

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 Three.

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LARGE ORGAN IS GIFT TO BATTLE CREEK, MICH.

ORDER TO AEOLIAN-SKINNER

W. K. Kellogg, Breakfast Food Manufacturer, Presents Four-Manual to Auditorium of Public Schools—The Specification.

A deal of more than ordinary interest which was closed in January provides for the construction of a four-manual organ for the new W. K. Kellogg Auditorium at Battle Creek, Mich. The contract was awarded to the Aeolian-Skinner Company. The instrument is to be installed in a large and beautiful building which is a gift to the public schools of Battle Creek by Mr. Kellogg, the breakfast food manufacturer whose products are known throughout the world. Mr. Kellogg presented the auditorium building to the city and also provided the money for the organ.

Battle Creek is a thriving city which is known as the center of the breakfast food business and as the home of the Battle Creek Sanitarium, the head of which is a brother of W. K. Kellogg.

The stop specification for the new organ will be as follows:

GREAT ORGAN.

Diapason (tapered), 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.
Mixture, 5 rks., 305 pipes.
Ophicleide, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Cathedral Chimes (from Echo).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrföte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Chorus Mixture, 5 rks., 305 pipes.
Posaune, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Kleine Erzähler, 8 ft., 73 pipes.
Kleine Erzähler Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremolo.

SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis (separate, heavy pressure), 8 ft., 73 pipes.
Cathedral Chimes (Echo).
Tremolo.

ECHO ORGAN

(Playable from Solo manual).
Cor de Nuit, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes, 25 bells.
Tremolo.

PEDAL ORGAN.

Diapason (lower 12 resultant), 32 ft., 32 notes.
Diapason (wood), 16 ft., 32 pipes.
Diapason (metal—Great), 16 ft., 32 notes.
Contra Basse, 16 ft., 32 pipes.
Melodia (open), 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 4 rks., 128 pipes.
Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Cathedral Chimes (Echo).

Scene at A.G.O. Dinner for Gunther Ramin in New York



MEMBERS OF THE AMERICAN GUILD of Organists in New York had the pleasure of welcoming Herr Günther Ramin of Leipzig at a dinner given in his honor at the Beethoven Association rooms in New York Wednesday evening, Jan. 11. There was a happy exchange of greetings at the reception preceding the dinner, and many had the opportunity of meeting the guest of honor and his wife. At the dinner the warden, Charles H. Doersam, as toastmaster, spoke of the great contribution to music made by the Germans, Bach in particular, and of Herr Ramin's qualifications for carrying on the work in the Leipzig

church made famous by the great German composer. Mr. Doersam heartily welcomed Herr Ramin on behalf of the Guild, extending his best wishes for a successful tour, to which Herr Ramin graciously responded in German. This speech was translated into English by the charming Frau Ramin, Dr. Otto C. Kiep, consul-general of Germany, also spoke. The spirit of friendliness for which the Guild is becoming well-known was felt by everyone.

Among those present were Dr. and Mrs. Clarence Dickinson, Dr. T. Tertius Noble, Dr. David McK. Williams, Senator Emerson L. Richards, Archer Gibson and Charles M. Courboin.

JANUARY SERIES BY KINDER

Philadelphia Man Gives 1,282nd Recital at Holy Trinity Church.

For the thirty-fourth consecutive year Ralph Kinder gave a series of Saturday afternoon recitals at the Church of the Holy Trinity, Philadelphia, this January. Mr. Kinder continues to draw the audiences which always have come to these annual recitals, and 1,000 is the minimum attendance on record. Mr. Kinder attributes the fact that he can hold his devotees in this manner to the fact that he plays music which does not drive them away. The last recital of the four, that on Jan. 28, was the 1,282nd played by Mr. Kinder in this large church.

The following are the programs of the entire series:

Jan. 7—"Jubilate Amen," Kinder; Andante Cantabile, Fourth Symphony, Widor; Prelude and Fugue on B-A-C-H, Bach; Melody in C, Wolstenholme; Concerto in F major, Handel; Humoresque, Lemare; "In the Church," Novak.

Jan. 14—Allegro Pomposo, Sonata in D minor, West; "Benediction Nuptiale," Hollins; "Piece Heroique," Franck; Berceuse, Grieg; Persian Suite, Stoughton; "In Springtime," Kinder; Evening Song, Goss Custard.

Jan. 21—Concert Overture in C minor, Hollins; Pastorale in C, No. 2, Lemare; Prelude and Fugue in A minor, Bach; "Dreams," Wagner; Scherzo, Dethier; "Will-o'-the-Wisp," Nevin; "Cantilene du Soir," Kinder.

Jan. 28—"Marche Heroique," Watling; "Reve Angelique," Rubinstein; "Bohemesque," Wolstenholme; "The Bells of St. Anne de Beaupre," Russell; "Souvenir," Kinder; Caprice, Matthews; Allegro con fuoco, de Boeck.

Organist's Novel Calendar.

Lauren B. Sykes, the Portland, Ore., organist, sent his friends a novel and useful Christmas card in the form of a handsome calendar for 1933 with a picture of himself seated at the console of the organ over which he presides.

RAMIN WINS AUDIENCE IN NEW YORK RECITAL

PRAISES FOR LEIPZIG MAN

Playing of Reger Work and Improvisation Evoke Great Enthusiasm at First Hearing of Bach's Successor on American Tour.

Nearly all of New York City and vicinity that is organ-conscious came out Jan. 19 to hear Günther Ramin in his recital at the Wanamaker Auditorium, his first metropolitan appearance after his arrival on American soil. And the select audience went away with a fixed and general impression that Johann Sebastian Bach's old job in Leipzig was still in good hands. It did not take Herr Ramin long to win his audience's unstinted admiration. He proved himself not only a performer of the traditional German thoroughness and routine, but of poise, force and fine taste. Though in America only a few days, he seemed to have gained excellent command of American instruments and his registration showed good judgment. With all his youthful enthusiasm—for Mr. Ramin is still a young man—he combined splendid stability and before the program came to a close he showed that he is a decidedly dynamic player. In addition to all of which he proved himself one of the ablest and most interesting improvisers ever heard on this side of the water.

To Dr. Alexander Russell, concert director of the John Wanamaker organization, is due credit for the opportunity given to hear Ramin on this occasion. For nine months the concert hall in the New York store had been closed and the organ had undergone partial reconstruction, so that its reopening was a welcome event.

The Leipzig virtuoso opened his program with the Toccata and Fugue in D minor of Bach, which he played with fine style, regard for all the traditions with which he is steeped at St. Thomas' Church, and a genuine understanding of the poetry and eloquence of Bach, as well as the contrapuntal side. This first number immediately put him *en rapport* with his audience and converted any doubting Thomas, if such there were. Then came a Prelude of Pachelbel, followed by the Prelude and Fugue in F major of Buxtehude, in which deftness in coloring was made evident. Three Bach chorale preludes—"Nun freut Euch," "My Inmost Heart Doth Yearn" and "In dulci jubilo"—were played beautifully. These were followed by the Bach Toccata, Adagio and Fugue in C major.

This disposed of Johann Sebastian—and most appropriately and satisfactorily from all artistic standpoints. Then came the Fantasia and Fugue on the name of "Bach" by Max Reger, which revealed Herr Ramin as a preeminent interpreter of Reger, a reputation which preceded him to this country and which he well maintained. This number was a *tour de force* and the brilliancy of the performance evoked a hearty and most sincere ovation.

The closing number was the improvisation, for which the tune "St. Ann" was submitted. The resourceful manner in which this was handled showed Mr. Ramin's musicianship, as well as his ability to appeal to the popular musical mind. It was splendid work and led to an enthusiastic recall.

Previous to his Wanamaker recital Ramin had appeared at Great Neck, on Long Island, where he had a large audience which jammed the church, and at Lafayette College, Easton, Pa. From New York he started on his tour to the central West, having given ample evidence in the metropolis that Germany had in him an exponent of the best type of modern organ playing, whom it would be a privilege for Americans to meet and hear.

After the recital a group of invited guests had the opportunity to meet Mr. and Mrs. Ramin at the home of Mrs. Charles Matthews in Lockwood, on

WILL PLAY IN JERUSALEM

Archibald Sessions Goes from Paris to Open Large Austin.

To give the inaugural recital on the new four-manual Austin organ in the recently-constructed Y. M. C. A. of Jerusalem, Archibald Sessions, organist of the American Church of Paris, left Jan. 1 for Palestine. He will give half a dozen recitals during his stay in Jerusalem and will also give a recital at Robert College, Istanbul. He will return to Paris the middle of February. Winslow Cheney will play in his place.

Archibald Sessions' regular position is at South Manchester, Conn., where he has a large Austin, and he is playing at the American Church in Paris for a year. Mr. Cheney is spending a year in Europe studying and is the regular organist of the Church of Our Neighbor, Brooklyn.

Senator Richards Is Ill.

Senator Emerson L. Richards of Atlantic City, N. J., was taken ill late in January and was unable to preside over the deliberations of the New Jersey senate, of which he is the president. A telegram from his secretary on Jan. 26, in answer to inquiries from The Diapason, reports that the senator is gaining slowly and probably will be able to leave his bed in another week. Senator Richards, aside from his prominence in politics, is known to all organists as an organ "fan" of the first rank and the designer of the great organ approaching completion in the Atlantic City convention hall.

Hundred Organists at Chicago Dinner.

All of the organists' organizations of Chicago united with the Society of American Musicians in an informal dinner at the Auditorium Hotel, Chicago, Jan. 25. There was an attendance of 100 and Frank Van Dusen, who was chairman, introduced the speakers, who included Dr. Frederick Stock, Francis Neilson, Mrs. Frederick Upham and others, all of whom advocated support of the movement of the Friends of Music to raise \$100,000 for a permanent music building to be erected for the Century of Progress fair in Chicago.

West Seventy-fourth street. The occasion was a delightful one. The hostess, herself an organist and composer of the highest standing in New York, took work under Mr. Ramin in Leipzig during her stay abroad last summer.

At his recital in All Saints' Church at Great Neck, L. I., Jan. 16, where he was the guest of Hugh McAmis, Mr. Ramin played before an audience that more than filled the edifice and which included many socially prominent people whose homes are on Long Island. The program included Mr. McAmis' very popular composition, "Dreams."

CHICAGO BOY CHOIRS HEARD Festival in Three Churches Simultaneously and 600 Sing.

The Chicago Chormasters' Association, consisting of directors of Episcopal boy choirs, gave its second vesper choral service Sunday, Jan. 22. Six hundred boys and men participated in this service, which was held sectionally at the following churches, the same service being sung at each church: North side, St. Mark's Church; south side, Trinity Church; west side, Emmanuel Church, La Grange.

The officers of the organization are: President, Roger Tuttle; vice-president, Stanley Martin; treasurer, Robert Birch; secretary, Myron P. Boehm. Bishop George Craig Stewart is honorary president and Dr. G. E. Stubbs, organist and chormaster of St. Agnes' Chapel, Trinity Parish, New York, was elected to honorary membership. The object of this organization is to stimulate interest in the boy choirs of the Episcopal Church and to revive the traditional boy choir festivals.

Death of Frederick Bolton.

Frederick Bolton of Melrose, Mass., died Jan. 2. Mr. Bolton was born in Liverpool Feb. 6, 1854. He served his apprenticeship with Henry Willis & Sons, Liverpool. In September, 1887, he came to America and entered the employ of Samuel Pierce, Reading, Mass. He was for a time associated with his nephew, Henry Bolton, in the manufacture of organ pipes in that town. He then went to Pomeroy, Ohio, with the American Organ Supply Company. Returning to Boston in 1902, Mr. Bolton entered the employ of the Mason & Hamlin Company of Cambridge. He was for many years foreman of the pipe shop of the Skinner Organ Company and during the five years immediately preceding his death he was with the W. W. Laws Organ Company of Beverly, Mass. Although Mr. Bolton was experienced in all phases of organ building, he was known best as a pipe maker. Thoroughly schooled during his apprenticeship in the Willis factory, he was one of America's outstanding pipe makers. Mr. Bolton is survived by his widow and seven children. Burial was in Wyoming Cemetery, Melrose, Mass.

Directs "The Messiah" in Arkansas.

Sheldon B. Foote drove out the well-known unpleasantness in his community by organizing and directing Handel's "Messiah" at Christmas time with a chorus of 100 voices drawn from the three county seat cities in southern Arkansas—El Dorado, Magnolia and Camden. Arkansas enjoyed a ten-day snow and sleet storm, necessitating the holding of rehearsals under extreme hardship in a country not used to such weather, but in spite of this, chorus members drove some thirty-five miles from various directions over ice and snow and with vision at zero in order to make the rendition a success, which was evidenced by a church which was filled with music-lovers.

Recital by Clarence Dickinson.

Dr. Clarence Dickinson gave a recital Dec. 20 in connection with the dedicatory services at the new Presbyterian Church in Passaic, N. J. Last season he played the inaugural recital on the new Skinner organ in that church, so that this program was in the nature of an "anniversary recital."

THE DIAPASON.

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J. FREDERICK WOLLE DIES AT BETHLEHEM, PA.

FAMED AS BACH SCHOLAR

Organized and Conducted Bach Choir Whose Annual Performances Won Worldwide Acclaim—Work as Organist Noteworthy.

Dr. John Frederick Wolle, famous conductor and organist, one of the foremost Bach scholars in the world and organizer and conductor of the Bach Choir of 300 voices, died Jan. 12 at Bethlehem, Pa., after a long illness. He was 69 years old.

Through his organization of the festivals at which the great choral compositions of Johann Sebastian Bach were sung, Dr. Wolle brought national fame to Bethlehem and became one of the foremost musical figures in America.

Dr. Wolle was a native of Bethlehem. He was born April 4, 1863, the son of the Rev. Francis and Elizabeth Weiss Wolle, descended from a family in which there were musicians for several generations. One uncle prepared the hymnal used for many years in the Moravian churches.

His musical talent was evidenced early and organ study was begun soon after he graduated from the Moravian parochial school. In 1881 he became organist of Trinity Episcopal Church at Bethlehem and organized the Bethlehem Choral Union and the Easton Choral Society. He went to Europe for further study under Rheinberger, of Munich, world-renowned exponent of Bach's music.

On returning to this country in 1885, Dr. Wolle was appointed organist of the Moravian Church, and later became organist at the Packer Memorial Church at Lehigh University. For a time he held both posts. Among his early successes were organ recitals of the works of Bach at the Chicago World's Fair in 1893, and the St. Louis Exposition in 1904.

The Bach Choir was organized in 1898, and two years later Dr. Wolle played the organ accompaniment of the B minor Mass and conducted the singers in their first performance. Almost with the initial performance the choir won national recognition. Skilled musicians voiced their admiration of the faithful interpretation and technical skill and balance of the choir, which compared favorably with famous singing organizations abroad. The Bach festivals became an institution like the Passion Play of Oberammergau, and in the spring there was an annual conclave of hundreds of music-lovers and musicians at Bethlehem for the festival. These festivals continued until 1905, when the most ambitious Bach cycle ever attempted in the United States was offered in three parts, each taking three days.

After this *tour de force* Dr. Wolle went to the University of California, where he remained as professor of music until 1911. In California he conducted symphony concerts in the great outdoor Greek Theater of the university and also organized a California Bach choir.

After six years he returned East and re-established the Bach festivals. They continued until this year with a single interruption because of illness in 1924.

Dr. Wolle was honored with the degree of doctor of music by the University of Pennsylvania and the Moravian College at Bethlehem. He was a member of numerous musical organizations and was a founder of the American Guild of Organists.

Dr. Wolle married Miss Jennie Creveling Stryker of Hackettstown, N. J., in July, 1886. She survives him.

Tribute to Dr. Wolle.

Bethlehem, Pa., Jan. 18.—Editor of The Diapason: The death of Dr. J. Fred Wolle, the founder and conductor of the famous Bethlehem Bach Choir, which occurred at his home in Bethlehem last week, is a loss to the entire nation. Last May, the twenty-sixth Bach festival was given as usual at the Packer Chapel before thousands of reverent Bach worshippers who have gathered each year in growing numbers from the four corners of the earth. Dr. Wolle conducted, as usual, with

J. Frederick Wolle



his customary sweep and depth of vision, carrying the choir of 300 voices with him to the very gates of heaven, few if any realizing that this was the last of those magic days of beauty that this simple, kindly, little of body but great of mind and spirit Bach leader would give to his followers. The spell of great music interpreted nobly, sung divinely, hung over the beautiful little Packer Chapel at Lehigh University at the impressive service for Dr. Wolle.

It was one of Dr. Wolle's modest eccentricities to have his name omitted from each year's printed program and never to this writer's knowledge was the name of J. Fred Wolle to be found from first page to back cover. The names of all the Bach cantatas ever sung and the years used by the Bach Choir at Bethlehem (a goodly list it was), the officers of the choir from the honorary president, Charles M. Schwab, down, the board of managers, the long list of guarantors, which included prominent names of music-lovers from twenty states of the union, the Moravian choir list of trombone players, membership committee, list of singers nearly 300 strong, careful tabulation of chorale announcements by the Moravian Trombone Choir, list of artists singing as soloists at the festival and the cantatas with words in careful order—all this the meticulous work and care of one man, whose name was no place to be found on that program. On the last page of last year's festival program is a small notice reading, "The dates of the festival of 1933 are Friday and Saturday, May 12 and 13."

The Northwest Musical Herald published an article by Clara Stocker after a recent festival which describes this great man as beautifully as I have seen any one do. She says:

"What is Dr. Wolle? What is this slight being, who, with a gesture of the hand, bids the heavens open and the angels sing? He is a weaver of dream fabrics, who in a contest would have triumphed over the divine Athena. He is a painter splashing golden light over a transcendent canvas. He is a sculptor creating impalpable but living forms. He is a gnome practicing a weird alchemy. He is Jacob wrestling with the angel. He is Jove almighty hurling thunderbolts."

It seemed to us singing under this magic leader that Dr. Wolle felt himself that the end were near. The opening words of the first chorus sung at the Bach festival last year from the great cantata "O God, How Grievous Is the Woe":

O God, how grievous is the woe
In these dark days afflicts me so!
The way to heaven all narrow lies
That leads me hence to fairer skies.

Again the words from the opening chorus of Bach's cantata No. 26, written for the twenty-fourth Sunday after Trinity and sung at the festival a year ago—

Ah, how weary, ah! how fleeting
Is the life we cherish.
As a vapor it appeareth
And as swiftly disappeareth
When and where no mortal knoweth.

IN THIS MONTH'S ISSUE

Large four-manual organ is a gift to Battle Creek, Mich., schools from W. K. Kellogg, the breakfast food manufacturer, and contract to build it is awarded to the Aeolian-Skinner Company.

Günther Ramin of Leipzig arrives in America and arouses enthusiasm at recital in Wanamaker Auditorium, New York.

Large new Aeolian-Skinner organ in Church of St. Mary the Virgin, New York, is opened by Palmer Christian.

Dr. Humphrey J. Stewart, organist of Balboa Park in San Diego, Cal., and famous as an organist and composer for many years, dies after extended illness.

Dr. J. Fred Wolle, founder and conductor of the famous Bach Choir of Bethlehem, Pa., and noted Bach scholar, dies at Bethlehem.

Dr. John McE. Ward completes forty-five years of service as organist of St. Mark's Lutheran Church, Philadelphia.

Leo Sowerby's work as a composer is subject of scholarly analysis by Albert Riemenschneider.

Christmas service programs of 1932 are reviewed by Dr. Harold W. Thompson.

Valuable list of anthems used at Riverside Church in New York is compiled by the organist and choir-master of that church, Harold V. Milligan.

Arthur H. Egerton continues his interesting articles on church music in England.

As swift as rushing waters flow
So hastens life's short journey onward.

Words of the aria sung Friday evening from the cantata, "Soul and Body Bend before Him":

How happy they with God abiding!
Ah, would the time for me were near
To sing to Him, Alleluiah
And set the courts of Heaven ringing!
Jesus beloved, give release
From care and sorrow. Bid them cease!
And let me, in Thine arms reclining
Find joy and healing everlasting!

But it was in the final cantata sung last year that our leader took us with him to the very gates—and brought us back again with him with these words from the final chorale from the joyous, wonderful "The Heavens Shout":

Life's last moment quickly come!
Close mine eyelids, in death sleeping!
Christ above will on me shine,
With the light of heaven down leaping!
Come, dear angels, take me home!

And so to Jesus Christ I'll go,
Mine arms to Him extending,
So fall asleep in slumber deep,
Sweet sleep that knows no ending
Till Jesus Christ, God's only son,
Unfolds the Portals, leading on
To heaven, to life eternal.

ISABEL PEARSON FULLER.

At Pittsburgh Musical Institute.

William H. Oetting gave the second in his series of organ recitals at the Pittsburgh Musical Institute Dec. 8. On Dec. 1 the pupils of Charles N. Boyd and John Austin Holland of the theory department held an evening of music for their friends. The institute is keeping up the series of eight weekly broadcasts over station WWSW.

H. WILLIAM HAWKE

Mus. Bac.

ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

**HUMPHREY J. STEWART
DIES IN SAN DIEGO, CAL.**

NOTED ORGANIST-COMPOSER

**Played Famous Outdoor Organ at
Balboa Park Since Its Installation
—Wrote Masses, Operas, Etc.—
Pope Made Him a Knight.**

Humphrey J. Stewart, Mus. D., organist at Balboa Park, San Diego, Cal., where he presided over the famous outdoor organ since its installation seven years ago, died in that city Dec. 28 after a long illness. He was 78 years old. Dr. Stewart was noted not only as an organist, but as a composer of masses, oratorios, cantatas and light operas. He had been decorated by Pope Pius for his services to the Catholic Church. In addition to his work as an organist Dr. Stewart was prominent as a public-spirited citizen and was a former mayor of Coronado, a suburban resort town. He was a founder of the A. G. O.

Humphrey J. Stewart was born in London in 1854 and was graduated from Oxford University in 1875. He was active as a church organist in his native land and at the age of 11 sang in a choir. In 1886 he came to America and settled first in San Francisco. There he remained until 1901, when he went to Boston to become organist and choirmaster of Trinity Church in succession to Horatio Parker, who had resigned to become professor of music at Yale University. He returned to San Francisco the following year, however, to be organist of St. Dominic's Church, one of the most important churches in the city. Here he remained until 1915, when, at the opening of the Panama-Pacific Exposition in San Diego, he went there to be the municipal organist at Balboa Park, on the open-air instrument presented to the city by John D. Spreckels. The organ is a fine Austin, set in most beautiful surroundings. It is a joy to the listener, and perhaps the finest advertising asset the city possesses. It would be impossible to estimate the number of people who heard Dr. Stewart at his daily recitals.

On the long list of Dr. Stewart's compositions are three operas—"King Hal," which is published by J. Fischer & Bro., and which is very popular with high schools all over the country; "The Conspirators" and "His Majesty." Then there are two oratorios, "The Nativity" and "The Hound of Heaven." There are several cantatas, the best, perhaps, being "Victory" (Ditson), "Christmas" (Boston Music Company) and "Flag of the Brave" (J. Fischer & Bro.). Three masses are published by Fischer and are among the most used of all his works. There is also a Requiem mass that contains excellent writing. Pope Pius XI. accepted the dedication of this Requiem. Dr. Stewart also wrote the music for four Bohemian Club Grove plays—"Montezuma," "Gold," "John of Nepomuk" and "The Legend of the Trees." These plays, which are given every year in the Bohemian Grove, are written for a special setting. However, a number of extracts from them have been published in organ arrangements.

Of interest to organists are the organ sonata, "The Chambered Nautilus," and "The Tempest," a suite of six pieces dedicated to Dr. Stewart's old friend Edwin H. Lemare. There is also a "Suite de Ballet" which bears the White-Smith imprint. There are a number of organ pieces in separate form, songs, duets, piano pieces, violin pieces, part songs and a great deal of church music. Among the latter is the 1900 A. G. O. prize anthem, "I Beheld, and Lo, a Great Multitude."

Dr. Stewart was awarded the David Bispham medal for the best choral composition of the year in dramatic form ("The Hound of Heaven"), and prizes for part songs in competitions in Chicago and Pittsburgh. His "Song of the Camp," for male voices, is a work that never failed to make a hit.

Dr. Stewart received word from Rome in 1930 that Pope Pius XI. had been pleased to confer upon him the title and decoration of commander of the Order of the Holy Sepulchre. It is understood that this distinction was conferred in recognition of his lifelong services in the cause of music, and

Dr. Humphrey J. Stewart



particularly for his work as a composer of music used in the Catholic Church. The Order of the Holy Sepulchre is one of the oldest orders of knighthood in the world. A few years ago Dr. Stewart was presented with the official flag of the city of New York and the freedom of the city in recognition of his recital work, and among other honors that have been bestowed upon him have been concerts of his compositions in San Francisco and San Diego.

Last August the city council, in an "economy cut," dispensed with the services of a city organist, and Dr. Stewart gave what was thought to be his last San Diego outdoor recital. The council, however, rescinded its action and retained Dr. Stewart on a schedule of three programs a week, but a few weeks later his growing illness compelled him to take to his bed.

His service at the Spreckels organ in Balboa Park established a world's record for municipal organists, averaging 250 recitals a year for seventeen and a half years.

Dr. Stewart's daughter, LeRoy Woodhead of Point Arena, Cal., who came from her home several weeks ago to nurse her father, and her three daughters, Barbara, Frances and Constance, are his only surviving relatives.

Musicians, civic leaders and lovers of the music Dr. Stewart gave San Diego at the Balboa Park organ attended the solemn high requiem mass for him at St. Joseph's Church. The music of the mass was his own composition which Dr. Stewart wrote in memory of his wife and dedicated with special permission to Pope Pius XI. The funeral service was enhanced by the beautiful eulogy by Msgr. John Hegarty. Dean Hegarty opened by saying:

"San Diego was rich in being able to call a great artist her very own, for Dr. Stewart was the inspiration of immortal genius. He was a scholar, a model Christian gentleman and a musician of rare talent and rare accomplishments."

Directed by Earl Rosenberg, the mass was sung by St. Joseph's choir, augmented by a part of the Polyphonia A Cappella Choir singing the *cappella* Offertorium, and was played by Royal A. Brown, church organist.

The body was taken to San Francisco, where solemn high requiem mass was celebrated in St. Dominic's Church, of which Dr. Stewart was organist for twelve years. Burial was in the family plot in San Francisco. Mrs. Frances Woodhead, daughter of Dr. Stewart, accompanied the body north.

As a mark of the city's respect all flags on San Diego public buildings were flown at half-staff for one day by order of City Manager A. V. Goeddel.

Mayor John F. Forward, Jr., paid tribute to Dr. Stewart in the following statement:

"The death of Dr. Humphrey J. Stewart is a distinct loss to San Diego and the entire community. He was the

type of citizen representing a disposition loving, kind and generous. It is well remembered when the great outdoor organ donated by John D. Spreckels was dedicated on Jan. 1, New Year's Day, 1915, and how he responded to the spirit of the occasion by his wonderful playing. I was president of the park board at the time and was present at the dedication in company with Mr. Spreckels and other citizens. Dr. Stewart was made official organist by the park board at Mr. Spreckels' request and he had continued in that capacity up to the time of his recent illness.

"The passing of Dr. Stewart should cause widespread sorrow in this community. He did much to promote the bright side of life by playing that class of music he so dearly loved. I feel deeply grieved by the removal of such a distinguished music master from our midst."

JOIN IN SERVICE AT U. OF C.

Beautiful Chapel Filled for Organ and Choral Program Jan. 22.

That rarely beautiful and imposing architectural gem, the chapel of the University of Chicago, was filled to the last seat for a festival service Sunday afternoon, Jan. 22, in which the newly-organized Choral Directors' Guild of Chicago, the local A. G. O. and N. A. O. chapters, the Chicago Club of Women Organists and the Mothers' Chorus, directed by William Lester, cooperated. The musical part of the service was divided between selections on the large Skinner organ and numbers by the participating choruses. The whole ended in a grand climax in which all the singers present joined in the choruses "And the Glory of the Lord," "Surely He Hath Borne Our Grief" and the "Hallelujah Chorus," from Handel's "Messiah," under the direction respectively of three well-known figures in the development of Chicago choral music—Edward T. Clissold, Daniel Protheroe and George Lee Tenney.

The University of Chicago choir under the direction of Mack Evans did some beautiful work in Holst's "Lullay, My Liking" and Borntniansky's "Cherubim Song." The soloist was Clara M. Schevill, contralto. The "Inflammatus," from Rossini's "Stabat Mater," with Sadie Vanderbosch as soloist, and Buck's Festival Te Deum in E flat were sung by the choir of Bethlehem Evangelical Church, conducted by George Aronoff, the first number very effectively, but the Te Deum at a racing tempo. An impressive feature was the chorale and motet, "O Sacred Head," by Hassler, and "Glinka's "Cherubim Song," sung from the gallery by the choir of Ebenezer Lutheran Church, George A. Carlson, director.

The organ offerings were a virile rendition of two movements of the First Sonata of Salome by Lily Moline Hallam, representing the women organists; an assured and masterly performance of Gigout's "Grand Coeur Dialogue" by Edward Eigenschenk, representing the A. G. O., and a fine interpretation of his own new composition, "The Chapel of San Miguel," by Edwin Stanley Seder, representing the N. A. O.

Talks on behalf of the movement for raising \$100,000 for a music building at the Chicago fair of 1933 were made by Frederick Stock and Dr. Allen Albert.

Egener Recovers After Operation.

Frederic T. Egener writes from London, Ont., that he has entirely recovered from the effects of his recent operation, which was reported in The Diapason. He is back at the organ in the Cronyn Memorial Anglican Church and has resumed his fortnightly recitals. The program for the fourteenth of these recitals was as follows: Sonata No. 1, in F minor, Mendelssohn; "Valse Triste," Sibelius; Scherzo, Dethier; Variations on a Southern Air, Flagler; "The Bells of St. Anne de Beaupre," Russell; Toccata on a Gregorian Theme (from Symphony No. 1), Barnes.

"The Messiah" was sung by the Handel Oratorio Society of Louisville, under the direction of Mrs. Julia Bachus Horn, at St. John's Evangelical Church Dec. 27.

**KALAMAZOO CHURCH
BUYS THREE-MANUAL**

CONTRACT GOES TO KILGEN

Specification of Instrument to Be Installed in First Reformed Church in Spring—Will Be Placed in Two Chambers.

The First Reformed Church of Kalamazoo, Mich., the Rev. A. DeYoung, pastor, has ordered a three-manual to be built by George Kilgen & Son, Inc., St. Louis, and installed in the present auditorium, replacing the two-manual tracker which has outlived its usefulness. The organ will be in two chambers, one on each side of the chancel, with detached console and display pipes. The instrument will be installed in the early spring.

Following is the stop specification:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gross Gedeckt, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Tromba, 8 ft., 61 pipes.
Chimes, 20 tubes.

SWELL ORGAN.
Geigen Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Salicet, 4 ft., 12 pipes, 73 notes.
Flautino, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes, 73 notes.
Dulcet, 4 ft., 12 pipes, 73 notes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Harp, 37 bars.
Chimes, 20 notes.

PEDAL ORGAN.
Contra Bourdon, 32 ft., 32 notes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Cello, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes, 32 notes.

Seder Conducts Bach Chorus.

Edwin Stanley Seder, F. A. G. O., recently was appointed conductor of the Chicago Bach Chorus. This organization of more than 100 voices, now in its eighth year, has devoted itself exclusively to the sacred works of Bach in the original German. It has also presented a number of noted organists as soloists at its Orchestra Hall concerts, including Eddy, Middelschulte, Rechlin and Seder. Concerts by the chorus will be given in St. Matthew's Church, Twenty-first street and Hoyne avenue, Feb. 5 at 3:30, and at Immanuel Lutheran Church, Ashland and Roosevelt boulevards, Feb. 19 at the same hour. On Dec. 11 Mr. Seder conducted a "Messiah" performance by the Community Chorus of 250 at La Salle, Ill. Dec. 25 the vested choir of the First Congregational Church, Oak Park, under his direction, presented his manuscript anthem, "Sing and Rejoice."

Concert Directed by Horace Hunt.

The third concert in Horace Hunt's "musical advancement plan" at Dalton, Mass., took place Dec. 19 at the First Congregational Church of Dalton, of which Mr. Hunt is organist and choir-master. The choir sang Christmas carols and negro spirituals, in addition to Rubinstein's Seraphic Song, Bach's "Come unto Me," from the "St. Matthew Passion," Gounod's "Nazareth" and Handel's "Hallelujah Chorus." Mr. Hunt played these organ selections: Toccata from Fifth Symphony, Widor; Andantino, Lemare, and "The Squirrel," Weaver.

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RIEMENSCHNEIDER IS HEAD OF THE M. T. N. A.

HIGH HONOR FOR ORGANIST

Head of Music Department at Baldwin-Wallace College Elected President of Music Teachers' National Association.

Albert Riemenschneider, eminent American organist and head of the music department at Baldwin-Wallace College, Berea, Ohio, a suburb of Cleveland, was elected president of the Music Teachers' National Association at its annual meeting, held the last days of 1932 at Washington, D. C. The M. T. N. A. is a strong body which was founded in 1876 and the December session was its fifty-fourth annual meeting. It includes in its membership a majority of the prominent teachers of music in America and many of them are organists. Mr. Riemenschneider succeeds Donald Swarthout of the University of Kansas. Mr. Swarthout was elected secretary.

Mr. Riemenschneider was born Aug. 31, 1878, at Berea, Ohio, where he has spent nearly his entire life. He was dean of the Northern Ohio chapter of the A. G. O. for two years and president of the Ohio State Music Teachers' Association for one year.

Mr. Riemenschneider's first instruction was received from his father, Dr. Karl Riemenschneider, who was an educator of high reputation and served at Baldwin-Wallace College as professor and president for fifty years. After a number of years under his father's tutelage he studied piano, organ and the theory of music for seven years with James H. Rogers of Cleveland and organ with Dr. Charles E. Clemens. Graduating from Baldwin-Wallace College, he went to Vienna, where he studied counterpoint and composition with Robert Fuchs. He also made special studies in the technical background of piano playing with Hugo Reinhold. From Vienna he proceeded to Paris, where he enjoyed the privilege of organ study with Alexandre Guilmant and organ and orchestration with Charles M. Widor. Since that time he has made five trips to Paris with the special mission of studying Bach and the organ symphonies of Widor under the famous organist of St. Sulpice himself.

A special feature which he has developed to a high degree is the summer master class. He has held five sessions of this class at Baldwin-Wallace College and four sessions at the great outdoor organ at Balboa Park, San Diego. These sessions were attended largely by professional organists of advanced standing. He has also conducted a class to Paris for study. Mr. Riemenschneider has made an extended study of the best in music literature and especially of Bach's monumental works. He has completed copious notes for all of Bach's organ works, from the standpoint of a comparative study of the different editions and also an analysis of the musical language, symbolism and form of these masterpieces.

Mr. Riemenschneider married Miss Selma Marting of Berea and they have three children.

TO GIVE RECITALS ABROAD

Winslow Cheney to Play in Paris and England Before Return to U. S.

Winslow Cheney, organist of the Church of the Neighbor, Brooklyn Heights, New York City, who was granted a sixteen months' leave of absence from his church in December, 1931, to study in Paris, will give a number of recitals in Paris and England before he returns to the United States in May. Mr. Cheney has been asked to take the position of organist at the American Church of Paris for several weeks, while Archibald Sessions, the organist, is on a trip to Jerusalem to dedicate the new Austin organ there. Among appearances by Mr. Cheney in Paris will be a recital the latter part of February at the Salle Pleyel. In March he will go to England, appearing on March 15 at the Manchester Town Hall, where Dupre, Vierne and Bonnet have all been visit-

Albert Riemenschneider



ing artists. On March 16 Mr. Cheney, on invitation of the conductor of the Manchester Symphony Orchestra, will be the solo artist in a program with orchestra in a gala celebration of the centenary of the Warrington Musical Society (Manchester). This society is believed to be the oldest choral group in existence. Mr. Cheney will play the Guilmant D minor Concerto for organ and orchestra and probably several solo numbers.

TITUS PLAYS IN NEW YORK

Cincinnati Man in Excellent Recital at Wanamaker Auditorium.

Parvin Titus, the Cincinnati organist who has made a record that is known far beyond the limits of his home city, was heard in a recital at the Wanamaker Auditorium in New York on the afternoon of Jan. 17 and a goodly number of the prominent organists of the metropolis came out to hear his program and to welcome the guest. Mr. Titus gave an excellent account of himself in a difficult program. Playing entirely from memory, he gave a performance which interposed no serious obstacles to his technical equipment.

Mr. Titus' list of offerings consisted of the Prelude and Fugue in A minor, and the allegro vivace movement from the Fifth Trio-Sonata of Bach; the Introduction, Passacaglia and Fugue of Healey Willan, a Sarabande by Thomas Sulzer; the Allegretto from the Sonata in E flat of Horatio Parker; the Prelude on "I am Sol Recedit" of Bruce Simonds; "Mr. Ben Jonson's Pleasure," by Robin Milford, and the Theme and Variations of Thiele. Here was a menu that was varied and that represented compositions of different types and times. In his Bach numbers Mr. Titus showed his command of the difficulties of the works played and his ease at the console. The Willan composition, a work of large proportions, was played with brilliance and force. In the Sulzer Sarabande, a lovely lighter number, fine contrast was offered after the Willan piece, and Mr. Titus used some beautiful registrations in bringing out the delightful melody. The Simonds composition is one made familiar by Farnam and was handled with skill, while the Thiele variations received a splendid rendition which made one renew his admiration for that recital war-horse.

Mr. Titus made a decidedly favorable impression at this New York premiere. He is on the faculty of the Cincinnati Conservatory of Music and is organist and choirmaster of Christ Church in Cincinnati, besides being dean of the Southern Ohio A. G. O. chapter.

Gives "Messiah" at Wilkes-Barre.

Handel's "Messiah" was given in the First Presbyterian Church of Wilkes-Barre, Pa., by a chorus of sixty-five voices, orchestra and organ, under the direction of Edwin D. Clark, minister of music, on Tuesday evening, Dec. 20, before a capacity audience. Lois Fmid Will of the Eastman School of Music was at the console.

CHURCH MUSIC ISSUES TOPIC OF CONFERENCE

BIG DAY IN EVANSTON FEB. 16

Northwestern University Sponsors Meeting Which Will Close with Recital by Edwin Arthur Kraft on New Kimball Organ.

To bring together the organists, choir directors, music committee members and ministers of Protestant churches in the mid-West area is the purpose of a conference to be held Thursday, Feb. 16, at Evanston, Ill., under the sponsorship of Northwestern University. In considering the acute problems of church music today, eminent speakers will appear on the all-day program, leading also in round-table discussions and alternating with practical demonstrations. The conference will conclude with a recital by Edwin Arthur Kraft of Trinity Cathedral, Cleveland, dedicating the large new Kimball organ on the university's downtown campus in Chicago.

Dr. Daniel Protheroe, director of music at Central Church and conductor of innumerable "Hymn Singing Festivals," will speak at the opening session, which is scheduled for 10 a. m. at the chapel of Garrett Biblical Institute, Sheridan Road and Garrett place. The four-part unaccompanied congregational singing which is a feature of services of the Church of the Brethren will be explained in the subsequent talk by Alvin Franz Brightbill, professor of hymnology at Bethany Seminary.

Current problems in organizing and developing church choirs will be discussed by Dr. George L. Tenney, director of music at the New First Congregational Church, Chicago, whose choirs are famed for their dramatized programs. The Rev. James M. Congdon of the Englewood Presbyterian Church, Chicago, and his daughter, Miss Dorothy M. Congdon, who is director of their graded choirs, will speak of their methods in organizing more than a third of their medium-sized

congregation into choirs. It is expected that directors in attendance will participate in the general discussion.

The conference luncheon, announced to be held at the First Methodist Church, will be the occasion for friendly exchange of experiences. It is expected that reference will be made to the work of the late Peter Christian Lutkin, whose entire life was wrapped up with the use of music in worship. Carl M. Beecher, who succeeded to the position of dean of the Northwestern University School of Music, will be a luncheon speaker.

As a prelude to the afternoon sessions to be held in the First Methodist Church, the Northwestern University A Cappella Choir will appear in a brief program under the direction of Oliver S. Beltz. The Rev. Von Ogdan Vogt, minister of the First Unitarian Church, Chicago, has chosen as the subject of his address "The Place of the Fine Arts in Modern Worship." The practical social and financial problems of church music in the present day will be touched by the next speaker, the Rev. Earl E. Harper, author of "Church Music and Worship."

The special interests of the church organist will be recognized in a demonstration and talk on "Appropriate Instrumental Music for the Service," by Professor Horace Whitehouse, head of the organ department at Northwestern. As a summary of the day's discussion all in attendance will be asked to participate in the concluding round-table conference, which will be directed by Miss Edith C. Ridgley, president of the Illinois Federation of Music Clubs.

The public as well as the musical profession and the ministry have been invited to participate in the events of the conference. There will be no fees, and only a nominal charge for the luncheon. This mid-West church music conference has the endorsement and active cooperation of the Illinois chapter, American Guild of Organists, the Chicago chapter, National Association of Organists, the Illinois Federation of Music Clubs, the Evanston Ministerial Association and the Chicago Church Federation.

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BAINTON, E. L. Open the Gates. Unacc.	12
<i>A modern setting of Herrick's poem.</i>	
BAIRSTOW, E. C. The Day draws on with Golden Light	16
<i>Acc.</i>	
<i>Hymn Anthem founded on Angers Church melody.</i>	
BARNES, ED. SHIPPEN. Three Short Anthems. Acc.	12
Give Ear to my Voice.	12
If thou comest to serve the Lord.	12
Ye that fear the Lord.	12
BRANT, CYR DE. Adoramus Te. Motet	12
COOK, E. T. Christ is Risen. S.A.T. (optional). B.	12
GIBBS, ARMSTRONG. The Strife is o'er. Acc.	16
GIBBS, ARMSTRONG. Easter. (Edmund Spenser). Unacc.	16
MOERAN, E. J. Praise the Lord, Jerusalem. Acc.	16
<i>A modern setting.</i>	
SHERA, F. H. O Praise the Lord of Heaven. Acc.	16
THATCHER, R. S. Come ye Faithful. Hymn Anthem	16
TIMMINGS, WM. T. Lead us, O Father. With Alto Solo.	15
WHITEHEAD, ALFRED. O Merciful God. Motet	12
WHITEHEAD, ALFRED. The Strife is o'er. (Tune by Vulpius) ..	15
WHITEHEAD, ALFRED. Up, up, my Heart rejoicing.	15
<i>Easter Carol</i>	
WHITLOCK, PERCY. He is risen. Acc.	12

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*BACH, J. S. Humble us with Thy Goodness. Erdtadt uns durch dein' Gute). Arr. by Becket Williams.....	60
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The Aeolian-Skinner Organ Company has just been awarded a contract by the Public Schools of Battle Creek, Michigan, for a four-manual organ to be installed in the W. K. Kellogg Auditorium at Battle Creek, Michigan. This Auditorium is a gift of Mr. W. K. Kellogg to the Public Schools of Battle Creek.



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**EDWIN LYLES TAYLOR
TAKES HIS OWN LIFE**

Edwin Lyles Taylor

HIS BODY FOUND IN CHURCH

Well-Known Southern Church and Theater Organist and Fellow of Guild, Despondent, Commits Suicide at Birmingham.



Edwin Lyles Taylor, F. A. G. O., one of the best-known theater and church organists in the South, took his own life at the First Baptist Church of Birmingham, Ala., Dec. 29 and his body was found the next morning by the sexton. Mr. Taylor had rested his head on a hymn-book in one of the Sunday-school rooms and inhaled gas from a heater. He had discussed suicide with the negro sexton on several occasions and had spoken of his loss of income as a consequence of the installation of sound pictures. Mr. Taylor had been at the First Baptist Church of Birmingham since last August.

A note written on a memorandum pad and signed "E. L. T." said: "If you wire or phone my wife in Mobile please tell her to wait for special delivery registered letter Friday morning." The note gave the address of Mrs. Taylor, who with her daughter was visiting in Mobile. Mrs. Grimes Taylor, an aunt with whom he lived, said he had been despondent over financial troubles.

Mr. Taylor's last appearance at the church was Sunday night, when he gave a recital. The afternoon before his death he went to the office of C. P. Thiemonge, head of the musicians' union, and paid \$5 dues. Payment carried \$500 insurance. Thiemonge said.

Mr. Taylor was born in Mobile forty-four years ago. He moved to Birmingham in 1920 and played in several theaters. In 1925 he went to Los Angeles, where he played in theaters for six years. He returned to Birmingham in October, 1931, for an engagement at the Alabama. His leaning toward classical rather than dance music made him dissatisfied with employment in theaters, it was said.

Besides his widow and his daughter, who is 17 years old, Mr. Taylor is survived by a sister, Mrs. Lillian Stein of Mobile.

YOUNG ORGANIST A SUICIDE

James Douglas Massey of Berkeley, Cal., Ends Life in New York.

James Douglas Massey, 18 years old, a talented young organist of Berkeley, Cal., committed suicide Dec. 31 by inhaling gas in a furnished room he occupied for several days at 215 East Seventeenth street, New York City. He left two notes, one of which requested whoever found him to notify his uncle, Edward V. Douglas of the New York Brick Handling Corporation, with offices in the Graybar building. The young man also left a note addressed to his uncle in which he said he was despondent and about to commit suicide. A passport found in young Massey's room gave his occupation as an organist and his home address, 2610 Milvia street, Berkeley.

The San Francisco correspondent of The Diapason writes that Douglas Massey was a gifted and very promising Berkeley organist, whose programs have been noticed in The Diapason. Only 18 years of age and a graduate of the Berkeley High School, Massey had saved enough from his church and radio engagements to go on a bicycle tour of Germany, Switzerland, Italy and France, and had just arrived in New York. Wallace Sabin, who had trained many successful organists, considered Massey's future assured, as his talents were brilliant and diversified, and his ideals high. The young man's father is principal of one of the San Francisco high schools.

Recital at Moberly, Mo., Home.

Miss Gertrude Bihl, a gifted pianist of Kansas City and New York, and daughter of Sam W. Bihl, representative of the Wicks Pipe Organ Company, delighted a Moberly, Mo., audience Dec. 29 when she was guest artist at a holiday recital in the home of Mrs. Leo Eisenstein. Miss Bihl is a pupil

of Joseff Lhevinne. After the program the sixty guests were entertained by Mrs. Eisenstein and Mrs. Charles Liedl at tea. In the receiving line were Mr. and Mrs. Bihl of Kansas City, Mr. and Mrs. Charles Liedl, Mrs. Eisenstein and Miss Bihl. The program was as follows: Organ duet, "Christus," Volckmar (Charles H. Liedl and Mrs. Eisenstein); vibraharp, "Silent Night," "The Swan," Saint-Saens, and "Gypsy Love Song," Herbert (Misses Thelma and Esther Ruediger); organ-piano, "Holy Child," Stults (Charles H. Liedl and Miss Roberta Arthur); Toccata and Fugue in D minor, Bach-Taussig; Sonata in F major, Op. 10, No. 2, Beethoven; two Bourrees by Purcell (Miss Bihl).

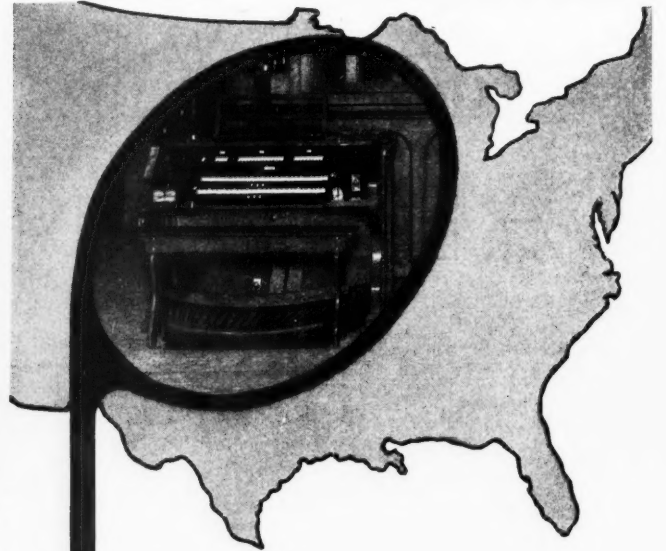
Wicks Organ Opened at Pawling, N. Y.

Luis Harold Sanford, Mus. B., M. S. M., organist and director of the Sunday choir of Union Theological Seminary, gave the inaugural recital on the new Wicks organ in the First Methodist Church, Pawling, N. Y., Dec. 4. Under the leadership of the Rev. Fred Holloway, who came to the church less than a year ago, the building has undergone extensive alterations, including the purchase of the organ. The specifications were drawn up with the help of Dr. Clarence Dickinson of New York City. For a small two-manual, they are unusually interesting and show what contrasts may be obtained from careful planning. This being the only church organ in Pawling, the church was crowded for the recital, which took the form of a vesper service with organ groups interspersed. Several other ministers took part in the various parts of the service. The program, which was explained by Mr. Sanford, group by group, was as follows: "Te Deum," Reger; "Ave Maria," Arkadelt-Liszt; "Christmas Evening," Mauro-Cottone; Chorale Prelude on "Jude," Matthews; Rondo for Flute, Rinck; Aria, Samuel Wesley; Toccata and Fugue in D minor, Bach; "Anna Magdalena's March," Bach; Berceuse, Dickinson; Sketch in D flat, Schumann; "St. Francis Preaching to the Birds," Liszt; "My Country" (symphonic poem), Smetana.

Hermann Irion Schirmer Head.

G. Schirmer, Inc., music publishers and dealers, announce that Hermann Irion, well known for many years in the music industry through his connection with Steinway & Sons, has been elected president of the Schirmer Corporation, while retaining at the same time his position with the Steinway firm. Mr. Irion succeeds Carl Engel, who by special arrangement with the Library of Congress served as president of Schirmer's for the last three years. Mr. Engel has resumed in full his duties as chief of the music division in Washington, but retains a connection with the house of Schirmer in an advisory capacity. Harold Flammer continues as vice-president and business manager. The board of directors remains unchanged.

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We would like to call attention to the photograph on this page, especially to the very small depth dimension shown at the left end of the console. Usually four-manual consoles of organs of this size have a depth much greater than that shown above. This remarkable reduction in size is due to our NEW REMOTE CONTROL COMBINATION ACTION, by means of which all the mechanism except the stop and coupler action is removed from the console.

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Cleveland Hears All-Bach Program; Parvin Titus Plays

By CARLETON H. BULLIS

Cleveland, Ohio, Jan. 20.—Parvin Titus of Christ Church, Cincinnati, and of the Cincinnati Conservatory of Music, was guest recitalist at the Cleveland Museum of Art Jan. 11 in a program of Bach music, including chorale preludes, the G minor Prelude and Fugue and the Passacaglia and Fugue, all played with poise and surety, and with the sympathy of a devotee.

An art museum is particularly a fitting place for hearing music of the old masters, and the Cleveland Museum has been doing noble work in this field. Some weeks prior to the program by Mr. Titus, a Bach program was given by a group of Cleveland musicians, the feature being the "Coffee Cantata," with Albert Riemenschneider conducting. An overflow audience made necessary a repetition of the program with nearly a full house for the second hearing. Another Bach program is in prospect for Feb. 1, when Günther Ramin, organist of St. Thomas', Leipzig, is scheduled to appear.

William Metcalf, prominent local theater organist and frequent performer at exhibitions in the Public Auditorium, who had been confined to the City Hospital since midsummer, died Nov. 27 at the age of 58. Mr. Metcalf had an early training in England as a church organist. A remarkable memory, with a gift of absolute pitch, enabled him to overcome many of the handicaps of impaired eyesight. When he went to Canada to pursue his profession he became interested in Robert Hope-Jones, and soon specialized in playing unit orchestras. This brought him to Buffalo, Pittsburgh and Cleveland, where he was a pioneer in the theater organ field, and a staunch champion of the welfare of the theater organist. When the local theater organists' club was in existence, he served as its president.

Miss Grace Gardner, organist of Windermere M. E. Church, became the bride of James R. Mills of New York City Jan. 12. Mr. Mills thus shows his persistent appreciation of organists even to this extent. A sister of his is a professional organist, and when Mr. Mills was a resident of Cleveland and a member of the Epworth-Euclid Church, he was perhaps the most ardent admirer of organ music in that congregation. As sales manager for Carnegie Steel, he was transferred to New York last year. After a trip to Mexico, Mr. and Mrs. Mills plan to live in Montclair, N. J. Cleveland thus loses a gifted organist and active member of local musical organizations.

SPECIAL HUGH ROSS CLASS

Eight Weeks' Course in Choir Training at Guilman School.

Dr. William C. Carl announces a special eight weeks' course in choir conducting and interpretation to be given by Hugh Ross at the Guilman Organ School Thursday mornings at 9 o'clock, beginning Feb. 2. The object of this special course is to give organists and choirmasters new ideas for the tonal and technical development of their individual choirs and to suggest sound interpretations for worthwhile anthems of practical use. A list of 100 anthems has been prepared for this course. A junior choir will demonstrate points dealing with its work, while a mixed choir is to be used to illustrate the adult choral repertoire. Mr. Ross will conduct the choirs as well as teach details of artistic choral interpretation. The course is open to organists, whether or not they are studying at the school.

At the reunion of the alumni association Jan. 30 an interesting demonstration of rare masterpieces of musical literature (including the organ) as electrically recorded by famous companies was to be given. Explanatory remarks were to be made by Herbert Evans of Columbia University, Robert P. Wetherald of R. C. A. Victor Company and

E. Frances Biery



THE CHICAGO CLUB OF WOMEN ORGANISTS presented as its guest artist E. Frances Biery of Dayton, Ind., in an organ and piano recital Jan. 9, at the Kimball organ salon. Miss Biery, who is only 18 years of age, is a student at the Indiana State School for the Blind in Indianapolis. She possesses genuine talent and ingratiating personality. Her independence at the console is amazing. The following is the program, which was enthusiastically received by the audience: Organ, March in E flat, Duncan, and "Morning" ("Peer Gynt" Suite), Grieg; piano, "Liebestraum," Liszt, and "Seguidillas" ("Songs of Spain"), Albéniz; organ, Largo ("Xerxes"), Handel; "En Bateau," Debussy, and "Lied," Dethier; piano, Adagio Sostenuto (Sonata No. 2, Op. 27), Beethoven, and "Rondo Capriccioso," Mendelssohn; organ, Prelude and Fugue in D minor, Bach, and "Marche Religieuse," Guilmant.

Willard Irving Nevins. During the evening records of artists attending the reunion were to be made to demonstrate the possibilities of home recording. George William Volkel of the faculty was on the program to make an organ record.

Death Takes A. Johnson.

Allan Johnson, a Swedan organ man who for the twenty-three years had been employed by the Aeolian-Skinner Organ Company in the console department of its Boston factory, died Dec. 5. He was seized with an attack of heart disease on his way from work and the end came immediately. Funeral services were conducted at his home Dec. 7 by Dr. D. J. Oster of the First Swedish Baptist Church in Boston. Ernest M. Skinner, George L. Catlin and other men prominent in the Aeolian-Skinner organization and a large number of other friends attended the funeral. Mr. Johnson was born Jan. 16, 1877, in Sweden and came to the United States at the age of 19 years. Soon thereafter he enlisted in the hospital service of the army in the Spanish-American war and was stationed at Staten Island. In 1906 he became an American citizen. In 1913 Mr. Johnson married Mrs. Anna O. Anderson of Sweden.

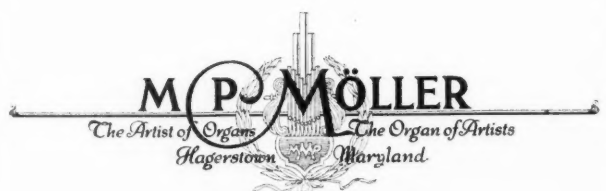
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COURBOIN COMMENTS:

MR. CHARLES COURBOIN says that the artistic versatility of the Kilgen Voicing Department does not confine itself to the Diapason, Mixture and Chorus Reeds, but is likewise evident in the creation of such individual stops as mentioned above.

The splendid improved voicing of these new stops is exemplified in the recently installed Kilgen Organ in St. Andrew's Catholic Church, Chicago.

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CHOICE of the MASTERS

NEW YORK CITY ADDS A FINE ORGAN TO LIST

ST. MARY THE VIRGIN OPENING

Palmer Christian In Dedicatory Recital on Aeolian-Skinner Four-Manual —Series of Four Programs— by Ernest White.

New York City added a beautiful and important instrument to its list of noteworthy organs when the four-manual Aeolian-Skinner built for the Church of St. Mary the Virgin was opened in January. Palmer Christian gave the dedicatory recital Jan. 11 and following this Ernest White of Philadelphia was engaged for a series of four programs. The first of Mr. White's recitals was played on the evening of Jan. 18 and the second on Jan. 25, the remaining dates being Feb. 1 and 8.

Mr. Christian gave a splendid demonstration of the new organ, an instrument which won immediate approval and admiration, but which will reach its full glory when all the contemplated additions for which preparations have been made shall have been completed, as planned for an early date. As it stands the organ has a splendid ensemble and shows all the fruits of careful design and finish. Mr. Christian deeply impressed a large audience with his artistry, and despite the conflicting dinner in honor of Günther Ramin the same evening, many of the prominent organists of the city were present. His program was as follows: "Psalm XIX," Marcello; Prelude, Corcelli; Fantasia and Fugue in C minor, Bach; Andante cantabile from Organ Sonata, James; Fantasia, Weigl; Communion for the Midnight Mass, Huré; Chorale Improvisation, "In dulci jubilo," Karg-Elert; "Pensee d'Autonne," Jongen; "Benedictus," Reger; Finale from Sixth Symphony, Widor.

Mr. White likewise had a distinguished audience, in that a large company of the men noted in the metropolitan district were there to greet him when he opened his series and to admire his excellent performance of a taxing program. Aside from his Bach numbers Mr. White's offerings consisted of the works of the moderns who today are in the good graces of our most eminent recitalists—de Maleingreau, Dupre, Karg-Elert, Honnegger, etc. As a disciple of Lynnwood Farnam Mr. White plays with the clarity, finish and command of the instrument which invariably characterized his teacher's work. His selections included: Chorale Prelude, "Adorn Thyself, Fond Soul" and Concerto in G major, Bach; Reverie on the Hm-tune "University," Harvey Grace; Chorale in E major, No. 1, Franck; Three Selections from "Cathedral Windows," Karg-Elert; "The Tumult in the Praetorium," de Maleingreau; Verset on the Magnificat, Dupre; Fugue in C sharp minor, Honnegger; Toccata, "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

In the Bach concerto Mr. White did some magnificent playing and the performance of the first of the Franck chorales, not heard nearly as often as the other two, was one of those masterly things which would arouse the admiration of every organist. "The Tumult in the Praetorium," first introduced to recitals by Farnam, promises to become a war-horse of this age and is certainly effective program music of a fine modern type. The Karg-Elert toccata gave the recital an intensely brilliant ending and brought out the full and very satisfying resources of the new organ.

On Jan. 25 Mr. White's program was as follows: Voluntary in C, Maurice Greene; "Soeur Monique," Couperin; Triple Fugue in E flat ("St. Ann"), Bach; Hymn Preludes, "Martyrdom," Parry; "Carey's Tune," Wood, and "Pange Lingua," Bairstow; Chorale in B minor (No. 2), Franck; Three Chorale Preludes, Brahms; Byzantine Sketches ("Nef" and "Vitrail"), Mulet; "The Legend of the Mountain," Karg-Elert; "Carillon de Westminster," Vierne.

His remaining recitals will be marked by these offerings:

Feb. 1—Sinfonia from Cantata No. 156, Bach; Three Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; "Carillon," Sowerby; Chorale in

Stephen Palmer



STEPHEN PALMER undertook his new duties the first of the year as organist and choir director of the large Park Central Presbyterian Church of Syracuse, N. Y. Here he has a four-manual Steere organ and promises to have a big season in this downtown church.

Mr. Palmer has left an enviable record of seven and a half years of fine music at the First Presbyterian Church of Rome, N. Y. He studied in Boston under Harris S. Shaw, at Syracuse University under Harry L. Vibbard, taking his music degree in 1929, and in Paris under Marcel Dupre. Besides his church work Mr. Palmer for the last ten years has been director of music, aesthetics and art at the Good-year Burlingame private school in Syracuse.

A minor (No. 3), Franck; "Priere," Jongen; "Cathedral Windows" ("Adeste Fideles"), "Saluto Angelico" and "Lauda Sion"), Karg-Elert; Scherzetto, Vierne; Communion ("Messe Basse"), Vierne; "Electa ut Sol," Dallier.

Feb. 8—Larghetto, Bassani; Allegro Pomposo (Sonata in C), Roseingrave; Flute Solo (from a Sonata), Arne; Largo, Wesley; Chorale Prelude, "Vom Himmel hoch," Pachelbel; Partita in C minor, Bach; Prelude, Fugue and Variation, Franck; Three Chorale Preludes, Brahms; "Divertissement," Vierne; "Landscape in the Mist," Karg-Elert; Finale in B flat, Franck.

Raymond Nold is in charge of the music at the Church of St. Mary the Virgin, which represents the high church Episcopal division in the center of New York, and George W. Westfield is the organist.

Death of Dr. Hugh Rowland Roberts.

Musical circles of Washington, D. C., and environs were shocked by news of the sudden death of Dr. Hugh Rowland Roberts, president of the Washington College of Music, who died in his apartments in the college building Jan. 20 of a heart attack. A native of Minnesota, Dr. Roberts was educated at Valparaiso University, Valparaiso, Ind. He was a pupil for four years of Dr. William Wade Hinshaw of the Metropolitan Opera Company and for varying periods of other prominent figures in the music world. He taught voice at Leland Stanford, Jr., University, California, for seven years and was teacher of voice and choral conductor at Valparaiso University for eight years. He spent a year as director of music and associate secretary of entertainment with the American expeditionary forces in the world war. He also taught voice at the Sherwood Music School for a period. After removing to Washington he was head of the voice department of the Washington College of Music for eight years and then president of the institution for five years. Dedication of the auditorium of the school, which was scheduled for Jan. 22, was postponed a week because of his passing. Dr. Roberts is survived by his widow, Mrs. Fanny Amstutz Roberts, who is dean of the college, and a son, Robert Roberts.

DR. WARD HAS SERVED FORTY-FIVE YEARS

CHURCH LAUDS ITS ORGANIST

Remarkable Record at St. Mark's Lutheran, Philadelphia, Observed with Sermon on "Tuneful Lives"—Hall Clock Presented.

Dr. John McE. Ward, the Philadelphia organist who has been head of the American Organ Players' Club of that city for many years and is known and loved throughout Philadelphia, achieved the record of forty-five years in his position at St. Mark's Lutheran Church on New Year's Day, and the church and its pastor took advantage of the occasion to show their regard and affection for Dr. Ward both by word and act.

The anniversary was duly observed in a sermon on "Tuneful Lives" by the pastor, the Rev. Charles E. Keim, in which he told of "the faithfulness, cheerfulness, fidelity and loyalty of our organist, and the high standard of music which he has maintained during this long tenure of service and which he and the congregation hoped would remain unbroken an additional forty-five years. Eight pastors have come and gone, but Dr. Ward lives on forever."

At this point the pastor called Dr. Ward from the console to the chancel front and called on Charles Wahl, president of the church council, who in a felicitous speech told of the love and admiration of the congregation for their organist and then presented to him a handsome mahogany clock. Mr. Wagner, junior member of the church council, then appeared and told of the "admiration and respect" of that body for the "talented musician and gentleman who furnished such artistic music for their church for so many years," and said he hoped it might continue indefinitely. He then read from an engrossed set of resolutions adopted by the church council at a recent meeting, expressing "the gratitude of the council for the loyalty, fidelity and cheerfulness with which he has performed the office of organist and choir-master during a period of forty-five years and extending our wishes for an additional period of forty-five years."

A pleasant surprise was also tendered Mrs. Ward, who was presented with a basket of flowers by the Ladies' Guild.

The Bible class presented Dr. Ward with a morocco music folio, suitably inscribed, and expressed the "hope he will be with us many years to come."

The evening service was devoted to a musical program.

The church folder for the day contained this tribute to the organist:

"New Year days, but only one forty-fifth anniversary of Dr. Ward's 'tuneful' life as organist and choir-master of St. Mark's Church! For that reason today should have a special significance to us. Forty-five years' service is a real achievement, and by no means an easy one. We who come to church each Sunday and listen to our choir and organist in the various musical numbers little appreciate sometimes the value of it. We owe a great debt to Dr. Ward for the loyalty and the devotion which he has put into the tuneful life of St. Mark's. Those of us who have served in the choir can amply testify to that. Congratulations, Dr. Ward, and may you be privileged to serve for many years to come."

Organ Evening at Joplin, Mo.

Three organists of Joplin, Mo., took part in an "evening worship of organ music" at the First Presbyterian Church of Joplin Christmas Day. Mrs. J. A. Henley, organist of the church, played Handel's "Hallelujah Chorus" and Yon's "Christmas in Sicily." Laurance Smith played "The Bells of Aberdovey," by Dr. H. J. Stewart, and an Andante in G by Stults. Miss Alicia Hagar played Horatio Parker's "Song of Joy," an Aria by Bach and Buck's "The Holy Night."

Organ for Embalming College.

The College of Embalming at Cincinnati, Ohio, has purchased a Möller organ of twelve sets of pipes, harp, chimes and an "Artiste" player as a separate unit.

Dr. John McE. Ward



NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Jan. 16.—A noteworthy program of liturgical music was sung by the cathedral choir of men and boys, under the direction of Dr. Franklin Sawyer Palmer, on Christmas Day. Other worthwhile Christmas programs were offered at St. Mark's Cathedral (Adam Jardine, organist and choir-master), where the choir sang a beautifully planned service of English music; St. Clement's Church (John McDonald Lyon, organist and choir-master), where a high mass to much Gregorian chant, some polyphonic music and some modern music, was sung by the Gregorian choir of men; and Bethany Presbyterian Church (James Lewis, organist and choir-master), whose choir lived up to its usual high standard. "The Messiah" was sung by the choir of the University Temple during the Christmas season, under the direction of Harold Heeremans. The choir of the First Methodist Church presented Bach's cantata "My Spirit was in Heaviness." Graham Morgan conducted, with Walter G. Reynolds at the organ.

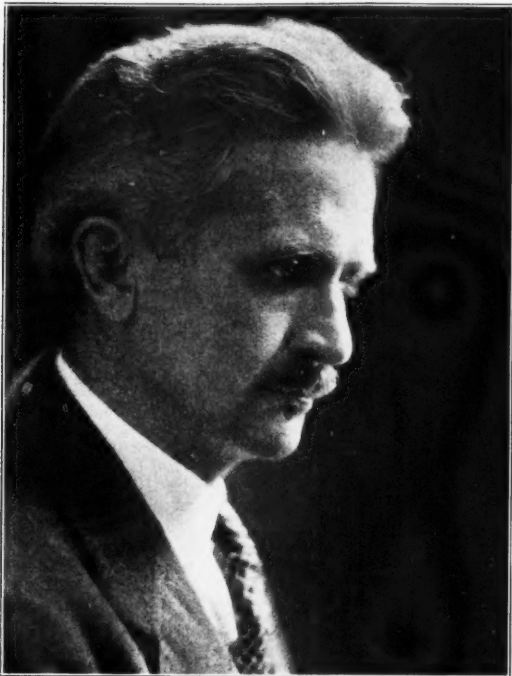
Harold Heeremans, organist and choir-master of the University Temple, played the following program at his church Jan. 11: Prelude, Dubois; "Good News from Heaven," Pachelbel; "Music of the Spheres on Christmas Eve," Lubrich; Fantasia, Parry; Largo (Trio-Sonata 2), Bach; Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; "Carillon-Sortie" in D, Mulet; "Pastel," Karg-Elert; "Sunshine and Shadow," Gale; Fantasia in D flat, Saint-Saens; "Rosace," Mulet; Postlude, Vierne.

St. Paul's Episcopal Church, of which Miss Esther Parker is organist, was partly destroyed by fire shortly before Christmas. The organ, a two-manual Kimball, was badly damaged by water. I understand an attempt will be made to repair it.

Resuming his series of recitals on works of Bach and his predecessors after a two-weeks' respite over the holidays, John McDonald Lyon played the following program at St. Clement's Church Jan. 8: "Cantilena Anglica Fortunae," Scheidt; "Une Vierge Pucelle," Le Begue; Toccata, Muffat; Six Chorale Preludes from the "Orgelbüchlein," Bach.

The regular meeting of the Western Washington chapter, A. G. O., was held at Manning's restaurant Thursday, Jan. 5, at noon. Harold Heeremans, dean, presided. The speaker for the occasion was Dr. Geoffrey Stafford, pastor of the University Methodist Episcopal Temple.

GEORGE HENRY DAY F. A. G. O. Mus. Doc. ROCHESTER, N. Y.



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A very careful inspection of various Wicks installations and several days spent in the factory studying the splendid achievements of the Wicks Company, prompted Mr. Losh to write the following letter. Directly and indirectly he has assisted very materially in planning and building several very large American organs. It is therefore obvious that an expression from such an authority is incontrovertial.

WICKS PIPE ORGAN CO.,
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Dear Friends:

There is an increasing demand for an organ with a prompt action combined with what all authorities consider essential in the development of true organ tone — namely low pressure voicing. The most distinguished builder of France has solved this problem by resuming the manufacture of tracker-pneumatic instruments after having abandoned this system ten years ago in favor of the electro-pneumatic type. In Germany we find extensive successful experiments with direct electric methods. The outstanding Italian builder has sent notable examples to America. Some of England's, as well of America's, finest work incorporates direct electric relays and other parts.

Any sincere organ engineer will readily admit the disadvantages of pneumatics in pipe wind. They predetermine the pressures so that the pipes are not provided with the exact wind energy conducive to the best tonal results. Moreover they contribute greatly to instability of wind supply — "shakiness" — and because of the perishable nature of the material used in their construction, the life of the action is shortened.

Like all other builders who were not too conditioned by the tubular-pneumatic period, I employed direct electric methods in some of my work with highly successful results and with increasing interest in that system. However, the priority of the Wicks rotary-moving magnet in organ valves is so well established, and the manufacturing routine so well organized, that when I found myself free I was delighted for the opportunity to employ those advantages in the designing of organs.

In recounting these considerations I am not unmindful of the long and honorable business career of the Wicks house and its successful struggle with all the adversities inevitable in developing a distinctly new thing.

Yours sincerely,

Seibert Losh

The above sincere and unbiased letter constitutes still one more expert endorsement of the notable engineering and tonal development of the Wicks Organ.

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HIGHLAND, ILLINOIS

Christmas Music in Retrospect Shows Trend of Programs

[From a collection of several hundred Christmas programs and service lists sent to *The Diapason*. Dr. Thompson has prepared his monthly article, in which mention is made of many of the services. Because of the large number of these programs it was obviously impossible to mention all of them in the allotted space.]

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

Before the memory of all those programs which you sent me fades, I wish to make some comments on Christmas, 1932, and I am glad to say that most of the comments will be happy ones. To be sure, my own Christmas morning was darkened—after a beautiful performance of Taylor's "Three Ships" (Novello)—by the dire necessity of listening in the church which I happened to attend to the worst of French Christmas songs, written by an Adam who should have been bitten by the snake. But I am happy to report that Adam's fall is not an annual feature of our better programs any longer.

Even the new publications of 1932 were in evidence in the scores of programs which I received. Candlyn's "Masters in the Hall" (Carl Fischer), which I recommended so enthusiastically, was sung in New York by the choirs of Messrs. Noble, Bingham, Dumcklee and Callaway; by Miss Bitgood's choir in Bloomfield, N. J., by Marion Clayton's in Brooklyn, and by several more. Walter Kramer's new "Before the Paling of the Stars" (J. Fischer) was not so enthusiastically received, but Dr. Carl and Mr. Dumcklee used it in New York, and it was listed by Mr. Howerton in Winnetka, Ill. You can always depend upon Mr. Dumcklee for some interesting new music.

Once more it was perfectly obvious that Clarence Dickinson's carols are the universal favorites; literally everyone uses them and every congregation delights in them. Among the more recent of these editions in the Sacred Chorus Series (Gray) I observed wide use of the French carol "Come, Marie"; for instance, it was used by Mr. Elmer in Brooklyn, and by Miss A. W. Merritt of Port Chester, N. Y., who had no less than six choirs for her Christmas services. Another favorite among the newer carols was the Dutch lullaby "Sleep, My Jesus," used, for example, by Mr. Brainerd of Hartford, Conn. Among the older issues the Haytian carol remains a perennial leader.

Dr. Dickinson is it safe to say, is also the composer of the most popular big anthem for Christmas, the "Shepherds' Story" (Gray) with its ringing "Nowells." This was sung in New York by the choirs of Messrs. Williams, Noe, Backus, Kemmer and others, and throughout the country it was performed by such leading choirmasters as G. M. Thompson (Greensboro, N. C.), C. H. Stoeke (St. Louis), H. E. Reichardt (Lancaster, Pa.), and A. L. Jacobs (Worcester, Mass.).

Dr. Dickinson's popularity is hardly news, but you will perhaps be surprised to learn of how Dr. Whitehead of Montreal has taken a leader's place already with his charming editions of carols. No less than eight of these are found on New York City programs, including "When Caesar Augustus" (H. F. Waters), "The Echo Carol" (Williams and Dumcklee), "Into This World" (Porter), "Masters in This Hall" (de Tar), and "Praise to the Lord" (J. Cushing). I have named only an organist or two for each carol, but others might be found. Out in Beloit College Max Miranda used two Whitehead carols, "The Croon Carol" and the German carol, "Whom of Old." Even in his own home city of Montreal the composer is appreciated; I had a pleasant note, for instance, from his townsman, Edward Sweeting, about the Whitehead carol "O Hail, Thou Blessed Jesus." The astonishing fact is that this wide reputation has been built up in only two or three years, though, of course, Dr. Whitehead has long been known as one of Canada's leading organists.

Another composer widely appreciated at Christmas is Dr. Candlyn, of

whose new "Masters in This Hall" I have spoken. In New York and the suburbs, for instance, the following works of his were sung: "O Come, O Come, Emmanuel" (Dr. Carl), "On Christmas Morning" (Coke-Jephcott), "I Sing of a Maiden" (Bingham), "Sleep, Holy Babe" (P. S. Callaway), "Christ Is Born" (E. Tutchings) and "Good Christian Men, Rejoice" (Miss Bitgood). "On Christmas Morning" (Gray) seems to be a favorite among the older Candlyn anthems; it was sung by a number of choirs, including that of Mr. Chapman in Richmond, Va.

Although he has not composed anything for the past few years, and although little seems to be done to advertise his superlative compositions, Hugh Mackinnon is maintaining the affectionate admiration which he earned years ago. One of the favorites this year was "I Hear along Our Street" (Gray), used by Mr. Kraft in Cleveland and by Miss G. A. Kelley in New York. "Sleeps Judea Fair" (Gray) was performed by Merritt Johnson at Grand Forks, N. D., and by C. F. Read of Rome, N. Y. Professor Johnson used also the "Bethlehem Carol" (Gray) and "This Is the Month" (Gray), the last of which was a favorite with Mr. Reichardt at Lancaster, Pa. One of the most enthusiastic admirers of Mr. Mackinnon is R. N. Platt of Brooklyn, who used "I Saw Three Ships," "On a Winter's Night"—which is dedicated to me—and is one of my few causes for pride—and "O Scholars and Sages" (all Gray).

Another composer who keeps his rank, though he has composed nothing recently for Christmas, is J. S. Matthews. His charming carol "The Little Door" (Gray) was sung by the choirs of Messrs. Doersam and Porter of New York; "A Bright Star Shines" was used by Mr. Mitchell of New York; his "Christmas Bells" was on the program of Mrs. Jacobs of Worcester; his "Ye Pious Folk" was on Harold Tower's program (one of the best of programs, as usual) at Grand Rapids; and so I might go on with quotation.

In 1931 I was most enthusiastic over carols by Miss Daniels and Mr. Kennedy. Evidently many choirmasters are now sharing that enthusiasm. Hamlin Hunt of Minneapolis, for instance, used Kennedy's "We Saw Him Sleeping" (Gray) and the Daniels "The Christ Child Lay" (Schmidt). The Kennedy carol, I recall, was regarded by Mrs. Clarence Dickinson as one of the thrilling pieces of music she found in its year, and she prophesied long use for it. The prophecy has been fulfilled amply by Messrs. Reese, Cushing and Bingham of New York, R. W. Hays of Muskegon, Mich., and many other eminent choirmasters. I regard it as one of the loveliest compositions of the last decade. And the Daniels fame does not fall far behind. Mrs. Garver of Kansas City, Mo., whose Christmas programs are always delightful, used the Daniels "Through the Dusk" (Schmidt), that luscious carol; and also the Daniels solo, "In a Manger Lowly." In New York the same composer's "The Holy Star" was performed by Dr. Williams. I am sorry to say that I did not notice any performance of the carols by the two women composers whom I hailed so vigorously last month—Miss Thomas and Mrs. Buchanan. But I did learn an explanation of Miss Thomas' talent beside her training under Dr. Noble; she is a niece of Harry Burleigh, one of our finest composers and one of our best-loved musicians.

One of the works that seems to be earning a sure place is Mr. Friedell's "Lute Book Carol," used by Messrs. de Tar, Doane and Williams, and by M. W. Watkins in Brooklyn; any composer might well be proud of appreciation by those four men. I notice also that the most popular carol arranged by a modern English composer is Boughton's "The Holly and the Ivy"—really haunting and magical in rhythm and harmony and nuance. In New York it was performed by Messrs. Boyce and de Tar, in Boston by Dr. McKinley, in Grand Rapids by C. H. Einecke, and so throughout the country. There are still a good many who have not seen these two carols, one American in music, both English in

text; I shall remind you of them before another Christmas arrives.

Here and there I note old favorites among American works. Dr. Parker's anthems are still sung by the best choirs, particularly "Before the Heavens Were Spread" (Gray). Dr. Noble's "Glory to God" (Schmidt) is not forgotten; in New York it was performed by Dr. Dickinson and W. M. Hawkins, and by others. Miss Bitgood in Bloomfield, N. J., remembered to do one of the tenderest little carols composed by Mr. Barnes, "Thou Little Joy," a favorite of mine. Mrs. Kate E. Fox of New York used Dr. Lester's "Carol of the Christ Child."

As usual, Harvey Gaul's name cannot be omitted; he is still second only to Dr. Dickinson as an editor of carols, the favorite being the "Carol of the Russian Children" (G. Schirmer). A good second is the Mexican carol, "The Shepherds at the Inn" (Ditson), about as successful a dramatic carol as we can find; in New York Miss Sackett and H. F. Waters liked it. Another in the same series, the carol of the Southern mountaineers, "The Trees Do Moan" (Ditson), was popular as far north as New York, where Mr. de Tar used it, and as far west as Detroit, where Mr. Mackay had it on his long and very fine program of carols from all over the world. I notice mention of two or three carols which I did not receive for review: a Hungarian one called "The Christ of the Snow," used by Max Miranda at Beloit College, and a Czech carol, "Carol of the Cattle-men," on the New York program of Mr. Waters. Mr. Gaul never sends me copies of his things for review, and rarely answers my meek inquiries. I go on loving him in Christian charity and admiring him because I cannot help it.

The very popular English composer Dr. Thiman appears a few times. His most popular carol-anthem seems to be "While Shepherds Watched" (Novello), which is on the service lists of Mr. Grant in Buffalo, Mr. Platt in Brooklyn and Mr. Porter in New York.

Of the older composers Bach is represented best. Nearly everyone does at least one of his Christmas chorales. Many people, like P. G. Hanit of Monrovia, Cal., seem to center their music around the chorales from the "Christmas Oratorio." Sweelinck's "Hodie Christus" is a popular big number; it was sung at the cathedral in New York and by Mr. Kemmer's choir, and by Marion Clayton's in Brooklyn, Victoria's stately "O Magnum Mysterium," presumably in Dr. Williamson's new edition, was used by Dr. McKinley in Boston.

Oratorios and Cantatas

The vogue of the cantata seems to be waning, though at least one work of that type holds the esteem of the country. That work, I need scarcely say, is "The Story of Christmas," by Dr. H. A. Matthews of Philadelphia (G. Schirmer). Among those who used this lovely, tuneful work are Mr. Ringgenberg of St. Louis, Mr. Heckler of Harrisburg, Mr. Saxton of Saratoga and Mr. Noe of New York. A great many other choirmasters used part of the cantata, including what is possibly the most popular good solo for Christmas by an American, "O Lovely Voices of the Sky" (published separately, high voice preferably, G. Schirmer). A. W. Cooper of Pittsfield, Mass., was among those who listed it. Mrs. Garvan of Kansas City followed it with Dr. Matthews' very lovely closing anthem, "Keep Me, Lord, the Shadows Falling."

Mr. Ulmer of Philadelphia used Camp's "The Morning Star"; Mr. Schweitzer of Reading presented the new cantata by Dr. Day, "Great David's Greater Son" (White-Smith). Mr. and Mrs. Jacobs of Worcester combined choirs to present the delightful little Clokey carol-cantata, "Child Jesus" (Birchard).

Professor McKinney's splendid "Mystery for Christmas" (J. Fischer) seems here to stay; it was used far and wide, from Mr. Hunt's in Dalton, Mass., to Messrs. Hays and Hopper's in Muskegon, Mich. Evidently there are an increasing number of churches which can employ pageantry to heighten the effect of lovely music. I am glad to remember that I was among the

first to praise this work, in what may have seemed almost extravagant terms. I hope that Professor McKinney's even finer "Mystery for Easter" (J. Fischer) will prove as popular this year.

As for oratorios, the usual performances of the "Messiah" reminded us again how sane and lofty an art Handel gave us, and without the slightest straining for effects. There was not a city that did not have at least one performance of the first section of the immortal work. I believe that we need a lot of Handel just now. The only other oratorio widely used was the one by Saint-Saens, of which I heard three incredibly bad performances over the radio; by the third time I was listening with fascinated horror and heard the fastest performance of the majestic "Tollite Hostias" that I shall ever endure. The foulest intonation was in a performance from the Middle West, whence cometh usually true pitch.

Service Music

As usual, Eyre in E flat (Novello) seemed a favorite for festive use. I was glad to see that Mr. Barnes' new Service in A (Gray) was used in St. Paul's Chapel in New York and by H. S. Shaw in Salem, Mass. At Christ Church, Cincinnati—where they do not print the organist's name on the calendar—there were no less than two new services used, Howells' in C minor and D. McK. Williams' in A flat. Dr. Williams was also used by Mr. Backus in New York. By the way, his carol "Sleep, O Sleep" (Gray) was used again this year; for example, by Mr. Watkins in Brooklyn.

Solos

I have spoken of "O Lovely Voices of the Sky" as a favorite; no other except the Adams ecstasy was used so often. Liza Lehmann's increases in popularity; Mr. Watkins of Brooklyn was one of the admirers. Dr. Dickinson's lovely little "Away in a Manger" (Gray), one of the purest melodies he ever gave us, was used by Mr. Mitchell's solo boy at Grace Church, New York. Professor McKinney's "The Holy Mother Sings" (J. Fischer) is on the program of A. L. Jacobs of Worcester.

Organ

As usual, Mr. Yon's "Gesu Bambino" (J. Fischer) is the most popular organ piece, and its popularity is not confined to the original form. I find the title in Baltimore with F. Erickson; in Joplin, Mo., with Mrs. J. A. Henley; in New York with H. F. Seibert, and in at least a hundred other lists. E. G. Mead of Oxford, Ohio, used the piece as a tenor solo with violin obbligato, and there are half a dozen other variations. Nor was Yon's fame dependent upon this one title. J. R. Williams of Sewickley, Pa., and many other fine organists used Yon's "Christmas in Sicily."

Mr. Kreeckel's volume of "Musica Sacra" (J. Fischer), which I hailed as the most useful organ publication of 1932, proved a mine of simple and beautiful organ music to several organists, including H. D. Bruening of New York. I was pleased to learn that the publisher expected a normal sale of about 200 copies of this collection by the new year, and was delighted to report that a thousand copies had been sold in record speed.

Dr. Candlyn's "In dulci jubilo" (Ditson) is one of the good pieces which Mr. Bruening used—and I was specially interested, as usual, in his choice of organ numbers. Seth Bingham's short and exalted "Adoration" (Gray), which I heard Dr. Noble praise warmly upon its first appearance, seems to be becoming a feature of Christmas; one who played it was R. Marryott of Jamesburg, N. J. Harvey Gaul's piquant "Christmas Pipes of County Clare" (J. Fischer) was used by several, including C. H. Demorest of Chicago. Gordon Nevin's "Pageant Triumphant" (G. Schirmer), an excellent easy postlude, had a New Jersey performance by Miss Bitgood at Bloomfield. Dr. Willan's exquisite prelude on the "Puer Nobis" (Oxford), one of my favorites, was played by Mr. Kraft in Cleveland. Mr. Milligan of New York played Professor Egerton's prelude on the "Veni Emmanuel" (Oxford). Several people chose one of Dr. Diggle's new pieces; for instance, Mr.

Duncklee of New York played the "Song of Happiness."

More Carols

I must add a few carols which are too interesting not to have brief mention. That delightful Spanish one from the Basque country, arranged by Mr. Erickson with castanets, cymbals and tambourines for accompaniment (Gray), was used by Miss Antoinette Hall at Sayville, L. I. J. Ragan of Atlanta revived two delicious carols by Philip James, "Child Jesus Came" and "Christ Is Born" (Boston Music Company). Have you ever seen them? They are perfect music. Mr. Norden of Germantown, Pa., used one of the many Russian carols which he has edited so ably; his choice was Kastalsky's "God Is with Us" (J. Fischer). In St. Louis Mr. Wismar did two of his own carols, "Loud the Christmas Bells" and "Christ Is Born." Many used the atmospheric carol by Shaw (Novello), "How Far Is It to Bethlehem?" I mention in that connection D. D. Ketting of Harrisburg. Another beautiful modern English carol is Naylor's "A Childing Slept," on the program of Mrs. Jacobs of Worcester. I was sorry not to see the usual number of performances of carols by Mr. Voris; but there were some, including "When Christ Was Born," listed by F. A. Mackay.

Specimen Programs

And now for a few specimen programs, chosen from among the very best:

LLOYD MOREY, TRINITY CHURCH, URBANA, ILL.

- Knight-English—"When the Sun Had Sunk."
- Dickinson-Czech—"The Angels and the Shepherds."
- Bortniansky—"Hark, What Mean."
- Cornelius—"Three Kings."
- Finn-Old English—"I Saw Three Ships."
- Dickinson-Glatz—"Bethlehem."
- Saboly—"Touro-touro."
- Gevaert—"Slumber Song of the Infant."
- Smith-Franconian—"Wake, Nightingale."
- Gaul-Mexican—"The Shepherds and the Inn."
- Parry—"I Sing the Birth."
- Somervell—"Grasmere Carol."
- Dickinson - Sixteenth Century—"In Bethlehem's Manger."
- Coombs—"Hymn of Peace."

A. WHITEHEAD, CHRIST CHURCH CATHEDRAL, MONTREAL

- Holst—"Jesus, Thou Virgin-born."
- Shaw-German—"What Sweetest Music."
- Whitehead-German—"Into this World this Day."
- Whitehead-Flemish—"Cradle Song."
- Whitehead-English—"God Rest You Merry."
- Mackinnon—"O the Holly."

W. R. DORR, ST. LUKE'S, LOS ANGELES.

- Ferrari—"Walloon Christmas Rhapsody" (organ).
- Finn-Old French—"Angels We Have Heard."
- Praetorius—"Lo, How a Rose."
- Voris—"A Christmas Lullaby" (violin).
- Candlyn—"On Christmas Morning."
- Romeu-Catalan—"The Three Kings."
- Job—"On this, the Christmas Morn," a new English anthem (Novello).
- Mackinnon—"Sleeps Judea Fair" (carol with violin obbligato).
- Thiman—"The Holly and the Ivy."
- Mackinnon—"On a Winter's Night."

RAYMOND NOLD, ST. MARY THE VIRGIN, NEW YORK

- The following modern English carols:
- Darke—"In the Bleak Midwinter" and "Love Came Down."
- Davies—"The Blessed Birth" and "The Holly and the Ivy."
- V. Williams—"Christmas Hymn" (motet).
- Boughton—"In the Ending of the Year" and "Lullaby."
- Kitson—"Whence Those Sounds."
- Warlock—"I Saw a Fair Maiden."
- Holst—"Terly, Terlow."

E. R. LARSON, FIRST METHODIST, DULUTH.

- Gaul—"Come Ye Lofty."
- Taylor—"The Little Jesus Came," a lovely solo (Gray).
- Austrian—"Shepherds' Christmas Song" (arr. by Dickinson).
- Gaul—"Carol of the Russian Children."
- Mackinnon—"I Saw Three Ships."
- Candlyn—"O Little Town of Bethlehem."
- Voris—"The Lame Shepherd."
- Mackinnon—"Mary the Mother."
- Gaul-Sioux Tribal Chant—"Stars Lead Us On."
- Dickinson—"The Shepherds' Story" (Nearly all American and all excellent.)

C. A. REBSTOCK, CHURCH OF THE COVENANT, CLEVELAND.
Bach—Christmas Chorales.

- Dickinson—"The Shepherds' Story."
- Kennedy—"We Saw Him Sleeping" (violin obbligato).
- Gevaert—"Sleep of the Child."
- Christiansen—"In dulci jubilo."
- Damrosch-Cornelius—"The Three Kings."
- Boughton—"The Holly and the Ivy."
- Romeu-Catalan—"The Three Kings."
- Holst—"Lullaby, My Liking."
- Butcher-English—"Cherry Tree Carol."
- Gaul—"Carol of the Russian Children."

CLARENCE DICKINSON, BRICK CHURCH, NEW YORK.

- Sweetnick—"Horn Today."
- Dickinson-Norwegian—"In the Silence of the Night."
- Mackinnon—"I Saw Three Ships."
- Dickinson-Russian—"Holy Angels Singing."
- Dickinson-Spanish—"Out on the Plains."
- Dickinson-Austrian—"The Shepherds' Christmas Song."
- Gaul-Mexican—"The Shepherds at the Inn."
- Dickinson-Bohemian—"Still Grows the Evening."
- Dickinson-Tyrol—"The Inn at Bethlehem" (new).
- Dickinson-Corsican—"In a Stable."
- Noble, "Glory to God."

And much, much more of the finest sort.

Addenda

I am always specially interested when choirmasters call to my attention carols and anthems which I have neglected. For instance, Kenneth W. Smith of Flushing, Long Island, reminds me of the following: Polish carol, "Lullaby, Jesus Dear" (G. Schirmer); Lester-Fourteenth Century, "Song of the Waits" (Gray), effective for boys; Fifteenth Century, "Unto Us a Boy" (Oxford Book of Carols). And I like occasional notes of this sort, from Mr. Tutchings of Yonkers, N. Y.: "Thanks for speaking so kindly of Candlyn's 'Masters in This Hall.' I had looked it over rather hurriedly and sent it back, but after your note I went at it again. I arranged violin and cello parts, adapted the few spots needing it for quartet; it's most effective—the quartet did it better than anything else."

One of the most interesting reports came from Professor Merritt Johnson of Grand Forks, N. D., who obtained the echo effects in "While by My Sheep" by placing a quartet in the organ chamber—and in the swell chamber at that!

As usual, the Canadian program most gracious to the American composer was D'Alton McLaughlin's of Toronto. He used several Dickinson carols, as usual, and also, among others the following: Solo, "Still There Is Bethlehem," Dickinson (Gray); D. M. Williams, "Lullaby of the Madonna" (Gray); Barnes, "Three Kings" (G. Schirmer).

At Dartmouth College the boys sang fine carols under the direction of Professor Whitford, including the Davison arrangement of the "Noel of the Bresnan Waits" (E. C. Schirmer).

In Dayton, Ohio, one of the most interesting services at Christmas was held in the Scottish Rite Temple, where Messrs. Ditzel and Battelle presented to a huge crowd a delightful program, including Mr. Fichthorn's "Sleep, Holy Babe" (Gray).

In New York H. D. Bruening had the congregation join in singing the familiar tunes upon which Lemare's organ fantasia on "Antioch" and Harker's "Christmas Pastoral" are based. He used Dr. Lefebvre's arrangement of "God Rest Ye Merry" (Ricordi), and got the title punctuated properly.

At Grand Rapids Mr. Stilwell used "Love Came Down at Christmas," one of the J. S. Matthews carols which I did not observe on any other list, though it deserves well. He also used Protheroe's new carol, "Before the Paling." In Buffalo Mrs. Clara Foss Wallace used a carol by Clough-Leichter, "Joy Fills Our Inmost Hearts Today"; her program was not only one of the best musically, it was also one of the handsomest in appearance. I am glad that there is still money enough in Buffalo for handsome printing. I was born there. In Youngstown, Ohio, H. V. Searns gave a performance of Horacio Parker's swan-song, the morality play entitled "The Dream of Mary" (Gray). And in Bay Ridge two of the loveliest of carols were presented by J. T. Garney: Holst's "Midwinter" (Oxford) and Barnes' "Three Kings" (G. Schirmer).

Study of an Interesting Two-Manual Scheme

GREAT

Melodia	16-8-4	Wood	85 Pipes
Open Diapason	8	Metal	61 Pipes
Dulciana	8	Metal	61 Pipes
Octave	4	Metal	61 Pipes
Mixture, III Rks.	15-19-22	Metal	183 Pipes
Geigen	8	Metal	73 Pipes
Lieblich Gedeckt	8	Metal	73 Pipes
Gambe	8	Metal	73 Pipes
Vox Celeste (FF)	8	Metal	68 Pipes
Gemshorn	4	Metal	73 Pipes
Trumpet	8	Reeds	73 Pipes
Oboe (or Vox Humana)	8	Reeds	61 Pipes

PEDAL

Open Diapason	16-8	Metal	44 Pipes
Contra Dulciana	16	Metal	12 Pipes
Lieblich Gedeckt	16-8-4	Wood	(From Great)

Installed in two chambers with individual expression shades. Eleven couplers, eighteen pistons (capture system). Detached console with usual accessories. Motor, blower generator, at a price difficult to believe.

ANALYSIS

The Great Diapason and Octave (Schulze), Mixture and Double Melodia are scaled for exact chorus balance. This is a virile, solid ensemble. The Melodia is bright, firm, flute tone; the Dulciana a tiny Diapason rather than a String.

The Geigen and Octave Gemshorn constitute a minor flue chorus, unexcelled for voice accompaniment and contrasting delightfully with the robust Great. The metal Lieblich is made with long wood and cork pierced stoppers. Its sparkling bell harmonics are prominent in the treble end. The Gambe and Celeste are the most reverent and beautiful strings we know. They will blend with every stop in the organ. The Octave Gemshorn is superior to any four-foot flute in that it adds delicate "line" without excess weight. Its faint tierce yields the much discussed and admired "percussion" effect.

The outstanding register of the organ is the magnificent Trumpet. This is an English stop, scaled small in the bass, therefore adapted to small organs, where sub and super couplers are often used and are necessary to full organ. This stop yields excellent balance when so coupled. The Oboe, or Vox Humana, is conventional.

The varied pedal has an independent metal Open Diapason of large scale, cut high, well winded from a separate regulator, for full organ power. Playable at 16' and 8'. The Great Melodia, being enclosed, serves well as a pedal Gedeckt at three pitches. The Dulciana, extended from the manual stop, furnishes a delicate and useful bass.

More organ than this can be bought for the price we ask. That does not concern us. Regardless of lower or higher prices, it is impossible to secure better materials, scaling, or voicing, or a finer selection of String, Flute, Diapason and Reed timbres, or better sectional and full organ balance.

Estey Organ Company, Inc.

Brattleboro, Vermont

J. P. Estey, President

J. G. Estey, Treasurer

**Anthems He Has Used
In Riverside Church
Listed by Milligan**

Harold Vincent Milligan, F. A. G. O., organist and choirmaster of the famous Riverside Church in New York City, where Dr. Harry Emerson Fosdick preaches every Sunday to vast throngs of parishioners and visitors from every part of the world, has prepared an informative and valuable list of some of the anthems which have proved serviceable and have made a strong appeal at that church. The list has been carefully compiled, but as Mr. Milligan points out, it does not include the old "war horses"—the anthems known and loved for many years and used as staples in nearly every church. Rather he has listed anthems that might escape the attention of many choir directors who do not have frequent access to new music. As the Riverside Church is not ritualistic, nor is its preaching dogmatic, the music can be, and is, representative of every type and school of church composition and this makes the list the more generally useful.

Here is the complete list, with the names of the publishers:

CLASSIC.

- "Adoramus Te," Palestrina (Novello).
- "Blessing, Glory and Wisdom," Bach (Novello).
- "Break Forth, O Beateus," Bach (E. C. Schirmer).
- "God Is Gone Up," Croft (Novello).
- "Henceforth When Ye Hear," Mendelssohn (tenor) (Novello).
- "How Lovely," Brahms (Novello).
- "I Am Alpha" ("Redemption"), Gounod (Novello).
- "Into Thy Hands," Haydn (S. A. T. B.) (Novello).
- "Jesu, Joy," Bach (E. C. Schirmer).
- "Lo, My Shepherd Is Divine," Haydn (S. A. T. B.) (Novello).
- "Lord Is My Shepherd," Schubert (Novello).
- "Make Ye Joy to God," Byrd (unaccompanied) (Stainer & Bell).
- "My Soul, O Praise," Bach (Novello).
- "O Lord Most Holy," Franck (tenor) (Schirmer).
- "Omnipotence," Schubert (soprano) (Schirmer).
- "Praise the Lord," Mozart (S. A. T. B.) (Novello).

UNACCOMPANIED.

- "As Torrents," Elgar (Novello).
- "Fierce Was the Wild Billow," Noble (Schirmer).
- "I Will Lay Me Down," Noble (Schirmer).
- "O for a Closer Walk," Scotch Psalm-tune (Bayly & Ferguson).
- "Soft Are the Dew of God," Dickinson (Gray).
- "We Pray Thee, Gracious Lord," James (Schirmer).

RUSSIAN.

- "Bow Down Thine Ear," Arensky (Fischer).
- Cherubic Hymn, Gretchaninoff (Gray).
- "Forever Worthy," Tschalkowsky (Ditson).
- "Glorious Forever," Rachmaninoff (Boston).
- "Hark, What Mean," Bortniansky (Gray).
- "Like a Choir," Tschalkowsky (Ditson).
- "O Blessed and Ever Gracious Lord," Tschalkowsky (Ditson).
- "O Praise the Name," Tschalkowsky (Gray).
- "O Thou From Whom," Tschalkowsky (Ditson).
- "Rejoice in the Lord," Balakireff (Fischer).
- "To Thee We Call," Tschalkowsky (Fischer).

LENT.

- "By the Waters of Babylon," James (Gray).
- "By Thy Glorious Death," Dvorak (Novello).

EASTER.

- "Behold, I Show You a Mystery," Wood (tenor) (Gray).
- "Hall, Thou Glorious," Nagler (bass-soprano) (Gray).
- "In Joseph's Lovely Garden," Dickinson (unaccompanied) (Gray).
- "Russian Peasants' Easter Song," Kopyloff (Ditson).

CHRISTMAS.

- "Jesu, Thou Dear Babe," Dickinson (soprano) (Gray).
- "O Bethlehem" (arranged by Schindler) (Ricordi).
- "O Lovely Voices," Harriss (Novello).
- "O Wonder Ineffable," Vittoria (Gray).

SPIRITUALS.

- "Hear de Lambs," Burleigh (alto) (Ricordi).
- "Let Us Cheer Weary Traveler," Dett (Presser).
- "Listen to the Lambs," Dett (Schirmer).
- "My Lord, What a Mornin'," Burleigh (Ricordi).

- "Swing Low, Sweet Chariot," Burleigh (Ricordi).
- "Were You There," Burleigh (Ricordi).

MODERN.

- "And Jesus Entered into the Temple," Davies (Novello).
- "As Moses Lifted Up," Gostelow (soprano, bass) (Novello).
- "Be Ye All of One Mind," Godfrey (baritone, soprano) (Novello).
- "Behold the Days," Woodward (soprano, tenor) (Novello).
- "Behold Two Blind Men," Stainer (soprano) (Novello).
- "Beneath the Shadow," Dickinson (alto) (Gray).
- "Benedictus es," Beach (baritone) (Gray).
- "Build Thee More Stately," Andrews (baritone) (Schirmer).
- "Come unto Me," Gale (alto) (Presser).
- "Day Is Dying," Salter (alto) (Schirmer).
- "Desert Shall Rejoice," Whiting (S. A. T. B.) (Schirmer).
- "Glory and Honor," Wood (Ricordi).
- "Go, Song of Mine," Elgar (Novello).
- "God of the Dew," Whitmer (S.T.A.) (Schmidt).
- "God Shall Wipe Away," Coombs (alto) (Schirmer).
- "God So Loved," Moore (soprano) (Novello).
- "Greater Love," Ireland (Stainer & Bell).
- "Grieve Not the Holy Spirit," Noble (tenor) (Gray).
- "Hall, Gladdening Light," Wood (Ricordi).
- "If Any Man Hath Not the Spirit," Davies (Novello).
- "In Him We Live," Baumgartner (alto, tenor) (Ditson).
- "In the Name of Our God," Willan (tenor) (Gray).
- "Jerusalem," Parry (baritone) (Curwen).
- "Last Supper," Thiman (Novello).
- "Let All Mortal Flesh Keep Silence," Bairstow (Stainer & Bell).
- "Let All the World Sing," Dyson (Oxford).
- "Let Not Your Heart," Fanning (Novello).
- "Light Out of Darkness," Elgar (Novello).
- "Light in Darkness," Jenkins (soprano) (Novello).
- "Lord, Thou Hast Been Our Refuge," Williams (baritone) (Curwen).
- Morning Hymn, Henschel (Schirmer).
- "O Saviour of the World," Moore (soprano, tenor) (Novello).
- "Praise," Rowley (Oxford).
- "Praise Ye the Lord," Dunkley (soprano, tenor) (Ditson).
- "Psalm LXXXVI," Holst (tenor) (Augener).
- "Souls of the Righteous," Foster (soprano) (Novello).
- "There Shall Be No Night There," Wood (soprano) (Gray).
- "Thou Shalt Remember," Parker (baritone) (Novello).
- "To Whom Then," Parker (tenor) (Novello).
- "Turn Back, O Man," Holst (Ricordi).
- "Twilight Shadows Fall," Wood (Gray).
- "What Are These," Gray (Stainer & Bell).

- "When O'er the Hills," Dickinson (alto, baritone), Gray.
- "When Thou Turnest," Alcock (Oxford).
- "When the Lord Turned Again," Fanning (tenor) (Novello).
- "Worship," Shaw (Novello).

Mr. Milligan throws interesting light on his methods in the arrangement of the music in this large New York church. We quote the following:

Every choirmaster who is interested in enlarging his repertory has the occasional experience of finding beautiful music coupled with inappropriate and unsuitable texts. Bloodthirsty and vindictive verses from the Old Testament, lugubrious hymns from the late eighteenth and early nineteenth centuries, dogmatic theological references from bygone days—these and other things cause the conscientious choirmaster to hesitate over including in his service lists anthems which are musically of the highest grade. At the Riverside Church we do not hesitate to make such alterations in the text as seem justified and not too drastic. For instance, in Parry's "Jerusalem," (poem by William Blake) the line "In England's fair and pleasant land" is sung "In our own fair and pleasant land." In Willan's "In the Name of Our God" the line "For it is He that shall tread down our enemies" is sung "For it is He that will help us." In Bairstow's "Let All Mortal Flesh Keep Silence" occurs the line "He cometh forth to be an oblation and to be given as food to the faithful." This is altered to "He cometh forth to be our Redeemer and to give light and life to the faithful." A little ingenuity on the part of the choirmaster will save much beautiful music for the service of the church and provide a text which may be printed in the Sunday calendar without apologies.

In addition to these anthems, there are a number of little-known cantatas which have been used at the ministry

of music services on Sunday afternoons. Especially mentioned are:

- "Canticle of the Sun," Mrs. H. H. A. Beach (Schmidt).
- "Light of Life," Elgar (Novello).
- "The Holy Land," Malling (Boston Music).
- "Gloria Domini," Noble (Schirmer).
- "Vision of St. John," Gounod (Novello).
- "The Last Supper," Thiman (Novello).
- "Five Sayings of Jesus," Davies (Novello).
- "God Within," Brewer (Novello).
- "Give Thanks," Clough-Leigher (Ditson).

George M. Thompson's Programs.

George M. Thompson is active in a dual capacity at Greensboro, N. C., in the organ department of the Woman's College and in his church, since his return from a summer in Germany and the Austrian Tyrol, where an extended rest completely restored his health. On Nov. 20 his choir at the First Presbyterian Church sang Maunder's "Bethlehem." Three programs were included in his Christmas activities. One was a recital of Christmas music on the four-manual Austin organ for the Christmas charities of the church. Dec. 25 he conducted his annual candle-light program at the church. This proved to be the loveliest one ever given there in spite of the fact that there was such an epidemic of "flu" that the choir was cut in numbers and the two junior choirs were unable to sing. There was also a candle-light service at the college Dec. 18 by the Y. W. C. A. Vesper Choir, which is a new venture this year. Mr. Thompson's annual series of historical organ recitals began Jan. 15. The program for January developed the theme "Music at the Court of Frederick the Great," and he played music by men attached to the court of the great monarch, including C. P. E. Bach, Benda, Nichelmann and Quantz, devoting the entire second half of the program to the works of Johann Sebastian Bach.

Walter A. Eichinger in Recital.

Walter A. Eichinger, a bachelor of music of Northwestern University, class of 1932, gave a recital in the auditorium at Fisk Hall Thursday evening, Jan. 12. The numbers played were: Allegro from Widor's Sixth Symphony, Bach's Prelude and Fugue in B minor, Franck's Cantabile and Chorale in E major, Karg-Elert's Chorale Improvisation, "Wunderbarer König," Regger's "Ave Maria" and Vierne's "Carillon de Westminster." The performance of the chorale improvisation, scored for organ, two trumpets, two trombones and tympani, proved very interesting to the audience. Mr. Eichinger is organist and choir director of the Moreland Lutheran Church, Chicago.

"Messiah" Draws at Indianapolis.

The annual performance of Handel's "Messiah" at Christ Church, Indianapolis, was given Sunday evening, Jan. 8, under the direction of Cheston L. Heath, organist and choirmaster. Those present pronounced it the best performance thus far on record in the series. There was an orchestra of thirty-four pieces. Miss Harriett P. Payne directed the orchestra. The audience filled the church and 400 people had to be turned away.

Lester J. Heath



TWENTY YEARS OF SERVICE as organist and choirmaster of All Saints' Episcopal Church, Chicago, were completed by Lester J. Heath at the beginning of this year and to mark the anniversary a surprise of a decidedly pleasant character was arranged by Mr. Heath's church. On the evening of Jan. 8 there was an unusually large attendance at the service and after the service there was a reception in the organist's honor, at which his work and his personality were praised and a concrete expression of regard was presented to him in the form of a purse of gold. All Saints' Church is in the Ravenswood district and Mr. Heath has a Hall organ and a choir of forty-five men and boys. On the last Sunday of the month he gives a recital to meet the demands for organ music in his neighborhood.

Mr. Heath was born at Odell, Ill., and received his musical training at the American Conservatory of Music and the Columbia School of Music in Chicago, and under Dr. Peter C. Lutkin and A. Cyril Graham at Northwestern University. His first position was at the Church of St. John the Evangelist, where a number of men now prominent had their early experiences. From this church he went to All Saints' just a score of years ago.

Enters Thirty-second Year at Temple.

William Craig Schwartz has entered upon his thirty-second year of service as organist and director at Temple Beth Israel, Philadelphia. The depression has hit this temple and last month the quartet was released, owing to lack of funds, and Mr. Schwartz remains to organize a new choir on more economical lines. Mr. Schwartz is also organist and director at St. Michael's German Lutheran Church, Philadelphia, where he has a new three-manual Bartholomay organ. He has acted twenty-four consecutive summers as pianist and director at the Chelsea Hotel, Atlantic City.

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DURING its whole history the N. A. O. has served the organist and the composer in many ways. Young talented players have been helped by their appearances at chapter activities and national conventions, and composers have been encouraged by numerous composition contests. And now, with the great economic crisis on, there are new opportunities for service. We wonder if our organization is doing all that it can do to relieve the suffering among those connected with our profession. Isn't it possible to give recitals or choral programs at which offerings may be taken? You may say that the sums raised would be so small that they would be of no real value, but if many such sums are raised they will do much to alleviate pain and distress, which must in many instances go far beyond anything we may visualize. Will you do your bit through the coming months and help to make the N. A. O. of real service through this period?

Executive Committee Meeting.

The executive committee met at the Manhattan Towers Hotel Jan. 9. Those present were President Heinroth, Chairman Duncklee, Mrs. Fox and Messrs. Milligan, Weinrich, Marks, Volkel and Nevins. After the hearing of the reports of the treasurer and the secretary, Mr. Duncklee outlined the January activities of the headquarters committee. The remainder of the meeting was devoted to the discussion of plans for the 1933 convention.

Worcester Chapter.

The January meeting of the Worcester chapter was held on Jan. 9 in the winter studio rooms in the Day building. The meeting proved very interesting as one of our own members, Walter W. Farmer, organist and director of music at the First Baptist Church, was the speaker of the evening. His subject was "The Concord Summer School and Its Value to the Organist." Refreshments were served by Mrs. Reid Christiansen, as chairman, assisted by Mrs. Roy Sanders and Mrs. L. H. Simonds.

RALPH M. WARREN, Secretary.

Yasser Lectures for N. A. O.

Joseph Yasser, organist, theorist and author, delivered a scholarly lecture for the headquarters chapter of the N. A. O. on the evening of Jan. 19 at the First Presbyterian Church, New York City. A considerable number of members were able to take advantage of the opportunity to hear Mr. Yasser explain his theory of evolving tonality, though the Ramin recital in the afternoon and various other events of interest to organists during the week had made New York a busy place for those who are eager to take advantage of the opportunities for recitals and other offerings.

Mr. Yasser is the author of a book just published by the American Library of Musicology which is attracting the attention of musicians. His talk took up the subjects in his book in brief outline and dealt with his method of harmonization of Gregorian chant, Russian religious music, etc.

Mr. Yasser was graduated with honors from Moscow University in 1917. He then was appointed head of the organ department in 1918. He was organist of the Imperial Grand Opera in 1919. In 1920 he made a transcontinental tour as organist and lecturer

through Siberia, and upon reaching China was engaged as conductor of the famous Shanghai Songsters Society. In New York he has appeared as soloist at one of the League of Composers concerts under Mengelberg and also at a special concert of the New York Philharmonic Orchestra. He was chorus master for the performances of Stravinsky's "Les Noces," given by Stokowski at the Metropolitan Opera House, and was one of five organists selected to give the opening recitals on the new organ in Temple Emanu-El.

Five Play for Union-Essex Chapter.

Despite the inclemency of the weather, a large number of members and friends of the Union-Essex chapter gathered at the Memorial Presbyterian Church in Newark Monday evening, Jan. 9, to listen to a recital played on the recently installed Reuter organ. This recital served to feature the playing of five chapter members. The program was as follows: "Vision," Rheinberger (Mrs. Vernon Maltby); "Come, Marie Elisabeth," Old French Carol-Dickinson (Memorial Church choir); Prelude and Fugue in C minor, Bach; "Eklog," Kramer, and "Hymn of Glory," Yon (Mrs. Mary Alyca); Choral in A minor, Franck, and "A Memory," Walter N. Hewitt (Walter N. Hewitt); Overture to "Prince Igor," Borodin-Breck (Edward S. Breck); Choral Preludes, "Christ L'ag in Todesbanden" and "Es ist das Heil uns kommen her," Bach; "Romance sans Paroles" and "Variations de Concert," Bonnet (J. Clifford Welsh); "Now Let the Joyous Bells Resound," Zimmerman (Memorial Church choir).

All of the players displayed a thorough understanding of the instrument and proved themselves to be artists of the first rank.

The chapter extends its sincerest thanks to Mrs. Vernon Maltby, organist and choirmaster of Memorial Church, and to its pastor, the Rev. Orion C. Hopper, for their kindness in making this event possible.

ROBERT A. PEREDA, Secretary.

Monmouth Joins Camden in Recital.

The Monmouth chapter combined its January meeting with the Camden chapter as its invited guests. Mrs. Virginia A. Parslow, organist of St. Luke's, Long Beach, represented the Monmouth chapter in the recital by members at the North Baptist Church, Camden.

The recital was played by Mrs. Mary W. Alyca, Rutherford, N. J.; Mrs. Parslow, and Harold B. Niver, Grace Church, Newark. The program was as follows: Concerto in G minor, Camidge; Adagio from Sixth Symphony, Widor; Offertory on Two Christmas Hymns, Guilmant, and "Finlandia," Sibelius (played by Mr. Niver); "San Jacinto Morning," from "Southwestern Sketches," Nearing, and Toccata in D minor, G. B. Nevins (played by Mrs. Parslow); Toccata and Fugue in D minor, Bach; "Christmas in Sicily," Yon; Rhapsody, Gigout; "The Squirrel," Weaver, and Toccata, Yon (Mrs. Alyca).

Three new members have been accepted and one name proposed for membership since the last meeting.

HELEN E. ANTONIDES, Secretary.

Central New Jersey Chapter.

A beautiful and impressive candle-light carol service under the auspices of Central New Jersey chapter was held in the historic First Presbyterian Church, Trenton, Wednesday evening, Jan. 4. The service was sung by the combined quartet choirs of the First, Third, Fourth and Prospect Street Presbyterian, State Street Methodist and First Baptist Churches. Paul Ambrose, organist and director at the First Presbyterian Church, directed the choir and played the service. The procession was led by junior choirs from the Third Presbyterian, Hamilton Avenue Methodist, Calvary and Gethsemane Baptist Churches. The junior choir group was trained by George I. Tilton, organist and choirmaster of the

Third Presbyterian Church. The Rev. Edward Allen Morris, minister of the First Presbyterian Church, pronounced the invocation; the Rev. Dr. John McNab, minister of the Third Presbyterian Church, read the Scripture and the Rev. Glenn Otto Lanz, minister of the Fourth Presbyterian Church, pronounced the benediction.

EDITH E. MAGOWAN, Secretary.

Jennings Plays at Lancaster.

Lancaster chapter presented Arthur Jennings Tuesday evening, Jan. 17, in a recital in the First Methodist Church before a capacity audience. Mr. Jennings again revealed himself as an artist of extraordinary skill and musicianship in the following program: Allegro Moderato from Fourth Concerto, Handel; Chorale, "Jesu, Joy of Man's Desiring," Bach; Passacaglia and Fugue, Bach; "Ballet of the Spirits," from "Orpheus," Gluck; Intermezzo from First Symphony, Widor; Prelude, Fugue and Variation, Franck; Toccata, Dupre; Madrigal, Javelak; Overture to "Tannhäuser," Wagner. Mr. Jennings played his program with an understanding of the charm and grace inherent in music for the organ. Equipped with a capable, unobstructed technique, he brought out delicate and charming features of the lighter numbers, and with unflinching poise and an impetuous fire and force the more elaborate dynamic effects.

Among the out-of-the-city members of the keyboard fraternity who availed themselves of the opportunity of hearing Jennings were Dr. Henry S. Fry, Philadelphia; Edward Tourison, Germantown; Samuel B. Gaumer, Norristown; James C. Warhurst, dean Pennsylvania chapter, A. G. O.; Arthur Howes, Jr., William T. Timmings, Ernest Allen, H. M. Ridgely, John Hose, Adam Hamme, Uesma Clarke Smith and Henry K. Beard.

On Sunday afternoon, Jan. 22, in St. John's Lutheran Church, the chapter sponsored a public service. The choir, under the direction of William R. Lantz, organist and choirmaster, assisted by Frank A. McCarrell, organist of the Pine Street Presbyterian Church, Harrisburg, presented the following program: Kyrie from Mass in B flat, Millard; Finale from Symphony 1, Maquaire; Adagio from Sonata 2, Rogers; "Piece Heroique," Franck (Mr. McCarrell); "My Redeemer and My Lord," Buck (Ethyl Leonard Luttenberger); "Where Dusk Gathers Deep," Stebbins; "Romance sans Paroles," Bonnet; Toccata from Symphony 5, Widor (Mr. McCarrell); Sanctus from "St. Cecilia" Mass, Gounod (chorus).

Reading Chapter.

The fifty-second recital of the Reading chapter was held Sunday, Jan. 8, in St. John's Reformed Church, with Robert Auchenbach in charge. Mr. Auchenbach was assisted by his choir and Paul H. Sechrist, cellist. The program follows: Choir, "Listen to the Lambs," Dett; "Swing Low, Sweet Chariot," Diton; cello, Allegro Appassionato, Saint-Saens; choir, "All Praise to God Eternal," Russian-Gaul; "Cherubim Song," Bortniansky; cello solos, "Romance," Rachmaninoff-Siloti, and Tarantelle, Squire.

On Thursday evening, Jan. 19, the chapter presented Arthur B. Jennings, Jr., noted recitalist of Pittsburgh, in a program in Trinity Lutheran Church.

IVA A. SPACHT, Recording Secretary.

Piano-Organ Concert in Harrisburg.

Members and friends of the Harrisburg chapter were privileged to enjoy a rare musical treat Jan. 17, when the chapter presented an ensemble program of piano and organ music in the Fourth Reformed Church, Harrisburg. The program was arranged by Miss Violette Cassel and was played by ten members of the chapter. Each composition was played beautifully and pleased the audience greatly. The program played was as follows: "Capriccio Brillante," Op. 22, Mendelssohn

(Clarence E. Heckler, piano; Irene Bressler, organ); Concerto in D minor, Bach (J. Herbert Springer, piano; James Emory Scheier, organ); Symphonic Piece, Clokey (Rhoda Desenberg, piano; Helen Runkle, organ); Concerto in A minor (Allegro affettuoso), Schumann (Helen Croll, piano; Mrs. Henry Rhodes, organ); Concerto in F major, Handel (Violette Cassel, piano; Donald D. Kettinger, organ).

ARNOLD S. BOWMAN, Recording Secretary.

Miami Chapter.

The annual meeting of the Miami chapter was called for Jan. 9 for the purpose of electing officers for the year. A fine program had been arranged and was duly rendered, but left the business matters until a late hour, with the result that the election was postponed until the next meeting.

The program was opened by Dr. Horton Held, who sketched briefly the life of Edward MacDowell, after which both members and guest artists contributed musical numbers as follows: Piano solos, Nocturne and Prelude, Stanley Denzinger; Mrs. Bette Kometh Thornton sang four numbers with great feeling, including among them "Thy Beaming Eyes," by MacDowell; Mrs. Florence Ames Austin played on the organ Gordon Balch Nevins' "Tragedy of a Tin Soldier," a characteristic suite which was rendered with appropriate registration; she also played a Maestoso by MacDowell. A most interesting part of the program was the violin selection by one of Miami's promising young students, Lewis Eley, who played with marvelous technique Kreisler's "Tambourin Chinois" and the Theme and Variations by Corelli-Tartini, with another student, Miss Elouise King, at the piano.

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**Skinner on Programs
That Will Not Bore;
What Bach Would Say**

Chestnut Hill, Mass., Jan. 15, 1933.—Editor of The Diapason: Mr. Schminke says in his letter in the January issue that I take a nasty stab at Bach. Well, we may as well say a word on that point right here. I have seen more people bored to death and their interest in organ music killed by the injudicious use of a particular type of Bach's music than I like to think about. I believe if Bach could live long enough to make one remark he would say: "The Lord save me from my friends!" When the Princeton organ was played for the first time, the organist opened the program with three Bach numbers, one of which was the Passacaglia, and all of which lasted a total of forty-five minutes. About this time three or four hundred people were making for the door. Another instance I recall: Seven thousand people present to hear a new auditorium organ; again a heavy Bach for an opening number, followed by others similarly unsuitable and two thousand people making for the exits at the end of the first third of the program.

Mr. Haubiel says, also in the January number: "It is best immediately to pitch the keynote of the recital to a lofty, noble strain * * * 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," followed by works dramatic or brilliant, etc. If it is a reasonable question, I would like to ask Mr. Schminke why the ear becomes "fatigued" and the "ear no longer fresh." In point of fact, the first position on any program from a recital to a vaudeville show is the worst. A work of majestic proportions, particularly a contrapuntal work, will not "blot out the varied interests left behind." On the contrary, the varied interests left behind, together with cold feet, laying off overcoats and wraps, people coming in late, opening and closing doors, and what not, will blot out said "imposing majestic proportions as an opening number" about 90 per cent. Opening with a contrapuntal piece, sans emotional or poetic quality, will let the average audience down to a point that will take half the recital to restore, if ever. No well-arranged recital should have any effect of "fatigue" or "senses which, though not jaded, are no longer fresh."

When I hear a wonderful opera, or Cornelia Otis Skinner, I feel like the boy looking at a wonderful view from a mountain-top who said: "Gee, it's so beautiful, I'd like to give somebody a sock on the jaw." I do agree with Mr. Haubiel in all he says regarding Mr. Weinrich—100 per cent. But I do not see "fatigue" or "senses no longer fresh" in any recital that merits the term "successful." My idea of a recital is that those who enter jaded may leave refreshed, and any program not built on that idea is badly arranged. I once had the running of five recitals given in Boston at the Old South Church. These were all given by outstanding organists, all of whom were glad to cooperate with my ideas as to the programs. There was a Bach number on every one, placed at the head of the second section. The programs opened with a stirring, buoyant piece, having no flavor of gloom, minor keys or extended length. Guilment's Fugue in D major served in one instance. Will it be sufficient to say that 1,200 people attended the first recital, and 2,500 the last one, and numbers turned away? The organ had the traditional ensemble and a good equipment of orchestral color. Yes, the programs contained transcriptions, which I see Mr. Schminke approves, since he refers to the Stokowski and Toscanini (why not include Respighi?) arrangements of the works of Bach. Why is there such "rapturous enthusiasm" over these transcriptions? Because they are as far away from the classic organ ensemble as can be imagined, and they employ the complete gamut of orchestral color, and that is what I am am-

bitious to have in the organ and why I am having such a good time being jumped on by the purist who says, in unison with the erstwhile Mr. Vanderbilt, "The public be damned."

I will say right here that a beautiful ensemble is vitally important—I am not to be put in the position of opposition to it. I simply insist that the so-called debauch of English horns and flute celestes is no debauch, nor are they antagonistic to a classic ensemble. Who will deny their contribution to a greatly increased interest in the organ? Thank you, Senator Richards, for the information that Silbermann made one-fifth-mouth diapasons blend with mixtures, though it makes me wonder who is running my side of this discussion, anyhow. I have Schulze's original cutting-up scale, which was given me some time ago. It agrees exactly with one I have used for thirty years. I seem to have something in common with these ancient and honorable gentlemen.

If Mr. Schminke will read what I had to say about the "St. Matthew Passion" given at St. Bartholomew's by David Williams' choir (recorded by Victor), and "O Lord, Have Mercy upon Me," played by Andrew Tietjen at St. Thomas', he will perhaps see that my protest relates to the misuse of the more formal Bach.

Not all contrapuntal music is a matter of clarity. I draw attention to the Overture to "Die Meistersinger." Nor is all music stated in terms of counterpoint. I, personally, much prefer the impressionism of Delius. I do not seem to find anything of the emotional, poetic, spiritual, devotional, impressionistic, romantic or exotic in the Great G minor—nothing that demands any particular use of the swell pedal or change in color. I note generally that devotees of counterpoint do not like the music of the opera, nor are they particularly interested in the orchestra. We are all as God made us.

I will say a word more, although this letter is assuming proportions:

Senator Richards asks some questions which he imagined were posers, as "Why did we put new mixtures in the St. Thomas' organ?" For the same reason that we put in a new English horn. The organ was built over twenty years ago, and we had a better English horn and better mixtures. "Why did I buy the hall and organ at Methuen?" Because it is one of the most beautiful halls in the world, with magnificent acoustics, and because the organ case is as unique as it is magnificent in its architectural grandeur. The lighting is the fourth factor making this edifice, with its contents and surroundings, unlike anything that has ever happened before or will again, in which description the senator will bear me out. It has been my privilege to save it from destruction for a time, and I hope to do so permanently.

Yours very truly,
ERNEST M. SKINNER.

Miss Verlinden Dedicates Organ.

The new organ in St. Lucas' Lutheran Church at Kewaskum, Wis., was dedicated Sunday, Dec. 11. Miss Blanche Verlinden, 18-year-old daughter of Edmond Verlinden, president of the Verlinden, Weickhardt, Dornoff Organ Company, Milwaukee, who installed the organ, presided at the instrument for the morning services and played a recital program in the evening. The program was lengthened by encores and numerous requests from an appreciative audience. Miss Verlinden was guest organist at the monthly meeting of the MacFadyen Musical Club of Milwaukee Jan. 4. It was the first program at which organ music was featured exclusively, and was so successful that the club decided to make it a yearly event. The MacFadyen Club is affiliated with the National Federation of Music Clubs.

Henry F. Seibert played a Bach program at Flushing, N. Y., Jan. 8. On the afternoon of the same day he played the monthly recital in Holy Trinity Lutheran Church, New York. Feb. 5 at 4:30 Mr. Seibert will play a recital in the same church. Mr. Seibert has recital dates for Feb. 12 at Passaic, N. J., Feb. 24 at Tarrytown, N. Y., and Feb. 26 at White Plains, N. Y.

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The Free Lance

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

Among all the books I know, excluding the Bible and the Unabridged Dictionary, I have had the greatest respect for "Bradshaw's Railway Guide" and "Scott's Standard Postage Stamp Catalogue"; in arrangement, freedom from error, and usability along the lines of their specialties they are remarkable volumes. I now have another publication in like manner to praise—the Year-book for 1932 issued by the Music Supervisors' National Conference, nearly 500 pages of valuable informative matter, beautifully edited and printed.

That astonishing weekly, *Variety*, tells us that in 1932 publishers' royalty income from radio dropped 15 per cent and writers' 30 per cent. You may also read that "Downey soft-shoed into the snooty-nitery, especially with the pubs whom he didn't want tapped for his opening." Can anyone tell me what that means?

Is the "parabolic mike" modeled on the human ear? And if so, are we to have through its use something approaching a decent reproduction of first-class music? I speak with a good deal of feeling, for despite the gush about the spread of musical enlightenment through broadcasting of classical works of the orchestral repertoire, to my ear the reproductions of good playing by good orchestras can be marked only C or C minus. Take, for example, the concert of the Boston Symphony Orchestra the other day; I was about fifteen miles away and was familiar with the symphony played. For some time after the first chords the basses and cellos overpowered the melody, and I could never hear, in the softer and more lyric portions, the motivated interplay of the various orchestral families. Yes, a sketch recalling to the musician the familiar strains of beautiful music, but to the ordinary music-lover a misleading statement as to contents. One might, if highly indignant and somewhat intemperate, call broadcasting of good music an auditory lie.

If organists with diminished income have not lost their courage I suggest that now is the time to fill up the gaps in knowledge and repertoire. Let those of us who are appalled at the acres of notes and the difficulty of Max Reger select (using the pages of programs in *The Diapason*) a piece that is there titled, and manfully attack it; the players who do not love the modern French school ought to buy Maleingreau's *Toccata*, Op. 14, or the "Carillon" by Dupre, dedicated to Frederick Mayer; anti Alfred Hollinsites might well play his *Theme and Variations with Final Fugue*; and all feeble-minded folk who feel that a program is 90 per cent satisfactory when it looks well—never mind how it sounds!—would learn something if they persuaded an American who loves his Country and who has recital experience to give them a list of the most effective compositions by American composers. As to gaps in knowledge, prepare for the Guild examinations in June. Why not? And why not?

Dr. Turpin of hallowed memory once said to me: "When I was young I used much registration in Bach, especially in emphasizing the entries of subjects in his fugues by striking registration. Now I let the counterpoint speak for itself."

A valued friend and colleague writes me:
I read your remarks about a program of music, all from J. S. Bach, in a wedding taking place in a large Eastern city; also your comment in the January *Diapason* that such a program is indefensible. Will you please play over in your imagination a program consisting of such things as some of the numerous chorale preludes ("Liebster Jesu," "In dulci jubilo," "Vom Himmel hoch," and others too numerous to mention); some of the preludes from the "Well-tempered Clavi-

chord"; Siciliano, from *Flute Concerto*; Arioso from *Cello Concerto*; Aria from *Double Concerto* for two violins; "My Heart Ever Faithful" (excellent transcription by Gigout); the chorale, "Jesu, Joy of Man's Desiring"; and then turn yourself loose in the collected harpsichord pieces, including the French and English suites? If you cannot make out a defensible program of wedding music I give up! It would undoubtedly be indefensible to play a lot of grandiose preludes and fugues; but after all, Bach was a writer of cosmic scope and included everything from buttercups to thunderstorms.

Discussions about the value of hymn-tunes are often unwittingly based on style rather than on technical value or aesthetic pertinency. If this were acknowledged by disputants peace might often be restored between them. The tune "St. Clement," which a high dignitary of the Church of England calls "jazzy," is an entirely respectable piece of writing, dignified and suited to the words for which it was written. It is not, however, a syllabic tune, and is not in other respects in the style of Ravenscroft or Day (sixteenth century Psalters); historically or stylistically-minded ecclesiastics will have none of it. Barnby's tune to "When Morning Gilds the Skies," with beautiful voice parts, would, by the same sort of critic, be called part-song style. Another favorite dodging of the real issue, based on the subconsciously held stylistic standard, is expressed in the word "sentimental."

You can run your engine so slowly as to stall your car. You can de-emotionalize your playing so that it becomes dead. You can strip your standards of all human feeling and gain—what?

Sentimentality is the bugaboo of the "unco guid" in music; we frighten our children with it; we condemn music that lacks what we call reserve or is facile in the exhibition of feeling. Tschaiakowsky we abominate. If music is only dull enough we wax eloquent. The same sort of thing runs through a good deal of our idealizations in music; our organs must not pay homage to the orchestra; we must eschew the celestes, the tremulant and the vox humanas, lest we be thought sentimental. We damn Barnby and Stainer's hymn-tunes by the word. We praise self-restraint. We finally come to acclaim stupidity provided it is clever enough to avoid exposure. The truth is that nothing great was ever written, nor great performances ever achieved, without feeling. Who can tell where feeling becomes excessive? No one. Therefore, when we say a certain tune is weak and sentimental we must give objective facts as basis for our dispraise. But can we do it?

It is pleasant to learn through W. H. Barnes (in the *American Organist*) that Alfred Hollins has now a three-manual in his church; I was very much surprised when going with him to St. George's, Edinburgh, to see what a small organ this really great man has to work with. The modern trend in organ composition and music in general has been away from the appealing melodies and piquant harmonies of Hollins' school; but I imagine that much of his music will last and be played when the cerebrally conceived stuff of the present moment has been forgotten. There will always be room for melody of the type that is grounded on strong harmonic sequences. What is melody anyway but a succession of single sounds, founded on a strong harmony, and united by an ingratiating rhythm?

Since much of this column has to do with church music, any anecdote that relates to a bishop may be considered

apropos. This particular bishop (select a diocese to your own taste!) was admonishing the new page who had been guilty of some misdemeanor: "My boy, I want you to remember not only that you grieve me by your conduct, but there is One, far greater than either of us, Who takes notice of everything we do, and will hold us responsible for our actions."
"Yes, my lord," replied the boy, "she's already spoken to me about it."

Fine Program by Emporia Choir.
Dr. Daniel A. Hirschler, dean of the school of music at Emporia College, Emporia, Kan., and one of the outstanding organists of his state, conducted the annual Christmas choral vespers at the college Dec. 18. His Vesper A Cappella Choir sang several groups of Christmas selections and one of the features of the program was an ensemble number for organ, piano, cello and violins, "The Slumber Song of the Infant Jesus," by Busser. Programs of similar type are given once a month by the Vesper Choir of 100 voices, all programs being given a *cappella* and from memory. This group has reached its fifteenth year of such public performances, and at this latest Christmas vespers the College Memorial Chapel was crowded to capacity with interested listeners from all over central Kansas. The choir is the same group that was taken to Denver last June to sing before the General Assembly of the Presbyterian Church of the United States.

Activity at Southern Pines, N. C.
Frederick Stanley Smith has made his influence on the community felt by organizing the Southern Pines Choral Club at Southern Pines, N. C., where he is now located. The club has sixty-five members and rehearses once a week at the high school auditorium. Jan. 26 its first concert was given and the chorus sang Philip James' "We Pray Thee, Gracious Lord"; Brahms' "From Yon Hills the Torrent Speeds"; Bach's "Jesu, Joy of Man's Desiring"; "Sing We All Now With One Accord," by Praetorius, and three folksongs. A musical service under Mr. Smith's direction was given by the choral club and glee club of the high school and a string quartet at the Village Chapel of Pinehurst, N. C., on the afternoon of Jan. 1.

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Who's Who Among the Organists of America

Thomas H. Webber, Jr.

Thomas H. Webber, Jr., was born at Catasauqua, Pa., March 15, 1900. The very early period of his life was spent at Lebanon and Bethlehem, Pa., in which places he received his first piano lessons. Mr. Webber's father was in the steel business and in 1911 moved his family to Gary, Ind. There Thomas became a choir boy at Christ Episcopal Church and at the age of 13 took over the duties of organist. During his stay in Gary he also continued his piano work, studying with Miss Fanny Amstutz, who was a teacher of music at Valparaiso University. Mr. Webber was also the accompanist for the Gary High School chorus and in the same year in which the chorus won first prize in the state competition he won a scholarship at the American Conservatory of Music in Chicago. The war was just getting a good start and Howe Military Academy appeared more attractive, so he enrolled at Howe, at which place he met and studied organ under Russell Broughton.

Immediately upon his graduation in 1919 Mr. Webber moved to Youngstown, Ohio, where his family had preceded him. He won the position of organist at the Liberty Theater and was appointed to the positions at Trinity M. E., playing a three-manual Austin, and at Rodef Sholem, where he had a three-manual Möller. Mr. Webber was at the Liberty for six and one-half years and at the Keith Albee for two and one-half years and during that time went to Cleveland every two weeks to study under Edwin Arthur Kraft. When Mr. Webber went to the Keith Albee he relinquished his church positions and devoted his spare time to advanced study of the piano with Charlotte Welch Dixon, under whose training he made rapid progress.

About this time there appeared on the scenes in Youngstown as organist and director at one of the churches Rowland W. Dunham. Mr. Dunham had a great influence over Mr. Webber. When Mr. Dunham left Youngstown for the University of Colorado Mr. Webber continued his study, especially counterpoint and fugue, with Dunham's successor, Henry V. Stearns. After playing at the Keith for about two and one-half years Mr. Webber saw the handwriting on the wall and when the chance came he took a good church position and was sitting high and dry when the first "talkies" appeared.

This new job was at the First Presbyterian Church of New Castle, Pa., twenty miles from Youngstown. This is an old parish organized 131 years ago. The organ was installed in 1896 and is a four-manual Roosevelt, the glorious voicing of which one must hear to appreciate it. The action was rebuilt in 1923 and a new drawstop console to Mr. Webber's specifications was installed in 1930. Ira D. Sankey, the gospel singer, came from New Castle and was a member of this church, and most of his hymns were sung for the first time here.

Mr. Webber has a choral set-up that is hard to beat. He has a paid quartet, each member of which is an artist, and around them he has built a hand-picked chorus of twenty-four adults, with which chorus he is capable of doing the most advanced numbers, as the members are all trained singers. Then comes a chorus for children of high school age in which thirty-six are enrolled, and two junior choirs with a membership of forty-five in each. Mr. Webber is a natural-born musician and has the happy faculty of knowing in advance what he wants from his choir and just what to do in order to get it. During the past summer he took a course in choir work at the Westminster Choir School at Lake George.

Mr. Webber has always been a most interested student of the orchestra and over a period of years he arranged his lessons with Mr. Kraft in Cleveland so that he could attend the symphony performances on the same trip. The result of his observation and study is very apparent in his playing, for he has a warm feeling for color and shows good taste in his registration and tempi. He has a facile technique and such a thorough knowledge of the organ that

Thomas H. Webber, Jr.



one is impressed at once with the ease and smoothness of his playing.

It is at the Stambaugh Auditorium in Youngstown that Mr. Webber is "finding himself." The auditorium has a beautiful concert hall which seats about 3,000 and in which is placed a four-manual Skinner organ. For the first time the auditorium association is sponsoring a series of organ recitals, to be given free to the public, and Mr. Webber was chosen to play these recitals, the first of which was on Sunday, Oct. 30. On this program Mr. Webber was assisted by the Masonic Glee Club and more than 1,500 people were present.

Mr. Webber passed the A. A. G. O. examination in 1930. He is a thirty-second degree Mason and his hobby is travel.

R. C. H.

Elma A. Randall.

Mrs. Elma A. Randall is the head of the organ department at Doane College, Crete, Neb., and is a strong factor in the promotion of the cause of the organ not only in her work with the students, but in her recitals.

Mrs. Randall was born at South Haven, Mich., and was graduated from Albion College, one of the oldest and most prominent of the smaller colleges of Michigan. Her musical study was carried on at Albion and under Professor E. Harold Geer, the Vassar organist, and Dr. Wilhelm Middelschulte of Chicago, and Mme. Sturkow-Ryder. After teaching at her alma mater for a period Mrs. Randall went to Florida, where she conducted a private studio. She lived at Daytona for eighteen years

Mrs. Elma A. Randall



and for sixteen years was organist of the Community Methodist Church of that city. She directed a choir of fifty voices which every year sang "The Messiah" and other oratorios. She was also the accompanist for such artists as Mme. Louise Homer and Gondolfi in concerts in Florida.

Three years ago Mrs. Randall moved from Florida to Niles, Mich. The next fall she was appointed to her present position at Doane College. In addition to her organ teaching she is assistant instructor in piano.

Mrs. Randall is a member of the A. G. O. and of the League of American Pen Women.

James Houston Spencer.

For nearly a dozen years a young organist of talent and enterprise has been inculcating in the students at Adrian College, one of the smaller but high-ranking institutions of learning of Michigan, the musical principles and ideals that were inculcated in him in years of training in New England. James Houston Spencer's success in his work is amply attested by the length of his service at Adrian and by the results he is achieving. He is director of the department of music and college organist.

Mr. Spencer was born July 28, 1895, at Malone, a town in northern New York. His musical education was received principally in Boston, where for six years he studied organ under the late Henry M. Dunham, piano under Clayton Johns and Lee Pattison and composition under the late George W. Chadwick and Stuart Mason. In 1921 he assumed the position at Adrian College.

The same year in which he went to Michigan Mr. Spencer married Miss Cornelia Hull Miller of St. Louis. Mr. and Mrs. Spencer have one child, Hildreth, who is 6 years old.

Ernest Hodges.

Ernest Hodges, distinguished English-bred organist, who has spent the last forty-four years as an active American organist, was born in Milborne Port, Somersetshire, England. At the early age of 6 he showed a talent for music and began his studies on the piano under his father, Hubert Edward Hodges. Progress was rapid. At the age of 14 he was appointed organist of the Sanford Orcas Church, three miles from where he lived. The following year he became the organist of the parish church in his home town. It was here that Felix Alexandre Guilman once attended a service with some friends and the eminent Paris organist was so delighted with the young man's playing that he predicted a great career for him.

Coming to America in 1888, Mr. Hodges became organist of prominent churches, including St. John's of Larchmont, N. Y., where he acted as accompanist for many singers of national reputation and enjoyed New York's educational and artistic advantages. Twenty years were spent at St. James' Lutheran Church of Gloversville and in September, 1928, he was invited to become organist and choir director of the First Methodist Episcopal Church of Gloversville, which position he still holds. This church has a large three-manual organ and a very efficient quartet.

Mr. Hodges is an associate of the London College of Music.

Mr. Hodges has given recitals in Johnstown, Larchmont, Schenectady and Gloversville, N. Y., Pittston, Pa., and Brookville, Ont. He teaches piano, having composed several pieces for this

James Houston Spencer



instrument, as well as organ pieces published by Molineux of New York.

Death of Mrs. Charles E. Estes.

Mrs. Caroline Lee Estes, wife of Charles E. Estes, head of the department of music and organist at Robert College, Istanbul, Turkey, died Dec. 18 at the home of her mother, Mrs. Clara Lee, in Auburndale, Mass. She was 42 years old. Mrs. Estes, who for many years was an instructor of music at the women's college in Constantinople, was born in Aintab, Turkey. Her father, the late Rev. Lucius O. Lee, and her mother were missionaries. Her grandfather, the late Cyrus Hamlin, was the founder of Robert College.

Sunday, Nov. 20, marked the fiftieth anniversary of Mrs. Franklin Meyer as organist of St. Joseph's Church at Carlinville, Ill.

Ernest Hodges



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**As Dr. Dinty Moore
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His Looking-Glass**

By ROLAND DIGGLE, Mus. D.

Talking with a gentleman well known in educational circles a few days ago I was struck with the fact that not only are clergy and organists wondering at the falling off in church attendance, but teachers who have the welfare of youth at heart are anxious to find the cause and if possible suggest a remedy. This man's reaction was that the music had outgrown the theology. He said that on the preceding Sunday he had gone to a certain church and heard some really good music, among which was a splendid setting of some of George Herbert's beautiful verse—music and poetry that an educated person could enjoy and which could not fail to impress even those of lesser intellect. But what of the sermon, which was based on the raising of Lazarus? Surely in this day and age modern theology would teach something finer than the unedifying and childlike stuff that was preached on this occasion.

While I believe this is true of a large number of churches, it is true also that in even a larger number of churches the congregation has to listen to music that is far beyond its understanding. If I can fill my church to the doors three or four times during Lent with performances of Stainer's "Crucifixion" and Maunder's "Olivet to Calvary," and only half fill the church once with the Bach "Passion," what must I do? Take the advice of a certain section of our musical educators and continue to give them the Bach, or consider the interest of the congregation and give them the despised Stainer and Maunder?

Regarding all this I was interested in reading an address by the Bishop of Gloucester in which he says: "It is obvious that the organist should be the principal adviser of the dean in the choice of the music, but I must express a hope that the ultimate authority may not lie in the hands of a professional musician. The music must be selected with the purpose of adding to the spiritual appeal of the service. It must be normally so far popular in character that it can appeal to the average member of the congregation. It must be of a type that will interest not the professional or instructed musician, but the ordinary man with a spiritual outlook. Whenever art gets too much in the hands of a virtuoso it begins to lose its wider appeal, and a great influence is lost. * * * The power of arousing religious emotion is more important than the technical merits of the music."

While we may not agree with all the good bishop says, we must admit that there is a spirit abroad in the land which is tending to make our choirs into a sort of concert group where spiritual help is subservient to technical proficiency.

What is quite orthodox in one church is out of place in another. Personally I would no more dream of having a choir hum in an Episcopal church than I would have them sing a negro spiritual in a Roman Catholic church; yet both of these are perfectly all right in churches of other denominations.

By all means let us make our choirs as nearly perfect as the material we have will let us. Let us teach them to sing and appreciate the best of which they are capable, but let us never lose sight of the fact that the choir is there to help the congregation in such a way as to arouse its religious instincts. If humming and negro spirituals will do this, use them; if not, save them for a choir concert. If the Bach "Passion" will do it, then sing it; if not, save it for the choir concert. The mistake of making every service a sort of choir concert is as much to blame for a falling off in church attendance as out-of-date theology.

George Kilgen & Son, Inc., of St. Louis are in receipt of a contract signed by the Rev. Mark W. Lappen, pastor of Holy Family Catholic Church, Denver, to install in the church a two-manual organ of nineteen stops.

Henry Vincent Willis



H. V. WILLIS WITH KILGEN
Prominent Member of Noted Family of Organ Builders Joins Staff.

Henry Vincent Willis of London has become connected with the firm of George Kilgen & Son, Inc., of St. Louis, it is announced. Mr. Willis, eldest son of the late Vincent Willis and grandson of the famous "Father" Henry Willis, an English organ builder of the nineteenth century and pioneer in the standardization of the concave and radiating pedalboard adopted by the Royal College of Organists of England, comes to the Kilgen Company with a wealth of tradition acquired by three generations of English builders, with a practical experience of many years' association with his father in the building and servicing of some of the world's most notable instruments, such as the organs in the Royal Albert Hall, St. Paul's Cathedral, Canterbury Cathedral and the Royal Alexandra Palace. To the Willis family the organ industry is indebted for many of the advancements and improvements achieved in modern organ building.

The first successful electric organ is said to have been that built by Vincent Willis for Canterbury Cathedral, in which were incorporated several new features worked out in the Willis plant by father and son. Vincent Willis was the first to incorporate the double languid diapasons, establishing a standard of diapasons now well known as the "Willis diapason." Articled at an early age to the author of these improvements, enriched with the practical experience of many years' association with his father in perfecting such ideas and the incorporation of them into the Willis organs, and heir to the patents controlling them, Mr. Willis is endowed to "carry on."

Mr. Willis served his country in the world war, in which his two brothers were killed. After the war he decided to visit America. Charles M. Courboin was at that time undertaking the remodeling of the Wanamaker organ in Philadelphia, and seized upon the opportunity of enlisting the services of Mr. Willis in that work. Double languid diapasons were introduced into this country in that organ. The effect of these diapasons impressed all who heard them, and many were the commendations publicly expressed by organists. Many other experiments were undertaken, such as reeds at 100-inch wind pressure, and public recognition of the artistry and skill of Mr. Willis was shown in his being commissioned to do the heavy pressure work for the organ at the Atlantic City convention hall.

Mr. Willis is married and has an infant son 8 months old.

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Dubbed Lip Deemed Requisite for Ideal Tone in Diapasons

Brattleboro, Vt., Jan. 9, 1933.—Editor of The Diapason: There is more than a divergence of taste back of the difference of opinion as to what constitutes good diapason tone. Musical tone of any sort is necessarily complex harmonically, which ought to narrow the limits fairly closely, and rule out all extra-fundamental timbres called diapason, but wide disagreement still persists.

At times it seems to me that a teacher of voice, a singer or a violinist has the advantage of the organist in judging organ tone—certainly not in the sense of general musical ability, but from the standpoint of the equipment his training has given him. The organist gets his tones ready-made, while the singer or violinist has to make his, one by one, and has been forced to create a standard toward which he continually works.

Out of this study of tone production the singer has coined a few terms that should aid the organist in his appraisal of diapasons. One of them is "tight," another "loose," and still another "white." They describe conditions exactly.

A "tight" voice and a forced diapason have the same general attributes. It is always easy enough to get moderate power, in voice or pipe, with desirable "looseness," but it is when great power is striven for that effort begins to show. "Tightening," in a singer, is another word for "straining," which is still another way of saying that the fundamental, or pitch note, is out of phase with the upper partials, or *vice versa*. Partial tones developed in excess of natural balance to the fundamental. Tight tone is caused by muscular tenseness—unrelaxed throat—a constriction of the vocal cords and resonating passages which in effect parallels a more slender scale in pipes, emphasizes upper harmonics and inhibits the emission of the full ground tone or free and natural production.

Resonance helps avoid tight tone in that it amplifies the fundamental more than it does the partials, and by permitting the application of extra muscular strain, with consequent addition of power, still enables the singer to keep good balance between them and deliver good tone. Resonance may thus be said to restore the balance of prime to partials, necessary to a musical result. Mme. Albani is reported to have said that she would rather sing in Gloucester Cathedral than in any other place in the world. If the average concert hall or theater had the same period of resonance that Gloucester has, she would have been able to do there what she did at the cathedral. All of us have sung in buildings that enabled us to do better than we knew and are familiar with the beneficent effect of resonance on all tone.

A "loose" voice and a good diapason have "ease." If a big voice and a big diapason still keep their ease, they can be said to excel, provided they are sufficiently complex, harmonically, to be musically interesting. In the Greek Church in Paris I once heard a priest whose bass voice was the last word in such qualifications. His production was the essence of ease. His voice was simply tremendous, yet I would be willing to bet that he could sing twice as loud as he did. That's what I call a Voice!

In the face of such elementary facts it is more than strange that the most vital aid to easy, powerful diapason tone production should be ignored, decided and never used by every important organ builder in the United States except one, and stressed, considered essential, and invariably used by every first-rate builder in England, where diapasons are admitted to have approached perfection. We refer to the "dubbed lip," without which it is impossible to get maximum power from a diapason pipe, and still have ease coupled with good harmonic development—tone with true expressive capacity, and entire freedom from "tight," "forced," "split," "unsolid" character.

Supreme authorities of the organ building and voicing world can be quoted in support of the fact that the dubbed lip system of pipe formation is a physical necessity in major diapason chorus work. The writer has letters from them using the most emphatic words to say so. Our own experience amply confirms their word that no amount of juggling with the languid or upper lip can take the place of the "dubbed lip."

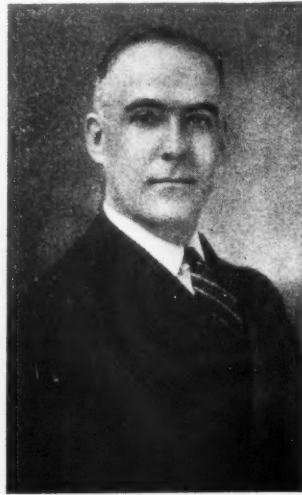
I will not say that the difference between a dubbed and a non-dubbed diapason of moderate power can be told by listening, but I will say that if two stops identical in every other way are compared, one of which is dubbed and the other not, the dubbed rank can be made to yield more power and better quality than the other can, by any other means whatever, and that the accumulated superiority of the pipes and ranks of a dubbed chorus will tell in the ensemble and final result in the church to the extent of marking the difference between merely "good" and "glorious." Of such "last touch" excellencies superior work is made. This superiority is especially marked when the voicing is brilliant, as well as powerful. No matter how pleasing a non-dubbed chorus may be, dubbed pipes, equally carefully voiced, could replace it and yield a better result. A quality of solidity, as well as increased power, would result from the replacement, which would be free from "hard glitter" and completely "loose."

The "white" or immature voice can be left out of consideration, for it has little musical content. A "white" diapason is extra-fundamental or stresses the octave partial at best, to the exclusion of the fifteenth and higher partials. It may be either soft or loud, but is much more pardonable when soft. A loud white diapason is the ultimate in unmusical quality, possessing, as it does, nothing much more than a ponderous "roll," and an inability to blend or "mesh" with adequate upper work. There is a quality to blend that depends on relative powers—no giant can mate with a pygmy or lesser individual—and any loud, or extremely loud, 8-ft. diapason in which the fundamental and octave partial form the overwhelming bulk of its harmonic content will stick out of a chorus softer than itself, in unmusical and boring—one might almost say "immodest"—fashion. Such a stop is so easy to recognize—so impossible not to recognize in that it asserts its personality in any company—that no serious consideration need be given it except to point out the indisputable and regrettable fact that it is still admired and used and put forward as ideal "diapason" tone. It is a musical nonentity that deserves oblivion. The quickest way to get an accurate and unbiased opinion of it is to ask any orchestra conductor of standing what he thinks of it. Judged in a detached way, by purely musical standards, it is nothing short of distressing tone, no matter who makes it or where it is found.

The recent reaction to more brilliant, more musical, tone seeks to avoid this tubby rolling quality, but does not change the form of the pipe itself in the effort to do so. Mouth heights have been reduced, wind pressures lowered, nicking is finer, the upper lip slightly beveled, and the thick burnished upper lip and leathery lip abandoned for chorus work by all thoughtful builders, but the dubbed lower lip—an integral detail of pipe shape or formation—has not been provided, except, as has been said, by one firm in this country. The omission of the dubbed lip from a pipe designed to produce big, easy tone is like Hamlet without the Prince of Denmark.

The dubbed lip permits prompter, bigger tone, with a high languid, which allows the pipe still to speak on the desirable "slow side," have marked harmonic development, and yet have the fundamental developed along with the partials. Brilliant, powerful diapasons without the dubbed lip emphasize the partials at the expense of the fundamental, and when opened up wide—maximum power—can correctly be called "tight." There is always a curious yet unmistakable effect of "insolidity" to such chorus work which em-

Ernest H. Sheppard



ERNEST H. SHEPPARD, well-known composer and organist, has been appointed organist and choirmaster at St. John's Episcopal Church, Flushing, Long Island, effective Jan. 1. For two years he had been organist at First Church of Christ, Scientist, Plainfield, N. J. At Flushing he has a Hook & Hastings organ and a mixed choir of forty-five voices. In connection with evensong Jan. 1 at St. John's, Flushing, Mr. Sheppard played this program: Andante Cantabile (Fourth Symphony), Widor; Rhapsody, Silver; "In Paradisum," Dubois; "By Still Waters," Sheppard; "Bethlehem," Malling; "Night," Jenkins.

phasizes a quality of "top and bottom" when ordinarily powerful pedal work and normal upper work accompanies it. The tone seems to "split." A trumpeter obtains a similar result when he blows past the peak of power plus good tone and forces his instrument into "insecure" timbre, which really is not as loud and does not carry as well as tone from less violent blowing. No diapason can realize its full glory in a dead room where nature does not permit adequate harmonic development and still restore balance by amplifying the fundamental through wall reflection, but the dubbed pipe will meet such situations better than the non-dubbed article.

I recall showing an organ built with dubbed diapasons and good upper and mixture work to a violinist and bringing out the remark: "That's the kind of tone a European violinist produces." The phrase will carry meaning to all musicians.

If we would judge the foundation of our instrument—the diapason family—by musical, rather than "organ" standards, or the tradition of the past twenty years, we would soon separate the sheep from the goats. A diapason should sing, not yell, and it should do more than merely "roll." No one should be able to call it "leather-lunged." It should be free from all taint of "tight" quality. It should have satisfying power and yet have ease. No trace of "effort," or that "impact" quality, should be in it. It should blend completely with chorus work and as 8-ft. tone should not monopolize attention. No "white" voice can really sing, no "tight" voice can have solidity.

J. B. JAMISON.

Norristown Christmas Recital.

The following recital was given by the Norristown, Pa., N. A. O. Dec. 18 at Christ Reformed Church: Prelude, Paraphrase on a Christmas Hymn, Faulkes (Joseph Bowman, organist of Grace Lutheran Church, Norristown); Christmas cantata, "The Story of Christmas," by Matthews, sung by augmented choir of Christ Church under the direction of John Thompson; postlude, "Christmas in Sicily," Yon (Professor Walter De Prefontaine, organist and director of Baptist Church, Conshohocken).

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Edward Reclin



EDWARD RECLIN, the American Bach interpreter who proves by his well-attended recitals throughout the country that the organ classics are still heard with pleasure by many people, has established a reputation in Germany equal to his fame in the United States as a recitalist. His latest tour of Germany was made in the fall. He is now in his New York home preparing for his American tour during Lent and negotiations are under way for another recital series in Europe, among them one at the Odeon in Munich. How Mr. Reclin achieved a success abroad not excelled by that of European organists in America is attested by the critics of the press in Munich, Augsburg, Nuernberg, Innsbruck and other places. For instance, the *Fraenkischer Kurier* of Nuernberg said: "Professor Edward Reclin, in his characteristic interpretation of Bach and Handel, proved himself to be a complete master of his instrument and a highly cultivated musician. Without any desire to present his virtuosity, he makes the work itself of paramount importance," while the *Muenchner Augsburger Abendzeitung* said: "No advance notices could exaggerate the true significance of Mr.

Reclin. This New York artist commands an unsurpassable technique and an intimate experience with the organ music of Bach and his contemporaries. Thus uniquely equipped he was enabled to be the pioneer in America of the art of one of the greatest periods in musical history. Reclin's rendition possesses a particular clearness of outline, resulting from his complete mental mastery of the form and from a psychical devotion to the sentiment of those works. For this reason his work is of the utmost importance."

The *Muenchner Neueste Nachrichten* critic wrote: "He convinced all of his masterly technique, and phrased and articulated with excellent comprehension. By means of his richly-colored registration he was continually successful in realizing the feeling and structure of the compositions. He crowned his performance with the Toccata in F major of Bach, whose splendor caused the church walls to respond as did our trembling hearts."

The following is quoted from the *Innsbrucker Neueste Zeitung*: "Edward Reclin once more demonstrated his right to a position in the front ranks of the musical world. His program was of classic purity, and, an idealist, he has faith in the musical and spiritual power of these works of art. In his Bach numbers his skillful registration combined with his spiritual appreciation gave new life to their contents. It seems scarcely necessary to state that Professor Reclin belongs to a race of superior artists, who, by means of a superlative mastery of technique, thorough comprehension of the subject and supreme love and reverence for these works, are capable of reproducing new musical life in a past, supreme perfection."

The *Tiroler Anzeiger* said of his recital on the national memorial open-air organ at Kufstein, Austria: "This distinguished New York organist, who has specialized so fruitfully in the music of the Bach period, was doubly welcome because of the remembrance of his performance last year. This evening's rendition strengthened our previous impressions to an extraordinary degree. The enormous attendance indicated an ever-widening circle of appreciative listeners to the masterpieces of organ music."

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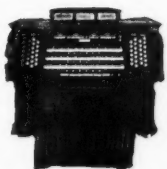
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After dinner the guests adjourned to the music room, beautiful with Christmas poinsettias, where lights were dimmed and candles lighted, creating a most satisfying atmosphere for the music that was to follow. Dr. Sheldon described the Aeolian organ of 130 stops, suggesting the varying beauties of different stops. The program was as follows: Chorale in A minor, Franck; "Ave Maria," Bach-Gounod (Miss Miina Hecker, soprano); "Romance," Zabel (Mrs. Margie Griffith, harp); Four Sketches from Nature, Joseph W. Clokey; "Harmonies du Soir," Karg-Elert. Dr. Sheldon's reading of the Franck chorale was authoritative and his interpretation of the Clokey numbers delightful. The vocal and harp numbers were exquisite. As a final gesture of graciousness, Mrs. Candler responded to an invitation to play and gave the stirring Finale in A by Cuthbert Harris.

In cooperation with the fine arts department of the Atlanta Woman's Club, Mrs. James R. Little, chairman; Mrs. Mary Griffith Dobbs, chairman of music, Dr. Sheldon on Sunday afternoon, Dec. 18, presented a double quartet in a Christmas vesper service at the First Presbyterian Church, where he is organist and choirmaster.

The vested choir of All Saints' Episcopal Church, under the direction of Joseph T. Ragan, organist and choirmaster, with Carroll Ramsey accompanist, presented a Christmas carol program at the Woman's Club Sunday afternoon, Jan. 1. This was another in the series being presented under the auspices of the fine arts department of the club, with Miss Nana Tucker chairman for the day. The choir of fifty voices is well trained and sang with precision of attack and excellent interpretation, achieving beautiful tonal quality.

Virginia Choirs Unite in Service.

Choirs of a number of the churches that are under the direction of members of the Guild united in a beautiful service at which the Christmas portions of "The Messiah" were sung on the night of Dec. 13, at Grace Covenant Presbyterian Church, Richmond, Va. The dean of the chapter, F. Flaxington Harker, directed the chorus and Louis E. Weitzel, sub-dean and organist of the church, played the service. The organ prelude was played by Fred Chapman, organist of All Saints' Episcopal Church, and included the following numbers: "Variations de Concert," Bonnet; Canzone, Karg-Elert; "A Rose Breaks into Bloom," Brahms; "Emanuel—a Christmas Carol," Carlo Rossini.

ROBERT C. HYDE, Secretary.

Oklahoma Chapter Recital.

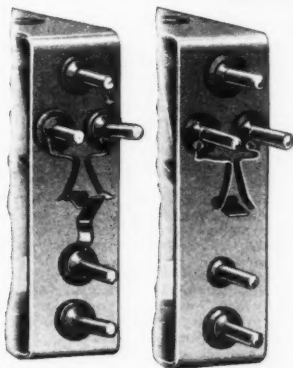
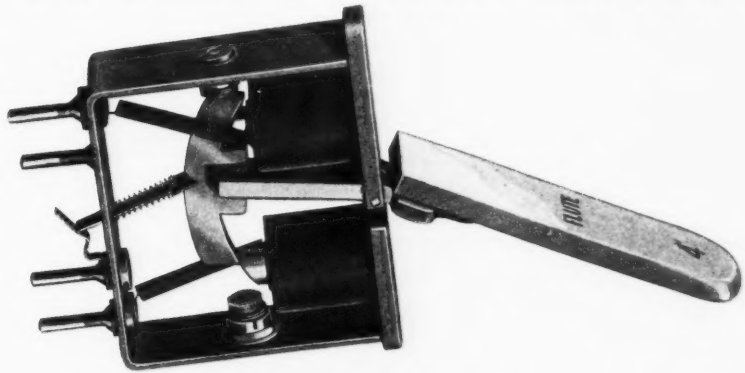
On Jan. 9 the Oklahoma chapter met at the Tulsa Tavern for dinner, business and study. Dean John Knowles Weaver presided. During the study period, the development of notation was ably presented by Martha Blunk.

On Sunday afternoon, Jan. 15, the following excellent program was sponsored by the local chapter in the south auditorium of the Central High School, on the three-manual Kilgen: "Jagged Peaks in the Starlight," Clokey, and Rhapsody, B minor, Silver (Mrs. E. E. Clulow); "C'est L'Extase," Debussy, and Nocturne, Boulanger (Miss Christine Wallace; accompanist, John Hamilton); "Night" and "Dawn," Jenkins (Miss Esther Handley); "The Lord Is My Shepherd," Schubert; "The Desire," Colin Taylor, and "Matona, Lovely Maiden," Lassus (Tulsa Teachers' Chorus; director, George Oscar Bowen); Fugue in C minor, Bach; Magnificat, Dupre, and Allegro ("Sonata Cromatica"), Yon (Reed Jerome).

Spayde Plays for Central Missouri.

The January meeting of the Central Missouri chapter was held at Columbia Jan. 17. After a business meeting the following recital was given by Luther T. Spayde in the Missouri Methodist Church: "Grand Choer Dialogue," Gigout; Loure (from Third Suite for Cello), Bach; Two Chorale Preludes, Bach; Reverie on the Hymn-tune "University," Grace; Pastorale (from Second Symphony), Widor; "Chant de Printemps," Bonnet; "Chanson d'Ete,"

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Claude L. Fichthorn: "L'Organo Primitivo," Yon; "The Quiet of the Forest," Arthur Dunham; Finale (from Sonata in C minor), Baldwin.

The members of the chapter were guests of Stephens College at dinner. In the evening they attended a concert given by Nelson Eddy in the auditorium of the University of Missouri.

Texas Chapter Entertained.

Members of the Texas chapter were entertained at the home of Mrs. Walter Alexander in Dallas Jan. 18 in honor of Mrs. J. W. Aikin of Wichita Falls, Mrs. E. R. Brooke and Carl Wiesemann, artists at a recital given Jan. 17 at St. Matthew's Cathedral. Mrs. Forrest Reed presided at the table and was assisted by Mrs. W. E. Downing, Miss Anita Hansen, Mrs. Earnest Peoples and Miss Cleo Frost. Decorations were in red and gold, the Guild colors.

Fort Worth, Tex., Chapter.

The Fort Worth chapter held its monthly meeting at St. Mary's Catholic Church Tuesday evening, Jan. 3, with Miss Marie Lydon, organist of the church, as hostess. Dinner was served preceding the program. The table was decorated with poinsettias and lighted tapers. A business meeting was presided over by Miss Frances Davies, regent. R. J. Bennett gave an interesting talk on "How Tones Are Produced in an Organ." The program which followed included organ numbers by Mrs. Gertrude Thomas, Marie Lydon and W. J. Marsh, and vocal numbers by Miss Ina Gilliland, soprano, and Charles Claxton, baritone.

MARIE LYDON, Secretary.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH.

San Francisco, Cal., Jan. 17.—The "Christmas jinks" of the Guild, held at the First Presbyterian Church of Oakland, Dec. 19, lacked a little of the gaiety and hilarity of former years because so many were kept away by illness, even our dean and host being confined to his home. Dr. Greenwood, as master of ceremonies, did his best to keep the ball rolling by conducting a number of musical games, and Dr. and Mrs. John Saam, who are always generous and thoughtful, added to the holiday spirit by providing popcorn balls and holly sprays. The climax was the entrance of the flaming plum pudding, accompanied by the singing of carols.

Leo Schoenstein, the indefatigable Möller representative, goes out on the highways and byways of the state and secures coveted organ contracts. All Saints' Episcopal Church of Carmel is to have a two-manual of eight ranks of pipes. The organ will be completed for the Easter service. Tracy, a small San Joaquin Valley town, is to have a four-rank special mortuary organ in the establishment of F. L. De Mark. A very handsome case design will conceal the organ.

Connell Keefer Carruth, F. A. G. O., recently played the following program in Lisser Hall, Mills College: Sonata 6, Mendelssohn; Chorale Preludes, "From Heaven High I Come" and "O Man, Bemoan Thy Sins," Bach; "Romanza" and "Novelette," Horatio Parker; "The Bel's of St. Anne de Beau-

pre," Russell; Larghetto and Scherzo from Sonata 5, Guilmant; Negro Spirituals, "Deep River," arranged by Burleigh, and "Swing Low, Sweet Chariot," arranged by Diton.

Miss Claire McClure and Richard Purvis plan an all-Bach recital at the First Baptist Church of Oakland Tuesday evening, March 21, the anniversary of Bach's birth. Mr. Purvis' recital of Dec. 16, the program of which was given in the last issue, proved a delightful event.

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**Schoenberg, Sittard,
Leipzig Choir and
Dupre on Fine Discs**

By GEORGE WILLIAM VOLKEL

Though this column seems to lean heavily toward the organ recordings of Bach, it is with rejoicing that we note how much of his music is now available in disc form. To be sure, the quality of the various recordings varies, but the interest afforded by the instrument used and the knowledge attained of the style of the performer's playing more than offset some of the minor deficiencies.

Fine examples of Marcel Dupre's playing are contained in two Victor records. The first, No. 7421, is Bach's chorale prelude "In Dir ist Freude" ("In Thee Is Joy"), with the Dorian Toccata on the reverse side. Despite the lively tempo and cleancut technique for which M. Dupre is famous, the recording is somewhat spoiled by the tremendous amount of echo picked up by the microphones. Of the two selections the Dorian Toccata is the better in point of clarity. The organ of the Alexandra Palace, London, was used. The Queen's Hall organ was used for the second disc (No. 7271). For this record M. Dupre chose the Prelude and Fugue in G major (page 30, Widor-Schweitzer edition). Here the echo is not at all distracting, the little there is rather lending fullness to the general effect and giving the proper impression of the vastness of the auditorium in which the organ is located. This is a fine disc.

Alfred Sittard, who has already made some notable discs, has recorded two selections—the one by a forerunner, the other by a contemporary of Bach. Both selections, being short, are on one side of a twelve-inch Brunswick record, No. 90033. The first is a Gagliarda by Bernard Schmid (1607), a really fascinating work. The second is a Fugue in G by Matthias van den Gheyn, who, we are told, came from a Flemish family of bell ringers. He was organist of St. Peter's Church, Louvain, and in 1745 was made carillonneur of the town. He wrote much for the organ and clavecin, besides a treatise on harmony and composition. The reverse side of Mr. Sittard's disc is used for Boellmann's Toccata from his Gothic Suite. Again the seemingly endless resources of the huge organ of St. Michael's Church in Hamburg are drawn upon with stunning effect. Clarity of performance, volume when necessary, without distortion, characterize all of the remarkable records by Mr. Sittard.

Schoenberg, as far as his own compositions are concerned, is the ultra-modernist who has given critics and the general musical public much cause for perturbation. At any rate, whether he is dubbed crazy by those who dislike his music or deemed the greatest genius since Brahms by those who do, it does not alter the fact of his having achieved a masterpiece of orchestration with two of Bach's chorale preludes. To be sure, the lively imagination which is Schoenberg's is very evident. In more than one case does he add notes not in the original organ score, but the effects he obtains thereby are remarkable. We recommend therefore Brunswick record No. 90105 unreservedly. The treatment of his first transcription, "Komm, Gott, Schöpfer, heiliger Geist" ("Come, Lord, Redeemer, Holy Spirit"), is utterly unique in orchestral coloring, and the grandeur of the climactic portions breathtaking in effect. A more thrilling record can hardly be imagined. In contrast to this heaven storming we have, on the reverse side, the beautiful "Schmücke

Arnold Dann



ARNOLD DANN of Biltmore, N. C., who underwent a major operation recently, as recorded in The Diapason last month, writes that he is still confined to his bed, but hopes to be out of the hospital soon and expects to resume his work on the organ bench March 1. Mr. Dann has made a remarkable recovery after several relapses and a severe attack of peritonitis. Writing from his sickbed, Mr. Dann ventures the opinion that the life organists lead makes them tough, and to this he attributes his recovery. Though confined to the hospital in this manner he sent in his renewal of subscription to The Diapason. The many friends of Mr. Dann and admirers of his work in all parts of the country will be pleased to hear of the progress he is making and are delighted to know that he was able to put up so brave and successful a fight.

Dich, O liebe Seele" ("Adorn Thyself, Fond Soul"). Jascha Horenstein conducts the Berlin Philharmonic Orchestra in both transcriptions.

Brunswick record No. 90101 takes us into St. Thomas' Church, Leipzig, where Bach was cantor, for on this disc are recorded two Bach anthems, a *cappella*, by the fine male choir of the church. The organ is used as an introduction to the "Dir, Dir, Jehova, will ich Singen" ("To Thee, Lord, Will I Sing"), so that we get an idea of the tone of St. Thomas' famous organ as well. Though the label unfortunately fails to state who the organist is, we have every reason to believe him to be Herr Günther Ramin, who is on an extensive tour through the United States in January and February and who is the organist of St. Thomas'. On the reverse side the choir sings "Alles was Odem hat" ("All That Hath Breath, Praise the Lord"). The two sides of this splendid record give ample proof of the high standard of the choir—its clarity of diction, purity and freshness of tone and faultless intonation.

Van Dusen Club Recital.

The Van Dusen Organ Club gave a recital Monday evening, Jan. 23, at Bethel Lutheran Church, Sixty-second and Peoria streets, Chicago. This is the third recital by the club this season, and the success and hearty acceptance of these programs by the public assures additional recitals in the future. After the recital the club held a reception in the church parlors, and refreshments were served. Ralph Peterson, organist and director of the church, and a member of the club, was host of the evening.

**News from Buffalo;
Annual A.G.O. Service;
Choir Sings Over Air**

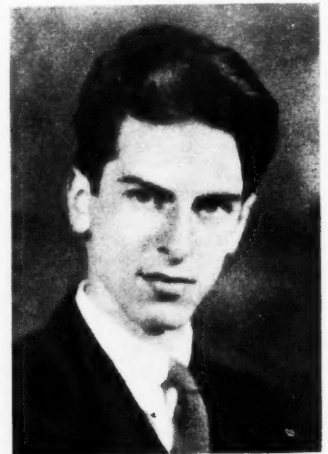
By HELEN G. TOWNSEND

Buffalo, N. Y., Jan. 25.—The annual service of the Buffalo chapter, A. G. O., was held on Tuesday evening, Jan. 10, at the Parkside Lutheran Church. Dinner at 6:30 was followed by a short business meeting. An academic procession of members opened the service. The quartet of the church, directed by Harry W. Whitney, organist and director, sang "Guide Me, O Thou Great Jehovah," Mozart, and "The Beatitudes," Arthur B. Jennings. The prelude, Sonata No. 1 (Allegro moderato and Adagio), Mendelssohn, was played by May Elizabeth Goehler, organist and director at Calvary Lutheran Church, and the offertory, Toccata on a Gregorian Theme, Barnes, and the postlude, Finale from Symphony 6, Widor, were played by Rosalie G. Tucker, A. A. G. O., graduate of the Oberlin Conservatory of Music.

The choir of the First Presbyterian Church, Mrs. Clara Foss Wallace, organist and director, broadcast the following program for the *Buffalo Evening News* over station WBEN on Christmas Eve: "Rejoice, Rejoice," Clough-Leighter; "Sweet Christmas Bells" (carol), Stainer; "O'er the Cradle of a King," Old Breton Melody; "Lo, How a Rose e'er Blooming," Praetorius; "In Bethlehem's Manger Lowly," Sixteenth century, arranged by Dickinson; "Tis the Time for Mirth," French carol, seventeenth century, by Saboly; "Cherubim Song," Bortniansky; "While Shepherds Watched Their Sheep," arranged by Jungst for male voices; "The Infant King" (baritone solo), Neidlinger, arranged by Waith; "Shepherds' Christmas Song," Reimann-Dickinson; "The Holly and the Ivy," Boughton.

The following musical service was given by the quartet of Parkside Lutheran Church, Harry W. Whitney, organist and choir-master, Sunday evening, Jan. 22: Prelude, "Marche Religieuse," Guilmant; "The Lord's Prayer," Tschakowsky; anthem for Epiphany, "When to the Temple Mary Went," Arthur B. Jennings, Jr.; offertory, "Fear Not Ye, O Israel," Buck; "Psalm 150," Cesar Franck; "Call to Remembrance," Farrant; "Sanctus," from "Messe Solennelle," Gounod; organ, Rhapsody No. 3, on Breton Melodies, Saint-Saens; "Jesu, Friend of Sinners," Grieg; "Great Is Thy Love," Carl Bohm; "In Heavenly Love Abiding," Parker; "Hushed and

Laurence V. Dilsner



LAURENCE V. DILSNER, a young organist who is rapidly forging to the front in his church work, late in the fall assumed the position of organist and choir-master of the First Presbyterian Church of Cranford, N. J. Before going to Cranford he was at St. Peter's Lutheran Church, Williamsbridge, N. Y. Mr. Dilsner has organized a choir of twenty-two voices at Cranford and Maunders' "Bethlehem" was sung by the new chorus Dec. 29. He presides over a large three-manual Möller organ.

Mr. Dilsner, who is studying organ with Harold R. Yarroll, is known also as a pianist, having appeared as accompanist in Belmar, Long Branch and other places. He studied at Rumson, N. J., at one time and is at present an honor student at New York University, where he is completing work for his degree.

Still the Evening Hour," Nägeli-Dickinson.

The fourth in the series of monthly musical services by the choir of St. Paul's Cathedral was to be held Sunday evening, Jan. 29. The program was directed by DeWitt C. Garretson, organist and director of the cathedral, and the assisting soloist was Dorothy Curry, soprano. Mr. Garretson played two chorale preludes on Welsh hymn-tunes by Vaughan Williams and "Tu es Petra," Mulet. The choir sang: "Hear My Prayer," Mendelssohn, and "Gallia" by Gounod.

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Leo Sowerby's Works for the Organ Topic of a Thorough Study

By ALBERT RIEMENSCHNEIDER

When in the course of selecting an organ composer whose compositions were to be considered *in toto* by the organ class at the Baldwin-Wallace Conservatory, as has been the custom for the last half dozen years, the choice fell upon Leo Sowerby. I approached the matter with a considerable degree of hesitancy. I had long been acquainted with some of his works and had examined them. I fear, in a more or less casual manner. I was at the same time attracted to them and repelled by something or other which seemed to hold me aloof. I would again and again take up his larger works for perusal and as often lay them aside without going more deeply into their real values. When it became necessary to prepare them for presentation before the class and to make analyses which could be used as a basis for further discussion, an entirely new world opened itself to me in the outstanding worth and value of this work of an American composer. Some of these experiences which came to me I will attempt to set down here as they may be of value to others who have approached these compositions in the same manner with perhaps similar results.

Every creative artist has in view two prospects. One may be called the line of least resistance and leads into a condition of facile ease where work after work is produced which receives the approval of a large but perhaps thoughtless majority which is concerned mainly with the immediate grasp of a more or less superficial content. Many an artist of real ability has been lost to the world by accepting this standard and after a few seasons of popularity has disappeared from sight. The other prospect may be designated as a recognition of the inner artistic conscience and the truthful adherence to the same under all adverse conditions. Now I do not wish to say that everyone could at will reach either goal. Nature's endowment of the individual often unchangeably places an artist in one or the other of these classes from the beginning. If in such a case a very ordinary mind attempts to storm the citadel of highest attainment, the result is often affectation, confusion and even nonsense, and we have this condition represented in a certain proportion of our modern music. On the other hand, for a man endowed by nature with a most unusual talent or genius to ponder his God-given gift to the unworthy things of the moment is one of the real tragedies of life.

It is unfortunately an all too common procedure to apply as a criterion the measure of immediate comprehension to new productions in music. It has been the saving grace of music that there have usually been a few who have been able to penetrate the veil which has from the very nature of the thing appeared before the work of the truly great in music. The history of music is a constant recurrence of this phenomenon. It took a hundred years after the death of Bach before his works began to be appreciated in a measure which was sufficient to guarantee that the creations of his marvelous mind and spirit should remain the heritage of the race. Mozart, Beethoven, Schubert, Wagner, Wolff, Brahms, Strauss, Franck, Reger and Widor are only a few of those who had to go through a "period of great suffering" in order to become clarified for the multitude. Those composers who made the "first appeal" in those days are for the most part no longer with us, and we realize this with gratitude as the salvation of the art of music. It is those whose work has remained who, through their genius and far-sightedness have pushed out the boundaries of music by creating new possibilities in musical language, whether it be those of technical resources or spiritual content. It may be safely said, however, that the former without the latter is not abiding.

In Leo Sowerby I feel that America has a composer who will have to be considered more in the future than he is at present, and I shall offer a few reasons why I express this opinion.

As I stated at the opening of this article, in approaching the larger organ works of Mr. Sowerby one is at first repelled, then set in wonderment, then interested; and finally one stays to admire and perhaps to worship at the shrine—the future only may decide the latter. There are reasons for this difficulty of comprehension at first acquaintance. Like all unusually gifted artists, his conception is naturally broader and larger than the comprehension of the average. He does not write in the idiom of everyday life with its text-book limitations, but writes to express an exalted spirituality tempered by a strongly mystic nature. It is only natural, then, that to meet the contingencies of what he has to express he must have at his command resources out of the ordinary. It is the use of these resources which at first stands in the way of appreciation, but when they are understood and the logic of their connection with the spiritual message is grasped, the way has been opened.

In this connection I wish to say that in my humble judgment Mr. Sowerby is one of the most logical musical thinkers of today. This is apparent from the way in which he combines his elements. His melody, harmony, rhythm, and even his registration and tone color, are all bound together into a pattern which cannot be separated from the musical thought. It all seems conceived together as a whole and shows no evidence of being built up in separate stages. It is because of this that the work of Mr. Sowerby is so logical. Another contributing force is his phrase structure, upon which his harmonic procedure depends. He has the most intriguing manner of keeping up a state of suspense which, when followed through, makes one of the chief charms of his work, but which, when considered piecemeal, is one of the main reasons for the difficulties in the way of a quick understanding of his aims. However, he has the ability to let one down when the proper time arrives as easily as if floating on air.

Because this may be grasped easily by the listener when perfectly presented, but must be worked out by the performer as he studies the composition, it is entirely possible that the acceptance of Mr. Sowerby's work will be quicker with the audience than with the performer, who naturally is deterred from studying the works which present such a factor. To interpret Mr. Sowerby's larger compositions amply requires the best maturity of an artist and is not a task for those who thrive on the usual pastorale and berceuse type of composition.

Mr. Sowerby is so subtle in his harmonic relationships that he proves that we are far from having exhausted our present scale system. As long as composers exist who have such a keen and subtle sense of harmonic color, there will be no need for the much-vaunted quarter-tone scale. His harmonic scheme is modern and is in part the result of the linear conception of his music. This polyphonic element often leads him boldly into situations which would prove embarrassing to analyze from a harmonic standpoint. He does not, for instance, hesitate to combine a melody with its inversion, no matter what the result—depending, of course, upon the irresistible force of the flow of voices to carry the situation through to a logical conclusion. He has a clear and distinct vision of the effect which he wishes to attain and he has the ability to approach this by means so subtle that evidently every effect of color, harmonic and polyphonic, is an open book to him. This is also the reason why his climaxes appear so stupendous when they are properly approached and prepared by the performer. He is extremely fond of the major seventh and even goes out of his way to introduce this dissonance. While on the subject of going out of his way, one might facetiously remark that he would "walk a mile" to hear a peal of bells in order to study the phenomenon of the sound complex, as he seems so very fond of employing carillon combinations and also that related form

—the *ostinato* figure—in order to emphasize a point.

His mastery of form is truly big, as is testified by his composition of the "Chorale Prelude on a Theme from Palestrina" at the age of 19. A study of the architecture of this imposing tonal edifice leaves one in a state of astonishment at the achievement of the young builder. Not only is the form noteworthy, but it is properly balanced and in harmony with the message and content which motivate the composition. It is an interesting experience to follow out the detailed analysis, as it will appear later in this article, with the music in hand and the measures numbered for convenience in locating the various details.

For the performer Mr. Sowerby's music demands a revision of his usual organ technique, just as Bach, Chopin, Reger, Widor, etc., demanded a new approach for a satisfactory interpretation. He is a master of composition to such an extent that he is sometimes accused of producing "manufactured music," which charge arises purely from the fact that the spiritual values which lie back of this lavish use of the technical materials were not comprehended. Much has been said about Mr. Sowerby and his sincerity as if to excuse much that he has done in the way of the unusual. Bless your heart! he is nothing else but sincere, and what he has done is not the conscious striving for an outward effect, but entirely the outward manifestation of an inner urge to express what he is feeling and thinking, and he feels and thinks far more deeply than most of his contemporaries.

One cannot find in his compositions any trace of sentimentality or banality. Sentiment he has in abundance, but it contains a very high degree of spirituality, and he does not wear it upon his sleeve. It is shown in his melodies, which might be considered a bit introspective and perhaps sombre, but which evidence all the essence of a fine, sensitive musical intuition and a poetic imagination, combined with a true freshness and a depth of inspiration. The melodies and the context are inseparably bound up into a unit and the spiritual message which dictates them causes the whole to be spun into as fine a web of tracery as may be found in modern organ music.

In order to facilitate the approach for those who have not had an opportunity to become more intimately acquainted with the organ works of Mr. Sowerby, the analyses of these works which were prepared for my organ class will follow, as it is felt that no thorough understanding of these compositions may be reached without a comprehensive knowledge of the form structure.

The organ works as composed and published are as follows, together with the names of the publishers:

1. "Rejoice, Ye Pure in Heart," 1913 (H. W. Gray, 1920).
2. Chorale Prelude ("Palestrina"), 1914 (H. W. Gray, 1919).
3. Madrigal, 1915 (H. W. Gray, 1920).
4. Chorale Prelude ("Calvinistic"), 1915 (Boston Music Company, 1925).
5. Prelude on the Benedictine, 1916 (Boston Music Company, 1925).
6. "Comes Autumn Time," 1916 (Boston Music Company, 1927).
7. "Carillon," 1917 (Boston Music Company, 1920).
8. "A Joyous March," 1919 (H. W. Gray, 1920).
9. "Requiescat in Pace," 1920 (H. W. Gray, 1926).
10. Medieval Poem, 1926 (H. W. Gray, 1927).
11. Symphony in G, 1930 (Oxford University Press, 1932).
12. "Pageant," 1931 (H. W. Gray, 1931).

Chorale Prelude on "Rejoice, Ye Pure in Heart"

As a basis for this unusual composition the composer, who, by the way, wrote it at the age of 18, uses Messiaen's famous and sterling hymn-tune "Rejoice, Ye Pure in Heart." One must comment upon the most remarkable grasp of the materials of composition in one so young to have accomplished such an unusual *tour de force* at such an age. The fact that the chorale prelude on a theme from a motet of Palestrina was composed within a year of the date of this com-

position verifies the solidity of the accomplishment.

The composition opens with an introduction in the "grand manner," built largely upon the opening notes of the refrain of the hymn-tune. The introduction tapers off with the use of the closing measures of the refrain as a vehicle. At the close of this, and immediately preceding the announcement of the hymn-tune itself, a few measures of harmonic progression doubled in both hands and over a pedal note on A flat are presented. This assumes the role of a contrasting second subject which later on is combined contrapuntally with the main subject, which is, of course, the hymn-tune itself.

The composition is in the form of an introduction and variations. Some of the variations have extensions and commentaries, and one feels strongly that Mr. Sowerby had in mind a portrayal of the sentiment of each of the eight stanzas of the hymn in laying out his composition—much as Bach was wont to do 200 years previously.

Let us examine each variation in detail in the light of the text itself.

For the first stanza he merely states the hymn-tune as Messiaen himself had written it, thereby giving to the whole directness and clearness of purpose. The sentiment of the second stanza deals with extremes—youth and age, strong and meek. The melody given in the second variation to the pedal with a firmness of purpose and decision is contrasted by a harmonization assigned to the right hand alone, which goes on its way with seeming quietness and meekness.

In the third stanza, which speaks of angel choirs and saints, the composer has entered the most mystic vein of the entire composition. The whole seems to suggest the effect of distance. There is much doubling of the harmony in both hands. A short expressive theme is used at intervals in the pedals and leads into an appearance of a portion of the melody simultaneously with the appearance of the refrain in the course of the variation. This serves to bring the atmosphere back to earth, so to speak.

The fourth stanza is treated with broad effect. In this the pedal part is led as a canon with the melody. This variation expresses the atmosphere of "hosannas and alleluias" of which the stanza speaks. For stanza 5 the composer repeats the previous variations with softer combinations of stops and adds a connecting episode of ten measures leading into the atmosphere of the sixth stanza. Here the melody is given as a solo to the left hand, while the accompanying harmony has been evolved from the innermost recesses of the melody and is assuredly far from any elemental or evident harmonic approach. It seems to suggest by its clouding of the progress of the melody itself the line of the sixth verse, where it says: "As warriors through the darkness toil." At the refrain it is brightened by the appearance of a more cheerful figure. Here the melody is changed to the pedal for the "fanfare" notes, but immediately proceeds again into the left hand part. At this point enters a development possibly suggested by the last line of stanza 6—"Till dawns the golden day." The second theme mentioned above is brought into use and culminates in a broad presentation which immediately precedes the seventh variation.

In this variation the melody is given to the pedals and expresses the exaltation of "The pilgrims find their Father's house, Jerusalem the blest." In the episode which follows the second theme takes a prominent part and is combined with the opening bar of the melody of the hymn-tune. A very broad statement consisting of the second theme in chords, with the suggestion of the melody as a big pedal solo, leads directly into the glorification of the last stanza, in which all of the resources of the organ are demanded as a climax portraying the character of exaltation contained in the final stanza.

The variety of expression found in this composition is very wide and runs the gamut from the mystical to the exalted. It is a work containing spiritual values in an unusual degree and refutes the argument that America is not producing organ music of the highest type.

[To be continued.]

PITTSBURGH GUILD SERVICE

By **HAROLD E. SCHUNEMAN**.
 Pittsburgh, Pa., Jan. 21.—The annual Guild service was held Jan. 10 in Calvary Church, Harvey B. Gaul, organist and choirmaster. Alfred Hamer of Trinity Cathedral played the prelude, "Symphonic Gothique," Widor. The full choral service was used, with Magnificat and Nunc Dimittis by Healey Willan and the Te Deum in A minor by T. Tertius Noble. The anthems were "When from the East," by Harvey Gaul, and portions of Brahms' "Marienlieder," Op. 22, with Ferdinand Fillion playing the violin obbligato. J. Julius Baird, organist of the Brighton Road Presbyterian Church, played as a postlude Anton Bruckner's "Praeludium and Fugue" (posthumous). The Rev. Edwin J. Van Etten, rector of Calvary Church, preached the sermon on "Lead, Kindly Light." Refreshments were served in the parish-house, followed by a lively business meeting.

A conference on church music is being planned for Feb. 14 at the First Lutheran Church, on Grant street, under the auspices of the Lutheran Ministerial Association. There will be an afternoon session devoted to the study and analysis of hymns, with examples of Latin plainsong, German chorales, Calvinistic Psalm-tunes, English tunes and American tunes. At the evening session there will be an explanation of the Lutheran liturgy and its musical settings, with a demonstration of their proper rendition, followed by discussion. Dr. Luther D. Reed of the Philadelphia Lutheran Theological Seminary will conduct both sessions. The Pittsburgh Lutheran Choir, under the direction of Homer Oehsenhirt, with Logan McElvaney at the organ, will provide the music at the evening session.

Albin McDermott, organist of St. Agnes' Church, gave the dedicatory recital on the enlarged and modernized organ in St. Paul's Lutheran Church (George R. Painter, organist) Jan. 13. The organ was used for the first time at the congregation's fiftieth anniversary service, Jan. 8, with Miss Alice Goodell, head of the music department at Pennsylvania College for Women, as guest organist, playing the prelude. Jan. 11 Earl B. Collins of the Bellefield Presbyterian Church was guest organist.

The Estey organ which has been in service since 1907 was enlarged by the addition of four stops and a set of chimes, the action was electrified and a new console was installed, the work being done by Moorhouse, Bowman & Brandt of Pittsburgh.

Herbert R. Bunting of Coraopolis, an organist and member of the Western Pennsylvania chapter of the Guild, and for the last few years a member of the choir of St. Stephen's Church, Sewickley, died in December.

A Christmas musical service at the First Presbyterian Church, McKeesport, Neal Russell, organist and director, included the following organ numbers: Chorale Improvisation, Op. 65 No. 2, Karg-Elert; "A Christmas Lullaby," Voris; "Adeste Fideles," Whiting; "A Christmas Cradle Song," arranged by Poister; "Holy Night," arranged by Goller; "Hosanna," Wachs.

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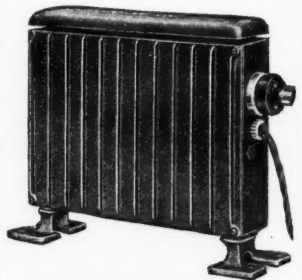
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By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 12.—The passing of Dr. Humphrey J. Stewart of San Diego is keenly felt by all organists here in southern California and wherever I have gone I have heard new stories of his many kindnesses. He combined with all his other admirable qualities the happy faculty of being friends with everybody, and in a friendship of some twenty years I never heard him speak unkindly or disparagingly of anyone. I heard him play one of his last recitals and for a man of his age it was a remarkable performance. I do not believe another man in America could have equaled it. However, it is not as organist or composer that his friends will remember him, but as a lovable personality and a true friend. *Requiescat in pace.*

No better successor could have been found than his pupil and friend Royal A. Brown, who for so many years had been Dr. Stewart's assistant. Mr. Brown is one of the most talented organists in southern California and I look for him to make a name for himself as the official organist of Balboa Park. Would that some kind rich man would come along and rebuild this fine old Austin organ!

Alexander Schreiner made a hurried trip to Salt Lake City to play the Tabernacle organ for the twentieth annual performance of "The Messiah" by the Salt Lake Oratorio Society. During his absence Dudley Warner Fitch gave the recital at U. C. L. A. and Otto T. Hirschler took his place at the organ at the First Methodist Church.

B. Ernest Ballard has taken up his new duties at St. James' Episcopal Church in Los Angeles and Ralph Day, Jr., has succeeded him at St. Stephen's, Hollywood. We wish both men many happy years in their new posts.

The annual banquet of the Guild was held in conjunction with the Musicians' Guild on Monday, Jan. 9. There was a good attendance and the affair was voted a great success.

The Louis Maas Organ Company has installed an organ in the First Christian Scientist Church, Beverly Hills.

St. Luke's Choristers of Long Beach gave a special program of Christmas music under the direction of William Ripley Dorr at the Wilshire Boulevard Christian Church Dec. 18.

My little daughter attended a Christmas service at which there is another boy choir and when I asked her what they sang she said it was a carol called "Wild Shepherds Washed Their Frocks by Night."

Dr. Alfred E. Whitehead



By F. HERBERT J. RUEL

TWO OF THE CANDLELIGHT carol recitals for which the choir of Christ Church Cathedral, Montreal, is now widely known were held on the eve of Christmas and New Year. These recitals, inaugurated by Dr. Alfred Whitehead in 1924, have become outstanding musical events in Montreal and attract listeners from points as far as 100 miles from that city. The first year only one recital was contemplated, but so many hundreds had to be turned from the doors that a second recital was hurriedly arranged, when the cathedral was again crowded—as it has been at every carol recital since that time.

It is a curious fact that up to this time Dr. Whitehead, who is now internationally famous as a writer of church music, had never tried his hand at composition. The first recital, however, inspired the Canadian poet, Mrs. Louise Morey Bowman, to write some beautiful verses under the title of "White Hour." In these she contrasted the busy, heedless streets outside with the beautiful service within. It included two carols, the "Bird Carol" and the "Bell Carol." Later both were set to music by Dr. Whitehead, and their reception encouraged him to continue his work of composition.

The choir of Christ Church Cathedral is a highly trained body of singers, and has become famous for its *cappella* work. In the carol recitals no carol during the last nine years has been sung except in this way.

The latest recitals began with Holst's setting of "Jesu, of a Maiden Thou Wast Born," sung in the vestry. The choir with candle-bearers then entered the church and proceeded to the main door of the nave, where two carols were sung. The first, "Lo, How a Rose," Praetorius, was exquisitely rendered. The second, an old French carol from Anjou, "Waking Time," is delightfully naive and its effect was greatly enhanced by the use of an antiphonal choir, hidden from sight at the extreme end of the chancel. To the accompaniment of a "Christmas Cradle Song," a composition of Dr. Whitehead, played by Lewis Robinson, suborganist of the cathedral, the choir and candle-bearers proceeded to the chancel, where they met and blended with the antiphonal choir, which also had its candle-bearers. The first group of carols included "What Sweeter Music," words by Herrick, to German music of the seventeenth century; Gevaert's famous "Slumber Song of the Infant Jesus," and an exquisite little Czech carol—"Little Jesus, Sweetly Sleep." The second group included old carols arranged by Dr. Whitehead. The first, "Into This World This Day Did Come," is based on an old German carol of about A. D. 1500 with English words of the same period. This tune was used by Bach in his "Little Organ Book," and the carol is the first of a series of diversified compositions by Dr. Whitehead based on tunes from the "Little Organ Book." The second was an old Flemish carol, "The Christ Child Came on the Earth Long Ago," a beautiful setting with a quaint re-

frain to each verse. The third was a masterly arrangement of perhaps the most famous carol of all time, "God Rest You Merry, Gentlemen."

Of the final group two—"Like Silver Lamps in a Distant Shrine" and "Holy Night"—are too well known to need any comment. The third, "O the Holly, Let All Men Praise the Holly," is a bright Nativity carol by Hugh MacKinnon. Between the groups, Christmas hymns, in which the organ was used, and the congregation asked to join, were sung, and brief organ solos were played by Dr. Whitehead.

CHRISTMAS IN MILWAUKEE

By ARTHUR A. GRIEBLING
Milwaukee, Wis., Jan. 15.—The number of fine programs given before and after Christmas was large. At the Kenwood M. E. Church the choir, augmented by a group of other singers, presented a carol service the afternoon of Dec. 18. The director and organist was Hermann A. Nott. On the evening of Dec. 18 the combined choruses of the Lutheran High School, under the baton of Professor H. G. Grothmann, presented R. M. Stult's cantata "The King Cometh" at Immanuel Lutheran school. The cantata "The Story of Bethlehem," by William R. Spence, was given at the Soldiers' Home chapel on Christmas Day. Mrs. H. J. Bohmann was at the organ.

Two Milwaukee churches were able to hold their Christmas services in new edifices. St. John's Episcopal had its first service Christmas Eve at 11:30. The organist and choirmaster is Dean E. Randall. At Bethany Presbyterian the first service was held on Christmas Day. Oliver Wallace is organist and Thomas Graham choirmaster at Bethany Church. The mass at St. Ann's Catholic Church on Christmas was by Cesar Franck. The choir was directed by Olive E. Meyer and was assisted by the parish orchestra. The service at the First Reformed Church included "The Mystery of Bethlehem," a cantata by James H. Rogers. At All Saints' Cathedral (A. C.) the choir under the direction of Milton Rusch sang Schubert's Mass in G. At St. Mark's Episcopal Church Gounod's St. Cecilia Mass was sung in both the midnight and morning services. Carle Oltz directs the singers at St. Mark's and also holds the post as organist. As part of a series of Sunday evening services at Immanuel Presbyterian Church the cantata "The Star of Bethlehem," by Harker, was sung on the evening of Christmas Day. Mrs. Winogene Kirchner directed the pageant.

The Christmas contribution of the choir of Sherman Park Lutheran Church was offered Christmas Day at 4:30 in the form of a carol and anthem service. A chorus of 200 vested choristers sang under the direction of Arthur E. Bergmann.

The Immanuel Lutheran children's chorus under the baton of Professor A. W. Stellhorn has been receiving much acclaim because of its splendid radio programs.

Christmas in Milwaukee would be far from complete without the usual splendid performance of "The Messiah" by the Arion Musical Club and the Milwaukee Musical Society. This year it was given, as is usually the case, in the Milwaukee Auditorium, Dec. 27. The orchestra was recruited from the ranks of the Milwaukee Philharmonic Orchestra. The entire concert was under the direction of Dr. Daniel Protheroe.

The annual carol and candle-light service at the Grand Avenue Congregational Church on Christmas Day proved so successful that it was repeated New Year's Day. Graydon R. Clark is organist and choirmaster.

On New Year's Day there was also a service of importance at St. Paul's Episcopal Church. The annual carol service was held on the afternoon of Jan. 1. The choir of men and boys presented carols of many lands, ancient and modern. Earl P. Morgan leads this choir and is also organist at St. Paul's. Members of the local Guild chapter assisted. Mrs. Gertrude Barr played the "Rhapsodie sur Noels," by Ropartz, and Hermann A. Nott played the "Fantasie on Old Christmas Carols," by Faulkes.

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Washington Is Host to Music Teachers; Programs of Guild

By MABEL R. FROST

Washington, D. C., Jan. 21.—The convention of the Music Teachers' National Association, which was held in Washington for four days during the week following Christmas, brought together an array of distinguished musicians from the entire country such as has seldom met for discussion and social and musical interchange. Carl Engel, chief of the music division of the Library of Congress, was chairman of the Washington committee on arrangements.

Music played a large part in the Henry Van Dyke Christmas legend, "The Other Wise Man," which was given four nights at Luther Place Memorial Church, beginning Dec. 26. There was organ music played by Ann Margaret Burger, harp music by Katherine Riggs and vocal music by Mary Apple, contralto; Helen Burton, mezzo-soprano; Christine Irish, soprano; Charles Whitten, baritone; Edwin Singer, Henry Magnussen and Eugene Kressin, as the wise men.

Walter E. Buszin, director of music at Bethany Lutheran College, Mankato, Minn., played an interesting recital at Christ Lutheran Church Dec. 30. Mr. Buszin has been heard in recital in some thirty states.

The American Guild of Organists has no warmer friends than are found at the Church of the Epiphany, where the rector, Dr. Z. B. Phillips; the organist, Adolf Torovsky, A. A. G. O., and the splendid choir recently gave another beautiful Christmas musical service for the District of Columbia chapter. The date was Jan. 5 and the work presented was Charles B. Hawley's lovely Christmas cantata, "The Christ-Child." This cantata is given biennially on Christmas Eve at the Church of the Epiphany. This year it was repeated especially for the chapter. The offertory anthem was "Tours' Sing, O Heavens." Perhaps the most noteworthy number on the program was an unusually beautiful carol written by Mr. Torovsky and arranged for women's voices, "Softly the Stars Were Shining." It was given from manuscript, and we hear it is being arranged for mixed voices. The work of Epiphany choir is notably fine, sympathetic and artistic.

The program at the January meeting of the District of Columbia chapter, A. G. O., was of exceptional interest—instructive and pleasing. A charming group of soprano solos was rendered by Ruby Potter, accompanied by Louis A. Potter. Her "Lark," by Lalo, was particularly happy as done by her, and eminently suited to her style. The remainder of the evening was spent profitably hearing a lecture-recital by Sade Styron, pianist, on Tudor music, with illustrations on her clavichord, and with vocal illustrations by the Madrigal Singers, directed by Mrs. John Milton Sylvester. This group of eight or ten mixed voices singing according to the traditional style—seated around a candle-illuminated table.

New Year's Day marked the seventh anniversary of the occupancy of the new church building by the Hamline M. E. Church. Accordingly special services were held, including a choir program at 5 o'clock in the afternoon, called "The Christian Year in Music." A brief history of each season and major festival of the church calendar was given by the minister and appropriate music was sung by the choir. John Marville is the musical director and Edith B. Athey the organist.

The never-idle Mary Minge Wilkins, A. A. G. O., organist, teacher and poet, is directing full programs for four music clubs at the Gordon Junior High School. The boys' glee club, moreover, fills engagements outside the school, singing folk songs, plantation and college songs. The Treble Clef Club of seventeen girls likewise sings

Miss Charlotte Klein



ONE OF THE MOST ENJOYABLE of the musical features of the convention of the Music Teachers' National Association, held in Washington the last week of December, was an organ recital played by Miss Charlotte Klein, F. A. G. O., at the National City Christian Church Dec. 30. On the same program the Washington A Cappella Choir, directed by Mrs. Ruby Smith Stahl, director of the First Congregational Church, sang a group of choral selections. Miss Klein, whose name is known nationally as a recitalist, and who is organist and director at St. Margaret's Church in the capital city, played the following compositions: Chorale in B minor, Franck; "The Brook," Dethier; Andante from First Sonata, James, and the first movement of the new Symphony in G by Leo Sowerby.

outside engagements and will be heard in March on the radio for a half hour. The girls' glee club of forty girls prepares music for school functions, and the boys' choir of thirty soprano voices assists at assemblies and other activities. All of these clubs took part in the "Christmas singing pageant" and are expected to participate in the spring revue. At the Church of the Transfiguration, where Miss Wilkins officiates as organist and director, she is playing this month T. Tertius Noble's chorale preludes and sonata selections from Borowski and Mendelssohn.

Five o'clock organ recitals played this month by Lewis Corning Atwater at All Souls' Unitarian Church have been marked Jan. 1 by compositions of Cesar Franck; Jan. 8, music by Jules Massenet, and Jan. 15, early French music.

As though twice daily organ broadcasts were not enough (indeed, it is said one recent week witnessed eighteen broadcasts by this same organist), that tireless soul, Robert Ruckman, is giving Vierne symphonic music and Karg-Elert tone poems at the services of the National City Christian Church. At this same church a pageant, "The Golden Book," arranged and directed by Helen Turley, was given on Christmas night.

John Russell Mason, sub-dean of the District of Columbia chapter, A. G. O., and organist at the Central Presbyterian Church, is being sent by George Washington University, where he is assistant librarian, to Columbia University for an intensive course in library problems and related subjects. Mr. Mason also contemplates additional organ work. During his absence his place at the console will be taken by Marie Humphreys Little, for many years organist at the Church of the Transfiguration and at the Mount Vernon Place M. E. Church, South.

The Pius X. School of Liturgical

Music of New York is conducting a course in Gregorian chant on ten consecutive Saturday afternoons beginning Jan. 14 in the Convent of the Sacred Heart. The complete course comprises thirty hours' work and equals two college credits. A certificate is awarded on the completion of the course.

Mary Louise Wood, for many years the talented teacher of music at the Eastern High School and organist at the Church of the Nativity and Resurrection, has departed in quest of other lands to conquer. She will teach in the "Lonesome Pine" section of the Virginia mountains, under the St. Peter's Bureau of the Episcopal Board of Missions, where her talent both in music and dramatics will be an inspiration to underprivileged children, some of whom have to walk ten and twelve miles to school.

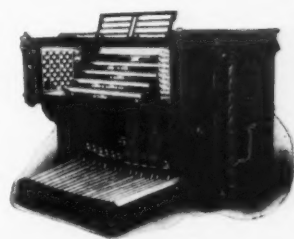
Gene Stewart is broadcasting organ programs from the studio of the Homer L. Kitt Piano Company over WMAL at 8:30 every morning. His recital series at Waugh M. E. Church has been discontinued for the season.

Death of Frederick L. Clark.

Frederick Lewis Clark, 70 years old, died early in January of heart disease at his home in Easthampton, Mass. He was born in Northampton March 24, 1862. At the age of 17 he moved to Easthampton to be organist of the First Church. Later he was organist at the Payson Church. Following a three year term as organist at the Edwards Church, he went to the Congregational Church, and had since held the position as organist of that church. He was married twice. His first wife was Agnes Leitch, who died in 1914. Dec. 14, 1917, he married Avie Wood of Sunderland, who survives him. He is also survived by one daughter, Mrs. Arzel Drake of West Springfield, four grandchildren and a brother, Robert, of Syracuse. One of his greatest joys was the playing of the new organ at the Easthampton Congregational Church, a thing in which he took especial pride, having been one of those who worked to get it. Although he suffered a stroke about a year ago, he recovered enough to take an active part again and played for the Sunday morning service and also for the pageant at night at the church.

Memorial Recital at Steubenville.

Palmer Christian gave the fourth annual David Manson Weir memorial recital at Westminster Presbyterian Church, Steubenville, Ohio, on New Year's Day. This recital is held each year on the first Sunday of January in memory of the late David Manson Weir, the memorial organ having been presented to the Westminster Church by Mrs. Weir and her two daughters, Frances and Margaret, and E. T. Weir. The program was made up of these



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New Organ Is at Lakewood, Ohio.

The Rev. F. R. Webber calls the attention of The Diapason to the fact that it is Faith Lutheran Church of Lakewood, Ohio, and not the church of the same name in Cleveland, as erroneously stated, which recently installed a three-manual Reuter organ. Faith Church in Cleveland made additions to its Aeolian organ in 1932.

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ACTIVITIES IN PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 19.—The Musical Art Society of Camden, N. J., under the direction of Dr. Henry S. Fry, attracted a large audience to St. Clement's Church Jan. 12 to hear a program of Christmas music, both ancient and modern, sung in a highly artistic manner by this admirable organization, which gains in reputation as the years roll by. The acoustics of St. Clement's add much to the tonal quality of any voice and its magnificently churchy organ, played *con amore* by Dr. Fry between the choral sections, enhanced the beauty of this service in large degree. Careful training, diligent work and attention of the vocalists and a desire to achieve something worth while were much in evidence.

The event was under the honorary auspices of the A. O. P. C. and the Pennsylvania chapter, A. G. O.

The following quotation from "Impressions of a Musical Tour" by the Rev. Don Anselm Hughes of England, appeared in *The Living Church*: "I have heard at St. John the Evangelist, Boston, and at St. Clement's, Philadelphia, the full high mass performed in a way which we are able in some of our Lon-

don churches to equal, but not, I think to excel."

Fernando Germani gave a recital at the Curtis Institute on Jan. 9 before a capacity audience. The program, played in his fluent and artistic manner, embraced Vivaldi's Concerto in A minor originally scored for orchestra; "The Primrose," by Peerson; "Muscadin," by an anonymous composer; Franck's Chorale in E, the Bach Prelude and Fugue in D and Liszt's Prelude and Fugue on B-A-C-H.

Death of George Cibulka.

George Cibulka, for the last fifteen years organist of the Old Cathedral at St. Louis, died in St. Louis Dec. 16 after a long illness. He was 47 years old. Born in St. Louis, Mr. Cibulka was educated in the public schools and at St. Louis University, from which he received his B. A. degree in 1903. Following his graduation he taught academic subjects at St. Louis University for two years. For three years, 1917 to 1920, he was professor of music at Lindenwood College, St. Charles, Mo. Mr. Cibulka studied under the late Charles Galloway. Surviving are his widow, Mrs. Sophia Cibulka; two sons, Norbert and Normand Cibulka, and his parents, Mr. and Mrs. George Cibulka.

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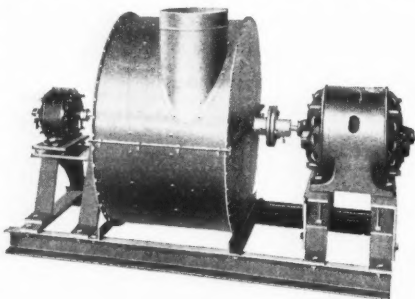
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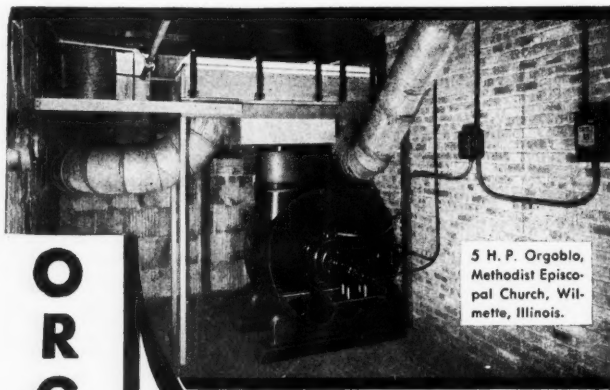
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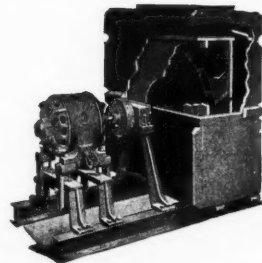
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Eda E. Bartholomew



WHEN A MUSICIAN consistently presents the best in music there is no question over the growing clientele that is bound to follow. So the almost capacity house that greeted Miss Eda E. Bartholomew on the occasion of her 1933 Bach recital must have warmed her heart. The program was presented at St. Mark M. E. Church, South, in Atlanta, Jan. 10, under the auspices of the Georgia chapter, A. G. O. The assisting artists, a double mixed quartet and a cellist, deserve to share honors with the featured performer and director, and the rendition ably showed the time and thought that had been spent in preparation.

There was delightful contrast in the program of three organ numbers, six chorus selections, one with violoncello obbligato, and the Arioso, played as a violoncello solo.

The entire program required little more than an hour, and the marked attention was a tribute to the artistry of the performers. Miss Bartholomew is one of the best exponents of Bach in the South and is to be congratulated upon the fine ministry she is rendering her section.

Miss Bartholomew was perfectly at home with the three-manual and echo Austin organ, where she has been engaged for so many years, and aside from the marked musicianship that always goes with her work, perhaps the outstanding feature of the choral accompaniments was the complete balance between organ and voices, the former never predominating in a single instance. In her solo numbers there was adequate technique and color, with never a striving for effect, and the tempos were held in restraint, with a fine resulting clarity.

In the chorale prelude "O Guiltless Lamb of God" the registration was carefully studied, so that the full effect of this composition was achieved. The allegro from the Fourth Concerto, coming near the end of the program, was the most brilliant of the organ numbers—in fact, the program seemed to build from the center to the last, closing with the broad chorus, "All

Breathing Life, Sing and Praise Ye the Lord, Hallelujah." Other effective choral numbers were: "O Rejoice, Ye Christians, Loudly" and "Lamb of God, Our Saviour." The 'cello solo, Arioso, was a bright spot and added interest to the long alto solo, "O Saviour Sweet," in the obbligato passages.

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CHRISTMAS PARTY "MODERN"

Philadelphia Organists Attend "Wonderful" Performance.

The Schoenbergs and a galaxy of other moderns should have been present at the Christmas party and dinner of the American Organ Players' Club and Pennsylvania chapter of the A. G. O. Dec. 27 in the parish-house of the Second Baptist Church in Germantown, Philadelphia. The dinner was attended by about 100 organists and guests.

The star performance was the first production in America of the Dnaltiam-Traucqots First Symphony in G flat major and minor. The work is in four movements—first, second, third and fourth—and is constructed entirely on modernistic lines. About twenty-five instruments are required in its performance, mostly woodwind and metalwind. The conductor was "Stokey" in the flesh of Dr. H. S. Fry. The aforementioned celebrity being unable to be present, Dr. Fry substituted with great success to himself, receiving vociferous applause from the multitude present. The performance (with cadenzas in each key) lasted about two hours and fifty-one minutes, after which the "conductor" gallantly stated he would repeat the work—in case the audience failed to understand its varieties in counterpoint, rhythm and upward curves—on application by personal visit to the box office.

Mrs. Elmer Beardsley



MRS. ELMER BEARDSLEY, organist and choir director of the United Congregational Church, Bridgeport, Conn., observed her forty-ninth anniversary as organist of the church late in December.

Mrs. Beardsley began her musical career at the age of 12, as organist of the Congregational and Episcopal Churches of Huntington, Conn., where she was born. She moved to Bridgeport Dec. 3, 1883, and was organist in both the Old North and South Congregational Churches. When these two churches were merged Mrs. Beardsley remained as musical director. For the last twenty years she has also been organist and choir director at B'nai Israel Temple.

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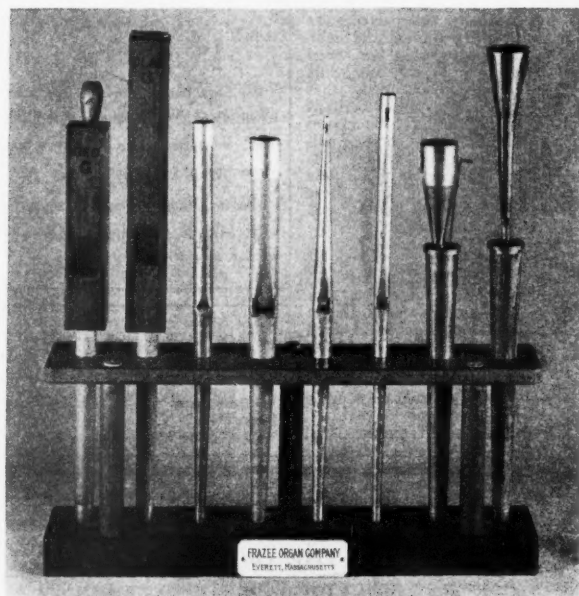
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