Six parts, unaccompanied. (Carl Fischer.) Christmas.
 Pendleton—"Christ Our Passover." In

Dorian and Lydian modes. (Gray.) Easter. Sampson—"Ah My Dear Angrie Lord." Rather ludicrous and rhapsodic. Poem by G. Herbert. (Novello.) Lent.
 Shaw, Martin—"Arise in Us." Striking poem by Masefield. Needs a chorus. (Novello.)

Snow, F. W.—"Angels, Roll the Rock Away." S or T solo. Needs a chorus. (Gray.) Easter.

Snow, F. W.—"Out of the Deep." Baritone and unaccompanied chorus. Easy. (Gray.) Lent.

Thimian—"Father, We Praise Thee, Now the Night Is O'er." S solo. Four pages. (Novello.) Trinity, general.

Thimian—"Of the Father's Love Begotten." Chorus needed. Uses melody of the "Corde natus." (Novello.) Christmas.
 Thimian—"Ye Sons and Daughters." Easy. (Ditson.) Easter.

Thomas, Carlette C.—"When Wilt Thou Save the People?" (Ricordi.) Patriotic, armistice, peace.

Thompson, Van D.—"Ballad of Trees and the Master." Poem by Lanier. Chorus, unaccompanied. (Gray.) Lent.

Thompson, Van D.—"Ride On in Majesty." Chorus, unaccompanied. (Gray.) Palm Sunday.

Voris—"Fairest Lord Jesus." Chorus, unaccompanied. S and T solos, and SAT trio. The old melody. (Schmidt.) Nature.

Whitehead—"Christ the Lord Is Risen." Old German tune. Seven pages. (Gray.) Easter.

Whitehead—"Soldiers of Christ, Arise." Tune of the eighteenth century. A choral march. (Boston Music Company.) Missions, patriotic.

A new name to most of us is that of Miss Thomas, a pupil of Dr. Noble and one who has caught the master's style remarkably. She is one of the two discoverers of the year among our women composers.

Dr. Lefebvre's anthem I enjoyed more than any previous composition of his; it has dash and real beauty. Professor Thompson also reaches new heights in his "Ballad of Trees"—a text of inexhaustible imaginative power. Dr. Thimian never wrote a more charming little anthem than the first one on this list; it is easy enough for any choir, and yet manly and serene and inevitably melodious. Mr. Nagle proves again his mastery of the unaccompanied chorus and also his gift of pure melody. Mr. Coke-Jephcott's little anthem has a great deal of feeling and effectiveness. Mr. Voris and Dr. Whitehead continue their delightful expositions of fine old melodies. Mr. Snow, who plays in the great Boston church which once boasted a Horatio Parker, does something to remove the curse of sterility from his town. It is astonishing how few composers for the church Boston has produced in the last twenty years.

Carols

On the whole, the carols have been finer than the anthems, and almost as abundant numerically. And here I come to the second discovery of the year among women composers. Miss Annabel M. Buchanan has found in Virginia a delightful old carol called "Jesus Born in Bethleah" (J. Fischer), with a fascinating tune in the Mixolydian mode and a text which traces the life of Christ through the birth, passion, resurrection and ascension. The arrangement is most skillful, with use of a soprano solo or children's chorus and an unaccompanied mixed chorus in four parts most of the time. Not content with discovering the most interesting traditional carol published this year, Miss Buchanan has composed another in folk-style, in the Aeolian and major modes, entitled "Oh, Mary Went A-Journeying" (J. Fischer), also for unaccompanied chorus. Both carols use the modes sensitively and with fine effect. I think that it may have been a mistake to have the second of these open with a phrase so suggestive of "God rest ye merry," but the phrase is anybody's.

The most beautiful accompanied carol of the year, I think, was Caudlyn's "Masters in the Hall" (Carl Fischer), which takes the well-known Old French tune and makes it so splendid that we may call this one of the best original compositions of the year. It is easy.

Dr. Whitehead, the distinguished Montreal organist, is becoming our most prolific editor and arranger of carols, and one of the best. His carols this year include the following admirable numbers:

- Dutch—"Today Did Christ Arise." (Ditson.) Easter.
 Sixteenth Century—"Earth Today Rejoices." (Boston.) Christmas.

German—"All Mankind Voices Raise." Unaccompanied. (Boston.)

Ebeling—"All My Heart This Night." Chorus needed. (Boston.)

Welsh—"Now Easter Is Here." Unaccompanied. (Boston.) Easter.

Whitehead—"The Bird Carol." Chorus, unaccompanied. (Boston.)

Whitehead—"The Bell Carol." Unaccompanied. (Boston.)

Old French—"The Echo Carol." (Novello.)

Flemish—"Angels Holy." Six parts, unaccompanied. (Boston.)

English—"God Rest You Merry." Six parts, unaccompanied. (Carl Fischer.)

Flemish—"The Christ-Child Came." S solo and unaccompanied chorus. (Carl Fischer.)

Old German—"Into the World This Day." Unaccompanied, five parts. (Boston.)

These arrangements are all idiomatic to the unaccompanied chorus, and all easy and charming. If Dr. Whitehead gave us no more—and he will—his place as master of carols would be secure for years.

Harvey Gaul has published a number of carols in his own dashing style with big climaxes at the end. The three which I like specially are:

Russian—"Easter Carol of the Trees." High solo and chorus. (Ditson.)

Russian—"Ascension Day Carol." Medium solo and chorus in six parts. (Ditson.)

Gaul—"Canticle of Mount St. Michael." Eight parts. (J. Fischer.)

Of these the carol for Ascension Day is sure to be the most popular; it is one of the best Mr. Gaul ever finished. How those finales do come off!

Not to be outdone by the Oxford Press, whose lovely "Book of Carols" is now available in separate issues, the English firm of Novello has continued its remarkable series of "Novello Christmas Carols," printed in the form of leaflets but by no means insignificant, even in length. The composers are of about the same sort who made the Oxford Book so charming. Here are some of the best recent issues:

Kitson (arr.)—"O Leave Your Sheep." Two editions; four parts or unison.

Durrant—"In Stable Bare." Fine bass part.

Rowley—"Of a Thorn in Bloom." Omit stanza 5.

Sampson—"Peace Be with You, Shepherds All." Unison; will make a good solo.

Shaw, M.—"New Prince, New Pomp." Old poem by Southwell. Unaccompanied.

Speaking of the Oxford Press, let me say that the little carol by Holst called "Midwinter," with text by C. Rossetti, is now published separately. It has been especially popular since the English Singers took it up. Do not let your dealer tell you that I do not know what I am talking about; that I must mean Milford's setting. Milford's setting is good, and this is better, and Carl Fischer have the carol—or should have it. I had a request from the editor of *The Diapason* to straighten this matter out, and I am doing so in this public fashion, in case the mistake has occurred often.

Miss Thomas, of whom I spoke a moment ago, has an original carol, accompanied, something of a concert number, called "There Comes a Galley Laden" (Ricordi). Mr. Voris, who has arranged carols so well and so often, has one called "Ye Stars of Glory" (Schmidt), with section for SA duet and solo by A or Bar. And the firm of E. C. Schirmer have a Burgundian carol called "Patapan" that is an effective stunt.

New Editions of Anthems

There have been few new issues in the Dickinson "Sacred Choruses" (Gray), but you will like them:

Lotti—"Joy Fills the Morning." Unaccompanied. Easter.

Gluck—"Lord, in Thy Tender Mercy." Lent.

See also the new issues for men.

The St. Dunstan Edition (E. C. Schirmer), under the editorship of the Rev. Walter Williams, has begun to appear. The first numbers are practically all easy, simple, reverent music of a fine type, with excellent introductions by the editor and suggestions for their use. I recommend especially:

Gluck—"De Profundis." Unaccompanied. Easy. English words.

Beobide—"Tantum Ergo." English words. In two editions for two or four parts. Communion.

Rosselli—"Adoramus Te." English

words. Communion. Holy Week. Unaccompanied. The gem of the series.

Hassler—"Angels et Pastores." English words. Chorus. Christmas.

Dr. Williamson's Westminster Choir Series (G. Schirmer) has presented some numbers not generally useful, but I like the following ones, all of which are reasonably easy:

Vittoria—"O Magnum Mysterium." English words. Superlative.

Fischer—"The Song of Mary." Seven parts, unaccompanied.

Gabrieli—"Benedixisti." Seven parts. English words.

Eccard—"See What Affection." Six parts.

Dr. Whitehead has also been doing some editing and arranging:

Muzet—"Golden Grain, Harvest Bringing." Easy. (Boston.) Harvest.

Old French—"Praise the Lord and Maker." Easy, three pages. (Ditson.) Thanksgiving, harvest.

Seventeenth Century—"Praise to the Lord." (Gray.) Harvest.

And here is a list of other new issues of older works:

Bach—"If by His Spirit." Five parts. From the motet, "Jesu, Priceless Treasure." (G. Schirmer.)

Brahms—"Ye with Sorrow," from the "Requiem." (E. C. Schirmer.)

Gibbons—"Hosanna to the Son of David." Six parts. (E. C. Schirmer.)

Greely-Neldinger—"Spirit of God." From a very popular solo. (Ditson.)

Handel—"Hallelujah Chorus." (E. C. Schirmer.)

Nevin, Gordon-C. P. E. Bach—"Messiah, at Thy Glad Approach." (J. Fischer.) Advent.

Parker—"Thou Ocean without Shore" ("Tu sine Littore"), from the "Hora Novissima." (Gray.)

Protheroe-Bach—"In Faith I Quiet Walk." Two pages. Introit. Subject of the Christian home. (FitzSimons.)

Tschaikowsky—"Cherubim Song." Op. 41, No. 6. (Ditson.) Unaccompanied.

Tye—"Sing unto the Lord." (Oxford.)

Unison Anthems

Unison anthems are useful not merely for volunteer choirs, choirs of children and choirs of men; they are also sometimes valuable when used as solos. Here are some of this year's issue:

Bach—"Four Chorales from Schemelli Gesangbuch." One for Easter, one for Christmas. Good. (Oxford.)

Beethoven—"The Heavens Are Telling." (E. C. Schirmer.)

Demuth—"Good Counsel." Splendid poem by Chaucer. Excellent for men's choirs, particularly in colleges, also for baritone solo. (Year Book Press, imported by Birchard.)

Dicks—"True Valour." Words by Bunyan. (Schmidt.)

Huggins—"Gird on Thy Sword, O Man." Words by the late poet-laureate, R. Bridges. Splendid for men or baritone solo. (Novello.)

Thimian—"Stand up for Jesus." A festival hymn for Sunday-schools. (Novello.)

White, Felix—"Mattins." Text by Herrick. Change the words "crossing thyself" to "praising thy God." (Novello.)

Whitehead-Muzet—"Golden Grain, Harvest Bringing." (Boston.)

Men's Voices

One of the loveliest of Dr. Williamson's series (G. Schirmer) is a Catalan tune, "Song of the Birds," for TTBB and a solo, S or T. This is easy and very effective. In the same class with it are two new issues in the Dickinson series (Gray):

"Cologne Tune—"Joyous Easter Song." Solos for T and Bar.

Old French—"O'er the Fields." Solo T and Bar or echo choir.

Other excellent numbers are:

Bantock—"Ten Negro Spirituals." Published separately. Baritone solo and TTBB. I recommend specially "Go Down, Moses." (Novello.)

James—Eight Responses. (Ditson.)

Kramer—"Before the Paling of the Stars." (J. Fischer.)

Nevin-Praetorius—"Good Christian Men, Rejoice." (Presser.)

Nevin, George B.—"There's a Song in the Air." (Presser.)

Skinner—Old English Carol—"The First Nowell." T or Bar solo. (Boston.)

Protheroe—Christmas Carol, "Before the Paling." (Boston.)

Whitehead—"Evening Hymn" on the chorale, "Nun ruhen." (Boston.) This lovely chorale is here accompanied.

Whitford—"Jehovah Reigns." Accompanied; good organ part. (Gray.)

Williams, C. L.—"Thou Wilt Keep Him." Short. (Novello.)

Women and Children

We are now getting a good many things in two parts, useful for choirs of women or children, or as duets. There is, for instance, a series edited by Carl Mueller which includes the

following easy and pretty numbers (White-Smith):

- Mueller—"Little Children, Wake and Listen." Christmas.
- Brahms—Communion.
- Bach, W. F.—"Seeking God."
- Haydn—"Morning Hymn."
- Grieg—"Spirit of Love." The "Ave Maris Stella."
- Gluck—"Lead Us, O Father."

This is the best place to mention Walter Kramer's popular "Before the Paling of the Stars" (J. Fischer), with text by Christina Rossetti. It comes in various forms, but the most beautiful is undoubtedly the arrangement for SSA. This is accompanied, and the accompaniment is an important part of the beauty. Other numbers which I recommend are:

- Bach—"O Jesu So Sweet." Two editions: SSA and SSAA. (E. C. Schirmer.)
- Beethoven—"The Heavens Are Telling." SSA. (E. C. Schirmer.)
- Burgundian Carol—"Touro-louro." SSAA. (E. C. Schirmer.)
- Burgundian Carol—"Patapan." SSA. (E. C. Schirmer.)
- Deis-Franck—"Father, Most Merciful." The "Panis Angelicus" from the Mass in A. Two parts, with 'cello or violin. (G. Schirmer.)
- French Carol—"Angels o'er the Fields." SSAA. (E. C. Schirmer.)
- Kountz—Four Slovak Christmas Carols. SSA. (Gray.)
- Warren, E. R.—"Christ Went up into the Hills." SSAA. (Gray.)
- Williams-Beobde—"Tantum Ergo." SA. (E. C. Schirmer.)
- Williams-Makaroff—"An Angel Said to Mary." SSAA. (E. C. Schirmer.) Easter.

Anthem Books

I cannot recall any other year in which so many collections of really excellent anthems were printed. Particularly notable is the series now being produced at a reasonable price by Ditson, but all the following volumes are usable:

- Christiansen and Cain—"A Cappella Chorus Book." Secular and Sacred. (Ditson.) Twenty-seven choruses for \$1.
- Christiansen and Pitts—"Junior A Cappella Choir Book." (Ditson.) Sacred and secular.
- Nevin, George B.—"Church and Chapel." Sacred anthems for men, mostly standard works of the nineteenth century with some of Dr. Nevin's best. (Ditson.)
- Lutkin—"Aeolian Collections of Anthems." One for SA, one for SAB. (FitzSimons.)
- Schirmer's Collection of Favorite Anthems, volume 1—Only 60 cents for fifteen popular anthems such as Spicker's "Fear Not" and Andrews' "Build Thee More Stately Mansions." (G. Schirmer.)
- Mueller and Mueller—"Junior Choir Anthem Book." (White-Smith.) Twenty-two easy and pretty anthems in two parts, for \$1.

M. and A. Oberndorfer—"Noels," a collection of Christmas carols. (FitzSimons.) About a hundred carols from all over the world, printed simply like hymns, with interesting descriptive and historical notes. A handsome volume. Will make an attractive Christmas gift.

Settings of Episcopal Service

In the year just past Dr. Noble completed his great Service in B minor (Schmidt) by publishing a "Benedictus" and a "Benedicite Omnia Opera." This makes available now one of the finest of modern services, and one which is not difficult. In addition, Dr. Noble published a splendidly vigorous setting of the "Benedictus es, Domine" in G minor (Schmidt), thereby adding one more glory to that service, most of which is published by G. Schirmer. These numbers by Noble make musical history. Any organist who does not use these two services is missing more than he should.

There have been a number of new settings of the new canticle, the "Benedictus es, Domine," besides the one by Noble. The best is by Candlyn in C (Schmidt); the composer realized the possibility of antiphonal effects. Mr. Barnes, on the other hand, treated the text admirably twice in the form of an anthem, in a setting in C (Gray) and one in F minor (Schmidt). Mr. Howe, likewise, treated the canticle in anthem style (Schmidt); so did Mr. Robinson in a big setting in F running to fourteen pages and having a tenor solo (Gray).

Beside the service of Noble the only other complete service which I liked was by Barnes in A (Gray), the parts of which can be obtained separately; I like the communion service best. Mr. Coke-Jephcott has a good communion service in C sharp minor (Gray), and

there is also an attractive new English setting of the communion service by Durrant in E flat (Novello).

Of the morning canticles the best settings I have seen were those of the "Te Deum" and "Benedictus" in D flat (separate) which M. Shaw has just published with Novello, to be sung at the Abbey.

The most attractive setting of the "Magnificat" and "Nunc Dimittis" is one by Moeran (Oxford), easy and short and one of the most beautiful numbers published this year. I like also the settings by Oldroyd in G minor (Novello), which is easy, and by Sumison in B flat (Oxford), more difficult, with a striking accompaniment of three staves.

Finally, there is a setting of the "Benedicite" by Griscom on Gregorian tones, more or less in the key of F (Gray). It is easy and uses antiphonal effects well.

Perhaps I should mention here, because they are used chiefly by the Episcopians, Dr. Fry's excellent set of "Eighteen Descants on Well-Known Hymn-Tunes." Presser is the publisher.

Longer Choral Works

The one which I recommend with greatest enthusiasm is the Easter Mystery by Professor Howard D. McKinney, entitled "The Three Marys" (J. Fischer). I do not see how this could have been improved in any way; every section is delightful. Be sure to see this if there is any hope of combining music with pageantry in your church.

A somewhat similar work, which employs familiar melodies by such composers as Gounod, is Dixey's "Christ Glorified," an Easter pageant (Ditson). Dr. Diack has taken a number of Mendelssohn's most popular choruses and solos and has made of them a cantata of sixty-four pages which he calls "Come unto Him" (Paterson, imported by Carl Fischer). Most choirs will know all the choral numbers; so this makes an admirable and easily prepared musical service of Mendelssohn's best-loved compositions. There are solos for all four voices.

Dr. Thiman has given us his best cantata so far in "The Parables" (Novello), a charming, easy work of twenty-nine pages for chorus and TB solo. This is appropriate for any season.

Another easy and melodious short cantata is Dr. George B. Nevin's "The Angel of the Dawn" (Ditson). It has twenty-nine pages and gives an opportunity to each solo voice. It is to be used at Eastertide.

Still another easy cantata is Dr. Day's "The Shepherds and the Wise Men" (Ashmall). It is very easy, runs to forty-four pages, and has solos for all four voices.

Among the new editions of oratorios are Dr. Whittacker's shortened and lowered edition of Bach's "Matthew Passion" (Oxford) and Diack's shortened form of Handel's "Saul" (Paterson, imported by Carl Fischer).

Sacred Solos

- Here are the best of the sacred solos: I like best the numbers by Dickinson, Kramer, Kennedy and Spier:
 - Champ—"Hear My Cry." High, big voice. (J. Fischer.)
 - Dickinson—"The Shepherds' Story." High, big voice. (Gray.)
 - Dickinson-Old French—"Bring a Torch." Soprano. (Gray.)
 - Dieckmann—"The Prayer Perfect." Medium. In time of depression. (White-Smith.)
 - Kennedy, Dion—"Be Strong." Medium. (Gray.)
 - Kramer—"Before the Paling of the Stars." Two keys. (J. Fischer.)
 - O'Hara—"Art Thou the Christ?" Three keys, big voice needed. (G. Schirmer.)
 - O'Hara—"Good Will to Men." Text by Longfellow. High. (Chappell-Harms.)
 - Rhodes-Spiritual—"Walk with Me." Medium. (White-Smith.)
 - Spier—"Easter." High. Text by G. Herbert. (Gray.)
 - Warren, E. R.—"Christ Went up into the Hills." Two keys. (Gray.)
 - Warren—"Because of Thy Great Bounty." High. Subject is the timely one of giving. (Gray.)

Organ

The most discussed new work for organ composed by an American is undoubtedly Leo Sowerby's Symphony (Oxford, Carl Fischer). It has been interesting to get the cautious opinions

of numerous men who admire the composer and stand somewhat in awe of him. Personally I say frankly that I cannot play the work, and I have not had a chance to hear anyone play it yet. The third movement ought to be splendid when played properly, and I cannot see why men who can perform the most difficult modern French music cannot take time to learn this symphony. But I can say this safely, because by no amount of energetic struggle could I ever learn it myself.

There have been a few excellent pieces within the capacity of moderate technique. For instance:

- Candlyn—Easter Prelude on "O Filii." (Ditson.)
- Diggle—"Song of Exultation." (Schmidt.)
- Rowley—"Paeon." (Novello.)
- Whitehead—"Christmas Slumber Song." Very easy. (Schmidt.)

But the publication for organ which at the end of the year seems the most worth buying for the average organist is Mr. Kreckel's "Musica Divina, Volume 1" (J. Fischer), a collection of twenty-five pieces on beautiful carols, chorales and old hymns—just the thing for use in church. I wish that the harmony had been a little severer on the Gregorian melodies, but that is the only criticism I can raise against this splendid collection. The price, thank the publisher, is very reasonable.

Another very important work is M. Dupré's "Seventy-nine Chorales for the Organ," opus 28 (Gray). These one-page compositions are intended as preparation to the study of Bach's chorale preludes, and are based on the melodies of old chorales used by Bach himself. This is a valuable book for the student. We can only regret that the price is not lower, so that it could be used widely.

The Schmidt Company brought out a book of easy and pretty pieces called "Vespers," at a reasonable price; these will be useful in many ways, and not merely in village churches.

We must not forget the Glynn edition of "Twelve Chorale Preludes by Bach" (G. Schirmer), admirably chosen, edited and printed. This volume might well follow M. Dupré's. It would make a handsome Christmas present or New Year's gift for a friend—or yourself.

Of the many other organ pieces I think I will mention only two easy sonatas, the "Castilleja Sonata" of Dr. True (Cressey & Allen) and the little "Christmas Suite" by Garth C. Edmundson (Gray).

Books

The book which I have enjoyed most is the latest volume of the handsome "Oxford History of Music," volume 2, part 2 (Carl Fischer), by H. E. Woodbridge, covering the polyphonic period and giving me many new ideas about Palestrina, Lassus, Vittoria, Byrd and the lesser English composers. It is rather expensive, but it should be in every good musical library. I recommend also the following:

- Harris—"The Student's Short Course in Musical Forms." (Schmidt.)
- Kitson—"Elements of Fugal Construction." (Oxford.)
- Matthay—"The Visible and Invisible in Pianoforte Technique." (Oxford.)
- McAll—"Practical Church School Music." (Abingdon.)
- Scholes and Earhardt—"The Complete Book of the Great Musicians." (Oxford.)
- Smith and Maxwell—"The Organization and Administration of Choirs." Northwestern University Bulletin, No. 5.

It is probably not necessary to add that the Novello publications mentioned in this article are imported by H. W. Gray and the Oxford and Paterson publication by Carl Fischer. I have omitted mention of the "Year Book Press Series" of English origin which Mr. Birchard of Boston is beginning to import; I reviewed several numbers of that admirable series last month and shall have further notice soon. Space forbids my mentioning here anthems and carols which were brought out in England previous to this year, even though we are just beginning to get an American edition.

Summary

Dr. Noble has had one of his good years, and that always means a good year for everyone. The Service in B minor is now complete and the Service in G minor practically finished; in addition there have been two excellent

anthems. Dr. Candlyn has given us two very beautiful carols and a setting of the "Benedictus es" and a fine organ piece. There is an interesting symphony by Sowerby and a charming cantata by Thiman. The McKinney "Easter Mystery" is masterly.

Some of the composers already pretty well known have achieved work which definitely raises their reputations: Messrs. Mueller, Lefebvre, Thiman, Van Denman Thompson, Coke-Jephcott and Snow. Some of the younger composers have advanced, particularly Messrs. Curry and Nagle, though neither has given us much this year.

I was specially interested in the two new composers who are women: Miss Thomas and Miss Buchanan. Both of them are already able to say what they wish in beautifully finished fashion, without the slightest awkwardness, and both are evidently real musicians with melodic gifts. We shall be watching them.

Dr. Whitehead has been the most industrious composer of the year; temporarily, at least, he is the chief editor of fine carols. Father Williams has his series well under way. Dr. Williamson has issued ten or a dozen excellent numbers for big choirs. Dr. Dickinson has given us only a few but very choice numbers, and Mr. Gaul continues to delight. So far as editors are concerned, we are blessed abundantly.

We have had some excellent collections of anthems and two important and very useful collections for organ. Mr. Kreckel is the find of the year among the composers for organ, though of course Mr. Sowerby is the most-talked-of major composer. It seems to me that we have survived the wretched year of 1932 with courage and energy. There has been some timidity on the part of publishers, especially when it came to advertising their wares; perhaps there has been too much timidity upon our part in buying the new issues. I am glad that we are through with 1932, and I am certainly glad that I have finished this long, long article. If I have done justice to the gallant American composers and publishers, I am repaid. And finally I am glad that so unquely honest and valuable a journal as The Diapason has survived. In a quiet way its editor is the most important ally of the American organist and choirmaster.

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University of California at Los Angeles
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The Tabernacle, Salt Lake City

New Book by M'All Highly Commended as Boon to Schools

Charles Bowen

New York, Nov. 19, 1932.—Editor of The Diapason: May I call the attention of your readers to a book published recently by the Abingdon Press, which may well be considered and studied by leaders of Sunday-school music, both trained and untrained. It is entitled "Practical Church School Music" and is from the pen of Reginald L. McAll, who has just completed his thirtieth year as organist of the Presbyterian Church of the Covenant, New York City.

There are various excellent books on choir training by distinguished church musicians on both sides of the Atlantic, but they are mostly concerned with the higher and more specialized forms of church music. Mr. McAll has made a great contribution to the needs of Sunday-school and more simple church music, and his book will provide amateur and other leaders with valuable and useful methods.

I have greatly enjoyed reading the specific details of various requirements in teaching Sunday and elementary choirs, set forth in sixteen chapters, which carefully and correctly explain the best methods of producing satisfactory results. It may be that incidental suggestions on some points will not be approved by everyone, but it would be difficult to name any book on choir training which would obtain complete endorsement by some critics. Take the vowel sound "oo." Some oppose its use. There is no doubt that an overdose of it would be unwise, and provocative of a hooting, false and colorless tone. But it is by far the best sound with which to commence tone development in children, after which other vowels must of necessity be introduced. Some critics oppose this tone, and advise "ah" as the only vowel in vocal exercises for young voices. But those who have made an exhaustive study of the subject, and have been trained under the best exponents of the choral art, including cathedral and other organists, know that the too exclusive use of the syllable "ah" is liable to produce a screamy tone which does not exist in the most notable choirs.

An adequate description of the book under discussion cannot be given here, but special attention may be directed to the fact that an analysis of the word text is insisted upon and freely discussed. It will mean much to juvenile choirs if the meaning of the words is more clearly emphasized. There are many adult choirs, and also many organists, who apparently regard a tune only as something to be played and sung as many times as there are verses. By instilling into young children and those who teach them the inner religious meaning of what they sing, choirs and congregations in time may learn that their part of the services in the singing of the hymns is second only to the spiritual uplift of the sermon.

"Practical Church School Music" may well be studied not only by leaders of Sunday-school music, but also by all those who accompany or train choirs.

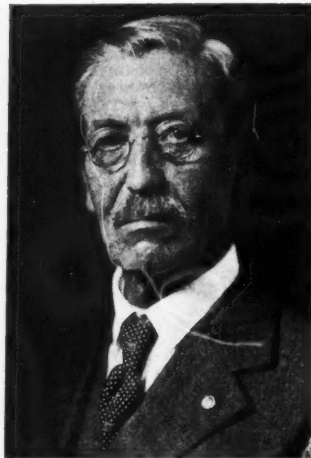
WALTER HENRY HALL.

Advent Series by Avery's Choir.

The choir of St. Mark's Episcopal Church, Minneapolis, gave a series of musical services in the church on Sunday afternoons in Advent. The first work presented was Mendelssohn's "Hymn of Praise," on Dec. 4. This was followed Dec. 11 by "The Messiah," in which the choir of Central Lutheran Church took part, and the third was the annual candle-lighting service on Dec. 18, with a program of Christmas music. Stanley R. Avery is the able choirmaster and organist.

Leslie P. Spelman II. Arrives.

Leslie P. Spelman II. arrived at Raleigh, N. C., in the home of Mr. and Mrs. Leslie Pratt Spelman, Nov. 27, thus completing a musical trio, consisting of the father, an organist, the mother, a pianist, and the son, a vocalist.



CHARLES BOWEN, a veteran organ man who is known to virtually every builder of the present day and who saw the organ develop from the tracker to the electric stage, and witnessed the displacement of the pump handle by the water motor and the latter by the electric fan blower, writes to The Diapason from 2647 East Fourteenth street, Oakland, Cal., where he is passing his declining years as a guest of the Little Sisters of the Poor. Mr. Bowen has been a Diapason reader continuously for more than fifteen years and writes that it is his connecting link with his friends in the organ world.

Charles Bowen was born in Birmingham, England, in 1859 and learned organ building from his father, who had been apprenticed to the first William Hill. In 1887 he came to the United States and until 1898 worked for Cole & Woodberry of Boston. He also did work on the famous Walcker organ at Methuen, now owned by Ernest M. Skinner. In 1915 he joined the staff of J. W. Steere & Son and worked on such famous organs as that in Woolsey Hall, Yale University, and the Springfield, Mass., Auditorium. In 1920 he moved to California. Investing his savings in a transportation company, he lost them when the concern failed. During the time he has been in America Mr. Bowen has erected organs in twenty-four states.

Writing to The Diapason Mr. Bowen asks this pertinent question:

"Fifteen years ago a celebrated musician went so far as to predict that in twenty years from that date organs would be operated by wireless electricity. Will any of us live to see such a thing?"

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WITH the beginning of this new year we wish to thank every chapter and council for its splendid cooperation, during the past season, in providing material for this department. It is through the efforts of many diligent secretaries that we are able to present such interesting items of chapter activities. These reports are an incentive and inspiration to each chapter and very necessary for the growth of the N. A. O. During the coming year we especially urge everyone to send all news as early as possible in the month and give each event an adequate story. To insure the printing of such stories it is most important that the date of each meeting and the full names of those participating be included. Let us this year fill this department with interesting news. We shall look for your continued splendid cooperation.

The executive committee, with twelve members present, met at the Manhattan Towers Hotel in New York City Monday, Dec. 12. A large part of the meeting was devoted to the disposal of routine matters and then there was considerable discussion regarding the choice of the 1933 convention city. It is hoped that the convention site may be selected before the printing of the February Diapason.

Hear Robinson at Worcester.

Worcester chapter held its first recital of the year Nov. 14, presenting Raymond C. Robinson, F. A. G. O., and William H. Tomajan, assisting soloist. This recital was presented before one of the largest and most appreciative audiences the chapter has had for a long time, and as there was no charge for admittance, a large voluntary collection was taken which more than covered expenses. Mr. Robinson's program was as follows: Toccata, de Maleingreau; Allegretto, Parker; "March of the Night Watchman," Bach-Widor; Air from Cantata "God's Time Is Best," Bach; "Matthaeus Finale," Bach-Widor. At this point in the program Mr. Tomajan sang a group of three songs. Mr. Tomajan was accompanied by Carl H. Mahnstrom, organist of Old South Church, our host for the evening. Mr. Robinson's concluding numbers were: "Hymn to the Stars," Karg-Elert; "Stella Matutina," Dallier; "Rhapsodie Catalane," Bonnet; "Wind in the Pine Trees," Clokey; Fugue in G minor, Dupre.

In the town of Leicester, about ten miles from Worcester, is a section known as Rochdale. Here is the oldest Episcopal church in Worcester county, Christ's Episcopal Church, and it was in this church that the members of the Worcester chapter were the guests of M. Joseph Smith, organist and choir-master, Dec. 12. This meeting proved to be one of the most interesting and enjoyable, as the subject chosen for discussion was "The Model Musical Service," from the organist's point of view and from the minister's point of view. The service was divided into sections. Ralph M. Warren, organist of Trowbridge Memorial M. E. Church, Worcester, read a paper on "Preludes" and illustrated it on the newly-installed organ. A paper on "The Hymns and Responses" was read by Mrs. Myrtle G. Crosson, organist of All Souls' Universalist Church, Worcester, illustrated by a quartet. The paper on anthems was prepared and read by Mrs. Irene

M. Burnham, organist of Pilgrim Congregational Church, Worcester, and she illustrated it with the assistance of her choir. The paper on the offertory was prepared by Miss Ethel S. Phelps, organist of First Church of Christ, Scientist, Worcester. She was unable to be present, and Mrs. Leon Simmonds, organist of the South Baptist Church, Worcester, read it for her. Waldo A. McCracken, organist of the Bramanville Congregational Church, played the offertory. The postlude was by Frederic Ware Bailey, who brought the meeting to a dignified close by his playing of Roy Stoughton's "Dominus Vobiscum." The Rev. George Stockwell, vicar of Christ's Church, gave a very interesting address on the subject from the minister's point of view.

The chapter then adjourned to the parish-house for luncheon provided by our host, Mr. Smith, and served by members of Mr. Smith's choir.

RALPH M. WARREN, Secretary.

Recital of Reading Chapter.

The fifty-first recital of the Reading chapter was held Dec. 4 in St. Matthew's Lutheran Church with Earl Bickel, organist, in charge. The organists were assisted by the choir of the church. The program follows: Organ solo, Andante and Allegro, F. E. Bache (Robert Auchenbach, organist of St. John's Reformed Church); anthem, "Lord, Who Shall Dwell," J. V. Roberts; organ solo, Intermezzo, Artz (Ernest Artz, organist of Hinershitz Church); quartet, "How Lovely Are Thy Dwellings," Hadley; organ solo, "Northern Lights," Torjussen (Donald W. Browne, organist Pennside Presbyterian Church); anthem, Te Deum No. 7 in E flat, Dudley Buck; organ, Toccata and Fugue in D minor, Bach (W. Richard Wagner, Grace Lutheran Church).

Harrisburg Christmas Service.

A Christmas choral service was presented by the Harrisburg chapter in Christ Lutheran Church Monday evening, Dec. 12. The service was sung by the combined choirs of Christ Lutheran Church and the Market Square Presbyterian Church, with Donald D. Ketting directing the chancel choir, Mrs. Raymond C. Walker directing the antiphonal choir and Clarence E. Hecker at the organ. The procession was led by the antiphonal choir of thirty-four voices, all members of the junior choirs, each member carrying a candle, followed by the combined choir of thirty-four voices. The antiphonal choir circled the auditorium and proceeded to the rear gallery, while the chorus marched to the chancel. The Rev. J. E. Rudisill, pastor of the church, pronounced the invocation, read the Scripture lesson and pronounced the benediction, and the Rev. R. C. Walker, pastor of the Market Square Presbyterian Church, delivered the address on "Where Is Tiny Tim?" a Christmas meditation.

The prelude to the service was played by Adam Hamme, organist and choir-master of Zion Lutheran Church, York, Pa., and the offertory was played by Miss Irene Bressler, organist of Grace U. B. Church, Penbrook, Pa. The service was sung in a splendid manner and showed the fine cooperation of the choirs and the directors. The tone of the chorus was of the best and the final chorus was superb.

The program was as follows: Three preludes for the organ, "In dulci jubilo," Bach; "Rejoice, Beloved Christians, Now," Bach, and "A Rose Breaks into Bloom," Brahms; processional hymn, "Come Hither, Ye Faithful"; carol, "Come, All Ye Faithful Christians," D. D. Ketting (composed for this service); "Christmas Bells," Rebikoff-Kingsley (antiphonal choir); "The Song of the Angels," Dickinson; "While by My Sheep," Jungst, and "Shepherds' Christmas Song," Reimann-Dickinson; offertory, "Christmas Pastorate," Dinelli; carol, "Catalonian Christmas Carol," Erickson; chorale, "O Glorious Rose Fair Blooming,"

Practorius; chorus, "Hallelujah Chorus," Handel; recessional hymn, "Brightest and Best of the Sons of the Morning."

The next recital to be sponsored by the chapter will be an organ-piano program Jan. 17 in the Fourth Reformed Church with Miss Violette Cassel in charge of the program.

ARNOLD S. BOWMAN,
Recording Secretary.

Work of Pottsville, Pa., Chapter.

Pottsville chapter opened its season with interesting and helpful meetings. In November "Worship" was discussed. The subject was divided into three parts and was presented as follows: "The Vested Choir," Miss Marie Kantner; "Hymnology," Mrs. Robert Hoffman; "The Doxology, the Gloria Patri, the Gloria in Excelsis," Lewis Dietrich. At the December meeting Miss Rosalie McKenna spoke on "The Liturgy of the Catholic Church." A Bach program is being planned for the January meeting.

The chapter also arranged a candle-light service, but due to conflicting community programs it was canceled. Dickinson carols and Bach chorales were sung by the choir of the Second Presbyterian Church during the Christmas season. The cantata "The Story of Bethlehem," by Spence, was sung. Mrs. William P. Strauch, president of the chapter, is organist and choir leader of the church.

Miss Marie Kantner, organist and choir director at St. John's Reformed Church, Schuylkill Haven, gave a recital in the church on the evening of Dec. 16. Miss Louise Kantner, soprano, assisted. A candle-light service was held Dec. 18, at which time the combined choirs and male chorus of the church sang.

The choir of the First Evangelical Church gave "The World's True Light" by Stults. Lewis Dietrich is organist of this church.

LEWIS H. DIETRICH, Secretary.

Lancaster, Pa., Chapter.

The launch of a series of musical events under the auspices of the Lancaster chapter was a public service at Advent Lutheran Church Sunday afternoon, Dec. 11. The Rev. James Harrison delivered an address on "Polyphonic Music" and the choir, under the direction of Harold Shaar, with Marie Gast at the organ and Mrs. William O. Frailey as guest soloist, presented three selections in conjunction with the service: Organ, "Cristo Trionfante," Yon, and "The Holy Night," Buck; soprano solo, "Agnus Dei," Bizet; organ, "March of the Magi," Dubois, and "Christmas in Sicily," Yon; anthem, "There Shall a Star from Jacob," Mendelssohn; organ, "Paeon" in D major, Dickson.

On Tuesday evening, Jan. 17, the chapter will present Arthur B. Jennings, Jr., noted recitalist of Pittsburgh, in a program of organ music at the First Methodist Church.

Sunrise Chapter Christened.

Sixty guests, organists and friends from all points on Long Island were entertained at the residence of Arthur Williams, "Brook Corners," Roslyn, Monday evening, Nov. 28, as the initial event in the recently formed Sunrise chapter. As the guests arrived the famous carillon in the tower of the guest villa rang a program of six selections. Dr. Heinroth, organist of City College, New York, and president of the N. A. O., was master of ceremonies and opened the program with the Fugue in F major by Bach, played on the large Estey organ in the spacious drawing-room. The earliest N. A. O. president available in this territory at this time, Dr. J. Christopher Marks, who was president in 1912-1913, was the first speaker, and gave a historical sketch of the association. Dr. Tali Eken Morgan, founder of the organization in 1908, was the principal speaker of the evening, and explained the im-

portance of carrying the ideals of the association, good fellowship and understanding, through life. Miss Jane Whittemore, for the last ten years vice-president and chairman of the committee on organization of chapters, was the next speaker, declaring the Sunrise chapter under the authorized management of Antoinette Hall of St. Ann's Church, Sayville, to be a full-fledged chapter of the N. A. O. Dr. Heinroth then played the Nocturne by Ferrata. Reginald L. McAll, a past president of 1926-1928, addressed the guests on plans for continuity.

A tribute of appreciation making Mr. Williams the godfather of the chapter, in the form of a portfolio of parchment in which each guest upon arrival had autographed his signature, was presented by Dr. Heinroth to Mr. Williams, who responded in his most gracious manner, pleased with the privilege of being the first to sponsor the chapter and wishing it great success. Supper was served in the dining-room overlooking the bay. A social hour followed.

Among those present were several members of the national executive committee, Mrs. Kate Elizabeth Fox, Herbert Stavelly Sammond, Helen C. Reichard, Fernando Germani, Bernard Laberge and Hugh McAmis.

The cathedral in Garden City, L. I., was filled with music-lovers, from choir stalls and chancel steps to the rear door, and overflowing onto the portico and down the long walk to the street, when members and friends of the Sunrise chapter and hundreds of music-lovers from every part of Long Island listened to Fernando Germani as he swayed his hearers at a recital on the evening of Dec. 6. Mr. Germani's program was chosen to suit every taste.

At the conclusion of the recital many in the audience tarried around the console to get a glimpse of the material facilities with which the music of the evening had been produced. Mr. Germani contributed two extra numbers.

Previous to the recital the Sunrise chapter entertained Mr. Germani at a dinner at the Garden City Casino, forty guests being present. Dean Sargent and the organist of the cathedral, Maurice Garabrant, were two of the speakers, welcoming the organization to the cathedral and paying honor to the artist. Bernard Laberge, manager for Mr. Germani, was the principal speaker at the dinner, speaking on the subject of "Promoting Organists," while Virginia Carrington Thomas brought a greeting from the Long Island chapter of the American Guild of Organists, Antoinette Hall of St. Ann's Church, Sayville, chairman of the chapter, presided at the dinner.

ANTOINETTE HALL.

Baltimore Chapter.

The Baltimore chapter held its monthly meeting Dec. 14 in the parish-house of the First Unitarian Church. The recital committee reported that a series of six recitals by local organists was being planned to take place during Lent. Plans were discussed for the entertainment by the chapter of the Chesapeake chapter, A. G. O., on Jan. 9. Mrs. Sophia Carroll then gave an instructive and carefully prepared paper on the life and works of J. S. Bach.

HERBERT J. AUSTIN, Secretary.

Blackwell Delaware President.

The annual meeting of the Delaware chapter was held in Peninsula M. P. Church, Wilmington, Dec. 13. Almost the entire membership was present and elected the following organists as officers for the ensuing year: President, Samuel Blackwell; vice-president, James I. Cooper; secretary, Wilmer C. Highfield; treasurer, Sarah Hudson White; librarian, Eve Judith Robinson. It was one of the best attended meetings held for a long time. The committee was headed by Wilmer C. Highfield, organist of the church, assisted by Sarah Hudson White and Eve Judith Robinson. At 6:30 a turkey dinner

with all the trimmings was served by some of the ladies of the church, after which the business meeting was held. Mr. Carpenter, the retiring president, was presented with a lounging robe and Mrs. Carpenter with a plant. The chapter voted to give \$10 to the fund for needy families being collected by one of the local newspapers. After the business meeting a program was presented including vocal solos by Mrs. Carolyn Conly Cann and humorous readings by Mrs. C. A. Schuler, and an address by the Rev. W. P. Roberts, pastor of the church. Games and stunts were then enjoyed.

WILMER CALVIN HIGHFIELD,
Secretary.

Union and Essex Chapter.

A number of chapter members assembled at the attractive auditorium of the Altenburg piano house in Elizabeth Dec. 12 to hear a talk by Dr. Frederick Schlieder and a program of piano solos by Miss Adelaide Duncklee. The meeting was opened by the president, Russell S. Gilbert, who called for the reports of officers. The program then went forward with piano renditions of the following numbers by Miss Duncklee: Suite, "Sea Pieces from the Hebrides," Marjory Kennedy Fraser, and Nocturne for Left Hand Alone, Scriabin. Miss Duncklee's performance won enthusiastic praise from the audience.

Dr. Schlieder was next introduced and delivered a talk which left much food for thought. To close the evening Dr. Schlieder sat down at the piano and gave a colorful improvisation which evoked rousing applause from the membership.

ROBERT A. PEREDA, Secretary.

Central New Jersey Chapter.

Members of the Central New Jersey chapter were guests Friday evening, Dec. 2, of M. P. Möller at the Waldorf-Astoria Hotel in New York City. An interesting demonstration of the ball-room organ and an impromptu recital on the studio organ were given by W. A. Goldsworthy. Mr. Goldsworthy's brilliant and artistic playing delighted his audience. Among his selections were: Largo from "New World" Symphony, Dvorak; Symphony in B minor, Schubert; "Flight of the Bumble-bee," Rimsky-Korsakoff; Spring Song, Macfarlane.

Following the recital a buffet lunch was served in one of the studio rooms. Arrangements for the affair were made through Edward W. Riggs.

EDITH E. MAGOWAN, Secretary.

Miami Chapter.

A refreshing change was enjoyed by our members, and perhaps more so by friends and public, at the recital given at the Robertson Memorial Church Nov. 27, by Miss Martha Swain. In addition to the organ, a violin and piano duet was played by Mrs. Jane French, first violinist of the Miami Symphony Orchestra, as guest artist, and Miss Frances Tarboux, one of our members, who played Beethoven's Sonata in D, Op. 12 No. 1. Both performers are in the first rank of their profession, and in their brilliant rendition of this beautiful sonata they entered into the spirit of gaiety which actuated the great master in its composition. Miss Swain worked wonders with the two-manual Kilgen organ, demonstrating unusual ability in bringing out varied colors with a limited selection of stops. Her program commenced with a Guilmant number, Sonata No. 5, which gave the organist sufficient scope for the display of technique. Then followed "Romance sans Paroles," Bonnet; "Harmonies du Soir," Karg-Elert; "Dawn's Enchantment," Dunn; "Fireside Fancies," a truly descriptive and fanciful suite by Clokey and played with brilliance, the "Marche Nuptiale," by Faulkes.

Inasmuch as the recital of Dec. 12 was offered by the reporter of the Miami chapter, we quote from the *Miami Daily News* review written by Wanda MacDowell, the music critic of that newspaper, instead of the usual official reported:

A musical program of unusual interest was presented Dec. 12 at the Temple Theater when the National Association of Organists presented L. A. Oates in an organ recital, with a group of prominent Miami musicians assisting.

Mr. Oates, British vice-consul at Miami, like our American diplomat, Charles G. Dawes, makes music a serious

avocation. His playing disclosed a natural artistic sense, skill in producing pleasing tone combinations and an underlying firm foundation of rhythm. He chose in this program to exemplify the lyric charm of organ music rather than to strive for the massive and grand effects.

Grieg's "Morning" was rendered with good tonal color and the "Rosary" brought in the chimes very discreetly. "Le Chant du Cygne," by Blumenthal, was a soothing melody with harp-like accompaniment. The "Miserere" from "Il Trovatore," Verdi, closed his first group.

Two ensemble numbers for strings and organ were of outstanding beauty. "Exaltation," by Dickinson, played by Mr. Oates, Frances Tarboux, piano; Gladys Edwards, violin, and Donna Watson Shaw, cello, announced a theme on the 'cello which was taken up by the other instruments and woven into a rich design, the sonorous tones of the four-manual Skinner organ leading up to a full diapason climax. "Meditation," Milletze, for organ, piano and violin, was a melodious gem blending the tonal colors of the instruments. Mr. Oates' other solos were Andante, Mendelssohn; "Song of the Volga Boatman," transcribed by H. J. Stewart, and "Bells of Averdoye," Stewart.

The Pilgrim Choristers, under the direction of Adelaide Ritzenhouse, accompanied by Eleanor Clark Linton, opened the program with three charming songs for women's voices.

This was the last of a series of programs, arranged by Frances Tarboux, during her year of office as program chairman, which office she has filled with distinct ability.

Recital by Jordan at Springfield, Ill.

A large and appreciative audience attended a recital by Professor Frank B. Jordan Nov. 13 at the First Christian Church, Springfield, Ill., under the auspices of the Springfield chapter. Professor Jordan displayed the full resources of the organ in a splendidly-arranged program which included works of classical, modern and contemporary composers. Professor Jordan is on the faculty of Illinois Wesleyan University at Bloomington and serves as director of music at the First Christian Church in Bloomington. His program was as follows: Fourth Organ Concerto (Allegro Moderato), Handel; Fifth Symphony (Allegro Vivace), Widor; "Romance sans Paroles," Bonnet; Intermezzo, Callaerts; "Petite Fantaisie," Callaerts; Toccata in E minor, Callaerts; Meditation, Sturges; "West Wind," Rowley; Scherzo, Dunham; Toccata, de la Tombelle.

Helen Nettleton, organist, and the senior high school *a cappella* choir under the direction of E. Carl Lundgren were presented by the Springfield chapter in a program of Christmas music at the First Presbyterian Church. The program was broadcast over station WTAX.

Monmouth, N. J., Chapter.

Monmouth chapter met at the First Reformed Church, Long Branch, Nov. 28 to discuss plans for the season. Despite the fact that our hands are tied financially, all local banks being closed, interesting ways for raising funds for chapter expenses were discussed. An invitation concert will be given in St. George's Church, Rumson, followed by a reception in the parish-house, for which there will be a charge of 25 cents. A study course on choral music with records and scores of the music to be studied, and a music festival using the combined choirs of the chapter are among the plans for the winter. The Long Branch American Legion ladies' quartet gave a program at the close of the business meeting. Long Branch members were hosts for the evening.

HELEN E. ANTONIDES, Secretary.

Kentucky Chapter.

The Kentucky chapter held its monthly meeting Dec. 5 at the French Village, Louisville. The Rev. Frank Owen Taafel, pastor of the Fenner Memorial Lutheran Church, was the speaker of the evening. He spoke on the clergyman's outlook on music, stressing the importance of co-operation between organist and clergyman. He said that an organist should know the topic of the sermon so as to select a suitable prelude, hymns and other music and that the organist should not dominate the service, as, he said, so many do. Dr. Taafel also emphasized the importance of the music committee's having an appreciation and some knowledge of music.

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CHICAGO, JANUARY 1, 1933.

AS WE ENTER 1933

As we complete another Christmas season and enter upon a new year the stage is held by the raging nations and the people, in the words of the Psalmist, as sung to us at this season in Handel's "Messiah," still "imagine a vain thing." With barns bursting with plenty, as a consequence of the largest corn crop in years, and the banks bursting with money that they dare not lend, and wheat at the lowest price in history, we are still in the midst of depression, mental as well as economic. In a land notorious for its resources thousands seek work in vain and some are actually starving.

This is a situation too difficult for the organ world to solve or correct. It is the statesmen's and business men's task, and all we can do is to pray that they will show more ingenuity in trying to solve it than they have previously evinced. Naturally the business crisis has made every form of art suffer, and has proved once again that business and art must go together. It is still a case of the wealthy being the patrons of the finer things of life, much as some artists seem to forget that fact. It was inevitable in 1932 that organ building should decline and that budgets should be reduced by churches in a way to play havoc with many a church musician's salary or position. But as depressions have come repeatedly, so they have departed with the same regularity. This is no time to listen to prophets of evil. Those prognosticators of the business world whom we prefer to favor with our confidence see a change coming slowly, but distinctly. With it will come in due time a full restoration of prosperity. And with prosperity is bound to come a great demand for organs to make up for the lean years.

Meanwhile it is up to the organ profession to attend to its traditional business of helping to smooth over the trials of the day, as did David when he played the harp to quiet the irascible Saul, as music has done to raise the spirits of men in all wars, making itself more and more the necessity which it is in worship or the dance, in sorrow or rejoicing.

THE LOSSES OF 1932

In reviewing the record of events of 1932 as published in the twelve issues of The Diapason one is impressed with the losses the American organ world has suffered in this brief period by death. As we stand on the threshold of a new year it is fitting that we should pay tribute to those whose activities have been brought to a close.

Although they passed from this earth in the closing days of 1931, the January, 1932, issue records the deaths of John Hyatt Brewer, Peter C. Lutkin and John J. Hattstaedt. Here were three men all of whom served long and effectively, though in different ways. Dr. Lutkin and Dr. Brewer were vet-

eran organists, composers and conductors. Dr. Lutkin left as his monument the Northwestern University School of Music, the A Cappella Choir of the university and the North Shore Music Festival, besides a large host of pupils who now are capable and prominent players. Dr. Brewer served his church—the Lafayette Avenue Presbyterian of Brooklyn—for more than half a century with fidelity and distinction. Mr. Hattstaedt created the American Conservatory of Music in Chicago and was respected by musicians the country over.

In January J. Warren Andrews, a past warden of the A. G. O., who likewise served many years in New York and was beloved of all who knew him, was taken. In February Clayton F. Summy, the Chicago publisher, a man of fine character and rugged integrity, who had an abiding love for music, and Mrs. Bruce S. Keator, one of the leading forces in the N. A. O. and one of the ablest woman church musicians of her generation, passed to the beyond. George Eastman, wealthy patron of the organ, died in March after a career in business which will go down in history. Charles C. Kilgen, veteran organ builder of St. Louis, and Dr. Albert A. Stanley, the grand old man of the University of Michigan, departed in May. In the same month Charles D. Irwin, the beloved disciple of the Boston organ circle, a business man, organist and organ builder of rare charm, was called. In August George Whitfield Andrews of Oberlin, the head and heart of the organ department there for many years, and one of the greatest teachers of organ of the century, died in Honolulu.

It is of significance that of those who died in 1932 six were in that choice company of organists which in April, 1896—nearly thirty-seven years ago—organized the American Guild of Organists and since then had been listed as its "founders." They were Dr. Brewer, Dr. Lutkin, J. Warren Andrews, Dr. Stanley, George W. Andrews and Louis R. Dressler.

It should be a source of pride and stimulus to the present generation, and especially to the younger ones, that these men, who now rest from their labors, but whose works indeed do follow them, should be among those who have created the traditions and the background of the organist's profession in this country.

TIME FOR DEFENESTRATION

This is the time to put the house in order to get rid of the barnacles, to ring out the false and ring in the true as 1933 begins. So let's get started!

In the first place, we propose and shall firmly and persistently advocate the defenestration of all those who play carelessly, do not study or practice, and make of their positions mere meal tickets.

Next we might lay hands on those who rate themselves far above their real value, or at least would lead others to do so—the large and trying company of those who would make themselves appear what they are not, who seek honors they do not deserve and exalt themselves by means of politics rather than by virtue of artistic merit. They should be "horrifyingly defenestrated."

That will be quite some cleanup for a start; but there are others who might well have been on the list of the lord high executioner made immortal by Gilbert and Sullivan. For instance, how about the people who see nothing good in American organ building and worship only that which comes from across the seas? Call the defenestrator! With them may well go those who never play an American composition.

But the job will not yet be complete. There is another entirely superfluous class made up of those who never see any good in anything the other fellow does. They never attend a recital except to criticize and they just cannot discover anything of merit in anyone's work but their own, forming a small clique who help them form a mutual admiration society. These latter should severally and collectively be defenestrated.

You don't know what "defenestration" means? Well, we didn't either until we consulted the omniscient Noah Webster, who always comes to the rescue in such cases. We got the word

direct from Boston, whence always has come our best language. If you read your December Diapason carefully you saw it at the end of Professor Macdougall's column. In case your dictionary is not handy, we might say that it means "a throwing out of a window." Here's hoping that the window is on the top floor of a skyscraper.

American friends of Dr. Sigfrid Karg-Elert have received word from Leipzig to the effect that the noted composer of organ music is mortally ill and in dire need. Admirers of Dr. Karg-Elert on this side of the ocean are requested to lend their aid and according to a letter received by The Diapason from Dr. Caspar Koch of Pittsburgh, Dr. Walther Röhlig has been authorized to solicit funds from Americans to help the Leipzig man. Dr. Röhlig's address is: Flossplatz 32, Leipzig C-1, Germany. We are glad to comply with a suggestion by Dr. Koch that Dr. Karg-Elert's condition be brought to the attention of our readers through these columns.

Good Acoustics in Hartford Memorial.

New Britain, Conn., Dec. 10, 1932.—Editor of The Diapason: The article in your last issue by Messrs. Gammons and Covell is very interesting in some ways, but it seems hardly the truth to place the Bushnell Memorial Auditorium at Hartford in the class of "buildings of considerable size unfavorable to organ tone." There are many of us who have heard all types of music in that wonderful auditorium, and everybody seems to agree that the building is about as perfect for opera, orchestras, choral organizations, song recitals and the like as it is possible for human beings to construct. Apparently the organ in that building does not suit the fancy of Messrs. Gammons and Covell, so they blame the auditorium. Hartford has every reason to be proud of such a magnificent structure as the Bushnell Memorial.

Yours truly,

JOSEPH C. BEEBE.

Beautiful Service at Brookline, Mass.

Clokey's cantata, "When the Christ-Child Came," was presented Sunday evening, Dec. 18, at the beautiful Leyden Congregational Church, Brookline, Mass., under the able direction of Blanche T. Brock, organist and director of the quartet and chorus choir. This was a feature of the annual candle-light service arranged by Mrs. Brock. Mrs. Brock was the first to give the Clokey cantata in New England, on Dec. 18, 1927. It had then been sung only three times in this country. This annual service is one of great beauty. The choir in scarlet-trimmed robes, each member carrying a lighted candle, is preceded by two young men (window lighters), one in a robe of scarlet, the other in royal blue, who stand at the chancel steps while the singers march up and place their candles on the altar in the form of a cross. During the recessional the organ is played softly and the members of the choir go to the altar, take their candles, and walk out silently. The church is decorated with tall cedar trees and wreaths. There are candles in all windows, each one lighted by the candle lighters, who go down from the chancel while the choir sings "Silent Night."

Activities of Arthur R. Croley.

Arthur R. Croley gave a recital of German church music Sunday afternoon, Dec. 11, at the Toledo Museum of Art, on the Skinner four-manual organ. He was assisted by Dorothy Shadle, soprano. The program consisted largely of chorale preludes by Bach, Walther, Buxtehude, Reger and Karg-Elert. Nov. 17 Mr. Croley played at one of the museum evening series of music appreciation recitals, his selection being Franck's Chorale in B minor. At the Methodist Church, Maumee, Ohio, Mr. Croley gave the third anniversary organ recital Sunday evening, Oct. 23. Nov. 13 at the evening service in Trinity Lutheran Church at Malinta, Ohio, he presented a program of chorale preludes. Dec. 6 he offered "an evening with Cesar Franck" at the First Congregational Church of Toledo, playing the Chorales in B minor and A minor.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1913—

A three-manual Austin organ in All Saints' Memorial Church at Providence, R. I., was opened with a recital by John Hermann Loud of Boston.

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

Roland Diggle was giving a series of twilight recitals at the Cathedral of St. John, Quincy, Ill., on alternate Sunday afternoons.

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

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

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

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1923—

Ten thousand people heard a gala concert at the Wanamaker store Dec. 26 in which the Philadelphia Orchestra took part, with Marcel Dupre and Charles M. Courbin at the great organ.

An appeal was made to American organists for contributions in aid of Louis Vierne, organist of the Cathedral of Notre Dame in Paris and one of the most famous of contemporary musicians, who was reported in great need. The war and long-continued illness so seriously affected M. Vierne that he was forced to vacate his apartment in Paris and his studio organ and all his belongings were sold.

John Wanamaker, the Philadelphia merchant prince and a powerful patron of the organ, died in December and a tribute to his memory from the pen of Dr. Alexander Russell was published by The Diapason.

The specification of what was designed to be an ideal theater organ, to be built by the Skinner Organ Company for Gordon's Capitol Theater in Boston, was published.

The contract to build a four-manual for the exclusive Lake Placid Club in the Adirondack Mountains was awarded to the Austin Organ Company.

By way of shedding light on the situation ten years ago the following is quoted from The Diapason's New Year's editorial:

Despite the fact that the world is "by schisms rent asunder" the outlook as we peer into the future must seem hopeful to all but confirmed pessimists—and we shall strive hard not to become one of these. The world at large has had trouble in plenty during 1922 and for some time previous to that year, but when we get down to the little but increasingly important world in which we function the prospects and the record of the year are not at all disheartening. * * * For the organists it has been a year of progress. For one thing, salaries are on the upward trend. * * *

Of the making of large organs there is no end. Such instruments of 1922 as that in the Cleveland Auditorium and in the New York Wanamaker store make the year one with a noteworthy record. The organ builders find the demand for their work in no way relaxed. Some have already reported to The Diapason that they have contracts on hand to keep them busy through next summer. Such business experts as Roger Babson tell us that 1923 will be a year of further recovery.

Death of Howard R. Bostian.

Professor Howard R. Bostian, 41 years old, head of the organ department at the University of South Dakota, Vermilion, S. D., and organist and music director of the First Congregational Church of Vermilion, died in that city Dec. 15. He was instrumental in obtaining for the university the four-manual Skinner organ in the school auditorium. Professor Bostian was unmarried.

The Free Lance

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

As a free lance I took occasion last month to affirm that in the organ world there is a Bach craze, illustrating its unwholesomeness by saying that musical people weaken the power of discrimination in presenting as worthy of unrestrained admiration a large list of pieces of unequal value. Hardly had December made its appearance, The Diapason with it, when Uncle Mo burst into the studio as energetic and stentorian as ever.

"Mac, you'll have to be more careful; you make too many wild statements."

"As for instance?" said I.

"Why, the statement that any Bach prelude and fugue is taken as entirely suitable for performance at any time and place." (Uncle Mo has more than the ordinary avuncular affection for me and makes no bones of setting me right on all subjects.)

"I'm not going to retract that, Mo, for I had a striking confirmation of the statement after I had sent it to the editor. At a November wedding in one of the big churches in a large Eastern city the music, so the newspapers stated, was made up entirely of organ pieces by the great J. S. B."

"Well, why not?" said Mo. "Wasn't it good music, and for the most part great music?"

"Yes, it was," admitted I, "and for further measure the newspaper told us that the bride chose the music herself. I take it, however, that there is a place for everything under the sun. I now recall a friend of mine, the late W. H. Arnold of St. Stephen's, Providence, R. I., telling me—and insisting that he was telling a fact—that at his own wedding the organist included in the music Gounod's 'Funeral March of a Marionette'; whether this was a satirical comment on matrimony in general, on the bridegroom's personality, or a piece of thoroughgoing stupidity Arnold could never decide. But I think we must admit that to fit music to any occasion much must be considered besides its quality. What do you say to that, Mo?"

"What do I say? I say, Mac, that you are wriggling. Why not come out like a man and say that the all-Bach wedding music is indefensible?"

What comeback to that, dear colleague, would you make?

Are our musical organizations (M. T. N. A., N. A. O., A. G. O.) awake to their opportunities during these times of reorganization? Are they asking themselves: "What are we here for anyway?" Or are they simply acting under the order, AS YOU WERE?

You may be as eloquent as you like about console standardization or the advantages of the Matthay methods in piano technique, or the absolute effectiveness of the old Italian method of singing, or the falseness of clavicular breathing, or dispute about plans for teaching musical appreciation, but what is needed in our musical world is national instruction by teachers who will teach the rudiments of music—notes, time, rhythm and melody playing—and will so conduct their instruction that pupils able to play a fourth-grade piece will be able to read faultlessly at sight a first-grade piece. We are talking too "big." We need to get down to the much-in-little things in our art.

Do you realize that in these dull times music has been recognized, with more friendliness than ever before, as having in itself potentialities of encouragement, refreshment, comfort and heartening? Are you not proud that you are a musician?

In this column I have often spoken of the apparent lack of interest on the part of organists in our hymn-tunes. Now that the chorale prelude appears so often on recital programs it may be that hymn-tunes will be given more attention. Why not buy a copy of

"Hymns Ancient and Modern, Historical Edition" (price was 10 shillings), a magnificent source-book? Or if that is too comprehensive, try "The Church Hymnary and its Supplement," two volumes (price about 5 shillings each), Oxford University Press, almost as useful. These are as fascinating as a detective story.

Just one hundred years ago Lowell Mason edited a collection of anthems called "Lyra Sacra." In the preface he laid down certain propositions that are for the most part quite contrary to today's notions. I find in them something of the rural religious ideas of his day, but, in addition, a shrewd comprehension of the workings of the less admirable traits of human nature in our art. Remember, too, that Mason wrote in 1832. He says: "(1) The choruses of Handel and Haydn are too difficult for choirs to perform or audiences [did Mason mean congregations?] to comprehend. (2) An orchestra of thirty to forty and a chorus of at least fifty are necessary. (3) These choruses of Handel, Haydn, etc., were designed for the sole purpose of musical exhibition and display. (4) 'The Messiah' was first performed in a theater and was a theatrical exhibition. (5) There is not the least reason to suppose that Handel ever associated in his own mind this most sublime of musical compositions with the humble and spiritual worship of God. (6) Devotional feeling is seldom produced in a mixed assembly. (7) The anthems of the best English authors, with few exceptions, are designed to show the composers' skill in counterpoint, fugue and artificial conceits."

The times have changed, but human nature remains as before.

What is your A. G. O. chapter doing to strengthen the sense of solidarity in its membership? Are you stressing educational and social meetings and events in these days of enforced leisure, or is the chapter missing its opportunity?

Speaking of hymn-tunes and chorale preludes, you of course know Addison's paraphrase of the Twenty-third Psalm; Henry Carey made the music for it and it is often called "Carey's Tune." Recently Ernest White, who is back at his post, St. James', Philadelphia, played "Carey's Tune" in chorale prelude form by Charles Wood. The first phrase of the tune runs: Soh/ fa, mi, la/, do, ti, do/fa, mi, re/mi. See account in "Historical Edition of Hymns Ancient and Modern," No. 25.

Do you know "La Poule," by Couperin? If you do you will perhaps forgive the piece of frivolity following. While he was staying last summer in a Swiss hotel, a friend writes, the waiter, who prides himself on his English, brought in a dish which he did not recognize. He asked him if it was a guinea-pig.

"No, sir," he replied, "it is not a pinny-gig, it is the husband of the poulet."

Apollo Club to Sing Lester Cantata.

Dr. William Lester's cantata "The Bird Woman" will be sung by the Apollo Club of Chicago under the direction of Edgar Nelson the night of Feb. 21. This work by the Chicago organist and composer had its first presentation March 13, 1931, at Toledo, Ohio, when it was sung by the Toledo Choral Society under the baton of Mrs. Mary Willing Megley, with the assistance of the Cleveland Orchestra. At that time the cantata made a distinctly favorable impression on audience and critics.

John H. Duddy, Mus. B.



HANDEL'S "MESSIAH" was given under the direction of John H. Duddy, Mus. B., in December at the Memorial Church of the Holy Cross, Reading, Pa. The presentation was divided over three evenings. One part was sung Dec. 4, the second Dec. 11 and the third Dec. 18. Each evening there was a lecture on Handel and an explanation of the music to be sung. On Dec. 28 Mr. Duddy directed a gorgeous pageant with a cast of fifty members, supported by an orchestra of fifteen players, the full choir and the organ. The music for the occasion consisted of works of Handel, Bach, Corelli and Gounod and carols from many lands.

Death of Mrs. Max Hess.

Mrs. Max Hess, wife of Max Hess, chief architectural engineer of George Kilgen & Son, died at her home in St. Louis Dec. 11. Mrs. Hess had been ill a long time, having been a patient sufferer for a number of years. She is survived by her husband, who is known among organ builders throughout the country, and by a daughter, Mrs. Lilian Eitel.

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Who's Who Among the Organists of America

Henry F. Anderson.

Henry F. Anderson, prominent Cleveland church musician, saw the beginning of his career in Canada and a New York choir, and the best Episcopal traditions were inculcated in him from childhood. His early youth was marked by dreams of a career in the law; instead he entered the equally honorable profession of music. Mr. Anderson is at present organist and choirmaster of Emmanuel Church in Cleveland and instructor in organ at the Cleveland Institute of Music, and stands high in the esteem of a large host of friends and pupils.

Henry F. Anderson was born in Montreal. His early boyhood was spent in Prince Edward Island. Here he began his service to the church as a choir boy at St. Paul's Church, Charlottetown. Next we find him, according to the records, as a solo soprano boy at the Church of the Heavenly Rest in New York, under no less a preceptor than Dr. Walter Henry Hall of Columbia University. He studied organ next, being a disciple of Dr. Walter B. Gilbert of Trinity Chapel and Clement R. Gale. His first organ position was at historic St. Peter's Church, Perth Amboy, N. J., where a number of men now prominent throughout the country have held forth. He also studied piano under Rafael Joseffy, the famous pianist. From Perth Amboy Mr. Anderson went to St. Mary's Church, Mott Haven, N. Y. Then he was appointed to the post at Trinity Church, Columbia, S. C. At Columbia he met and married Miss Isabel Harper Davis, daughter of Professor R. Means Davis of the University of South Carolina.

Mr. Anderson's next position was as director of music at the Presbyterian College and organist and choirmaster of St. Peter's Church, Charlotte, N. C. Next he was director of music at Hood College and organist and choirmaster of All Saints' Church, Frederick, Md. From Maryland he went to Cleveland to his present duties.

Mr. Anderson passed the Guild association examination in 1902 and the fellowship tests in 1917.

William J. Marsh.

Among contemporary composers the name William J. Marsh of Fort Worth, Tex., is rapidly coming into prominence. His list of works has grown to gratifying proportions and many of these are enjoying considerable popularity.

Mr. Marsh was born in Liverpool, England. Although an Englishman by birth, he is partly American by ancestry, and more so by traditions. His father, James Marsh, came to this country from Liverpool in 1871, settling in Dallas, Tex., where he married in 1877 and afterward returned to Liverpool, where the subject of this sketch was born and received his first musical instruction from his mother.

William Marsh attended school at Ampleforth College in Yorkshire, where, in addition to his studies, his musical interest was increased by work in the choir and orchestra. On returning to Liverpool he took up the organ and composition, and gained much experience as director of St. Mary's Church.

In 1904 Mr. Marsh came to this country and settled in Fort Worth. Here he resumed his church work and for over twenty-seven years has been organist and choir director at the First Presbyterian Church, serving twenty-three years in a similar capacity at Temple Bethel and twelve years at St.

Henry F. Anderson



Patrick's Church. For several years he was president of the Arion Choral Society and assistant director of the Apollo Chorus and now he is director of the Euterpean Club chorus.

On the occasion of the twenty-fifth anniversary of his assuming the post at the First Presbyterian Church the congregation gave a dinner in his honor and the music at all services on the anniversary Sunday was chosen from his long list of compositions.

During the last few years Mr. Marsh has devoted considerable time to composition, with gratifying results. In both 1921 and 1922 he won the first prize offered by the San Antonio Music Club for the best song by a Texas composer, and in 1924 his song "Texas, Our Texas," was chosen among more than 1,000 and adopted in 1929 as the official state song of Texas. In 1931 the Harmony Club of Fort Worth gave his opera, "The Flower Fair at Peking." Mr. Marsh has been a member of the American Guild of Organists for fifteen years. He has been chairman of the Texas Composers' Guild in connection with the Texas Federation of Music Clubs for a long time and is a life member of the National Federation of Music Clubs.

His compositions abound in clever and effective ideas and are always interesting. One of the most attractive things he has done is "A Flower Wreath," a suite for soprano, mezzo-soprano and contralto. Solos, duets and trios are woven about the flower lyrics. Of his songs one of the most popular is "Canterbury Bells," with the fairy-like chimes in its accompaniment. Other favorites are "Tonight," "Yellow," "Chinita" and "Memories." Outstanding among his choral works are a sacred cantata for mixed voices, "Praise and Thanksgiving," "Sunset," for women's voices, and "Nobuddy," for men's voices. He has published a creditable list of anthems and three masses and has in manuscript a "Petite Suite" for two violins and piano, four Jewish services, some organ solos, violin pieces, songs and piano numbers. One of his most recent works was the incidental music to a pageant for Christmas, "The Innkeeper of Bethlehem," which was given two years at the First Presbyterian Church in Fort Worth, filling the building to overflowing for three Sunday nights in suc-

cession each season. It was repeated by popular request this Christmas.

Perhaps it should not be overlooked that in addition to Mr. Marsh's activities as organist, pianist, accompanist and composer he is also a business man, having been in the cotton business in Texas since his coming to this country. It is therefore not surprising to learn that he has no time for golf and such sports, but does enjoy a swim once in a while. H. E.

James Herbert Simms.

For over two-score years the finest type of English church music and its traditions have been maintained along the banks of the Missouri river by James Herbert Simms, English-born of a family of organists, and English-trained. For thirty-eight years Mr. Simms has been organist and choirmaster of All Saints' Episcopal Church in the city of Omaha. Not only the people of his parish, but a large company of the clergy who have known his work and ideals and all his fellow-organists in Nebraska are among those who pay tribute to that for which he has stood and for what he has achieved.

Mr. Simms was born April 23, 1863, at Stourbridge, England, the son of Henry Simms, who was for forty years organist at Oldswinford Parish Church. Many members of the Simms "tribe" were prominent as church organists in England in the latter half of the last century. One, Edward Simms, was for fifty-six years at St. Michael's Church, Coventry, now a cathedral. His brother, Henry, was prominent as an organist in Birmingham and was present when Mendelssohn gave his first performance of "Elijah" in that city.

As a youth Mr. Simms began the study of the organ at Ryde Parish Church, Isle of Wight, with an elder brother, Frank H. Simms, who afterward came to this country and was organist of St. Paul's Church, New Orleans, and an instructor in Sophie Newcombe College in that city. In 1883 Mr. Simms went to Chichester Cathedral as an article pupil of T. E. Aylward, who was one of the numerous cathedral organists turned out by the celebrated Samuel Sebastian Wesley. After three years as a pupil he was for a short time assistant organist.

In 1890 he came to this country and on invitation of the late Rev. T. J. Mackay accepted the post of organist at St. Paul's Church, Council Bluffs, Iowa. In 1895 he followed Mr. Mackay across the river to All Saints' Church, Omaha, where he has since been. He has a mixed adult choir and once a month gives a full choral communion service, including Credo, Sanctus, Benedictus, Agnus Dei and Gloria in Excelsis. Among the services in the repertoire of this choir are three by Noble (in G minor, A and E, and his latest one in B minor), Caudlyn in D flat, Arthur Whiting, Healey Willan, Harwood in A flat and others.

The organ installed last fall is an Austin of three manuals. The dedica-

William J. Marsh



tion of this organ took place Oct. 16, when the dedication sermon was preached by the Rt. Rev. Thomas Casady, Bishop of Oklahoma and former rector of All Saints'. Bishop Casady made a special trip to Omaha to preach this sermon and paid high tribute to Mr. Simms.

Mr. Simms was one of the founders of the Nebraska chapter of the American Guild of Organists and has served as dean for two terms. He is still active in the work of the Guild and recently directed the first public service of the present season, assisted by his choir and Martin W. Bush, guest organist. Mr. Simms has had good success in the examinations of the Guild, six or seven of his pupils having passed the examinations.

A year after Mr. Simms arrived in this country the future Mrs. Simms came to America from England and they were married here. They have a married daughter living in Jersey City, N. J., and one grandchild.

Aged Brooklyn Organist Dies.

Charles H. Parsons of Brooklyn, for fifty years a member of the Apollo Club and a well-known figure in borough musical circles, died at his home in December in his ninetieth year. For twenty-five years he was one of the leading organists of Brooklyn, having at various times been associated with St. Peter's, All Saints' and the Church of the Incarnation. He was an honorary director of the Apollo Club, and at one time chairman of its solo committee. He also was a member of the board of directors of the North River Savings Bank. Mr. Parsons was born in Hartford, Conn., and spent seventy years of his life in Brooklyn. He is survived by three daughters.

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**Los Angeles News;
Program for Guild;
Clokey-Fitch Recital**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 14.—The December meeting of the Guild was held at St. Paul's Cathedral and Elizabeth Rohms Davis of Detroit was the recitalist, assisted by the Hoffmann Singers. Preceding the recital a meeting was held and plans were made for the annual banquet in January. Mrs. Davis played numbers by Bach, Guil-mant, Faulkes, etc., and the Hoffmann Singers did some good work in the Brahms Motet, Op. 29, and carols ar-ranged by Röntgen, Rowley and Le-febvre.

We are again being swamped by performances of "The Messiah." I have heard of six different organizations giving it and this strikes me as being five too many. However, the perfor-mance by the choir of the First Baptist Church under the direction of Alex-ander Stewart was well worth hearing, the soloists were good, the chorus was excellent, and the organist, Mrs. Mabel Culver Adsit, was a tower of strength at all times.

Joseph W. Clokey and Dudley War-ner Fitch gave a recital at the First Congregational Church in Long Beach the latter part of November and one of my sleuths tells me that it was one of the best recitals heard in Long Beach since the flood—whenever that was. Mr. Clokey also played some of his organ works at the Oneonta Congrega-tional Church Dec. 2, when the Musi-cians' Club of Alhambra presented a program consisting of Clokey composi-tions. Some twenty-three numbers were on the program, which was full of variety. This cannot be said of the majority of "one composer" programs. Mr. Clokey played his "Mountain Sketches" and numbers from his "Fire-side Fancies," and Aileen Howarth and Clarence D. Kellogg gave a fine per-formance of his Symphonic Piece for organ and piano.

Alexander Schreiner and Clarence Mader are continuing their recitals and playing much first-class organ music. On Mr. Schreiner's programs at U. C. L. A. we have recently had Franck's "Piece Heroique," Dupre's Passion Symphony, numbers by Vierne, Karg-Elert and Bach, and a stunning Toc-cata by our own Frank H. Colby. On Mr. Mader's programs at Immanuel Presbyterian Church we have had the Dupre symphony, "In dulci júbilo," by Karg-Elert, "Noel" and Variations of Dupre and many other numbers well worth hearing.

I am looking forward to a series of short radio recitals featuring the best in organ music which is being arranged by Mr. Schreiner. The fine Skinner organ at the university broadcasts splendidly and among the hours of awful organ music that are broadcast here in Los Angeles these recitals should stand out as high lights of the week.

There has been some talk of forming a sub-chapter of the Southern Cali-fornia chapter of the Guild in Pasadena. There are certainly enough organists in Pasadena to form a live chapter and the town is large enough to support a series of recitals independently of Los Angeles. I believe a sub-chapter in either Riverside or Redlands would be of great help to the organists living here. To drive seventy-five to 100 miles in an evening to attend a Guild meet-ing and recital is asking a little too much.

B. Ernest Ballard has accepted the post of organist and choirmaster of St. James' Episcopal Church in Los An-geles and will take up his work there early in the new year. Mr. Ballard is dean of the local chapter of the Guild and his many friends will wish him every success at his new post.

Fernanda Liepert, an advanced pupil of Otto T. Hirschler, gave an enjoyable recital at Trinity Church, Los Angeles, Nov. 29, presenting num-

bers by Rogers, Handel, Bach, Guil-mant, etc. The recitalist showed real musicianship and the Sonata in E minor by James H. Rogers, who was present, was given a first-class performance.

PHILADELPHIA NEWS-NOTES

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 17.—Pales-trina's "Missa Brevis," so called be-cause the first note of the Kyrie is a "breve," was performed on Nov. 30 in the Church of the Redeemer, Bryn Mawr, under the direction of Uselma C. Smith, organist and choirmaster. The Prelude in C minor, by Bach, the "Grande Piece Symphonique," by Franck, and "Hosanna," by Dubois, were played by the guest organist, David E. Crozier.

A service presenting the works of William T. Timmings was given in the Second Baptist Church on Dec. 6. The associating organists were Roma E. Angel, Catharine Stocquart and Newell Robinson.

On Nov. 27 the Choral Art Society of Trenton, N. J., came to Philadelphia to sing a vesper service in the Second Presbyterian Church. Alexander Mc-Curdy was organist and conductor.

After an illness of two years John W. Pommer, well-known in musical circles, died on Nov. 25. He was a director of the Hyperion School of Music for many years. At one time he was organist of the Church of the Advocate and of Adath Jeshurun Synagogue.

A "Stabat Mater" by Perosi had its first performance in Philadelphia on Nov. 28 in the Spring Garden M. E. Church under the direction of Percy D. Aldrich, with Frederick Starke at the organ.

Newell Robinson has in process at his studio a series of lectures on musical subjects. The one on Nov. 3 was on "Organ Construction and Tuning," by Edward R. Tourison, Jr.

Morrison C. Boyd gave a recital of Christmas music in Irvine Auditorium, U. of P., Dec. 7, to the students of the university.

A tower chime and organ amplifying system given as a memorial to the late rector of St. Martin's, Oak Lane, were used for the first time Dec. 4. Specially-made transcriptions of hymns can be played from the rector's study, without the aid of an organist.

Chicago Women to Present Miss Biery.

For its program Jan. 9, the Chicago Club of Women Organists is present-ing Miss E. Frances Biery in organ and piano solos at the organ salon of the W. W. Kimball Company. Miss Biery is 18 years of age and has been a student at the School for the Blind at Indianapolis since she was 10 years old. In addition to piano and organ she has had instruction in voice, violin and chorus, as well as the theoretical side of music, though the organ is her favorite instrument. The fact that she possesses absolute pitch has enabled her to make splendid progress with her musical work. Her piano numbers will consist of works by Beethoven, Mendelssohn, Liszt and Albeniz, while the organ numbers are by Bach, Handel, Guil-mant, Grieg, Debussy, Dethier and others.

Joint Recital at Hamilton, Ohio.

Leah K. Baumgartner, organist of the Presbyterian Church of Hamilton, Ohio, and David R. Pew of the Metho-dist Church of Oxford, Ohio, gave a joint recital for the Calvary Guild of the Presbyterian Church of Hamilton Sunday afternoon, Nov. 20. Mrs. Baum-gartner played the Chorale in A minor by Franck. With Mrs. Baumgartner at the organ and Mr. Pew at the piano the following ensemble numbers were played: Adagio from "Sonata Pathet-ique," Beethoven; "Wanderlied," Schu-bert, and Rhapsody, Demarest. The "Danse Macabre" of Saint-Saens was played as an organ duet. Mr. Pew played these organ numbers: Toccata and Fugue in D minor, Bach; "Träu-merci," Schumann, and "Wind in the Pine Trees," Clokey.

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Ray Francis Brown



THE FISK UNIVERSITY CHOIR of sixty college students from the institution made famous by the Jubilee Singers is to be presented in concerts in several Northern and Eastern cities in January. Ray Francis Brown is the director of the choir. He is assisted by Mrs. James A. Myers, who trains the students in the singing of the spirituals. Dr. T. Tertius Noble of New York will appear on each program, conducting a group of his own compositions. One of his works to be used is his setting of "O Sacred Head Surrounded," which he wrote last summer for and dedicated to Mr. Brown and the Fisk University choir. Dr. Noble became interested in the choir as the result of his experience in acting as guest conductor at the Fisk music festival in April, 1932.

The repertory for this season's tour is inclusive of the various periods and schools of sacred a *cappella* music. The choir is the first negro choral group to pursue an eclectic policy in its programs, not confining itself to its own folk music, but, like Roland Hayes, showing a mastery of the world's finest music from all sources. While negroes have long been given credit for their own music, it has not been realized by the public that they can and do excel in any music which they have had the opportunity to learn and love as well as their own.

The work of the Fisk choir has back of it the twofold tradition of the singing of the spirituals in parts without accompaniment and of the singing of standard accompanied oratorios and anthems since the choir was organized in 1871.

Mr. Brown was born at Roxbury, Vt., in 1897, the son of Francis Wilbur and Cora Stiles Brown. He was graduated from Oberlin in 1925 with the A. B. and Mus. B. degrees, having completed an organ major under Frederic B. Stiven and the late Dr. George W. Andrews. In the same year he became an associate of the American Guild of Organists. For two years after graduation he served as instructor in organ at Oberlin Conservatory and as organist and choirmaster of St. Andrew's Episcopal Church, Elyria, Ohio. In 1927 he became director of the music school at Fisk University, Nashville, Tenn. His choir was heard in the winter of 1932 in a series of eleven half-hour programs given over the Columbia Broadcasting System.

The itinerary for this winter's tour begins at Cleveland Jan. 16 and includes Pittsfield, Hartford, Providence, New Haven, Boston, Worcester, New York (Carnegie Hall), Syracuse, Akron, Lexington and Louisville. The tour has the backing of Paul D. Cravath, president of the Fisk board of trustees and chairman of the board of the Metropolitan Opera, and of David Mannes of the David Mannes Music School, also a Fisk trustee.

Death of Charles E. Durner.

Charles E. Durner, a veteran organ builder, died Dec. 4 at his home in Quakertown, Pa. Mr. Durner spent his life as an organ maker and placed organs in many churches in Pennsylvania.

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**Notes from Capital;
Haydn Mass Is Sung
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By MABEL R. FROST

Washington, D. C., Dec. 23.—Rare was the opportunity afforded the musical clientele and the general public Nov. 29 in the presentation of the Haydn Mass in D minor (Imperial) by the choir of St. Peter's Church, with the gifted dean of the District of Columbia chapter, A. G. O., Christopher S. Tenley, conducting the choir of forty-five voices, solo quartet and orchestra and furnishing the organ accompaniments. The way in which musicians, small and great, music-lovers and communicants turned out in force bore witness to their grasp of the significance of the occasion. The entire concert was fittingly arranged to commemorate the bicentennial of the birth of Haydn.

Two informal organ recitals were given at the Universalist National Memorial Church by Dr. Albert W. Harned, director of musical ministry of the church, Dec. 7 and 14.

Significant was the appearance of the Washington Choral Society on the program of the National Symphony Orchestra Dec. 11, singing "Sleepers, Wake," by Bach. Yet nothing could have been more fitting on a Sunday afternoon concert program. Chorus and orchestra and organ moved along together with admirable unanimity under the magic wand of Hans Kindler, conductor of the orchestra. Louis Potter, F. A. G. O., conductor of the choral society, was organist on this occasion, while the lovely work of the choir and its thorough familiarity with the score bespoke the painstaking training it had received. Perhaps nothing in the cantata was more effective and appealing than the singing of the children's choirs in the chorale "Zion Hears Her Watchmen's Voices," given from memory by the junior choir of Calvary M. E. Church, which Mr. Potter directs, and the junior choir of Epworth M. E. Church, South, Lyman S. McCrary, director. Much of the or-

chestra accompaniment was transcribed by Mr. Potter.

Charles Edward Gauss played the following group of organ solos for the meeting of the D. C. chapter, A. G. O., Dec. 5: Adagio from Sixth Symphony, Widor; "Laus Deo," Ugarte; "Thou Art the Rock," Mulet.

A junior choir school has been organized at Foundry M. E. Church by Esther Linkins under the department of religious education. Miss Linkins is a graduate of Elizabeth Van Fleet Vosseller's choir school at Flemington, N. J.

The choir of the Church of the Advent, Ruth Blackburn, organist and director, gave a program of Thanksgiving music Nov. 20. M. Eber Riley, guest organist, played a short program.

The Mount Pleasant Congregational Church chorus and quartet presented their first Sunday evening sacred musical program Nov. 20, singing Maunder's "Song of Thanksgiving," Claude Robeson, organist and director, and Norton M. Little, chorister, conducting.

On Nov. 27 the choir of Calvary M. E. Church sang Mendelssohn's "Hymn of Praise." The choir consists of forty picked voices under the direction of Louis Potter, who accompanied on the organ, with Theodosia Armes at the piano. The Calvary junior choir gave a Christmas play, "The Legend of the Pine Tree," Dec. 23. The play, written by Mrs. Alice Moore of Washington, is arranged in three acts and introduces many lovely carols. Mr. Potter directed the music and Miss Bess Miles prepared the dramatic production.

T. Guy Lucas, organist at St. John's Episcopal Church, played a request program at his Nov. 27 recital, as follows: Prelude in E flat, Bach; Two Chorale Preludes, Parry; Andantino Cantabile, Friml; "Pomp and Circumstance," Elgar; First Sonata, Guilmant. He was assisted by Catherine Toomey, contralto.

Edith B. Athey, organist of Hamline M. E. Church, and Elsa Louise Raner,

violinist, gave a joint recital at the Memorial Chapel of Walter Reed General Hospital Dec. 11.

Historical Recitals at Grand Rapids.

Harold Tower, organist and choir-master of St. Mark's Pro-cathedral at Grand Rapids, Mich., has arranged a series of four historical recitals on the Mondays in February at the cathedral. Explanatory talks will mark each recital. Paul Pettinga, assistant to Mr. Tower, and Miss Alice Vandermeijer will assist Mr. Tower. Mr. Tower returned in October from a Mediterranean trip on which he visited Egypt, Palestine, Syria and Italy, spending three weeks in the last-named country.

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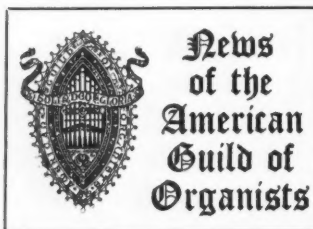
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News of the American Guild of Organists

[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.]

Dinner for Ramin Jan. 11.

Headquarters members of the Guild will honor Günther Ramin, organist of Bach's historic church, St. Thomas', Leipzig, at a dinner to be given for him Wednesday evening, Jan. 11, at 6:30 in the rooms of the Beethoven Association, New York. Herr Ramin will be heard in recital at the Wanamaker Auditorium, New York City, this month.

The other event, already scheduled for this month, will be an organ recital by Dr. David McK. Williams at St. Bartholomew's Church, New York, Monday evening, Jan. 16. Dr. Williams will include in his program the test pieces for the next Guild examinations.

Christmas Party in Chicago.

Santa Claus in person appeared at the meeting of the Illinois chapter in the Kimball organ salon on the evening of Dec. 20, in accordance with the prophecy on the announcement sent out to members. Fifty-five organists and friends turned out to greet the merry and generous saint, whose garb was traditional but whose voice was the voice of Whitmer Byrne. Everyone present received something which, if not useful, was at least noisy. Another frolicsome feature of the evening was a district school Christmas program, in which a number of the "children" performed with ease and grace, especially in their piano solos and duets and in the "pieces" that were spoken. The school was under the direction of Harold Cobb and Mrs. Lily Moline Hallam was the benevolent teacher.

A more serious feature of the evening was the singing of Christmas anthems by the excellent quartet of the Austin Presbyterian Church, which has been brought to a high state of artistic perfection under the direction of Miss Alice R. Deal, organist and director. The evening was rounded out with tasty refreshments, and the party was calculated to form a decidedly pleasant opening for the busy Christmas week.

It was decided that members of the chapter would call on Clarence Eddy, the dean of American organists, at his home, 152 East Superior street, on Monday, Jan. 2, between 4 and 7 o'clock, to pay their respects to this universally-loved veteran.

New England Activities.

Several interesting meetings have been held since the last report in these columns. On Nov. 7 the Guild members journeyed to Fitchburg for a service at Christ Church, where Fred Cronhimier is organist and choirmaster. Supper was served, after which a service of high order was enjoyed by all. Those assisting Mr. Cronhimier were Francis and Albert Snow and Frederick Johnson, all Boston organists.

The Perkins Institute for the Blind celebrated its one hundredth anniversary the week of Nov. 9, and at the dedicatory exercises of the new Aeolian-Skinner organ, the centennial gift of former pupils, John Hartwell, Edward Jenkins, Homer Humphrey and William E. Zeuch played.

An unusually fine service was arranged and directed by Professor H. Augustine Smith at St. Mark's Methodist Church, Brookline, Dec. 6. The music consisted of choral and organ fantasies on religious folksongs. The Choral Art Society of the Boston University School of Education and St. Mark's choir sang, and the following organists played: John Hermann Loud, Daisy A. Swadkins and Harold Jackson Bartz.

A social meeting was held Dec. 12 at the Harvard Musical Association, Boston. Professor H. Augustine Smith

told in an interesting and vivid manner about his recent experiences in Brazil in an illustrated talk on "The Organization of a Chorus During the South American Revolution."

MARION LOUISE CHAPIN,
Assistant Secretary.

Splendid Service in Philadelphia.

Under the auspices of the Pennsylvania chapter of the American Guild of Organists, a splendid service was held in St. John's Lutheran Church, Melrose Park, Philadelphia (the Rev. Kenneth P. Otten, pastor), on the afternoon of Sunday, Nov. 20. The service was sung by the combined choirs of St. John's (Ernest T. Allen, organist and choirmaster) and St. Paul's Episcopal Church, Elkins Park (William T. Timmings, organist and choirmaster). Mr. Allen played the service and Mr. Timmings conducted.

The choir sang the Kyrie from Beethoven's "Missa Solemnis," Mozart's motet "Adoramus Te," "Ye Who No Night Sorrow" and "How Lovely Is Thy Dwelling-Place," from Brahms' "Requiem," in the first part of the service. During the second part Dr. David Wood's "There Shall Be No Night There," Dr. T. Tertius Noble's "I Will Lay Me Down in Peace" and Mr. Timmings' recently published motet, "O God of God," were sung. This made an admirably balanced musical program. The offering was taken between the two parts, while Mr. Allen played with great taste and clarity Bach's Fugue in G minor. The hymns were particularly well chosen—"O God, Our Help in Ages Past," to Croft's "St. Anne," with a very effective descant by Dr. Henry S. Fry; "For All the Saints," to Dr. Vaughan Williams' incomparable tune "Sine Nomine," and "Oh What the Joy and the Glory Must Be!" to "O Quanta Qualia."

Not very large as to numbers, but excellent as to quality, the choir sang with precision and beauty of tone under Mr. Timmings' able direction. His motet is a work of noble proportions, with a short incidental tenor solo, having some fine contrapuntal passages, making much effective use of men's voices in unison and ending with a majestic choral melody. The congregation was so large that many were unable to gain admittance to the church.

Southern Ohio Service-Recital.

The second public service-recital of the Southern Ohio chapter this season was held Monday evening, Nov. 28, in the Hyde Park Community M. E. Church, Cincinnati. Bernice Fee Moring, organist of the Madisonville M. E. Church, played the prelude, a Reger Toccata, and the Adagio from the Sixth Widor Symphony. A large mixed choir, under the direction of Edna R. Kirgan, sang two anthems, Rachmaninoff's "Blessing and Glory" and Stuart Young's "Whatsoever Things," assisted by Irene Carter Ganzel, organist of the church. The minister, Dr. James Thomas, made a brief address on "The Universal Organ." Following the address Herbert Newman, member of the College of Music faculty and organist of First Church of Christ, Scientist, Cincinnati, gave this half-hour recital: Chorale Prelude, "Wir glauben all an einen Gott," Bach; "Noel sur les Flutes," d'Aquin; "Benedictus," Reger; Scherzo, Rogers; "Priore et Berceuse," Guilmant; Prelude to "The Blessed Damsel," Debussy-Christian; Fantasia and Fugue in B flat, Boely.

A dinner for Guild members and their guests was held in the parish-house before the service.

Northern Ohio.

The Northern Ohio chapter spent the evening of Dec. 13 at historic St. John's Church in Cleveland. At 6:30 an old-fashioned dinner was served by the ladies of the church and following this Father Bell gave a brief but very interesting review of outstanding events connected with this church. Arthur Quimby then gave a description of the music that was to be played in the recital of the evening. At 8:15 evening was conducted by Father Bell. This part of the service was open to the public and a large group of persons was present. The choir which assisted in the service was under the direction

of Griffith Jones of Cleveland. As a part of the program Melville Smith played the following program: Chorale, "O Sacred Head, Once Wounded," Johann Kuhnau (1660-1722); Chorale, "Gentle Mary, of Noble Mien," Arnolt Schlick (1460-1517); Fugue in C, Buxtehude (1637-1707); Canzona, Johann Kasper Kerll (1627-1693); Chorale Prelude, "Jesu, by Thy Bitter Cross," Vogler (1696-1765); Toccata Sexta in F, Muffat (1645-1704); Chorale Prelude, "Now Praise We God Almighty," Lubeck (1654-1740); Christmas Chorale, "Good News from Heaven the Angels Bring," Pachelbel (1653-1706).

This recital was played on the church organ, the make of which is not definitely known, and which has been re-voiced and changed by Walter Holtkamp of the Votteler, Holtkamp, Sparing Organ Company. Some of the stops were changed into mutations and octaves and many sets of pipes were interchanged and the result is a church organ which is somewhat representative of the type used during the time of Bach, and before.

MARGARET RHODEHAMEL.

Public Recitals in Baltimore.

At the executive committee meeting preceding the regular December meeting of the Chesapeake chapter on Dec. 5, it was decided to throw open our private monthly organ recitals to the public, so that others might enjoy them with us. Our dean, John H. Eltermann, organist and choirmaster of Brown Memorial Church, Baltimore, in which we hold our meetings and other functions, gave the first recital in this public series, presenting a program of Christmas music on his fine Skinner organ, as follows: Chorale Preludes, "Wachet auf" and "In dulci júbilo," Bach; "Noel sur les Flutes," d'Aquin; "Christmas Chimes," d'Antalfy; Rhapsody on Old Carol Melodies, Lester; "Christmas Evening" and Variations on a Carol by Gevaert, Mauro-Cottone.

After the recital the members retired to a rear room to continue with a choral period, in which we carefully considered a setting of the "Beatitudes," by Rachmaninoff. Thus passed another swift, interesting half-hour, and the evening was terminated with a serious discussion of the business matters which had arisen during the preceding month. We hope to make our monthly recitals a real feature in the musical life of the city, so that all who love organ music will know where and when it can always be found. For the January meeting we are planning an evening of fun to follow the recital.

DELLA V. WEBER, A. A. G. O.,
Corresponding Secretary.

Missouri Chapter.

The regular meeting of the Missouri chapter was held on Monday evening, Nov. 28, at the Second Presbyterian Church in St. Louis. Dinner was served. C. Albert Scholin was host. A short business meeting was held at which our dean, Mrs. Neal, presided. We then adjourned to the church auditorium, where we had the privilege of hearing Mr. Scholin in a most interesting recital, assisted by Thomas N. Climie, baritone. The organ program was as follows: Prelude and Fugue in E flat, Bach; "Sieste," Laurens; "In the Garden," Goodwin; Sonata in D minor, Scholin; Chorale Prelude "O World, I e'en Must Leave Thee," Brahms; "Caprice Heroique," Bonnet; Norwegian Tone Poems, "To the Rising Sun" and "Midnight," Torjussen; Finale from First Symphony, Vierne.

WILHELMINA NORDMAN.

Central Missouri Chapter.

The Central Missouri chapter met at Mexico, Mo., Nov. 28 with Mrs. Robin Gould as hostess. After a business meeting a very profitable round-table discussion was held on "Hymns and Hymn Playing," with Mrs. Gould as leader. The evening program was held in the Methodist Church. Mrs. Gould

presided at the following program: Organ, "Onward, Christian Soldiers," Whitney, and "Wait on the Lord," Rahn (Mrs. Stella Price Eisenstein, A. A. G. O.); duet, "I Will Magnify the Lord," Mosenthal (Mrs. A. S. Mortimer and Mrs. R. W. Van Wyngarden); duet for organ and piano, "Kamenoi Ostrow," Rubinstein (Mrs. Ramon Carroll and Mrs. J. B. Robertson); solos, "Praise the Lord with Exultation," Grant-Schaefer, and "Rejoice Ye with Jerusalem," Matthews (Mrs. O. E. Purdue, accompanied by Mrs. F. B. Toussaint); address, "The American Guild of Organists," Dean J. T. Quarles; address, "Religious Music," Dr. Robin Gould; chorus, "Holy, Holy, Holy," Heber; "I Love Thy Kingdom, Lord," Dwight, and "Jesus, Lover of My Soul," Wesley (Mrs. Abby Llewellyn Snoddy, interpreter; Mrs. Paul Ekern, director).

NESTA WILLIAMS, Secretary.

Minnesota Chapter.

The second meeting of the Minnesota chapter was held at Plymouth Congregational Church, Minneapolis, on the evening of Dec. 5. At the close of an excellent dinner served in the church parlors, Marion Hutchinson, the dean, introduced Dr. Harry P. Dewey, pastor of the church. He spoke of the close association of religion and music, saying that the finest music is religious in character. The dean then called upon R. Buchanan Morton, who gave an interesting talk about the St. Nicholas School of Choir Training at Chiselhurst, just south of London. This school was founded by Dr. Nicholson, formerly of Westminster Abbey. Mr. Morton described some of the lectures he heard and some of the training methods used. Before we adjourned for the recital the dean asked George H. Fairclough to tell us something about the new Aeolian-Skinner organ at the university.

The recital in the church auditorium was given by Marion Austin Dunn, A.A.G.O., and Dr. Carey M. Jensen, who recently won his A.A.G.O. degree.

HENRY ENGEN, Secretary.

Northeastern Pennsylvania Chapter.

A very successful service was held under chapter auspices at the Church of the Good Shepherd, Scranton, Pa., Sunday afternoon, Dec. 11. The service was conducted by the Rev. James L. Ware, rector of the church, who delivered a very fine address, the subject being "Creative Symphonies." The service was played by Ernest Dawson Leach, organist and choirmaster of the church, the prelude by Alwyn T. Davies, A. A. G. O., organist and choirmaster of the First Baptist Church, and the offertory and postlude by Miss Ruth White, A. A. G. O., of the Green Ridge Presbyterian Church. The choir sang the Magnificat and Nunc Dimittis in D by James H. Rogers, and "How Lovely Are the Messengers," Mendelssohn. The prelude was the Grave, Adagio and Allegro from Mendelssohn's Second Sonata, and Miss White's numbers were: Adagio, Sixth Symphony, Widor, and "Grand Choeur Dialogue," Gigout.

Oklahoma Chapter.

At the November meeting of the Oklahoma chapter, which followed the monthly dinner, the following committees were announced by Dean John Knowles Weaver: Program, Esther Handley, Mrs. E. E. Clulow and Mrs. John Kolstadt; publicity, Sara Ruby Kaufmann, Marie M. Hine and John Knowles Weaver; membership, Marie M. Hine, Zane Metzner and Mrs. John Marsh; telephone, Mrs. Troy Campbell, Marie Gardner Swift and Mrs. J. W. Wellmon.

The program was "an evening with organists' hobbies," and a very interesting hour was spent listening to letters from non-resident members in which they described their hobbies.

On Dec. 12, following dinner and a

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F. A. G. O.

Recitals Calvary Church, Memphis Lessons

business session, the study of general musical knowledge was resumed, and the discussion of "The Greek Modes and the Church Modes" was led by Esther Handley. Miss Handley announced that a recital would be given in January on the memorial organ in Central High School by members of the Guild.

Texas Chapter.

The Texas chapter met at the home of Mrs. J. H. Cassidy in Dallas for a business session and luncheon. Mrs. Cassidy was assisted by Mrs. B. L. Twitty, Mrs. Earnest Peoples and Miss Carolyn Schadek. Organ numbers were played by Mrs. Peoples and Mrs. W. E. Downing.

Plans were discussed for the tri-state convention of Texas, Oklahoma and Kansas chapters, at which Texas will be the host, April 25 and 26. The following are in charge of arrangements: Miss Katherine Hammons, convention chairman; Miss Alice Knox Fergusson, publicity chairman; Mrs. Forrest Reed, house chairman; Miss Gertrude Day, correspondent.

Dinner and Service at Fort Worth.

Mrs. Q'Zella Oliver Jeffus was hostess Dec. 6 at a dinner in Trinity Episcopal Church for members of the Guild. This preceded the candle-light service and organ program held in the church. The program of organ selections was played by Mrs. Jeffus, Miss Nathalie Jessup and William Barclay. The church choir sang Christmas carols. At the dinner decorations consisted of a miniature snow scene.

NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Dec. 18.—The Western Washington chapter of the A. G. O. gave the first of its formal recitals of the season at the University Christian Church Nov. 22. The program: Toccata, Reger; Vivace (Trio-Sonata 6), Bach; "Sunshine," Swinnen (played by Mary Louise Schroeder); Chorale Prelude, "Da Jesus an dem Kreuze stundt," Scheidt; "Earl of Salisbury," Byrd-Farnam; Fugue on the Kyrie, Couperin (played by John McDonald Lyon, organist of St. Clement's and St. Luke's Churches); Prelude, Fugue and Variation, Franck; "Romance" and Scherzo, Clokey (piano and organ numbers played by Katherine Robinson, organist of the University Church, and Ethel Poole Morck, pianist). The organ is a four-manual Casavant.

The monthly meeting of the chapter was held Dec. 1 at Manning's restaurant. The speaker for the occasion was Basil Cameron, conductor of the Seattle Symphony Orchestra. It has been announced that the chapter's plans for the season include two formal recitals and a number of informal "get-together" recitals.

Thanksgiving Day was the occasion for a pontifical high mass at St. James' Cathedral, celebrating the fiftieth anniversary of the ordination of the Very Rev. Edward J. O'Dea, bishop of the diocese of Seattle. An unusually fine program of music for the mass was furnished by the cathedral choir of men and boys under the direction of Dr. Franklin Sawyer Palmer. The "Agnus Dei" was sung from Widor's Mass for Two Choirs and Two Organs. The proper of the mass was sung by a choir of forty seminarians from St. Edward's Seminary, directed by Father Talbot, and accompanied on the gallery organ by Theodore Sangar.

Phi Mu Alpha (Sigma chapter) presented Harold Heeremans, organist, and Lauren Rhoades, violinist, in a concert at the University Temple Nov.



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30. The program follows: Organ: Three Miniatures, McKay; Aria in Olden Style, Heeremans; Canzonetta, Wood; Serenade, Wood; Two Mystic Processions, McKay; "Marsh Grass and Sun," Rarig (all compositions of members of the chapter). Mr. Rhoades concluded the program, playing the Brahms Concerto in D, Op. 77, with Mr. Heeremans providing the accompaniment at the organ.

On Dec. 18 Mr. Heeremans' choir at the University Temple sang "The Messiah."

In honor of the festivals of Saints Clement and Cecilia, the Gregorian choir of men of St. Clement's Church, under the direction of John McDonald Lyon, sang solemn vespers Nov. 27. Vespers were followed by benediction of the Blessed Sacrament. The program follows: Allegro (Symphony 6), Widor; Solemn Procession; "Marche Pontificale," Tombelle; "Tollite Hostias," Saint-Saens; Vesper Psalms and Antiphons; Magnificat; "Salve Regina," Gregorian; "Pa Procession," Cesar Franck (sung by Charles Albert Case); "Adoro Te"; "Tantum Ergo," Gregorian; "Divine Praises," Lyon; "Adoremus" and "Laudate," Gregorian. All of the Gregorian chant was Mr. Lyon's arrangement for the Anglo-Catholic liturgy from the Vatican editions.

Under the direction of Graham Morgan, the Temple Chorus of the First Methodist Church performed Bach's cantata "My Spirit Was in Heaviness" Dec. 11. The choir and soloists were

assisted by Alice Blomquist, Mary Rychard and E. G. Morgan, violinists, and Juliet Brondine, cellist.

Mrs. Minor C. Baldwin Dies Suddenly.

Dr. Minor C. Baldwin, the veteran organist, mourns the death of his wife, who passed away suddenly Dec. 4 at New Bern, N. C., where she had gone with Dr. Baldwin, who was engaged for a recital at the Baptist Church. Dr. and Mrs. Baldwin were having supper together about 7 o'clock in their room at the Gaston Hotel when she fell over in her chair, dying instantly of a heart attack. As her death occurred only a short time before he was to be at the First Baptist Church for the recital, Dr. Baldwin had only a few minutes to make up his mind about his playing, but he did not hesitate. He left the body with the physician and hurried to the church to prepare for his program. Arrangements were made later to take the body to Wareham, Mass., where a former husband and other relatives of the decedent are buried. Dr. and Mrs. Baldwin had been married only six years. Mrs. Baldwin was 77 years old.

Novel Plan at Jamesburg, N. J.

Ralph E. Marryott, organist and director at the Presbyterian Church of Jamesburg, N. J., has devoted the fall months to a novel effort to acquaint the congregation with a greater number of hymns from the hymnal. Choirs have been organized in each of the Christian Endeavor departments—junior, intermediate and senior. The junior and intermediate choirs sing at the

morning service in addition to the regular adult choir, while the senior Endeavor group is utilized for the evening service. These three groups sing, as anthems, unfamiliar hymns. The following Sunday the hymn is used for congregational singing. This system relieves the adult choir from attendance at the evening service, gives opportunity for the director to discover in the senior C. E. group new members for the adult choir and increases the number of hymns the congregation is able to sing.

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Programs of Organ Recitals of the Month

Ralph A. Harris, F. A. G. O., Brooklyn, N. Y.—Mr. Harris, organist and choir-master of St. Paul's Church, played for the dedication of the Möller organ in St. Gabriel's Episcopal Church at Hollis, N. Y., Nov. 30. This was the first of a series of Advent recitals. Mr. Harris' program was made up as follows: Choral Song, Wesley; Largo (from "New World" Symphony), Dvorak; "La Tabatiere a Musique," Lladoff; Gavotte, Gluck-Brahms; Largo, Handel; Toccata, Fletcher.

Harold D. Smith, Ithaca, N. Y.—Professor Smith of Cornell University, who has resumed his work after his sabbatical year, played the following program at Sage Chapel Nov. 11 in memory of the late president of Cornell, Andrew Dickson White: Largo from "Xerxes" and Air from "Water Music," Handel; Sonata in the Style of Handel, Wolstenholme; Andante, from Sonata 6, and Con moto maestoso, from Sonata 3, Mendelssohn.

On Nov. 6 Professor Smith gave a recital at the First Congregational Church of Binghamton, N. Y., and played these numbers: Toccata and Fugue in D minor, Bach; Choral, "Jesu, Joy of Man's Desiring," Bach-Grace; Sinfonia, from Cantata No. 156, Bach-Grace; "Echo," Peter Phillips; "Soeur Monique," Couperin; Allegretto Giocoso and Air, from "Water Music," Handel; Chorale No. 3, A minor, Franck; "Harmonies du Soir," Karg-Elert; "The Musical Snuff-box," Lladoff; "Chant du Soir," Bossi; Toccata from Symphony 5, Widor.

Hugh McAmis, F. A. G. O., Great Neck, N. Y.—Mr. McAmis, organist and choir-master of All Saints' Church, gave a recital which received high praise from the critics both for program and performance at Danbury, Conn., Nov. 16, using the Skinner organ in St. James' church. His offerings were: Choral Prelude on "The Day Is so Joyous," Bach; Andante Cantabile, Fourth Symphony, Widor; Gavotte, Martin; Largo, Handel; First Movement, Unfinished Symphony, Schubert; "Dreams," McAmis; "Canyon Walls," Clokey; "Arab Dance" and "Dance of the Reed Pipes" ("Nutcracker Suite"), Tchaikovsky; Military March, "Pomp and Circumstance," Elgar.

Caspar P. Koch, Pittsburgh, Pa.—Amongst Dr. Koch's most recent programs at Carnegie Hall, North Side, on Sunday afternoons have been these:

Nov. 20—Overture to "Martha," Flotow; Air from Suite in D major, Bach; Scherzo in G minor, Bossi; "A Day in Venice," Ethelbert Nevin; "Marche Triomphale," Karg-Elert.

Nov. 27—Concert Overture in E minor, Morandi; Larghetto from Second Symphony, Beethoven; Fugue in G minor, Bach; Berceuse from "Jocelyn," Godard; "Goblin Dance," Dvorak; Andante in G major, Batiste; "Rakoczy March," Hungarian.

E. Power Biggs, Boston, Mass.—In his second recital of the series of five at the Church of the Covenant, Boston, announced in The Diapason last month, Mr. Biggs on Dec. 19 presented the following program: Toccata in F, Bach; Chorale Prelude, arranged from Cantata No. 22, Bach; Air and Gavotte, Wesley; Sonata in G major, first movement, Elgar; Canon in B minor, Schumann; Fantasia in E flat, Saint-Saens; Allegretto, from Fourth Sonata, Mendelssohn; "Spinning Spool," from "Songs without Words," Mendelssohn; Finale from Third Symphony, Verne.

On the evening of Jan. 16 Mr. Biggs will play: Concerto in F major, Handel; Scherzo, from Second Symphony, Verne; Variation from Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck; Suite (manuscript), Karg-Elert; Ballet, from "Petite Suite," Debussy; Fantasia (Introduction and Fugue, "Ad Nos, ad Salutem undam," Liszt.

Alexander Schreiner, Los Angeles, Cal.—In his tenth Sunday afternoon recital this season at the University of California, Los Angeles, Mr. Schreiner, the university organist, played this program Dec. 4: "Grand Chorus Dialogue," Gigout; Prelude in E flat, Bach; Fantasia in A major, Franck; "Le Carillon de Cythere," Couperin; "Reve Angeliue," Rubinstein; Second Arabesque, Debussy-Schreiner; "Ride of the Valkyries," Wagner.

Mr. Schreiner's offerings Nov. 27 were as follows: Prelude to "Lohengrin," Wagner; Prelude and Fugue in A major, Bach; Chorale, "Adorn Thyself, O My Soul," Brahms; "The Lover and His Flute," Coleridge-Taylor; Adagio Cantabile, Beethoven; "The Kettle Boils," Clokey; Finale in B flat, Franck.

Ernest Mitchell, New York City—In his recital Sunday afternoon, Dec. 11, at Grace Church Mr. Mitchell played: "The Mystic Organ," Book I, Tournemire; Chorale improvisation, "Lift up Your Heads, O Ye Gates"; Karg-Elert; Chorale Preludes, "Sleepers, Wake, a Voice Is Calling" and "We Believe in One God," Bach; Chorale

in B minor, Franck; Song without Words, Bonnet; Christmas Cradle Song, Bohemian-Poister; "Carillon-Sortie," Mulet.

Mr. Mitchell was heard in a recital at Phillips Academy, Andover, Mass., Nov. 30, playing the following compositions: "Hosanna," Dubois; Allegro Cantabile (Fifth Symphony), Widor; Toccata and Fugue in D minor, Bach; "Sleepers, Wake, a Voice Is Calling" and "We Believe in One God," Bach; Idyl, Baumgartner; Chorale in B minor, Franck; "Alleluia" ("The Mystic Organ," Book 30), Tournemire; Song without Words, Bonnet; Nocturne, Dethier; Grand Responsive Chorus, Gigout.

Kenneth Osborne, Ann Arbor, Mich.—Mr. Osborne played the twilight recital on the afternoon of Dec. 7 for the University of Michigan Musical Society at the Hill Auditorium. His program included the following: Andante, Stamitz; Fugue in E flat, Bach; Concerto in D minor, Vivaldi-Bach; Chorale in B minor, Franck; "Carillon," DeLamarier; Fantasia, Bubeck.

Alfred M. Greenfield, New York City—Two of Mr. Greenfield's series of ten recitals on Sunday afternoon at New York University were played in December and the programs were as follows: Dec. 4—"Ave Maris Stella," Dupre; "Ave Maria," Henselt; "Piece Heroique," Franck; Magnificat, from "Vepres du Commun," Dupre.

Dec. 18—Offertoire on Two Christmas Themes, Guilman; "Noel Languedocien," Guilman; "The Shepherds in the Fields," Mallin; "The Holy Night," Buck; "Jesu Bambino," Yon; "Prayer and Cradle Song," Guilman; Pastoral in F major, Bach; Two Chorale Preludes on "In dulci júbilo," Bach; Chorale Prelude on "In Thee Is Joy," Bach.

Melchiorre Mauro-Cottone, Mus. D., New York City—At a recital for the Ministerial Association at Grace Church, East Orange, N. J., Dec. 16, Dr. Mauro-Cottone played the following program: Fantasia and Fugue in G minor (the Greater), Bach; Chorale in B minor, Franck; "Ninna-Nanna," Mauro-Cottone; "The Legend of the Mountain," Karg-Elert; "Carillon de Westminster," Verne.

Wilhelm Middelschulte, L. L. D., Chicago—Dr. Middelschulte was presented in a recital Dec. 2 at the Detroit Institute of Arts under the auspices of the Detroit Conservatory of Music. In addition to his organ selections he played in an ensemble group for violin, piano and organ. The selections of Dr. Middelschulte included: Chorale in A minor, Franck; Capriccio (on the Departure of a Friend), Bach; Chromatic Fantasia, Bach; Contrapuntal Symphony on Themes by Sebastian Bach, Middelschulte; Theme, Variations and Finale, Thiele.

Elliot Baldwin Hunt, Ossining, N. Y.—Mr. Hunt, organist of Asbury Methodist Church at Tarrytown, was heard by a large congregation in a recital at the beautiful Union Church of Pocantico Hills Sunday afternoon, Dec. 4. This church is attended largely by residents of the Rockefeller estate and its neighborhood and the Rockefeller family takes great interest in the parish's activities. The organ is a memorial given by Barron Collier. Mr. Hunt's offerings consisted of the following: Chorale Prelude, "Our Father Who Art in Heaven," Bach; Andante Cantabile (Fourth Symphony), Widor; Londonderry Air, Irish Folk Song; "Suite Gothique" (Chorale and "Menuet Gothique"), Boellmann; "Romanze," Svendsen; "Narcissus," Ethelbert Nevin; "Ave Maria," Schubert; "Marche Romaine," Gounod.

At his monthly recital in Asbury Church, Tarrytown, the third of the season, Mr. Hunt presented this program Sunday evening, Nov. 27: Prelude in F, Thome; "Benediction Nuptiale," Saint-Saens; "Song of the Volga Boatmen," Russian Folk Song; "Isle of Dreams," Torjussen; Allegro Maestoso e Vivace and Fuga (Sonata No. 2), Mendelssohn.

Firmin Swinnen, Wilmington, Del.—Mr. Swinnen, private organist for Pierre S. du Pont and organist of the University of Delaware, played his forty-eighth recital at the university in Newark Dec. 12 and presented this Christmas program, interspersed with carols: "Hallelujah Chorus" ("Messiah"), Handel; "The First Nowell," English; "O Little Town," English; "Still as the Night," Bohm; "Silent Night," German; "Koljada," Russian; "Gesu Bambino," Yon; "Noel sur les Flutes," Traditional; Andante (Clock Movement), Haydn; "In dulci júbilo," Traditional; "Ave Maria," Bach; "Slaap myn Kindjellef," Flemish; "O Fir Tree Dark," Swedish; Largo, Handel; "As Lately We Watched," Austrian; "Bergers pour qui Cette Fete?," French; Finale ("New World" Symphony), Dvorak. On Nov. 21 Mr. Swinnen played these compositions: "Capriccio Italiane," Tchaikovsky; Ballade, Schubert; Hungarian Dance No. 6, Brahms; Prelude to

"Le Deluge," Saint-Saens; Andante (Symphony 5), Beethoven; "By the Waters of Minnetonka," Leaurance; "May Night," Palmgren; Sketch No. 4, Schumann; Serenade, Rachmaninoff; Overture to "Egmont," Beethoven.

Walter M. Reneker, New Castle, Pa.—Mr. Reneker played the following selection in a recital at the First United Presbyterian Church Dec. 6: Festival Prelude on "Ein Feste Burg," Faulkes; "Liebesleid" ("Love's Sorrow"), Kreisler; "O Sanctissima," Lux; Prelude and Fugue in A minor, Bach; "The Nightingale and the Rose," Saint-Saens; "Romance," Debussy; "Evening Bells and Cradle Song," Macfarlane; Toccata in G major, Dubois.

Porter Heaps, Chicago—Mr. Heaps was invited to give a recital for the Quincy N. A. O. chapter Dec. 2 at Salem Evangelical Church in the Illinois city. His program consisted of the following numbers: Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; Andante and Scherzo from Fourth Symphony, Widor; Prelude and Fugue in G minor, Dupre; Three Chorale Preludes, Bach; Scherzo, Rousseau; Cradle Song, Iljinsky; "Dreams," from Seventh Sonata, Guilman; "Ride of the Valkyries," Wagner.

Edwin Arthur Kraft, Cleveland, Ohio—In his recent Sunday afternoon recitals at Trinity Cathedral Mr. Kraft has played:

Nov. 20—Prelude and Fugue in A minor, Bach; Reverie on the Hymn-tune "Unswerving," Grace; "Colloquy with the Swallows," Bossi; Concert Overture in B minor, Rogers; "Romance sans Paroles," Bonnet; Finale in D minor, Matthews.

Nov. 27—Sonata, No. 7 (Preludio), Rheinberger; "Sea Prelude" (written on verses from the Psalms), Robin Milford; "Caprice Heroique," Bonnet; Chorale Prelude, "Hark! A Voice Saith All Is Mortal," Bach; Serenade, Lemare; Fugue in D major, Guilman.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Every Friday afternoon Mr. Fairclough broadcasts from the University of Minnesota, Minneapolis, where he is organist and professor of the organ. Future recitals, as was the one of Dec. 16, will be from the Northrop Memorial Auditorium, where the new Aeolian-Skinner organ has been installed. Recent programs:

Dec. 2—Prelude and Fugue in D, Bach; Air (Suite in D) Bach; First Movement of Symphony 5, Widor; Largo in E (from Concerto Grosso), Handel; "Will-o'-the-Wisp," Nevin; Pastoral (Sonata 12), Rheinberger; "Warum," Schumann; "Eventide," and Fantasia on "Lux Beignia," Fairclough.

Dec. 9—Toccata in C, Bach; "A Beauteous Rose," Brahms; "Jesu, Joy of Man's Desiring," Bach-Grace; Sonata in D minor (three movements), Rogers; "A Song of Gratitude," Cole.

Dec. 16—Prelude and Fugue in E minor (the lesser), Bach; Chorale Prelude, "Come, Redeemer of the Race," Bach; Chorale Prelude, "In dulci júbilo," Bach; Sunset Meditation, Biggs; "Clair de Lune," Karg-Elert; "Drink to Me Only," Miles; "The Holy Night," Buck; Cantata in E, F. vior; March on a Handel Theme, Guilman.

Harold F. Arndt, Allentown, Pa.—The following numbers were presented in the weekly pre-service recitals at Dubbs Memorial Reformed Church by Mr. Arndt:

Nov. 6—Largo, Handel-Kraft; Concert Variations on "America," Flagler.

Nov. 13—"The Transfiguration" ("Through Palestine" Suite), Shure; "Voix Celeste," Batiste.

Nov. 20—Concert Prelude in D minor, Kramer; "Chorus of Angels," Scotson Clark.

Nov. 27—"Paean Heroique," Diggle; "Liebestraum," Liszt.

Arnold S. Bowman, Harrisburg, Pa.—Mr. Bowman gave a recital Dec. 8 in the First Church of God, New Cumberland, Pa., of which he is organist and choir-master, and was assisted by Miss Alice E. Barker, soprano. Mr. Bowman played the following program: "Suite Gothique," Boellmann; Prelude and Fugue in E minor, Bach; "Morning Mood" and "Ase's Death" ("Peer Gynt" Suite No. 1), Grieg; Sketch in F minor, Schumann; "The Rosary," Nevin; Scherzo Pastoral, Federlein; Barcarolle in E minor, Faulkes; "Thanksgiving," from Pastoral Suite, Demarest.

Daniel R. Philippi, St. Louis, Mo.—The new three-manual Austin organ at Frieden's Evangelical Church was heard to good advantage Sunday evening, Dec. 11, when Mr. Philippi, organist of Christ Church Cathedral, gave a recital in which he played the following program: Overture to "Tannhäuser," Wagner; "By the Sea," in Schubert; Minuet in A, Boccherini; Fugue in D major, Bach; Prelude in C sharp minor, Rachmaninoff; Meditation, Bach-

Gounod; "Evening Bells and Cradle Song," Macfarlane; Intermezzo (Symphony 6), Widor; Two Chorale Preludes, Brahms; "Grand Choeur" in D major, Guilman.

Hugh Porter, New York City—Mr. Porter's series of four Sunday afternoon recitals in January on the large Austin organ at the Second Presbyterian Church, announced in The Diapason last month, will be marked by these programs:

Jan. 8—Composers of the seventeenth and eighteenth centuries: Prelude and Sarabande, Corelli; Pavanne and "The Woods So Wild," Byrd; Fantasia in F minor and Minuet, Mozart; Chorale Prelude, "Herzlich tut mich," Kuhnau; Concerto No. 1 in G minor, Handel.

Jan. 15—Voluntary on the 100th Psalm-tune, Purcell; "Toccata per l'Elevatione," Frescobaldi; "Soeur Monique," Couperin; Prelude, Fugue and Chaconne in C, Buxtehude; "Noel," d'Aquin; Toccata, Muffat; Aria, Tenaglia; "Prologue de Jesu," Traditional Melody; "Grand Jeu," du Mage.

Jan. 22—Bach program of organ music influenced by other instrumental forms: Prelude and Fugue in D minor (prelude from the harpsichord; violin fugue transcribed from Sonata in G minor for solo violin); Trio-Sonata No. 5, in D minor (originally intended for cembalo and pedal, it seems; Adagio is also written for clavichord, flute and violin, in Triple Concerto No. 8 for these instruments); Toccata, Adagio and Fugue in C major (form and style influenced by Italian orchestral suites); Pastorale in F (written for pedal cembalo and transcribed for organ because of organ point in bass; the music suggests much orchestral color); Concerto in G (Allegro-Grave-Presto; an elaboration for organ of a violin concerto, formerly ascribed to Vivaldi, but now believed to have originally come from the pen of Duke Johann Ernst of Saxe-Weimar).

Jan. 29—Bach program of chorale forms, assisted by choir of church: The "Clavierübung," based on catechism hymns of Lutheran Church; Chorale Prelude, "O Lord, Have Mercy"; Toccata in F.

The programs are to be given at 4 o'clock.

Warren D. Allen, Stanford University, Cal.—In his recital Dec. 15 at the university Mr. Allen presented this program: "Veni Emmanuel," Arthur Egerton; Chorale Preludes for Advent, "Come, Redeemer of Our Race" and "Once He Came in Blessing," Bach; Christmas Pastoral, from "The Messiah," Handel; "Shepherd's Pipes and the Star," Stöcherbachoff; "And the Glory of the Lord" ("Messiah"), Handel.

Kate Elizabeth Fox, F. A. G. O., New York City—In a recital Nov. 6 at St. Andrew's Methodist Church Mrs. Fox played: "In Thee Is Gladness," Bach; First Sonata, Borowski; "Soeur Monique," Couperin; "Air du Nord," Wolstenholme; Festival Toccata, Fletcher.

Nov. 13 Mrs. Fox played: Evensong, Martin; "The Bells of St. Anne de Beaupre," Russell; "Rhapsodie Catalane," Bonnet; "Ave Maria," Schubert; "We All Believe in One God," Bach.

Robert Noehren, Philadelphia, Pa.—In a recital at St. Peter's Church, Germantown, Dec. 13 Mr. Noehren played: Prelude, de Maleingreau; Un poco allegro, from Fourth Trio-Sonata, Bach; Variations from Gothic Symphony, Widor; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fugue a la Gigue, Bach; Largo, Handel; Finale from "Grande Piece Symphonique," Franck.

Ernest Walker Bray, Tiffin, Ohio—Professor Bray gave a vesper recital Sunday afternoon, Dec. 4, at Trinity Reformed Church under the auspices of Heidelberg College. His offerings consisted of the following: Prelude and Fugue in C minor, Bach; "Ave Maria," Arkadelt-Liszt; Fountain Reverie, Fletcher; Chorale in A minor, Franck; "Christmas in Sicily," Yon; "The Primitive Organ," Yon; "March of the Magi," Dubois; Toccata on "Ave Maris Stella," Dupre.

Francis Hopper, Muskegon, Mich.—In a vesper musicale at St. Paul's Episcopal Church Nov. 6 Mr. Hopper played: Festival Prelude on "Ein Feste Burg," Faulkes; Nocturne, Stoughton; Prelude and Fugue in C minor, Bach; "Up the Saguenay," Russell; "In Summer," Stebbins; "War March of the Priests," Mendelssohn.

Edith B. Athey, Washington, D. C.—Miss Athey, organist of the Hamline Methodist Church, gave a recital at the memorial chapel of Walter Reed General Hospital Sunday afternoon, Dec. 11, playing the following program: "Christmas," Foote; Christmas Musette, Mailly; "Andante Seraphique," Debat-Ponsan; "The Shepherds in the Field," Mallin; "In dulci júbilo," Bach; "March of the Magi Kings," Dubois; "Hallelujah Chorus," Handel.

Programs of Organ Recitals of the Month

Alexander D. Richardson, New York City—Mr. Richardson's noon recitals at Carnegie Hall, on the large Kilgen organ, which have attracted attention ever since they were inaugurated, were marked by the following programs the week of Dec. 12:

Dec. 12—"Sunset Meditation," R. K. Biggs; Scherzo in D, Capocci; Reverie, Debussy; Toccata in D, Becker.

Dec. 13—Bach Program: Song, "If Thou Wert Near"; Sarabande from Fifth French Suite; Chromatic Fantasy and Fugue.

Dec. 14—Wagner Program: "Morning," "Dawn" and "Siegfried's Rhine Journey" ("Siegfried"); Introduction and "Isolde's Liebestod" from "Tristan and Isolde."

Dec. 15—Suite for Organ, "The Tragedy of a Tin Soldier," Nevin; "Will-o'-the-Wisp," Nevin; Nocturne, R. K. Miller.

Dec. 16—Scenes from an Imaginary Ballet, Coleridge-Taylor; Concerto for Flute, Rinck.

Jessica Young Stephens, St. Louis, Mo.—In a recital at Graham Memorial Chapel of Washington University on the afternoon of Nov. 28 Mrs. Stephens played a program consisting of these selections: Seventh Sonata, Guilman; Suite, "Fingertalewold Tales," Stoughton; Evensong, Martin; "Wind in the Pine Trees," Clokey; Angelus-Meditation, J. Sebastian Matthews; Variations on the Hymn-tune "St. George," F. C. Woods. Edward Miller Galloway, baritone, sang several selections. The recital was under the auspices of the woman's club of the university.

Marshall Bidwell, Pittsburgh, Pa.—In his recital Dec. 17 at Carnegie Music Hall Mr. Bidwell presented these offerings: Chorale and Pastoral Symphony, from Christmas Oratorio, Bach; Two Chorale Preludes on "In dulci jubilo," Bach; "Benedictus" and "The Virgin's Slumber Song," Reger; Fantasia on Old Christmas Carols, Faulkes; Pastorale in F major, Bach; A Christmas Cradle Song, arranged by Poister; "Hallelujah Chorus," from "Mount of Olives," Beethoven; "Christmas in Sicily," Yon; "Christmas," Dethier.

At his Sunday recital Dec. 18 Mr. Bidwell played: Overture and Pastoral Symphony, from "The Messiah," Handel; "Christmas," Foote; Prelude to "In dulci jubilo," Edmundson; Old French Carol, arranged by Clokey; Two Variations on "Puer nobis nascitur," Guilman; Paradoxe, from "L'Alesteenne" Suite, Bizet; "The Holy Night" (Noel), Buck; "March of the Magi Kings," Dubois; Christmas Fantasy, arranged by Bidwell; "Silent Night," Gruber; "Hallelujah Chorus," from "The Messiah," Handel.

Dale W. Young, Indianapolis, Ind.—In a recital at the Wabash Avenue Presbyterian Church of Crawfordsville, Ind., marking the dedication of a new organ, Mr. Young played these compositions on Nov. 30: "Now Thank We All Our God," Karg-Elert; Prelude and Fugue in B major, Bach; "Scherzo Symphonique," Guilman; "Will-o'-the-Wisp," Nevin; Chorale, "My Inmost Heart Rejoiceth," Brahms; "Rimembranza," Yon; Song without Words, Tschalkowsky; "Benedictus," Reger; Sketch in D flat, Schumann; "Hymn of Glory," Yon.

Mr. Young played the following organ program on Christmas Day at his own church, the Roberts Park Methodist of Indianapolis: "Kyrie Eleison" ("Cathedral Windows"), Karg-Elert; Credo and Sanctus, Haydn; Benedictus, Reger; Christmas Chorales, Bach; "March of the Magi," Dubois; "Shepherds in the Field," Malling; "Christmas in Sicily," Yon; "When I Viewed the Mother," Voris; Christmas March, Merkel; Finale (Oratorio "Noel"), Saint-Saens.

Gordon Baich Nevin, New Wilmington, Pa.—In a recital at the Westminster College chapel Dec. 7 Mr. Nevin played the following program: "Finlandia," Sibelius; "Kamennol Ostrow," Rubinstein; "Au Couvent," Borodin; "The Tragedy of a Tin Soldier," Nevin; "The Bells of St. Mary's" (requested), Adams; Three Dances from "Nutcracker" Suite, Tschalkowsky; "Marche Slav," Tschalkowsky.

Frederick Chapman, B. A., M. S. M., Richmond, Va.—Mr. Chapman, organist and choirmaster of all Saints' Church, began his series of monthly recitals Dec. 4, playing the following program: "Variations de Concert," Bonnet; "O God, Have Mercy" and "Jesu, Joy of Man's Desiring," Bach; "Suite Gothique," Boellmann; Meditation, d'Evry; "Echo," Yon; Fountain Reverie, Fletcher; Adagio from Sonata, Op. 27, Beethoven; Festival Toccata, Fletcher.

Arthur Lloyd, New York City—Mr. Lloyd, organist and choirmaster of Christ Episcopal Church, Riverdale, New York City, has given a series of three Sunday afternoon recitals in November and December. At each recital he was assisted by prominent soloists, including Henry Ebeling, tenor; George Bennett, violinist;

Dr. Hans Clarke, clarinetist, and Bedrich Vaska, cellist. On Nov. 27 the organ program consisted of these compositions: Sonata in E minor, Rheinberger; Cantabile, Franck; Scherzo, Gigout; March, "Pomp and Circumstance," Elgar.

The program Dec. 4 included: Four Chorale Preludes, Bach; Canon in B minor, Schumann; "Indian Legend," Candlyn; Theme and Variations in D flat, Noble; Chorale in A minor, Franck.

The following was the program Dec. 11: Three Chorale Preludes, Heinrich Kaminski; Improvisation-Caprice, Jongen; Toccata (Symphony 5), Widor.

Wilfred Layton, F. R. C. O., Flint, Mich.—Mr. Layton, assisted by the members of his choir, gave three recitals at St. Paul's Episcopal Church, the dates being Nov. 2, 9 and 16. At the first recital the program was as follows: Overture to the Occasional Oratorio, Handel; Sonatina to Cantata No. 106 and Sinfonia to Cantata No. 156, Bach; Sonata in C sharp minor, Basil Harwood; Berceuse in A and Andante Religioso, Alec Rowley; March on a Theme of Handel, Guilman.

The offerings Nov. 16 included: Prelude and Fugue in G major, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Chorale Preludes, "St. Columba," C. V. Stanford, and "Eveotide," C. H. H. Parry; Psalm-tune No. 1, Howells; Allegro con Spirito in B flat, Bridge; Toccata and Passacaglia, Reger.

Marcus Naylor, Warren, Pa.—In his evening pre-service programs at the First Presbyterian Church Mr. Naylor has played:

Nov. 6—Sonata No. 7 (first movement), Guilman; "The Old Refrain," Kreisler; "Madonna" (Museum Sketches), Moore; Toccata in B minor, Gigout.

Nov. 13—Funeral March, Chopin; "Moment Musicale," Schubert; "Evening Song," Schumann; "Marche Slav," Tschalkowsky.

Nov. 20—Fugue a la Gigue, Bach; Allegro Vivace (First Symphony), Viernie; Minuet in G, Beethoven; "Triumphal March" from "Sicurd Jorsalfar," Grieg.

Nov. 27—"Musette en Rondeau," Rameau; Londonderry Air, arranged by Coleman; Sonata No. 2, Mendelssohn.

Dec. 4—Fantasia in E minor, Silas; "Solemn Melody," Walford Davies; "Chelsea Fayre," Goss-Custard; "Finlandia," Sibelius.

Dec. 11—"Marche Pontificale," Lemmens; Air and Gavotte, Wesley; "The Swan," Saint-Saens; Finale (Second Symphony), Widor.

H. Velma Turner, St. Davids, Pa.—Miss Turner presented a vesper program of organ music at her studio Saturday afternoon, Dec. 3, and played the following compositions: Evening Song, Schumann; Sonata in E minor, Rogers; Chorale, "Es ist das Heil uns kommen her," Kirnberger; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck; Nocturne, Maitland; Fugue in C major, Buxtehude; Lullaby and Prayer, Guilman.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting, head of the organ department at the Pittsburgh Musical Institute, who is giving a series of six recitals at the institute, played the following program Dec. 8: Prelude and Fugue in E minor, Bach; "Sonata Cromatica," Yon; First Symphony, Maquaire.

Jan. 19 Mr. Oetting will play: Sonata in E flat major, Bach; Toccata on "Ein feste Burg," Middelshulte; "Symphonie de l'Aneau Mystique," de Maleingreau.

Louis L. Balogh, Montreal, Que.—In a recital on the ninety-four stop four-manual Casavant organ at the New Presbyterian Church Saturday afternoon, Dec. 3, Dr. Balogh presented these offerings: Concerto in G minor, Handel; Chorale Preludes, "Christe Redemptor" and "The Old 104th," Parry; "Suite Bretonne," Dupre; "Redemption," Bossi; "Angelus," Massenet; Improvisation on a well-known Christmas carol, introducing the harp celeste; Alla Toccata on an Ancient Irish Air, Archer; Grave and Presto from First Concerto, Bach.

Joseph C. Eebe, New Britain, Conn.—In his recital Dec. 14 at the South Church Mr. Eebe played: Six Chorale Preludes (Little Organ Book), Bach; "Christmas Eve" (Sicilian Suite), Mauro-Cottone; Pastorale ("Prologue de Jesus"), Traditional; "The Wise Men before Herod," Malling, Helen Hiltbold, soprano, assisted with six Christmas songs by Cornelius.

La Vahn K. Maesch, Appleton, Wis.—In his fall series of recitals Sunday afternoons at the First Congregational Church Mr. Maesch has played these programs:

Dec. 11—"Ave Maria," Schubert; Advent Chorale Preludes, "Lord Christ, the Only Son of God" and "Come, Redeemer of Our Race," Bach; "Fresche Faencien," Clokey; Chorale No. 1, E major, Franck. Dec. 18—Christmas Meditation, Burdett; Christmas Chorale Preludes, "Good Christian Men, Rejoice Today" and "O Hail, This Brightest Day of Days," Bach;

"Dance of the Reed Flutes," "Arab Dance" and "Dance of the Candy Fairy," Tschalkowsky; "March of the Toys" (on a theme from Schumann), Schminke; Two Variations on a Christmas Carol, Guilman; "Noel Languedocien," Guilman; "Fantasie sur Deux Noels," Bonnet.

On Christmas Eve at 11:30 he played these selections: "March of the Magi," Dubois; Three Christmas Chorale Preludes, Bach; Pastorale, Franck; "Christmas in Sicily," Yon; "Gesu Bambino," Yon; Christmas Pastorale, Harker.

Joseph H. Greener, A. A. G. O., Rayland, Ohio—The following program was played in the First Baptist Church, Martins Ferry, Ohio, on Sunday evening, Nov. 27, by Mr. Greener: Prelude and Fugue in A minor, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; Scherzo in E minor, Rogers; Evensong, Johnston; Toccata in F minor, Driffill; Intermezzo in E, Joseph H. Greener; Allegro (Fourth Symphony), Viere.

Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings have included: "St. Ann" Fugue, E flat, Bach; Prelude to "The Creation," Haydn; Adagio from "Moonlight" Sonata, Beethoven; Andantino in G minor, Franck; Intermezzo, "Queen of the West," Ferullo; "Serenity" and "Album Leaf," Ross Hastings; "Love-Death" from "Tristan and Isolde," Wagner.

W. Andrew McNellis, Columbus, Ohio—In a recital at the First Baptist Church Dec. 12 Mr. McNellis played this program: Festival Prelude on "Ein Feste Burg," Faulkes; Largo, Handel; Fantasia and Fugue in G minor, Bach; "Dreams," McAmis; "The Bells of St. Anne de Beaupre," Russell; "A Christmas Lullaby," Voris; "The Squirrel," Weaver; "Jerusalem, the Golden" (Variations and Finale), Spark; Toccata in F major, Crawford.

Carl Wieseemann, Dallas, Tex.—Mr. Wieseemann gave his eighth annual series of Advent recitals at St. Matthew's Cathedral on the Thursday evenings of December in the large Filcher organ and his offerings this year included:

Dec. 1—Solemn Prelude, Noble; Pastorale, Ravel; Allegro con Grazia, Sym-

phony 6, Tschalkowsky; Andante Cantabile, Dethier; Sonata I (Andante Maestoso and Allegro Risoluto), Salome; "Minuetto Antico e Musetta," Yon; Andante and Finale, Symphony I, Maquaire.

Dec. 8—Concert Overture in C major, Hollins; "Dreams" and Intermezzo, Sonata 7, Guilman; Pastorale, Dethier; Prelude in G minor, Bach; Allegretto Grazioso, Hollins; "Elves," Bonnet; Serenade, Rachmaninoff; Triumphal March, Hollins.

Dec. 15—Sonata 2, Merkel; "Canzone della Sera," d'Evry; Sketch, Schumann; Reverie, Debussy; "The Bells of St. Anne de Beaupre," Russell; Cantilene, Woodman; Finale, Wolstenholme.

Dec. 21—Concert Overture, Faulkes; "Benediction Nuptiale," Frysinger; "In the Church," Novak; Fugue in D major, Guilman; Pastorale, Franck; "Christmas," Dethier; "Clair de Lune," Lemare; Toccata, Symphony 5, Widor.

Frederick Chubb, Mus. B., F. R. C. O., Vancouver, B. C.—Seven hundred people heard Mr. Chubb's recital Dec. 3 at Christ Church Cathedral. He was assisted by Gideon Hicks, vocalist, and played these organ numbers: Symphonic Finale in B flat, Cesar Franck; "On Hearing the First Cuckoo in Spring," Delius; Chorale in Canon Form, Jongen; "Chant de Mai," Jongen; "Benedictus," Reger; "Benedictus," Karg-Elert; Academic Overture Op. 80, Brahms-Lemare; Concert Rondo, Hollins.

At his recital Dec. 10 Mr. Chubb played: Toccata and Fugue, Op. 98, Lemare; "Silhouette," Carl McKinley; "L'Après Midi d'un Faune," Debussy; Chorale and Variations, Georges Hue; Allegretto, Maurice Blazy; Scherzetto, Viernie; Berceuse, Viernie; Prelude and Fugue on B-A-C-H, Liszt; "Ride of the Valkyries," Wagner.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following organ music in short recitals before the evening service at the Church of the Pilgrims:

Dec. 4—Fourth Sonata, B flat major, Mendelssohn.

Dec. 11—Fantaisie in A major, Franck; Scherzo from Sixth Symphony, Viernie.

Dec. 18—"Suite Cyclique," Léonoe de Saint-Martin.

[Continued on page 28.]



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Programs of Organ Recitals of the Month

[Continued from pages 26 and 27.]

Parvin Titus, Cincinnati, Ohio—In an "hour of organ music" at Christ Church Jan. 5 Mr. Titus will play the following program: Fantasia and Fugue in G minor, Bach; Two Passiontide Chorale Preludes on "O Lamm Gottes Unschuldig," Bach; Introduction, Passacaglia and Fugue, Willan; "Romance sans Paroles," Bonnet; "Harmonies du Soir," Karg-Elert; "Pageant," Sowerby.

Arthur C. Becker, A. A. G. O., Chicago—In his recital Sunday afternoon, Dec. 11, at St. Vincent's Catholic Church Mr. Becker, assisted by Joan Arthur, soprano, gave a program which included these organ numbers: Introduction in Form of a Cadenza and Fugue in F minor, Mauro-Cottone; Allegro from Fourth Symphony, Vierne; Christmas Chorale ("A Rose Bursts Forth"), Deigendesch; "Noel Polonoise," Guilmant; Largo from "New World" Symphony, Dvorak; "Marche Burlesque," Dudley Peele; "Piece Heroique," Cesar Franck; Toccata, Barnes.

Mr. Becker's next recital is to be played Feb. 5.

Mr. Becker gave a recital Nov. 27 at the Highland Baptist Church of Louisville and Dec. 6 he played the following program at St. Mary's College, Notre Dame, Ind.: Toccata and Fugue in D minor, Bach; Christmas Chorale, Deigendesch; "Noel Polonoise," Guilmant; Cradle Song, Arthur Becker; Scherzo from "Storm King" Symphony, Dickinson; Chorale in A minor, Franck; "Marche Burlesque," Dudley Peele; Toccata from Fifth Symphony, Widor.

Homer Whitford, Hanover, N. H.—Professor Whitford played this program at Rollins Chapel, Dartmouth College, Dec. 1 for the students: "Grand Choeur," in D major, Guilmant; "Stella Matutina" and "Pulchra et Luna," Dabier; "Fantasia," Dialoguée," Boellmann; "All Through the Night," Old Welsh; "Marche Caractéristique," Ravina; "Toccata Jubilant," Diggle.

At a Thanksgiving festival service in which the college choir took part Nov. 20 Mr. Whitford played: Prelude on "Ein Feste Burg," Faulkes; "Where Shadows Deepen," Mueller; Allegro Vivace from First Sonata, Mendelssohn.

Luther Theodore Spayde, M. Mus., Fayette, Mo.—Professor Spayde presented his ninth annual Christmas recital in the College Church Sunday afternoon, Dec. 11. The program: "Rhapsodie sur des Noëls," Gigout; "In dulci jubilo," "Vom Himmel hoch, da komm ich her" and "Jesus, meine Freude," Bach; "Bethlehem," Malling; "The Shepherds in the Field," Malling; "Gesu Bambino," Yon; "March of the Magi Kings," Dubois; "Christmas Chimes," d'Antalfy; Christmas Fantasia on "Antioch," Lemare; Christmas Pastoral, Harker; "Christmas," Dethier.

Frederick C. Feringer, Seattle, Wash.—Mr. Feringer's December programs in his winter series of recitals at the First Presbyterian Church on Sunday afternoons at 2 o'clock included the following:

Dec. 4—English music: Dithyramb, Harwood; Sonata (Allegro Maestoso), Elgar; "In Springtime," Hollins; Andante Religioso, from Sonata, West; Intermezzo, Stuart; Toccata on the Plain Chant, Bairstow; "Variations Poétique," Hull.

Dec. 11—Original Organ Novelties: "The Brook," Dethier; Southern Idyll, Lester; Scherzo, Gigout; "Will-o'-the-Wisp," Nevin; "Indian Legend," Candler; "Jagged Peaks in the Starlight," Clokey; "Rip Van Winkle," Fantasia, Demarest; "Within a Chinese Garden," Stoughton.

Dec. 18—Old Time Organ Favorites: St. Cecilia Offertory No. 3, Battiste; Adagio and Scherzo from Sonata, Buck; "Jerusalem, the Golden," Spark; "Hymn of the Nuns," LeFebure-Wely; Largo, Handel; Fanfare, Lemmens; Variations on an American Air, Flagler; "Joy to the World" Fantasia, Lemare.

Dec. 25—Christmas Music: Rhapsody on Old Carol Melodies, Lester; Christmas Carol, d'Aquin; "In dulci jubilo," Bach; Fantasia on Christmas Carols, Guilmant; Overture to "The Messiah," Handel; Christmas Musette, Mailly; Christmas Suite, Malling.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave a series of Sunday afternoon recitals at St. Matthew's Lutheran Church during Advent. Nov. 27 he played works of early composers and Dec. 4 he presented a Bach program. His other offerings have been these:

Dec. 11—Modern Composers: Toccata in D minor, Reger; "Wind in the Pine Trees," Clokey; Prelude, Fugue and Variation, Faure; "Divertissement," Vierne; "Moonlight," Debussy; "The Legend of the Mountain," Karg-Elert; "Dreams," McAnis; Toccata from Fifth Symphony, Widor.

Dec. 18—Christmas Program: Offertoire on an Old French Carol, Guilmant; Noel for the Flute Stops, d'Aquin; Chorale

Prelude on "Behold, a Branch Is Growing," Brahms; "Gloria in Excelsis," Reger; "Christmas in Sicily," Yon; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Touro-louro-louro" (Traditional French carol), arranged by Clokey; Canon on "Silent Night, Holy Night," Goller; Chorale Prelude on "Good News from Heaven," Pachelbel.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm gave his annual autumn recital at B'nai El Temple Sunday evening, Nov. 27, and played a program made up as follows: Fantasia in F minor, Mozart; Wedding Suite, Ferrata; "Sunrise," from "Hours in Burgundy," Georges Jacob; "Liebestod," from "Tristan and Isolde," Wagner; Sketch in D flat, Schumann; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

Elmer A. Tidmarsh, Schenectady, N. Y.—Professor Tidmarsh presented a "program of familiar music" at his recital in the memorial chapel of Union College Sunday afternoon, Dec. 4. His offerings consisted of these: "Stars and Stripes Forever," Sousa; "To a Water-Lily," "To a Wild Rose" and Maestoso, "A. D. 1620," MacDowell; "Peer Gynt" Suite ("Morning Mood," "Death of Ase," "Ancestral Dance" and "In the Hall of the Mountain King"), Grieg; "Reve Angelique," Rubinstein; Andante Cantabile, from String Quartet, Tschaikowsky; "Christmas," Dethier.

Sterling Marshall, Houghton, Mich.—Mr. Marshall gave his twenty-fourth recital at Trinity Church Dec. 5, playing this list of selections: Sonata in D flat, Rheinberger; "March of the Magi Kings," Dubois; Christmas Pastoral on "Mendelssohn," Dinelli; "Noel," Dubois; A Christmas Lullaby, Voris; Largo ("Xerxes"), Handel; Minuetto from "L'Arlesienne" Suite, Bizet; Toccata (Symphony 5), Widor.

Under the direction of Mr. Marshall a sacred concert was given by his choir on the evening of Nov. 22.

Fred Faassen, Zion, Ill.—Mr. Faassen has included the following among his December programs broadcast from Shiloh Tabernacle by station WCCB:

Dec. 4—Andante Religioso, Thomas; Minster March from "Lohegrin," Wagner; "Cathedral Shadows," Mason; "Chorus of Angels," Clark; Meditation, Kinder. Dec. 11—"Cathedral Shadows," Mason; "The Holy City," Adams; "Absente," Salome; "Ave Maria," Schubert.

Claude L. Murphree, A. A. G. O., Gainesville, Fla.—In his most recent recitals on Sunday afternoons at the University of Florida Mr. Murphree has presented these programs:

Dec. 4—Prelude and Fugue on B-A-C-H, Gaul; "In a Mission Garden," Diggle; Symphonic Prelude, Stanley R. Avery; Paraphrase on a Hymn-tune (MS.), Murphree; Suite for Organ, Adolf Brune; Iberian Prelude on "Dies Irae," Bruce Simonds; "Chanson Joyeuse," Macfarlane; "Ode to the Mountains," Alfred T. Mason; "Cathedral Shadows," Mason; Second Toccata, in C minor, Rogers.

Dec. 11—Overture to "The Messiah," Handel; "Christmas in Sicily," Yon; "Nativity" (Passion Symphony), Dupre; Rhapsody on Old Carol Melodies, Lester; Paraphrase on a Christmas Hymn, Faulkes; "Christmas Evening," Mauro-Cottone; "Walloon Christmas Rhapsody," Ferrari; "Joy to the World" Fantasia, Lemare.

Beatrice Klunter, New York City—Miss Klunter gave a recital Nov. 15 at the Barbizon, on East Sixty-third street, assisted by Lorraine Beringer, contralto, under the management of Mrs. Hans Barth. The room was filled to the point where it could be called "packed." Miss Klunter's offerings included: Concerto in D minor, Vivaldi-Bach; Canzone, Gabrieli; Variations, Martini-Bossi; Toccata and Fugue in D minor, Bach; "Silhouette," McKinley; "Christmas in Sicily," Mauro-Cottone; Fanfare, Lemmens.

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Professor Stiven played this program at the University of Illinois Dec. 18: Third Sonata, Borowski; Andante Cantabile from Fourth Symphony and Finale from Eighth Symphony, Widor; Offertory on Two Christmas Hymns and "Chant du Roi René," Guilmant; "Gesu Bambino," Yon.

Dr. Charles Hopkins, Urbana, Ill.—Dr. Hopkins gave the University of Illinois recital Dec. 4 and played these compositions: "Marche Religieuse," Guilmant; Prelude and Fugue in E flat, Bach; Fantasia in F minor, Mozart; Sonata No. 1 in E flat, Bach; Symphony No. 1, in D minor, Vierne.

Walter Flandorf, Chicago—Mr. Flandorf gives a noonday recital every Wednesday at the People's Church of Chicago, on the north side. Among his recent offerings have been these programs:

Nov. 9—Toccata and Fugue in D minor.

Bach; "Sizilietta," Bach; "Art Thou with Me?" Bach; Minuet, Mozart; Rondo Capriccioso, Mendelssohn; "In the Garden," from "A Rustic Wedding" Suite, Goldmark; "Faranole," Bizet; Introduction to Act 3, "Lohegrin," Wagner.

Nov. 16—Chorale No. 1 in E major, Franck; Pastorale, Franck; Finale, Franck; Capriccio, Mendelssohn; "March of the Priests," Mendelssohn.

Nov. 23—Prelude to "Le Deluge," Saint-Saens; Fantasia, Franck; Bourree, Bach; Gavotte, Martini; Sarabande, Handel; Sonata 6, Mendelssohn.

Nov. 30—"Midsummer Night's Dream" Overture, Mendelssohn; Nocturne, Mendelssohn; Song without Words, Mendelssohn; Prelude and Fugue in E minor, Bach; "Rhine" Symphony, Schumann.

Arthur G. Bryan, A. A. G. O., Philadelphia, Pa.—To mark the twenty-fifth anniversary of the Muhlenberg Memorial Lutheran Church, Mr. Bryan, the organist and choirmaster, gave a recital Nov. 9, which was repeated by request on Dec. 11. He played these selections: Concert Overture in G, Kinder; Adagio, Fifth Sonata, Guilmant; Fugue la Gigue, Bach; "The Bells of Aberdovey," Stuart; Scherzo, Pallatt; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Romanza," Scarlatti; Toccata from "Suite Gothique," Boellmann.

Edward G. Mead, F. A. G. O., Oxford, Ohio—Mr. Mead played this program at Miami University Dec. 9: Prelude and Fugue in C minor, Bach; "Romanza" from "Sonata Tripartite," Nevin; Scherzo from "Storm King" Symphony, Dickinson; Fantasia in F, Mozart; "Tempo di Gavotta," Handel; Canzona in A minor, Guilmant; "Chant du Soir," Bossi; Rhapsody No. 3, on Breton Melodies, Saint-Saens; "Sunset and Evening Bells," Federlein; "The Musical Snuff-box," Liadoff-Heinroth; Finale, Second Symphony, Vierne.

Lauren B. Sykes, Portland, Ore.—In a dedicatory recital Nov. 7 on a two-manual organ built by the Guenther Organ Company for the Second German Congregational Church, Mr. Sykes, who was assisted by the choir of the Hinson Memorial Baptist Church, played the following organ selections: Sonatina from Cantata "God's Time Is Best," Bach; Toccata and Fugue in D minor, Bach;

"Sunset's Ebbing Glow," M. Austin Dunn; Intermezzo, Callaerts; "Grand Choeur" in A, Kinder; Overture to "Stradella," Flotow; "Jerusalem, the Golden," Spark.

Frederick C. Mayer, West Point, N. Y.—In his recital at the West Point Military Academy Chapel, on the large Möller organ, Sunday afternoon, Nov. 20, Mr. Mayer played these numbers: Prelude and Fugue in B minor, Bach; Funeral March, Chopin; Introduction to Act 2 and "Chorus of the Peace Messengers," from "Rienzi," Wagner; organ, brass and tympani, "Salvum fac Populum," Widor.

David R. Howat, Peterboro, Ont.—Mr. Howat, organist and choirmaster of the George Street United Church, played the following program at a recital in that church: Prelude, Fugue and Variation, Franck; Three Impressions, Karg-Elert; Cantilene from Third Symphony, Vierne; Prelude and Fugue in B minor, Bach; Celtic Melody, Pastoral, Nocturne, O'Connor-Morris; Finale from Tenth Sonata, Rheinberger.

Death of Frank A. Warhurst.

Frank Augustus Warhurst, 70 years old, for nearly thirty years organist and choirmaster of St. Thomas' Chapel, New York, until arthritis crippled his hands, died Nov. 28 in St. John's Hospital of a cerebral hemorrhage. Mr. Warhurst retired in 1917 and since then had not played the organ. He was born in Covington, Ky., the son of Thomas Warhurst, an Englishman, who came to this country as a theatrical manager, and Nancy Porter Warhurst, daughter of Rufus Porter, inventor and founder of the Scientific American. He studied the organ under his uncle, whom he succeeded as organist of a church in Wappingers Falls, N. Y., resigning in 1886 to take charge of St. Thomas' choir.

Garth C. Edmundson, the New Castle, Pa., organist and composer, is represented in the January issue of the *American Organ Quarterly*, published by the H. W. Gray Company, with three new compositions.

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**Mr. Skinner Writes
of Console and Tone;
Also Standardization**

Chestnut Hill, Mass., Nov. 8, 1932.—Editor of The Diapason: There is nothing about being an organ builder that paralyzes his judgment in questions of console arrangements any more than being an organist gives him an omniscience regarding the same. There are instances, of course, where a suggestion by an organist is not open to argument. I remember I once built an organ where the organist refused to have the conventional swell pedal and insisted on having a knee swell of the cabinet organ type. He had one leg off at the knee and he wanted to use the other one for the pedals. I could see without difficulty that this was an exceptional case and required special consideration. We became quite confidential about his misfortune and I finally said it was too bad that whenever he needed a new shoe he had to buy two and throw away one. He said: No, there was another man in town who had the other leg off and they bought a pair between them. What a break!

Nearly thirty years ago there were some A. G. O. meetings at which standardization was the subject under discussion. I was present and strongly favored the idea. Edwin H. Lemare was present at one of the meetings and he had convictions on the subject and gave expression to several useful suggestions. As I remember it he was the only organist who had much to say at that time relative to the question. I said and wrote so much on the subject that sarcastic references were made to "standardizationists" and "standardization hounds," and nothing was done about it, but later I believe the Wesley-Willis pedalboard was officially adopted—that is to say, a pedalboard having both a radiation and concavity of 8 feet 6 inches, which I have used exclusively since that time.

Well, since nothing was done officially, I started in to do something unofficially. I consulted a large number of the best representative organists in the United States and visitors from England and France, among whom were Frederic Archer, William C. Hammond, Richmond P. Paine, Gaston Dethier, Samuel A. Baldwin, Charles Heinrich, Richard Henry Warren, Clarence Eddy, Edwin H. Lemare, Palmer Christian, B. J. Lang, Clarence Dickinson, Lynnwood Farnam, Joseph Bonnet, Marcel Dupre, Carlton C. Michell, and others of similar ability whose names I cannot recall. These discussions took place during a period of several years and finally resulted in the type of console put out with the organs bearing my name.

The Skinner console is not a Skinner console. It is a console built according to a consensus of opinion of organists. It is an organ player's console. There has been one slight improvement lately resulting from an extended tryout of the on-and-off pedal to manual pistons which have not proved as useful as hoped. Most organists who have these pistons put them in the "on" position on the great or swell and leave them there; the others "off." Practically they have not worked to save motions for the organist, as was expected—quite the contrary. If in the "on" position on great 1 as desired, and not wanted on piston 3, it is necessary to cancel before using piston 3. If again the pedal is wanted on piston 1, two motions are again necessary. The double-touch is best, in which the pedal may be had, or not, without extra movement, and that is what is being done at present.

Mr. Baumgartner says the desire to have one's past work not made out of fashion is naive. I have always done everything possible to take care of the client and not make his investment out of date in a short time, as in an automobile. Some of the money for these organs comes hard and is contributed in small gifts or pledges over a term of years.

I seem to have made some good guesses in sticking to stopknobs and avoiding unit organs. I was the first

builder in America or elsewhere to make standard for every organ the adjustable, visible combinations and equally standard the radiating concave pedalboard of thirty-two notes.

Returning to pistons: The pedal organ has to serve two, three or four manuals and is as separate a department as is any manual. I cannot see how the same pedal can be made to fit the same piston every time in an extended piece of work, with hands on both manuals. The pedal may well be an entirely different matter with the same piston in use a second time. I seem to remember Mr. Baumgartner wrote of some confusion in the pedal to manual connections at Woolsey Hall. Numbers 1 and 2 great and swell are connected to pedal 1, numbers 3 and 4 to pedal 2, and the balance with the pedal two numbers behind the manual, thereby avoiding having the pedal forte tied to the forte of a single manual, which wouldn't balance very well, if you know the Yale organ.

If I were an organist, it seems to me I would want a liberal allowance of pedal pistons and I would, as far as possible, use them independently in order to make their operation automatic, as are other things in which the organist is trained. It is being done. One doesn't change stops in the middle of a phrase. The more independence, the less stereotyped. I hope a little later to have something to say about the order of arrangement of the couplers, which in the Skinner organ is the same in two, three or four-manual instruments.

With regard to matters of tone and having orchestral conditions in mind, twenty-five years ago I thought it would be a good idea to give the organ standardized voices, so that whatever organ was played the organist would find it unnecessary to work out his registration all over again. A clarinet would be a clarinet. The stops throughout a given instrument would blend and contrast as in any other instrument, which would give a composer for the organ an opportunity to work out effects, as has the composer for the orchestra. But no; this must not be. "It would put a stop to all progress." So having freedom to progress, the progressives cut loose and gave us that descendant of the Indian war whoop, the tibia, which now, day and night, by virtue of the labors of Faraday, Marconi, Edison and De Forest, tears the welkin asunder. Also we have the post horn, the kiumra and the chrysoglot, and an outfit of percussion effects that beggar adjectives.

Well, as time passed, so far as I was able, I made the organs bearing my name responsive and sympathetic. I am learning now that I am all wrong; that the traditional ensemble is missing; that the singing diapasons will not blend with mixtures; that the flute celeste and English horn represent a debauch of departure from the traditional. All this may be true—it depends on who is doing the talking and, according to my opinion, how musical he is. All persons are not given ears to hear. At all events, the tone of the Skinner organ as represented at Ann Arbor, St. Thomas', New York; the Methodist Temple, San Francisco; the Cathedral of St. John the Divine, New York, and at the National Cathedral in Washington, and about 700 others has been voiced by a music-lover, however lacking in tradition. They seem to have made a name for me and to have brought me many friends. I like my crowd. The traditional organ sans orchestral modern voices bores me stiff, along with the majority of music-lovers. Until harmonic development and the classic ensemble become reconciled to the principles of good tone production that gives us the poetic, the artistic and the emotional qualities that appeal to me, I shall continue to live in the present, with an eye to the future, and let the past take care of itself. The past is all right for a foundation, but who wants to live in the basement?

The blend of the organ with the orchestra at Jordan Hall at the concert given during the A. G. O. convention in Boston last June and the blend of the Ann Arbor organ with the Chicago Symphony Orchestra and the chorus at the Ann Arbor festivals is a sufficient answer to all criticisms of the

ensemble of the American organ. In my humble opinion there is nothing in England, France, Germany or Senegambia to compare with it. I am not alone in that opinion. Mr. DeLamar-ter, Mr. Baumgartner and Mr. Sowerby have every reason to feel proud of the distinction they brought to American music at the A. G. O. convention. These works and their performance gave me one of the best evenings I ever lived.

Finally: Bad tone will not blend with good tone. The tone of the orchestra is good. The tone that blends best with the orchestra is most criticized by the classicist. To claim that good tone is antagonistic to the ensemble is a sillygism. A tone having warmth and a high degree of musical quality is a good tone. Any good tone under intelligent government will blend with good mixture-work, otherwise there is something the matter with the mixture-work. A study of the mixture family shows undeveloped possibilities. I find an inviting field for investigation in this group, about which more later.

I will reply to the articles of Senator Richards and others in the next issue.
Very truly yours,
ERNEST M. SKINNER.

Takes Home in Exchange for Organ.

C. Seibert Losh, formerly of Midmer, Losh & Co., who always has been on the alert for the up-to-date, has led the way in the return to the barter age in organ sales, it appears. Mr. Losh has just completed an organ for the new stone edifice of the United Brethren Church at Hershey, the Pennsylvania chocolate town. As the congregation was not in a position to purchase an instrument at this time, Mr. Losh arranged to take in exchange the old brick church building. The new three-manual organ was opened with a series of recitals Thanksgiving week and the new Losh home, in the remodeled church, is now occupied by Mr. and Mrs. Losh and their young son, Samuel Johnston Losh, born at the new Hershey hospital about the time the organ was completed. The home has attic space to accommodate a large organ and an exhibition hall and shop facilities, in addition to the living quarters.

Summer Course at Oxford.

Arrangements have been completed for the twelfth summer course in music teaching at Oxford, London, from Aug. 1 to 8. The extraordinary number of applications for the 1932 course created a hopeful outlook for 1933. Over 285 members, including several from America, were enrolled, the largest number in the history of the school, and more than 100 had to be disappointed owing to lack of accommodations. It has been decided to limit the 1933 course to 285 members, so as to retain the intimate atmosphere of the previous courses, and those interested are asked to apply early to receive accommodation in colleges. Worcester College, Lady Margaret Hall and St. Hilda's are offering rooms for the students and the lectures will be given in the Holywell music room and Lady Margaret Hall. Reginald Jacques will conduct a course on choir and choral society training.

J. Lawrence Erb conducted a presentation of Haydn's "Creation" at the Connecticut College for Women, New London, Dec. 7. The production was in commemoration of the Haydn centenary and was an event in the college recital series.

Florence Ames Austin



THE MANY FRIENDS of Mrs. Florence Ames Austin, president of the Miami chapter of the N. A. O., will be pleased to know that she has made rapid strides toward complete recovery after the operation she was compelled to undergo last summer. Mrs. Austin is back at Miss Harris' School in Florida and is able to take care of her teaching and other duties, but has not thus far resumed church work. She was in a Philadelphia hospital over a month and then went to her sister's home in New England before returning to Florida. Mrs. Austin has begun her sixth year at Miss Harris' School. She expects to give a recital before the A. G. O. at Orlando Jan. 9. This is to fill an engagement originally made for October.

Program for Sigma Alpha Iota.

Gamma chapter of Sigma Alpha Iota sorority gave a formal musicale Dec. 13 in the Kimball organ salon, Chicago, and a program of unusual interest and merit was presented. Miss Margaret Zoutendam played Yon's "Christmas in Settimo Vitone," Buck's "The Holy Night" and Handel's Hallelujah Chorus, from "The Messiah." With Miss Marie Cowan at the organ and Mrs. Olive W. Hooper at the piano, Clokey's Symphonic Piece received an excellent rendition. Two other piano and organ numbers by these artists included Brahms' Cradle Song and Guilmant's "Marche Triomphale." A group of vocal trios and another of soprano solos were other features of the evening.

Death of John Prindle Scott.

John Prindle Scott of New York and Washington, one of the foremost composers of sacred music in America and a widely known concert singer, died Dec. 2 at the home of his sister, Mrs. Henry R. Follett, in Syracuse, N. Y. He was 55 years old and had been in failing health for several years. Born in Norwich, N. Y., Mr. Scott was the son of the late Warren L. and Delia Prindle Scott. He studied at Oberlin for four years. Mr. Scott was the composer of about seventy published works. Among his better-known sacred compositions are "Ride On," "Voice in the Wilderness" and "Repent Ye."

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NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN
 St. Louis, Mo., Dec. 12.—Miss Katherine Carmichael, organist of the Third Baptist Church, was called to Atlantic City to conduct Jessie Gaynor's operetta, "The Lost Princess," which was given under the auspices of the Visiting Nurses' Association at the Apollo Theater Nov. 19 and 20 with a chorus of 150 voices and an orchestra of ten pieces.

The event of the month, organistically, was the recital by Albert Scholin at the Second Presbyterian Church, on the Hillgreen-Lane organ, Nov. 28, under the auspices of the local chapter of the A. G. O. A very artistic performance was enjoyed by one of the largest audiences that has attended an organ recital recently.

Mrs. Grace Newman, organist of the West Presbyterian Church, has taken over the duties of the minister of music and is now in full charge of the music at that church.

Union M. E. Church has brought to St. Louis a minister of music, Leon Willgus, from the Ozark Wesleyan College. He is organizing a volunteer choir to take the place of the paid quartet.

That a radio audience does appreciate real organ music appears from the large number of letters received from every part of the United States by organists who have played programs of organ music on the Kilgen organ at station KMOX, "The Voice of St. Louis." Among recent organists playing over this station are George Scott, G. Calvin Ringgenberg, Charles M. Courboin, Christian H. Stocke and C. Albert Scholin.

Daniel R. Philippi, organist of Christ Church Cathedral, played at the formal dedication of the new Austin organ at Friedens Evangelical Church on the evening of Sunday, Dec. 11.

Edgar L. McFadden, organist of Centenary Methodist Church, with a chorus of 100 voices which he has been training at DuQuoin, Ill., gave a concert in the Baptist Church of that city Tuesday evening, Dec. 6, assisted by Miss Wilhelmina Nordman, organist of the Christian Science Church at Kirkwood.

Holy Cross Lutheran Church, Walter Wismar, organist, enjoyed a Christmas program on the evening of Sunday, Dec. 11, at which the choir sang several carols, Mr. Wismar providing the organ numbers.

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Looks to Builders for Ideal Organ for All Styles of Music

New Rochelle, N. Y., Nov. 24, 1932.
—My dear Mr. Gruenstein: The articles by Senator Richards, Messrs. Skinner and Austin, recently published in *The Diapason*, have been of unusual interest to me. And now Mr. Jamison of the Estey Company enters the lists and tilts a lance with some of the contestants; all of which speaks well for the healthy progress of the organ in America.

I am not interested primarily in organ building; in fact, what I don't know about organ construction would fill many volumes. I look at this conflict of opinion from the standpoint of the musician, and I rather imagine our friends in the arena are losing sight of the fact that after all the organ is merely a means of making music, not an end in itself. The kind of organ we will build in America in the future will depend entirely on the kind of music the public will enjoy and be willing to hear. Messrs. Skinner, Austin and others will tell you that the public wants soft music on the French horn, clarinet and other luscious solo stops, in the making of which we Americans can boast that we lead the world. With certain restrictions I agree with them perfectly; in fact, I have written a great deal of music myself for just such stops and would not care to miss these lovely colors on our organs.

Then Mr. Skinner makes a nasty stab at Bach and Mr. Austin tells us that polyphonic music played on the "classic" organ in England (which is not the Baroque organ of Germany) is unpopular in England. I can't dispute that, but when I was in London some eight years ago, I heard Bairstow play a program of very substantial music at Westminster Cathedral, and this large edifice was well filled, mostly by men, at that. I must admit that when I was young (some years ago) Bach was not a popular composer in this country. The reason for this unpopularity I will leave to the historian. But I can assure your readers that the unsuitability of the organs of that day to the proper rendering of polyphonic music was not a factor to be ignored. Within the last decade there has been a remarkable revival of Bach in this country. One has only to hear the rapturous enthusiasm which greets orchestral transcriptions from the works of this master when presented to us by Stokowski and Toscanini, the choral productions of the Bethlehem Choir, the piano recitals of Harold Samuels or the Bach recitals of the late Lynnwood Farnam to note that there has been a remarkable change in the public temper within the last generation.

The point then is this: The public wants to hear Bach, but the organ builders are unwilling to concede the fact, because it means a new orientation in organ construction. They say that to build an organ suited to poly-

phonic music means a step backward to an outmoded ideal. I deny such an assertion most emphatically.

All art progresses in cycles, like fashions in women's apparel. After Bach's day the supremacy of line in music (so-called horizontal music, consisting of several independently progressing voices) was completely displaced by the homophonic music of Haydn, Beethoven, Schumann, etc. Melody and color ruled the roost. At present we are witnessing a revival of the older ideal of linear music, not necessarily the mane counterpoint of the Rheinberger school, but a type of art in which bass and inner voices do not slavishly follow the lead of a tyrannical soprano melody. If the organ builders wish to bury their heads in the sand and ignore this fact, it will be to their own disadvantage.

To contend, on the other hand, that all lyric music and the best means for its expression should be dumped into the sea, is silly. Modern culture is broad enough to appreciate many quite different types of art. Of all nations America is most inclusive in this respect, as anyone who has traveled abroad will know. Hence our organs will have to exceed those of all other countries in their flexibility and adaptability to the various schools of composition: Bach, Reger, Widor, Vierne, Franck, Bossi, besides numerous American and English composers, not forgetting transcriptions from Beethoven, Wagner, Debussy—all this is grist for our mill.

The ideal organ for such a varied menu is indeed a large order, but I have enough faith in the American builder to know that if he can bring himself to discard his pet prejudices and face the realities of the present, not to say the future, he will fill the bill in a way that will surprise us all, himself included. In fact, we have had a number of surprises already. And let me mention right here that I proved my faith in this hypothetical person, the American builder, when I dug down into my strong-box for some cold cash with which to purchase one of his instruments.

Very sincerely yours,
OSCAR E. SCHMINKE.

Racine Organist Is Busy.

The senior choir of the Church of the Atonement, Racine, Wis., under the direction of Orson E. White, gave the cantata "The Story of Bethlehem," by Pence, at the midnight service on Christmas Eve. Mr. White has been conducting his musical activities under happy auspices this season. Oct. 18 he gave "The Daughter of Jairus" with his senior and junior choirs before an audience of more than 1,500 people. Nov. 27 he and Ellen Schlender, soprano, gave a twilight musicale at the Church of the Holy Communion before 800 people. Mr. White on this occasion played: Overture to "Stradella," Flotow; "Clouds," Ceiga; "Song of the Basket Weaver," Russell; "The French Clock," Bornschein; "Canyon Walls," Clokey; "Dreams," McAmis; Toccata from Fifth Symphony, Widor.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 15.—The last monthly meeting of the Guild was held at the Unitarian Church of Berkeley Dec. 4. Estelle Swift, hostess of the day, played several preludes by Ernest Walker, and Claire McClure played Bach's chorale prelude, "Nun komm, der Heiden Heiland," one of the test pieces for the associate degree this year. These two women are among the most energetic members of the chapter. They meet regularly each week and play memorized organ numbers for each other. They invite others to join them.

The informal Sunday afternoon meetings of the chapter will be resumed the first Sunday in February at St. Luke's Episcopal Church, with Harold Mueller, F. A. G. O., as host. The Christmas "jinks" of the Guild was to be held at the Presbyterian Church of Oakland Dec. 19. With Dr. Charles Greenwood as master of ceremonies a delightful evening is assured.

Estelle Drummond Swift, F. A. G. O., recently gave the following interesting program at the Unitarian Church of Berkeley: "Pomposo," Rogers; "Romance without Words," Bonnet; Cantilena, Carl McKinley; Siciliano, Bach; Scherzo, Hofmann; Andantino, Lemare, and the Finale from Widor's Seventh Symphony.

Richard Purvis, a talented pupil of Wallace Sabin, has announced a recital for Dec. 16 at the First Baptist Church of Oakland, of which he is organist. Mr. Purvis' programs are always carefully prepared and appeal to a large and ever-growing number of music-lovers. He is to play: Allegro from Handel's First Concerto; Chorale Preludes, "Lo, a Rose Bursts into Bloom," Brahms, and "Rejoice, Ye Christians," Bach; Fugue on the Chorale "Toward Us Is Turned the Saving Wave of Grace," Liszt; "Ronde Francaise," Boellmann; "Clair de Lune," Karg-Elert, and Toccata from Widor's Fifth Symphony.

Ethel Whytal Miller, late organist of the First Congregational Church of Oakland, writes from New Haven, where her husband is doing graduate work in English at Yale University, that she is enjoying her organ studies under Harry Benjamin Jepson.

Warren Allen's bound programs for 1931-1932 are at hand. In looking them over one is impressed with the wide range of composers represented, the large number of seldom-heard compositions played and the skill with which the programs are arranged. Stanford University is certainly fortunate in having an organist of Mr. Allen's ability and musicianship.

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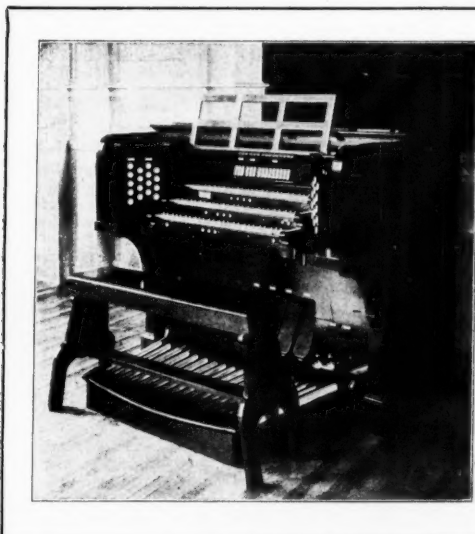
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Music in Churches of England; Visitor Gives Impressions

By ARTHUR H. EGERTON

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

Second Installment.

The high choral efficiency of English church choirs is due largely to the singing of the boys (though this is not intended as a reflection upon the standard of the men's singing). I do not wish to enlarge upon and sentimentalize about English boys, but I cannot refrain from one or two comments. I consider the choristers of today infinitely finer than they were as I knew them before the war. It is to me an inscrutable mystery how these children attain to the skill and understanding of men and how they sing with such expression.

At Oxford I heard the combined choirs of New College and Christ Church sing a two-hour program of Tudor and Restoration music, mostly *a cappella*, and much of it extremely complicated. Here one saw cherubs who seemed to be not older than 8 or 9, with eyes fixed on the conductor, singing with absolute security, and "never missing a trick." The boys of St. George's Chapel were equally, if not more, amazing (in the illustrative program given at Gresham College). They showed a complete grasp of styles as diverse as Farrant and Wesley and as strenuous and taxing as Vaughan Williams in his *Te Deum*, giving this music a superb performance with apparent ease. The same thing might be said of the boys at St. Paul's Cathedral, where I heard Byrd's severe five-part mass and Baird's unaccompanied motet, "Let All Mortal Flesh Keep Silence." When singing the Psalms unaccompanied at the Abbey, the boys began each chant in harmony, effected changes of key between the chants with immediate promptitude and perfect intonation, and this without a note of instrumental assistance. Among seven choirs I find it difficult to award the palm to the boys, all being, if not equal, certainly above cavil as a musical instrument in the hands of the expert.

In defense of the schooling given to choir boys in cathedral establishments it is interesting to refer to a passage in a Church Music Society pamphlet which runs: "The education of a chorister consists primarily in his appointed work, and for boys with the requisite qualifications it is, we believe, about the best education in the world. It is the only life in which a boy of that age is brought into immediate and appreciative contact with works of genius, the only life in which he can readily understand the disgrace of bad work, the only life in which he can himself touch the standard of excellence. Think of the incredible difference between a choir practice, as conducted by a master of the art, and an ordinary lesson in arithmetic or grammar! How immeasurable is the gulf between the perfect singing of 'Tristis est Anima' and the painful stumbling through a page of Caesar! Without toil and trouble there is, indeed, no genuine education; but to show a boy that there is such a thing as achievement is a priceless advantage, and this is just what the chorister can learn."

Conducting Music in Church

The varying procedure in the matter of performing music with or without a conductor in the church service interested me greatly and seemed to point to the emancipation of the musician from a restriction which in the past often accounted for inadequate rendition. At the Abbey, at the unaccompanied service, Dr. Bullock sat and sang with the choir, giving a few scarcely noticeable signals. Dr. Nicholson did likewise at St. Sepulchre's, several times walking to and fro from the organ in very clear view of the entire congregation. At Southwark, York and St. Paul's Cathedrals and at St. Michael's, Cornhill, the service was momentarily delayed while the organist walked to the center of the chancel and conducted *a cappella* music. On the other hand, at Windsor and the Tem-

ple Church the practice is rather opposed to this. Here one finds instances of conspicuous success in having the choir sing with excellent freedom and independence—not only a long way from the organ loft, but, as at the Temple, with the two sides of the choir a long way from each other. The curious design of this old Crusaders' Church places the congregation in the nave between the two sides of the choir. This, and many other instances which could be cited, seem to allow one reasonably to challenge Professor Archibald T. Davison, who at a recent A. G. O. convention inveighed against choirs being placed on two sides of the church and stressed the inevitable limitations of the accompanied anthem for effect.

English Players

The English organists impressed me with their accomplishments in improvisation and accompaniment particularly—arts strangely neglected in this country. George Ball at the Temple prepared the way for Wesley's anthem "Thou Wilt Keep Him in Perfect Peace" by a few moments of thoughtful improvising, which created an atmosphere of eager anticipation. While not drawing upon thematic material in the anthem, he yet carried his hearers magically into its mood—an achievement which played its part in the moving performance which followed. Of this anthem, by the way, R. R. Terry makes the following estimate: "It is to my mind Wesley's high-water mark. It is a coherent whole, and not (like too much of his other work) a collection of scraps. It maintains a definite atmosphere throughout. The part-writing has real beauty and the restraint of the whole thing (charged as it is with deep feeling) just stops short of genius."

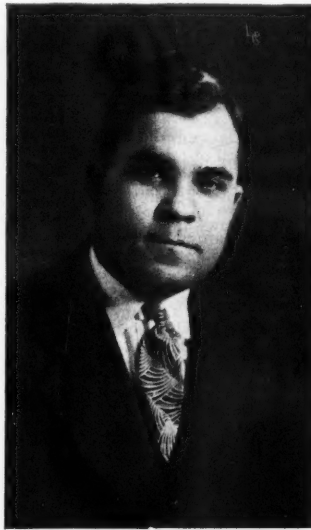
Harold Darke was even more impressive and scholarly in three extemporized passages and especially that in which he dealt with the themes of Brahms' "How Lovely Is Thy Dwelling-Place" in leading up to its performance. On the other hand, there was, at the Abbey, a rather obviously constructed and labored approach to Mendelssohn's Second Organ Sonata which reminded one of the terrible dangers of this practice in the hands of any but the specially gifted. At St. Paul's, too, a jarring element in the service was the debasing of a most noble-sounding instrument by saccharine, trite harmonies in empty wanderings devoid of form or objective.

Walford Davies, with whom I sat at St. George's, Windsor, accompanied the service with an authority, freedom, power and devotion which I have never heard equaled. To the five short Psalms he gave intensely thoughtful and poetical accompaniments, alive to every change in sentiment. During one of the Psalms he motioned to a student to play at the duplicate console with which the rebuilt organ is provided, and while the student played the four-part harmony Sir Walford added delicate and highly ingenious counterpoints.

Stanford's Anthem

At Windsor I was very glad to have the opportunity to hear Stanford's anthem "The Lord Is My Shepherd." Stanford, who wrote this anthem as a comparatively young man, in 1884, and continued to write extensively for the church repertory until his death in 1924, never, I think, wrote anything that surpasses this anthem and not a great deal that equals it. It is conceived in a highly poetical and at times profoundly impressive vein. I do not think that even the great moments in Schubert's treatment of the lines "Yea, tho' I walk through the valley of the shadow of death" exceeds Stanford's setting in powerful, yet restrained, suggestion. The writing throughout the work is a model of consistent motive development, living up to the best German symphonic traditions, in which Stanford, as a student, steeped himself. Sureness of effect in the voice parts is matched by organ writing which not only is ideally adapted to the instrument, but preserves a remarkable division of interest between the two. This devotion to the best principles of abstract music is very striking if one recalls that when the work was written the parochial and scrappy productions of the Stainer-Barnby school were be-

Francis E. Aulbach



THE LOYAL AND EFFICIENT CHOIR of the historic Church of the Epiphany, on the west side of Chicago, gave another concert—perhaps its last—on Sunday evening, Dec. 11, at the parish hall of the church on Ashland boulevard, once one of the strongest Episcopal churches in the United States and for a short time the pro-cathedral of the Chicago diocese. Of the twenty-two members of the choir, under the direction of Francis E. Aulbach, the organist, seventeen are trained musicians. Many of them have been gathered from distant parts of the city, outside the precincts of Epiphany parish. Plans for the perpetuation of the choir, after the closing of the church, which takes place Jan. 1, as announced in *The Diapason* last month, are under consideration. A program which included such works as Franck's "Psalm 150" and a group of three compositions of Mr. Aulbach was presented at the concert Dec. 11.

received with open arms everywhere. At Walford Davies' hands this Stanford anthem received a most eloquent and inspired rendition, and one which brought home, incidentally, the moral that much music of fine quality which on paper seems overlong reveals, under the right conditions, a perfection of proportion.

Davies' Lectures

Since no individual has done more to forward the cause of church music in recent times, and notably by his public speaking, than Walford Davies, some points from the lectures I heard at Gresham College should be set down here. The lecturer appealed for Merbecke's ideals in the setting of words. He discoursed *con amore* upon Merbecke's "The Prayer Book Note" of 1550 and specially praised the twenty-four post-communion sentences, advocating their judicious harmonization. Many here will know his setting of Merbecke's "The Hour Cometh," which illustrates the point. He summed up the ideals of church music as follows:

"Christian music seems to have acquired, naturally and gradually, certain marked characteristics of its own which may be broadly described: It is free from sensation, yet full of life; free from sweetness for sweetness' sake, yet full of tonal beauty; free from aggressive learning, yet faithfully informed; full of enthusiasm, yet restrained or reticent."

The lecturer referred several times to the two volumes of gramophone records of plainsong music made about two years ago by the monks of Solesmes, praising the subtle rhythmic art they embodied. The illustrations to these lectures, which were sung by the choir of St. George's Chapel, Windsor, constitute a remarkable epitome of English church music, each being in its way an unassailable masterpiece. They included canticles by Farrant, Gibbons, Walmisley and Vaughan Wil-

lams, and the following anthems: "Lord, for Thy Tender Mercies' Sake," by Sheppard (this anthem has in turn been ascribed to Farrant, "School of Tye," Sheppard & Hilton); "Hosanna," by Weelkes; "Bow Thine Ear," by Byrd; "Hear My Prayer," by Purcell; "O Lord, Look Down from Heaven," by Battishill; "Thou Wilt Keep Him," by Wesley; "O That I Knew Where I Might Find Him," by Sterndale Bennett. The lecturer dealt with particular enthusiasm on Farrant's Magnificat. It can be recommended heartily to any choirmaster seeking characteristic, yet practical, Tudor material. It is mainly homophonic, though flexible and varied with many rhythmical devices; it has a modal tonality of striking beauty, abounding in lovely cadences. It is in four parts, and should be given antiphonal and unaccompanied singing.

English Players and Organ

I can say only a word or two about the English recitalists I heard. Harold Darke, at a weekly midday recital in the city, presented an admirable if rather well-worn program on the whole, but one which revealed him as a supremely authoritative, poetical and entirely finished player. He told me that he was considering a recital tour in America. I hope this will come about. At the Temple Church I heard George Ball give a most satisfactory performance of Bach's Passacaglia and Fugue as a concluding voluntary—through which everyone remained to the end without any disturbance. Ball has a most facile command of the instrument and his playing at every point is characterized by both brilliance and very keen imagination. Dr. Harris was the player selected to present the Sowerby Organ Symphony, playing the first movement only, at the Festival of Contemporary Music at Oxford. He is unquestionably a most musicianly and accomplished player, although I considered his reading of the Sowerby work lacking in warmth and flexibility.

English Organs

After hearing English cathedral organs such as those at York, St. Paul's and Truro, and the rebuilt organ at Windsor I came home absolutely confirmed in my preference for unenclosed great organs, with the instrument freely open upon the choir screen or placed high up on the sides of the chancel. These are the true successors of those organs for which the great literature of the Bach period and before was written. Give me your rock-like great, a fiery, mobile swell, and an abundance of soft stops of temperate expression. In the hands of such masters as Baird and Davies these instruments appear to me to be absolutely adequate in expression and unrivaled in tonal ensemble, nobility and power. I believe that modern efforts to put super-expression and every variety of orchestral color into the instrument are, on the whole, a retrograde step. At any rate, I do not think that these modern varieties will ever displace the more historic types, for they are not the same instruments. Certainly, to my mind, English cathedral organs are the right thing in the right place. Here, I think, British conservatism is specially to be commended, for it maintains a tradition of organ building, admirably suited to the purpose in hand, and they maintain it with tenacity in the face of unceasing controversy.

[To be continued.]

Students from Over World to Sing.

Choruses from eight foreign lands will take part in an international festival of student singing at the Soldier Field Stadium at a Century of Progress, Chicago's 1933 world's fair, it is announced. Concerts have been scheduled for the evenings of Aug. 7, 8 and 9. The international festival of student singing is the outgrowth of a resolution adopted by delegates from eleven countries at the first international conference on student music in Munich in July, 1931. Marshall Bartholomew, chairman of this conference and executive director of the Intercollegiate Musical Council of New York City, heads the movement for bringing these student singers to Chicago. Representing the United States, there will be a mass chorus of 1,500 voices, made up of quartet units from the 135 colleges and universities.

As Dr. Dinty Moore Is Seeing It Through His Looking-Glass

By ROLAND DIGGLE, Mus. D.

During the past few months it has been impressed on me that the financial stress in which churches find themselves is having a distinct influence on church music in general. The first place the average church trustee sees where a few dollars can be saved is on the music. I know a number—a large number. I am sorry to say—of churches that have discharged organist and soloists and put in their places almost anyone who would do the work cheaper, or, if possible, for nothing.

It stands to reason that such a person is not capable of holding together a choir that has been trained under a musician to sing and appreciate good music. Hence the choir disintegrates and easier and inferior music is introduced. The congregation, always ready to take the line of least resistance, is soon quite satisfied with this sort of thing and church music is not only set back a decade but, when times improve, it will be the same old uphill battle to introduce the right kind of music again.

It is no use saying that this is not so simply because in one's own particular church things have not changed. It goes much deeper than that and it behooves all of us to use what influence we have to keep the standard up and if necessary to take our cut in salary, even if such cuts come often and deep. It may also be necessary to eat humble pie in order to help hold the ground that has been so hardly won.

I have great admiration for two men here in Los Angeles who are keeping things going in their respective churches with less than a third of the salary they received two years ago. I am sure the congregations do not appreciate what they are doing and the only satisfaction these men can have is that they are doing their bit against the enemy that is at work in our midst.

In reading the excellent report of the N. A. O. convention in The Diapason, one paragraph stands out to my mind above all others. It is that in which Dr. Herbert Sanders maintains that the musical intelligence of the average man will not grasp the involved music that so many organists delight in playing. I have been preaching this doctrine for many years and I shall look forward to Dr. Sanders' promised practical suggestions with a great deal of interest.

As I write I have before me some of the programs the late Lynnwood Farnam gave in Christ Church Cathedral, Montreal, during the years 1908

to 1911. I well remember these splendid series of recitals and the large audiences that attended them. The cathedral organ in those days was just a good all-around three-manual, but I believe for actual enjoyment to the average listener these recitals gave more pleasure than all the Bach and modern organ works he later gave in New York. I am not speaking of the trained musician or organist, but of the man in the pew who enjoyed listening to organ music and was quite willing to be educated for half the program if the other half gave him pleasure. Don't let us "kid" ourselves into believing that our listeners are much different today from what they were twenty years ago. Human nature is just about the same and the organ recital will never come into its own until we again follow the lines of these old programs of the man we all revere. I don't believe he ever played a cheap piece of music in his life.

It would be interesting to print a number of these programs, but I am just going to take one from each year:

Nov. 7, 1908—"Marche Pontificale," de la Tombelle; Intermezzo in B flat, Lemare; Fantasia and Fugue in G minor, Bach; Sonata No. 1, Mendelssohn; "Le Carillon," Wolstenholme; "Grand Choeur Dialogue," Gigout.

Nov. 27, 1909—Fantasia in F, West; "The Angelus," Tomlinson; Sonata No. 4, Mendelssohn; Chorale No. 3, Franck; "The Little Shepherd," Debussy; "Cantilene Pastorale," Gullmant; Prelude and Fugue in A minor, Bach.

Nov. 26, 1910—Introduction and Pasticaglia, Reger; Prelude, Wolstenholme; Scherzo, Hoyte; Overture in C major, Hollins; Chorale No. 2, Franck; Prelude and Fugue in B minor, Bach.

It is just as easy to build this kind of program today—far easier, in fact, with the scores of interesting pieces by fellow Americans from which to draw. And, by the way, what a pity the recitalists at the N. A. O. convention did not treat the American composer a little more kindly!

Death of Charles A. Greenawalt.

Belated news comes of the death on Aug. 22 of Charles A. Greenawalt, for fourteen years organist and director at the First Methodist Church of York, Pa., and an expert accountant in the service of the York National Bank. Mr. Greenawalt received his musical education in this country in both piano and organ and at the age of 16 filled the position of organist and choir director at the First Moravian Church in York. In 1909 he accepted a more lucrative position in Emanuel Reformed Church, Hanover, Pa. He remained here until 1918, when he resigned to accept the position of organist and choir director at the First Methodist Episcopal Church, York.

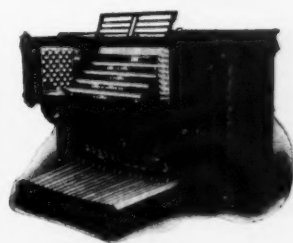
Mrs. Gertrude Baily



MRS. GERTRUDE BAILY is making a fine success of her work as organist and minister of music at St. Luke's Lutheran Church, Chicago, where she has served for the last year. She conducts a senior choir of thirty voices and a junior choir of forty. In October and November she gave twilight vesper musicales in which organ selections and descant singing by the choirs were features. In February her choir will present the operetta "The Belle of Bagdad" with a cast of sixty-five. For two months last summer Mrs. Baily broadcast half-hour recitals every Sunday from the University of Chicago chapel.

Florence Rubner's Anniversary.

The Lutheran Church of the Good Shepherd at Mount Vernon, N. Y., sponsored an evening service of music Dec. 4 in honor of the fifth anniversary of Miss Florence Rubner as organist and choir director. Frank Cuthbert, bass soloist at St. Bartholomew's Church, New York, sang several solos and Miss Rubner played: Chorale Prelude, "O Sacred Head Now Wounded," Reger; Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Toccata and Fugue in D minor, Bach; Meditation, Bubeck; "Le Cygne," Saint-Saens; Toccata, Yon; First Pedal Study, Yon.



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Pittsburgh, Pa., Dec. 20.—Bach's Christmas Oratorio was performed by the Choir Ensemble Society, Lyman Almy Perkins, conductor, at the Bellevue Presbyterian Church Dec. 13. Dr. Caspar P. Koch, city organist, was at the organ and Mrs. J. R. MacGregor at the piano. As a prelude Dr. Koch played a chorale prelude, "In dulci júbilo," making unusual and effective use of the chimes as an accompanying stop. The work of Matthew Kamer, tenor, was noteworthy, as was that of the soprano, Lydia Smith Flenner, who was persuaded to take her part notwithstanding the loss by death of her young son a week before the performance. The oratorio was repeated Dec. 18 at North Side Carnegie Hall, taking the place of Dr. Koch's usual organ recital.

Charles A. H. Pearson gave a recital for the Guild Dec. 5 in the Church of the Ascension, playing: Prelude and Fugue in C minor, Bach; Nocturne, "Sundown," Garth Edmundson; Chorale No. 1, E major, Franck; Minuetto from Third Symphony, Widor, and the entire Fifth Symphony, Vierné. This was said to have been the first complete

performance of the last number in Pittsburgh, although parts had been played before. The Edmundson Nocturne, played from manuscript, made a hit, being simple and melodious, but original and not a bit shop-worn.

Beautiful Service at Carey, Ohio.

A beautiful service of worship through music was held Sunday evening, Dec. 11, at Memorial Evangelical Church, Carey, Ohio, when the choir of thirty voices under the direction of Mrs. W. R. Shisler rendered the Christmas cantata "The Prince of Peace." The church was filled to overflowing and some stood throughout the service. The service began in an atmosphere of peace and tranquillity brought about by the soft radiance from an illuminated cross and by the strains of "Silent Night" from a distance, sung without accompaniment. Immediately following this the choir entered. Just before the singing of the cantata all the lights were turned on. At the close, as the audience stood a few moments after the benediction was pronounced by the pastor, the lights were again extinguished and everyone remained standing with bowed heads in the light of the cross. The postlude was the "Hallelujah Chorus" by Handel.

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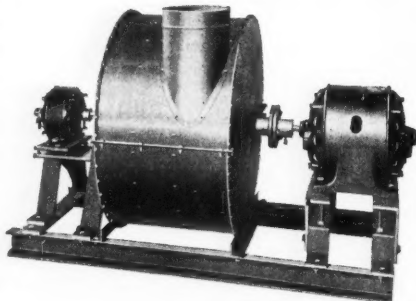
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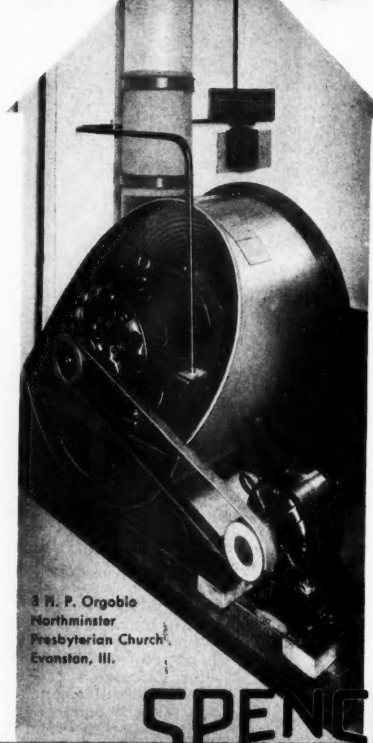
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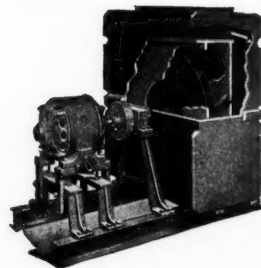
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Milwaukee Events; Miss Price Hostess to Guild Chapter

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 12.—The Wisconsin chapter of the A. G. O. was invited to dinner at the Hotel Astor Nov. 19. The gracious hostess was Miss Winifred Price. After an excellent repast all members and friends proceeded to Trinity Methodist Church, where Miss Price is the organist. Mrs. Eva M. Wright played the following selections: "Chant for Dead Heroes," Gaul; Chorale Prelude on a Theme by Tallis, Darke; "Chant Pastorale," Dubois. The trio of the church, consisting of Mrs. Vidito, Miss Johnson and Miss Weber, sang: "In a Garden," Scott, and "When Twilight Weaves," Beethoven. Mrs. Vidito sang "Slumber Song" by the Milwaukee composer, Alexander MacFadyen. A social hour was then enjoyed at the home of Miss Price.

Nov. 27 was a busy Sunday for many churches. Two hundred vested choristers sang at Sherman Park Lutheran under the baton of Arthur E. Bergmann. The choir numbers were: "Morning and Evening," Woodward; "O Divine Redeemer," Gounod; Nunc Dimittis, James. Mr. Bergmann's organ selections follow: Allegro from Symphony I, Maquaire; Meditation, Kinder; Prelude and Fugue in C minor, Bach; "Romanza" in D flat and "Evening Bells and Cradle Song," Macfarlane.

St. Paul's Episcopal Church was also the scene of a very fine program. Earl P. Morgan, organist and choirmaster, played: Largo, Handel; "Intercession," Bingham; Chorale Prelude, "Now Thank We," Karg-Elert; Allegro (Symphony 2), Vierni. The anthems were "Glory to God," Noble; "One Hundred and Fiftieth Psalm," Franck; "O Be Joyful in the Lord," Gretchaninoff.

A Christmas cantata, "The Adoration," was sung at St. Matthew's Lutheran Church Sunday, Dec. 11. Albert Brockmann directed the singing and Elmer Ihrke, organist, assisted.

At the seventh anniversary of the dedication of the new edifice of Immanuel Lutheran Church Dec. 11 W. Sasmannshausen of Chicago played: "Ein Feste Burg"; "O Lord, How Shall I Meet Thee," Sasmannshausen; "In dulci jubilo," Sasmannshausen; Christmas Fantasy, Bach-Rebling, and Toccata, Widor.

A candle-light service was held at the Church of the Ascension (Lutheran) on Dec. 11. Carols and anthems were sung by the choir, directed by Alfred M. Niefer. Mr. Niefer also played the Second Sonata, Mendelssohn, and Handel's "Hallelujah Chorus."

At a recent election of the Diapason Club of the State Teachers' College Charles Borgwardt was elected president to succeed Arthur A. Griebling. Dec. 3 the club convened at the home

of Mr. Borgwardt. Organ records and records of special interest to organ enthusiasts were played, after which there was a social hour.

Hermann A. Nott, organist and choir-master of the Kenwood M. E. Church, has begun fifteen-minute organ recitals before the Sunday morning services.

Cannarsa Rebuilds Altoona Organ.

Reconstruction of the organ in St. Mary's Catholic Church, Altoona, Pa., has been completed by the Cannarsa Organ Company of that city and Miss Mary Klesius, organist of the church for the last sixteen years, presided at the console for the reopening Dec. 8, the Feast of the Immaculate Conception. An entirely new console has been installed. In the great an 8-ft. tuba has been added and the entire great has been enclosed in its own new expression chamber. A set of chimes has been installed in the great and a harp and vox humana in the swell, as well as a new oboe, and in the pedal a 16-ft. open diapason has been added. The reconstruction of the organ and the selection of the new features added have been made under the supervision and with the suggestions of the Rev. George J. Bock, pastor of St. Mary's Church, who has had wide experience as a musician.

Organ-Piano Program at Muskegon.

With Robert Wilson Hays at the piano and Francis H. Hopper at the organ, the program of the vesper musicale in St. Paul's Episcopal Church, Muskegon, Mich., Dec. 4 included piano and organ numbers. Mr. Hopper played Franck's Chorale in A minor; "Harmonies du Soir," Karg-Elert; "Canyon Walls," Clokey; Fugue in G major, Bach, and Adagio (Concerto in D minor), Mendelssohn. The piano and organ ensemble numbers were Clokey's Symphonic Piece and Demarest's Fantasie for the two instruments.

Eugene Devereaux



EUGENE DEVEREAUX, now at White Plains, N. Y., was honored last month by having his arrangement of MacDowell's "Marionettes" performed by the New York Philharmonic-Symphony Society under the direction of Ernest Schelling. Mr. Devereaux completed the orchestration of this set of piano pieces last summer, and the work was brought to the attention of Hans Lange and shortly thereafter was accepted. The suite consists of eight numbers, of which six were played at the concert Dec. 10 celebrating the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterboro. The numbers were all well received by the audience, "The Lover" being particularly mentioned as having been beautifully orchestrated.

Mr. Devereaux became a resident of White Plains two years ago, and is organist and choir director of St. Bartholomew's Episcopal Church in that city. He is also organist for the Mrs. Julian Olney concert series and has appeared in recital at the Westchester County Center.

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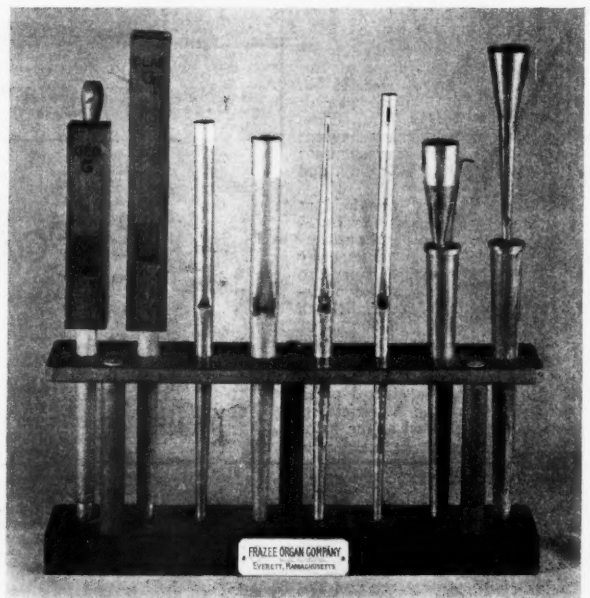
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