

THE DIAPASON

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J. C. CASAVANT TAKEN BY DEATH IN CANADA

LONG FAMOUS AS A BUILDER

Last of Founders of Noted Organ Establishment at St. Hyacinthe, Que., Was Born in 1855—Man of Retiring Disposition.

J. C. Casavant, president of the Canadian organ building company of Casavant Freres, Limited, and one of the outstanding organ builders of his generation, died on Sunday, Dec. 10, at his home in St. Hyacinthe, Quebec. He had been ill only ten days.

The passing of Mr. Casavant removes the last of the original members of the organization which has built many organs in Canada and a number likewise on this side of the border, including a list of notable instruments.

Joseph Claver Casavant was the son of the late Joseph C. Casavant, organ builder at St. Hyacinthe, and Marie Olive Sicard, or Carutel. He was born at St. Hyacinthe in 1855 and educated at St. Hyacinthe Seminary. With his brother, the late Samuel Casavant, who died Nov. 23, 1929, Joseph Casavant devoted himself to the same calling as his father. After serving an apprenticeship in Canada, the brothers went to Europe for further study. On their return to Canada in 1879 they established themselves in their native city and succeeded in turning out a series of instruments which have secured the firm of Casavant Freres a worldwide reputation.

In 1896 Mr. Casavant paid a second visit to Europe and following his return the firm introduced electric action in its instruments. The firm built organs for a large number of churches, religious institutions and musical bodies throughout Canada and in the United States. Some of the most noteworthy of these are in Notre Dame Church, Montreal; St. Paul's Anglican Church, Toronto; Orchestra Hall, Detroit; Emmanuel Church, Boston; Temple Beth-El, New York, and the Metropolitan Church, Toronto.

In 1880 Mr. Casavant married Miss Evelina Papineau, daughter of the late Camille Papineau, and descendant of the famous Canadian statesman, Louis Joseph Papineau. From their union were born eight children, three of whom survive—the Rev. Sister Saint-Francois de Sales and the Rev. Sister Francoise de Chantal, both of the Order of the Presentation of Mary, and Miss Alice Casavant, a resident of St. Hyacinthe. Mr. Casavant is survived also by a nephew, Aristide Casavant, and two nieces, Mrs. F. Oliver of Washington, D. C., and Mrs. Paul Laframboise of St. Hyacinthe.

Aristide Casavant has been associated closely with the firm for many years and since his father's death has been its vice-president.

In 1925 the Holy See conferred upon Mr. Casavant the title of commander of the Order of St. Gregory the Great.

In June, 1905, Mr. Casavant was presented to King Edward VII at Windsor Castle. He was widely known in St. Hyacinthe and vicinity for his active interest in philanthropic work.

Mr. Casavant was a man of very retiring disposition, who at no time appeared prominently in public, but whose life was devoted to the factory he founded and to the work of building fine organs. He was also a man of strong religious principles and devoted to his church.

The picture published in this issue of THE DIAPASON shows Mr. Casavant seated at the console of the large organ, one of the most famous built by him, in the palatial Royal York Hotel at Toronto. It was taken without his knowledge while the organ, which had just been installed, received its final tuning and regulation under his keen supervision, and the pose is one familiar to many of his intimates and to his associates in the St. Hyacinthe factory.

J. C. Casavant, Organ Builder, Who Died in Canada



FAIR ORGAN FOR SEMINARY RECITALS BY BIGGS IN N. Y.

Möller Instrument Presented to Western Theological.

Western Theological Seminary of the Protestant Episcopal Church is to have the Möller organ which was heard by thousands of people and played by a large number of organists at the Century of Progress Exposition in Chicago last summer. The instrument has been sold by M. P. Möller, Inc., and is to be installed in the new seminary building in Evanston. The work is to be completed by Feb. 4. The organ was purchased by John D. Allen of Chicago and is to be a memorial to his daughter. This instrument, a three-manual with the new A. G. O. console, stood in the Hall of Religion throughout the fair. The specification was published in THE DIAPASON in June, 1933.

"Inquest" on Church Music Budget.

The music budget of the church is to be the victim of a thorough "inquest," conducted as part of the Mid-West Church Music Conference Feb. 20, in Evanston, Ill. A "panel" of jurymen, representing the minister, layman, church official, music committeeman and choir director, will be prepared to weigh the financial considerations in administering music in the average church. When some tangible plans have been formulated in open debate the session will be thrown open for discussion. This is one of the events planned for this second annual conference, conducted under the auspices of the Northwestern University department of church and choral music. All meetings will be held in the First Methodist Church. Following the conference luncheon comes a practical choral "clinic," with eminent leaders who will present both new music of varied grades and rehearsal methods. Nearly 500 church music leaders and ministers attended this conference last year.

Seder Makes Rapid Recovery.

E. Stanley Seder, president of the Chicago chapter of the N. A. O., who narrowly escaped death in an automobile collision late in November, as recorded in THE DIAPASON last month, is making a remarkably fast recovery and was able to preside at the organ in the First Congregational Church of Oak Park for the Christmas services Dec. 24. By the early part of January he hopes to have overcome all the effects of the accident.

Series of Three at St. Mary the Virgin Jan. 10, 17 and 24.

Three recitals by E. Power Biggs are announced at the Church of St. Mary the Virgin, 139 West Forty-sixth street, New York, for Jan. 10, 17 and 24 at 8:30. No tickets will be required for these recitals. The first program will be a Bach recital and Mr. Biggs will play: Fantasia and Fugue in G minor; Trio-Sonata No. 3, in D minor (Andante and Adagio e dolce); Toccata in F; Chorale Preludes, "Alle Menschen muessen sterben," "Ich ruf' zu Dir, Herr Jesu Christ" and "In Dir ist Freude"; Passacaglia and Fugue in C minor.

Program No. 2 is to be as follows: "Piece Heroique," Prelude and Variation, and Chorale in A minor, Franck; "Soenr Monique," Couperin; Prelude and Fugue in G minor and Variations on a Noel, Dupré; Symphony 6 (Finale), Vierne.

For his final recital Mr. Biggs will play: Concerto No. 10, in D minor, Handel; "Es ist ein' Ros' entsprungen," Brahms; Sonata for the Organ (Andante con tranquillita and Allegro con brio), James; "Prelude Solennel," Noble; Sonata No. 1, in G (Allegro risoluto and Allegretto), Elgar; Sonata in C minor, "The Ninety-fourth Psalm," Reubke.

Mr. Biggs, now a resident of Boston, has made a nationwide reputation as a recitalist and his performances on the fine new Aeolian-Skinner organ are eagerly awaited.

Tellers-Kent Company Bankrupt.

The Tellers-Kent Organ Company of Erie, Pa., was declared a bankrupt in the federal district court at Erie Nov. 22. This concern has built organs in all parts of the country and was the successor of the Felgemaker Organ Company, which went out of business a number of years ago. Until the beginning of the depression the Tellers-Kent Company did a good business.

Gallup Directs "Elijah."

Under the direction of Emory L. Gallup, the organist and choirmaster, Mendelssohn's "Elijah" was presented for the third consecutive year at the Fountain Street Baptist Church of Grand Rapids, Mich., the first part being sung Sunday evening, Nov. 19, and the second part on Nov. 26. The soloists were members of the Fountain Street quartet.

EVERETT E. TRUETTE HEART DISEASE VICTIM

DEATH COMES TO BOSTON MAN

Distinguished Trainer of Organists Had Active Career of Fifty-three Years, Serving One Church for Thirty-five Years.

Everett E. Truette, distinguished Boston organist, composer and teacher of organists, whose pupils are prominent in nearly every state of the Union, died suddenly on the evening of Saturday, Dec. 16, at his home in Brookline, Mass.

On the day of his death Mr. Truette gave two lessons, but returned home from his regular choir rehearsal at the church about 2:30 with difficulty, having suffered a heart attack on the way. After two hours of intense pain he lapsed into unconsciousness and remained so until the end came after three hours.

Funeral services were held Tuesday, Dec. 19, at the Leyden Church in Brookline, of which he had been for many years a member.

Many musicians of Greater Boston paid their respects to the memory of Mr. Truette at the funeral. The services were conducted by the Rev. Robert Wood Coe, pastor of the church, assisted by the Rev. Ray A. Eusden, pastor of Eliot Congregational Church in Newton. William E. Zeuch, organist at the First Church in Boston, and for years a close friend of Mr. Truette, presided at the organ, and his selections were the chorale prelude, "God Thou Holiest," by Karg-Elert; "My Heart Doth Yearn," by Bach; Andante Cantabile from String Quartet, by Tschai-kowsky, and as a special tribute to the decedent, "Meditation," by Mr. Truette.

Acting as honorary pallbearers were Elbra L. Barker and Frederick A. Farrar, representing Leyden Church; Judge William F. Bacon and Walter H. Barker, representing Eliot Church in Newton; Leland A. Arnold and Raymond Floyd, representing the Truette Organists' Club, and George A. Burdett, John Hermann Loud, Dr. Hamilton C. Macdougall, Raymond C. Robinson, Albert W. Snow and Francis W. Snow, representing the American Guild of Organists.

For nearly fifty-three years Mr. Truette had been active as a church organist. In his younger years he was in demand throughout the East for recitals and he was also the editor of the earliest of the organ magazines of America. But in his later years his fame as a teacher became nationwide. According to an account of his life work which was published in THE DIAPASON on the occasion of his fiftieth anniversary as a recitalist in April, 1931, Mr. Truette had then imparted knowledge of organ playing to 565 persons in his career, and of these more than 300 were holding positions in churches in all of the New England states, as well as in New York, Montreal, Pennsylvania, Ohio, Illinois, Minnesota, Colorado, Arizona, Oregon and California. A unique organization which is an outgrowth of the love of those who have studied under him for their teacher is the Truette Organists' Club, which has a membership of more than eighty. As a recitalist Mr. Truette had given upward of 400 performances. Noteworthy among these were two appearances at the exposition in Buffalo in 1901 and two at the world's fair in St. Louis in 1904. He opened more than seventy-five organs.

Mr. Truette was born March 14, 1861, at Rockland, Mass. He was graduated from Phillips Academy, Andover, Mass., in 1878. The same year he entered the Massachusetts Institute of Technology, but soon changed his plans and matriculated at the New England Conservatory of Music, from which he was graduated in 1881. Two years later he received the degree of bachelor of music from Boston Uni-

versity. From 1883 to 1885 he studied under August Haupt in Berlin, Alexandre Guilmant in Paris and William T. Best in London and Liverpool.

Soon after his return to his home in Boston he acted as organist and choir-master of three churches simultaneously, playing seven services a week. These churches were the Central Congregational, Temple Adath Israel and the First Spiritual Church. In 1898 he was appointed organist and choir-master of the E. F. Church in Newton and he held that post until his death.

For ten years Mr. Truette was editor of the organ department of *The Etude*. He had been for twenty-five years organist of Joseph Warren Lodge, F. and A. M., and for twenty-three years played for Lafayette Lodge of Perfection and the Massachusetts Consistory.

Mr. Truette's principal compositions include the following: Suite in G minor for organ; Nuptial Suite in F; numerous organ compositions and anthems, "Five Church Pieces" and "Three Arabesques," besides a valuable and authoritative volume on "Organ Registration."

Mr. Truette was one of the founders of the American Guild of Organists and was dean of the New England chapter of the Guild in 1905 and 1906.

In 1887 Mr. Truette married Miss Fannie E. Sherman of Boston, who, with a daughter, Mrs. Harry L. Foster of Brookline, survives him.

Truette Club Program.

The second meeting of the season was held by the Truette Organists' Club of Boston on Monday evening, Dec. 4, at the Cathedral Church of St. Paul, through the courtesy of Arthur J. Phelps, organist and choir-master. The first part of the program was devoted to organ music. The offerings consisted of: Offertoire No. 2 on Christmas Themes, Guilmant, and Finale from Symphony 6, Vierne (Miss Merle Ferguson); Fantasy on "Italian Hymn" and Fantasy on "St. Clement," McKimley; "Variations de Concert," Bonnet (Gerald Foster Frazee); Fantasia and Fugue in G minor, Bach; "Es ist ein Ros' entsprungen," Brahms; "Rhapsodie sur des Noëls," Gigout (Miss Marguerite Barnes). After the musical program the club adjourned to the "upper room" and enjoyed a most instructive talk on "Christmas Carols" by Mr. Phelps. He traced the history of carols from the first one, which was that sung by the angels at the birth of Christ, up through St. Francis of Assisi on through France, Germany and England. Members of the cathedral choir generously gave of their time to illustrate his talk with the singing of outstanding carols.

Death of Edward J. Biedermann.

Edward J. Biedermann, veteran organist and composer, died Nov. 26 at the home of his son, Herbert G. Biedermann, in Freeport, L. I., N. Y. He was 84 years old. Mr. Biedermann was born in Milwaukee Nov. 8, 1849. He went abroad when he was 10 years old to study piano, organ and theory in Germany. In 1864 he returned to this country. His first years in the East were spent in Newburgh, N. Y., and after that in New York, where he was organist of Catholic churches. For many years he was at Old St. Mary's Church in Grand street and later at St. Francis de Sales Church. He retired when his sight began to fail in 1918. Many of Mr. Biedermann's compositions were written for the service of the Catholic Church and he also composed many anthems, vocal solos and choral works, both secular and sacred. Mr. Biedermann was connected for many years with the editorial department of J. Fischer & Bro.

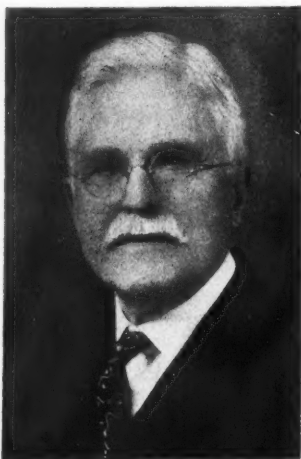
Two-manual organs with automatic self-player attachments, Verlinden system, have been installed in the Heiden & Lange and Dobrats funeral homes in Milwaukee. Otto A. Schroeder of Madison, Wis., is the owner of another Verlinden organ, the fourth installed by this company in the last two months.

THE DIAPASON.

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Everett E. Truette



GREAT TRIBUTE TO ORGANIST

More Than 2,100 Attend Golden Jubilee Service of Mrs. Beardsley.

At the golden jubilee service in honor of Mrs. Elmer Beardsley, fifty years the active organist at the United Congregational Church in Bridgeport, Conn., on Sunday evening, Dec. 10, over 2,100 people crowded into the church and overflowed into Howland Memorial Chapel and Pilgrim Hall, the latter place being equipped with amplifiers. Many hundreds were turned away, as every musical organization in the city participated, as well as two pianists on the faculty of Yale University—Ellsworth Gruman and Bruce Simonds. Never before in the history of Bridgeport has such a musical festival taken place.

Over 200 singers were heard in the program of the evening, which included two women's choruses, two men's choruses, a symphony orchestra, Miss Beatrice Gilman, mezzo-soprano; Tiber Horn, violinist; Messrs. Gruman and Simonds, pianists, and others.

An endowment of more than \$2,500 was established for Mrs. Beardsley and a sum will be paid to her monthly as long as she lives.

Dupré Heard by Vast Denver Throng.

Marcel Dupré was presented in Denver on his transcontinental tour by the Rocky Mountain Society of Organists at St. John's Cathedral. The *Rocky Mountain News* estimated the number of people turned away at 2,000 and the church was packed, with people sitting in the bishop's chair and on the floor, while several hundred stood through the entire recital. M. Dupré played his regular program, ending with an improvisation on two chosen hymns, "Ye Watchers and Ye Holy Ones" and "St. Ann," beginning with a theme and variations on "St. Ann" and a fugue on "Ye Watchers," ending with a magnificent finale in which both hymns were combined. The recital was preceded by a dinner at which thirty members and guests of the Rocky Mountain Society of Organists were present.

Rexford Keller at Nashville.

Upon attainment of the degree of master of music at the University of Michigan, where he studied organ under Palmer Christian for the last six years, Rexford Keller has accepted the position of director of the glee clubs at Vanderbilt University and head of the organ department of the Nashville Conservatory of Music. He presented the first of a series of recitals on the four-manual Aeolian organ of Vanderbilt University Thursday evening, Nov. 2. His program was as follows: Chorale Prelude, "In Dir ist Freude," Bach; Concerto in D (Largo e Spiccato), Vivaldi-Bach; Prelude in D minor, Clerambault; Larghetto (Fifth Organ Concerto), Handel; Sonata in the Style of Handel, Wolstenholme; "Bells of St. Anne de Beaupre," Russell; "Florentine Chimes" ("Harmonies of Florence"), Bingham; "Marche Champetre," Boex; Allegro Appassionato (Sonata 5), Guilmant.

MÖLLER INSTRUMENT FOR YORK, PA., CHURCH

WILL HAVE ECHO DIVISION

Specification for St. Matthew's Lutheran Indicates Three-Manual Organ with Comprehensive Resources.

A three-manual organ is to be installed in St. Matthew's Lutheran Church at York, Pa., and the contract to build it has been awarded to M. P. Möller, Inc. The following stop-list indicates the tonal layout of the instrument:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks (prepared for).
Tromba, 8 ft., 61 pipes.
Harp (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viol d'Amboise, 8 ft. (prepared for).
Orchestral Flute, 4 ft., 73 pipes.
Salicet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Dolce Cornet, 3 ranks (prepared for).
Muted Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarin, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft. (prepared for).
Rohr Flöte, 4 ft., 73 pipes.
Dulciana, 4 ft., 73 notes.
Dolce Nazard, 2½ ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Clarin, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

Processional Diapason, 8 ft., 61 pipes.

IN THIS MONTH'S ISSUE

J. C. Casavant, last of the founders of famous Canadian firm of organ builders, dies in St. Hyacinthe, Quebec.

Everett E. Truette, noted as organist, teacher and composer, dies suddenly in Boston.

Richard Henry Warren, noted New York organist of an earlier day, dies at his home in Massachusetts.

History of 1933 in the organ world is presented to readers of THE DIAPASON.

Dr. Harold W. Thompson reviews the new compositions of the last year for choir and organ.

Recital pages present comprehensive picture of organ music played in programs throughout the country.

Dr. Hamilton C. Macdougall comments interestingly on many topics.

Dr. William C. Carl is elected president of the National Association of Organists, to fill vacancy caused by the resignation of Dr. Charles Heinrich.

News of the N. A. O., A. G. O. and the C. C. O. records the activities of the organists' organizations of the United States and Canada.

Flute, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Violin, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 bells.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Tromba, 16 ft., 12 pipes.

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SECOND SEMESTER REGISTRATION FEB. 7, 8, 9

Correspondence invited—Free Catalog sent on request. Address Registrar, School of Music, 1822 Sherman Ave., Evanston, Ill.

**THREE-MANUALS FOR
NEW JERSEY CHURCHES**

BUILDING IN PHILADELPHIA

Musical Research Products Doing Work for First Methodist, Collingswood, and Our Lady of Mount Carmel, Orange.

A three-manual organ is under construction at the factory of Musical Research Products, Inc., the Philadelphia organization headed by Louis Luberoft, for the First Methodist Church of Collingswood, N. J., and another is being built for the Catholic Church of Our Lady of Mount Carmel at Orange, N. J. The tonal resources of the Collingswood organ are shown by the following stop list:

- GREAT ORGAN.**
Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Cathedral Chimes, 25 notes.
- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cornet, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes, 25 notes.
- CHOIR ORGAN.**
Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Vnda Maris, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cathedral Chimes, 25 notes.
- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quinte, 10 1/2 ft., 32 notes.
Dolce Flute, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Cathedral Chimes, 25 notes.

The instrument for the church at Orange, N. J., is to have these resources:

- GREAT ORGAN.**
Tromba, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Octave, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Melodia, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Trombone, 16 ft., 12 reeds.

Illinois Composers' Program Jan. 22.

A program of special interest, devoted to the works of Illinois composers, will be given by the Chicago chapter of the National Association of Organists on the evening of Jan. 22 at the Kimball organ salon. Both organ and vocal selections will be listed and several of the composers to be represented will play their own compositions.

"Messiah" Sung in Memphis. Handel's "Messiah" was sung at Calvary Episcopal Church, Memphis, Tenn., Sunday evening, Dec. 17, under the direction of Adolph Steuterman, with the assistance of orchestra and organ in the accompaniments. Mr. Steuterman's chorus did a fine piece of work in the oratorio.

Verne R. Stilwell



"THE CHURCH YEAR IN VERSE AND SONG" was the designation of a very well planned and attractive service at Grace Episcopal Church, Grand Rapids, Mich., on Sunday evening, Dec. 3, under the direction of Verne R. Stilwell, organist and choir-master. The vocal forces included a mixed quartet and a male quartet. The complete service list was as follows:

- Prelude—Andante Cantabile, Fifth Symphony, Tchaikowsky.
Processional—"Come, Thou Long Expected Jesus," Gotha.
Advent—St. Luke 1:26-33: "Behold, the Days Come," Matthews.
Christmas—St. Luke 11:1-14: Solo, "Twas the Birthday of a King," Neidlinger (Miss Fales).
Epiphany—St. Matthew 11:1-12: "Brightest and Best," Schneckler.
Lent—St. Matthew 11:1-11: "God So Loved the World," Stainer (Male Quartet).
Palm Sunday—St. Matthew XXI:1-9: "The Palms," Faure (Mr. Teng and choir).
Good Friday—St. Luke XXIII:33-46: "Gethsemane," Salter (Mrs. Zoerhof).
Easterday—St. John XXI:1-10: "In Joseph's Lovely Garden," Dickinson.
Ascension—Acts 1:6-11: "Unfold, Ye Portals," Gounod.
Whitsunday—Acts II:1-4: "God Is a Spirit," Bennett.
Trinity—I St. John IV:7-21: "Sanctus," Gounod (Mr. Zoerner and choir).
General—Ephesians VI:1-2: "The Heavens Are Telling," Haydn.
Recessional—"O Saviour, Precious Saviour," Mann.
Postlude—Fantasia, Bubeck.

RECITALS AT CHATTANOOGA

McConnell Erwin Completes Another Year at Municipal Organ.

McConnell Erwin, municipal organist of Chattanooga, Tenn., and a musician whose fame is increasing with his years, has completed another year in his position, presiding over the large Austin organ which was presented to the city by Adolph S. Ochs, publisher of the *New York Times* and a distinguished son of Chattanooga. Mr. Erwin has been doing wonders in keeping alive the taste for good organ music in his home city and the municipality owes him a great debt. Both in 1932 and 1933, because of depleted city finances, which left no funds for the recitals, Mr. Erwin has been giving his services so that the programs might not be discontinued.

Mr. Erwin is a pupil of Marcel Dupré and Isidore Philipp and is a graduate of the Tennessee School for the Blind, Nashville, and of the Cincinnati Conservatory, being an honor student at each institution.

For his December program Mr. Erwin played these selections: "Rosamunde" Overture, Schubert; "Adeste Fideles," Oakley; "Silent Night," Gruber; "Cantique de Noel," arranged for organ by G. Ackley Brower; "Sposalizio," Liszt-Lemare; Cantabile, Franck; "Cortege et Litanie," Dupré; Selections from "Nutcracker Suite," Tchaikowsky; Chorale Prelude, "The Old Year Is Ended," Bach; "Hallelujah Chorus," from "The Messiah," Handel; national anthem.

Divorce and the Anthem.
Sermon subject: "Disastrous Divorces."
Anthem: "And I Saw Another Angel."
—Church Notice.
Which, of course, explains it.—Punch.

DEATH OF ORPHA F. DEVAUX

Hartford Organist, Formerly of Montreal, Reached Age of 61.

Orpha Flavién Devaux, organist and director at St. Joseph's Catholic Cathedral, Hartford, Conn., since 1923, died Dec. 1 in St. Francis' Hospital after a short illness.

Professor Devaux was born at Saginaw, Mich., July 24, 1872. He attended St. Mary's College in Montreal. Later he was graduated from the New York School of Music and Art, where he was a pupil of Arthur Friedheim, who studied under Liszt. His studies in Gregorian chant and sacred polyphony were under the Rev. Dom Andre Mocquereau, O. S. B., at Queens Abbey, Isle of Wight, England.

For five years Professor Devaux was director of the Massenet Choral Society. He was also secretary and examiner of the National Conservatory of Music of the University of Montreal for six years and was organist of the Church of the Holy Name of Jesus in Montreal for nineteen years. Besides being composer of several instrumental works, he wrote musical treatises.

Surviving are a widow, the former Alice la Flamme; four sons, Reginald D. Devaux, organist of St. Augustine's Church in Hartford; Peter F. Devaux, Orwell F. Devaux of Augusta, Maine, and Hector John Devaux, electrical engineer for the Canadian Westinghouse Corporation at Montreal, and a daughter, Miss Alice Devaux of Hartford.

Bonnet Back from Recital Tours.

Joseph Bonnet has returned to Paris following a continental recital tour to play at the Christmas fetes in the Church of St. Eustache and to be with his family over New Year's. In Turin his recital was attended by the crown princess of Italy, who congratulated him at the close. The princess when in Belgium was a pupil of Joseph Jongen, the distinguished Belgian composer, whose "Eroica Sonata" has created a stir in the organ world. Bonnet appeared in two recitals in Angers, one in celebration of the 200th anniversary of Francois Couperin, "le grand," whose complete works have just been published in honor of the anniversary. The same program was also given in Paris, at St. Eustache, before an audience packing the church to the doors. M. Bonnet has also toured France. A series of recitals was devoted to the works of Bach and Liszt.

Directed by Dr. Carl McKinley.

Under the direction of Carl McKinley, Mus. D., Mrs. H. H. A. Beach's "Canticle of the Sun" was presented at choral vespers at the Old South Church in Boston Nov. 26. As the prelude Dr. McKinley played his own Fantasy on the Hymn-Tune "St. Catherine" and as the postlude his Fantasy on the Hymn-Tune "St. Clement."

Christmas Oratorio at Bethlehem, Pa.

The chorus and solo choir of the Church of the Nativity, Bethlehem, Pa., on Sunday afternoon, Dec. 10, sang Bach's Christmas Oratorio under the direction of T. Edgar Shields, A. A. G. O., organist and director. This was one of the outstanding choir events of the year.

**RICHARD HENRY WARREN
DIES AT AGE OF 74 YEARS**

HAD DISTINGUISHED CAREER

Organist of All Souls' Church, St. Bartholomew's and Church of the Ascension, New York—End Comes at South Chatham.

Richard Henry Warren, for many years a prominent New York organist, died Dec. 3 at his home in South Chatham, Mass., at the age of 74.

Mr. Warren, who became organist of All Souls' Church in New York when he was 16 years old, later was organist at St. Bartholomew's for nineteen years (1886-1905), and then held a similar position from 1907 to 1915 in the Church of the Ascension. From 1886 to 1907 he was conductor of the Church Choral Society of New York, and in that period the society performed for the first time in America Horatio Parker's "Hora Novissima," which was composed for and dedicated to the organization. Several other works received their first American performance under the same auspices, including Liszt's "Thirteenth Psalm" and Dvorak's Requiem.

Mr. Warren conducted the Yonkers Oratorio Society from 1900 to 1901, and for five weeks of the summer of 1910 he directed popular orchestral concerts at the St. Nicholas Garden in New York. He composed operas, operettas, cantatas, many anthems, services and songs.

Mr. Warren was born in Albany. Beginning his musical training under his father, George William Warren, who was organist and choir-master of St. Thomas' Church, New York, he later studied under P. S. Schneckler, George Wiegand and John White.

Funeral services were held in the First Congregational Church at Chatham, of which Mr. Warren had been guest organist since his retirement from an active musical career twelve years ago.

DEATH TAKES R. J. LILLEY

Well-Known Memphis Organ Man Victim of Pneumonia at Age of 52.

Ray James Lilley, Southern representative of M. P. Möller, Inc., of Hagerstown, Md., and a resident of Memphis for the last twenty-five years, died Nov. 22 at the Methodist Hospital in Memphis of pneumonia. He was 52 years of age. Funeral services were held at Milton, Pa.

Mr. Lilley was a native of Liverpool, Pa., and son of the Rev. and Mrs. W. H. Lilley. He had been connected with M. P. Möller for a number of years. His wife, Mrs. Katherine McCormick Lilley, has long been actively identified with the Girl Scout movement and is a director of that organization. In addition to his wife and parents, Mr. Lilley is survived by a daughter, Miss D'Alis Lilley of Memphis; two sisters, Mrs. Mabel Faust and Miss Nettie P. Lilley, both of Milton, Pa., and a brother, J. P. Lilley of Harrisburg, Pa.

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Some Prophecies of Developments in Organ of Future

By GEORGE W. STANLEY, JR.

At the present time new organ construction is at a low ebb; it would seem that this offers an excellent opportunity to pause and reflect on the probable and possible future development of the organ as we know it today. It is needless to say that many of the best minds in the industry are hard at work devising new improvements, bettering old processes and examining manufacturing costs, all to the end that a better instrument may be built at a lesser cost.

We find that there is more spirit of co-operation and exchange of ideas than ever before, and this is perhaps the healthiest move in the industry in the past 200 years. A study of the history of economics shows us that no industry has ever traveled far on the road to success when the component members were spending 80 per cent of their energy in hiding their work from one another. Exchange of ideas breeds development, and development means a better product at a lower cost. I venture the prophecy, therefore, that within five years a central agency will be set up by the progressive organ builders for the exchange of ideas and all contributing members will have free access to it. The automobile industry has had such an agency for some years, which explains the rapid development of that art. By making available to all the associated members the developments of each, it will be possible for the industry as a whole to do in one year what would normally take ten.

The next prophecy I shall make is this: By 1940 all progressive builders will be using a direct-electric action. There are any number of advantages in the use of this and the few inherent defects are being ironed out by the various companies now using or developing it. Here again with a central agency the development would be much more rapid. Incidentally I believe that the most important advantage of the direct-electric action has not yet been stressed. It is the matter of saving space. It is a generally known fact that with the present electro-pneumatic action the bass pipes are unduly crowded while space is wasted in the trebles. This is chiefly because of two factors—(1) the valve action is smaller in diameter than the pipe diameter in the bass, and larger in the treble, and (2) with the straight chest all the pipes of the corresponding note must be in line with each other. With the direct-electric action these factors do not enter into the considerations; which means that the basses, which are now crowded, can be given more room, while the amply-spaced trebles may be placed closer, without increasing the total space required.

The next prophecy is this: The present (generally speaking) large, cumbersome, noisy console will give way to a smaller, quieter and more simplified type of keydesk. This development has been going on for some time among a number of builders, and the trend will continue, for I believe we have not yet reached the ultimate in this line. I believe we shall see a number of refinements in console accessories—a new type of master swell pedal, for example, which is different from that in vogue today. At present we can couple any set of shutters to the master at will; but the important point is that all the individual sets of shutters so connected are in the same relative position. If swell and choir are attached to the master and the master pedal is wide open, then both swell and choir are also wide open. The new master which I visualize will permit the coupling together of two or more sets of shutters in the desired difference of position. To make my idea clearer, consider a combination of swell strings and choir flutes. Let us assume that the organist is satisfied with the effect when the swell shoe is half open and the choir shoe shut. Now he wishes to use this combination as a solo, accompanying on the great. At the present time he cannot give expression to the melody except by using first one pedal and

Frederick Maxson, Prominent Philadelphia Organist



FREDERICK MAXSON, A. R. C. O., F. A. G. O., organist and director at the First Baptist Church of Philadelphia, where his ministry has become a tradition in church musical circles, recently arranged an interesting special evening service at the request of his pastor. The invocation, the prayer, the Psalm and the benediction were played on the organ, instead of being spoken or read. The service was preceded by a short organ recital. The congregation, to a large extent, participated in the devotional portions of the service, which to them apparently seemed as real as the actual utterances of the minister would have been. This is the

first time, so far as known, that such a service has been given.

This unique service was held Nov. 26. The printed folder shows that for his preliminary recital Mr. Maxson played: "Angelus," Massenet; Caprice, Matthews, and Andante from the Fifth Symphony, Beethoven. For the prelude he played Saint-Saens' Prelude to "The Deluge." For the invocation Maitly's "Invocation" was played, for the prayer a "Prayer" by Borowski, for the Psalm Marcello's "The Heavens Declare the Glory of God," for the meditation an "Intermezzo" by Fibich and for the benediction Hollins' "Benediction."

Another console development I foresee—and incidentally this thought has been mentioned some time ago by one of America's finer organists—is a new type of piston setting which I believe will be far simpler, cheaper and more fool-proof for the organ builder, and easier for the organist. This consists briefly of a system of punched tape, as is used in printing telegraphs and railroad terminals. I will say no more about this here, but if any organist or builder is interested I shall be glad to amplify this in private correspondence.

I prophesy a new development in tonal design, with the advent of the direct-electric action, which is inherently of the unit type in principle. We all have heard so much of "the traditional straight specification"; but why has it been traditional? Because it has been proved best? This is partly so, but the real and important reason was that the organ builders did not know how to construct anything else until recently. Because of expensive complications necessary with the present electro-pneumatic action in order to unify stops, many builders have held out against it or have gone into duplex actions which are certainly less desirable than the unit type, as a general

practice. However, with the new action any stop may be borrowed at will from manual to manual or pitch to pitch.

Please do not infer from this that I am a unit organ advocate, for I am 100 per cent against the unit organ for the church. I do believe, however, that judicious unification of soft flutes, dulcianas and gemshorns, when properly scaled, is highly desirable. On this point I speak not from hearsay, but from experience, as I was one of the first designers to incorporate these consistently in specifications. I have seen some half-hundred organs built with these units, and no one has offered objection after trial. I do not profess to say how far this trend will go. It must be admitted that it has already gone too far in the hands of incompetent designers; but I am referring to more mature and experienced minds.

I venture the prophecy that the individual organist will have less and less to say concerning any features of the design or construction of organs, as time goes on. At the risk of being dubbed an out-and-out communist, I heartily believe that this will be a great step forward. Just consider, for example, if everyone who bought a Chevrolet would inform General Motors what they must have in their particular car! It is doubtful if any two purchasers would agree 100 per cent. Imagine the endless confusion and high prices which would be necessary. Few people would be able to own Chevrolets. The "auto" designers, having had years of experience in designing and testing, are in a far better position to know what is right and what is wrong than any prospective purchaser. The same reason-

ing holds true in the organ industry. Another point is this: What moral right has an organist to inflict on a church an organ which may suit him 100 per cent but is obviously unsatisfactory to the rank and file of organists who will succeed him? I am not an advocate of the stock organ, but until we do standardize processes far more than they are now standardized we will not begin to reach the ultimate in achievement.

I prophesy that within ten years a paid group of organists will be elected by suitable organizations such as the N. A. O., A. G. O. and C. C. O. to consult with a like committee of organ builders to iron out all difficulties and consider all suggestions as they occur.

I believe that the study of electronics now going on will lead within the next twenty years to radical changes in the organ as we know it now.

And in conclusion I prophesy that within two years the organ industry will be out of the wilds of depression and in the land of recovery. So let the organ world follow the slogan of one of Dumas' best-known heroes, "One for all and all for one," and we shall soon be in a more prosperous condition than ever before.

Brahms Program at Raleigh, N. C.

Leslie P. Spelman, director of music at Meredith College, Raleigh, N. C., arranged a Brahms program for a faculty concert at the college auditorium Nov. 27. The other artists of the evening were Ethel Rowland, mezzo-contralto; Aileen McMillan, pianist, and Virginia Branch, accompanist. Mr. Spelman played eleven of the chorale preludes of Brahms.

Daughter for the LaMarches.

The Christmas season at the home of Mr. and Mrs. George E. LaMarche in Chicago was brightened by the arrival on Dec. 4 of Alice Jane LaMarche. Mr. LaMarche, who knows organ tone from Alpha to Omega and has been first aid to a large host of organists in keeping their instruments in good condition for these many years, has diagnosed the young lady's tone as that of a well-voiced piccolo on heavy wind.

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Who's Who Among the Organists of America

Frederick A. Henkel.

Frederick Arthur Henkel has been associated for twenty-seven years with all that is best and finest in music in Nashville, Tenn. He went to that city in 1906 to become organist and choir director of Christ Church and musical director at the Tennessee School for the Blind.

Mr. Henkel was born in Cincinnati June 9, 1880. His background and early training were musical, as his father, the late Christian Henkel, noted Cincinnati musician, was a member of the Cincinnati Symphony Orchestra under the conductorship of Michael Brand and later Van der Stucken, and at his home he entertained many of the musicians who composed this orchestra. Mr. Henkel's father directed his early studies, but later he studied piano under Steinbrecher, who was a pupil of Chopin, and subsequently with Percy Grainger. His first organ teacher was Henri Andre. This was followed by work at the Cincinnati College of Music under Adolph Stadermann, Sidney C. Durst and W. S. Sterling. He is a graduate of the Metropolitan College of Music. While a resident of Cincinnati Mr. Henkel played the great Music Hall organ for the symphony concerts conducted by Van der Stucken and served as organist in leading churches. Upon taking up his residence in Nashville he became a leader in musical activities and his name is linked with the musical development of the city. His association with Ward-Belmont College as director of organ and teacher of piano, where he now is, has given him a distinct place in the field of higher musical education in the South. Mr. Henkel's talents have not been confined to organ and piano, but his versatility has found an outlet as conductor of the Nashville Symphony Orchestra for ten years. He helped to organize this orchestra and it was largely because of his conductorship and personality that he achieved for Nashville the distinction of holding intact an orchestra for that length of time.

As a composer Mr. Henkel has made a name for himself, having written a number of songs and anthems. Perhaps his most ambitious composition, a cantata called "Hosea," was done in collaboration with Bishop H. J. Mikell, a former rector of Christ Church, who arranged the words to his musical setting.

For many years Mr. Henkel gave Sunday afternoon organ recitals which were sponsored by the Nashville Art Association and which became a vital part of the musical life of the city. His one-hundredth recital was recognized by the Art Association with a gift of a loving cup with the following inscription:

"F. Arthur Henkel, one-hundredth organ recital, a token of appreciation for the work done in encouraging and elevating the taste for good music in the city of Nashville by the free organ recitals at Christ Church, from the Art Association."

This winter he has resumed the recitals and they are given on the third Sunday of the month at Christ Church.

With all his interests, it is as organist and choir director of the church he has served for twenty-seven years that Mr. Henkel has achieved his greatest influence and no stronger testimony of this could be given than is embodied in the resolutions presented to him on his twentieth anniversary by the vestry of the church. The resolutions were as follows:

Today we celebrate the twentieth anniversary of F. Arthur Henkel as organist and choirmaster of Christ Church. During these long years of faithful, able service he has meant much to the church and to its membership. His exalted art, dedicated to the expression of the bigger and finer things of life, has contributed worthily and in abundant measure to the beauty and majesty of religion. He has given freely of his splendid talent to the great cause of Christianity in consecration, but withal in an appealing modesty. Where music is there we shall find harmony, and with harmony love, and with love God. So that Arthur Henkel in his chosen field has been the source of inspiration and has been a benediction to countless fellow beings. He has regarded

F. Arthur Henkel



the genius that God gave him as a sacred trust and has ever striven to uplift his hearers. It has been his to raise them to his conception of the real and genuine, never to play down to any superficial level. Organist, choirmaster, teacher, composer, conductor of the Nashville Symphony Orchestra since its inception years ago, in all these activities he is pre-eminent, and at the same time graciously human, kindly in all his relationships, professional and personal. So today we honor him as he rounds out with distinguished credit this twentieth year of service, and we yield tribute to him and wish him Godspeed in the future years of attainment.

Mr. Henkel recently was elected dean of the newly-organized Central Tennessee chapter of the American Guild of Organists.

On June 19, 1906, Mr. Henkel married Miss Emma Bauroth, who also comes of a musical family and who has been able to be a constant inspiration to him in his work.

Donald D. Ketting.

As organist and director of music of the Market Square Presbyterian Church, the oldest congregation in Harrisburg, the capital city of Pennsylvania, Donald D. Ketting has achieved notable success. His choir, numbering thirty voices, with a solo quartet, has presented some of the outstanding programs in the city from the standpoint of musical and religious value. The weekly services in the church are unified from the prelude, through the call to worship, the hymns, responses and choir numbers, to the postlude.

Born and reared in Ravenna, Ohio, just south of Cleveland, Mr. Ketting, at the age of 13, won a competitive piano scholarship under Franklyn Carnahan, one of the best-known teachers of piano in Cleveland, under whom he continued his studies till he entered Ohio Wesleyan University for a liberal arts course. There he studied organ, theory and choral technique under Harrison D. LeBaron. Graduating from the university in 1929, he entered the School of Sacred Music of Union Theological Seminary, of which Dr. Clarence Dickinson is director, and in 1931 received the degree of master of sacred music. During his course he was an organ pupil of Dr. Dickinson. He also made an intensive study of choral technique and practice of the church, writing his thesis in this field and studying individual voice training and correction under Mrs. William Neidlinger. From Dr. Helen A. Dickinson he caught a spirit of worship, the use of historical material and the building of services on unusual themes, all of which have been put into effect in the church which he now serves.

With the cooperation of the wife of the minister, Mrs. Raymond C. Walker, who is a former supervisor of public school music, an extensive younger choir program is being developed.

Special musical services in the Mar-

ket Square Church under Mr. Ketting have included a major number of the great oratorios, Bach programs and those of pre-Bach composers, including many numbers arranged from manuscript sources by the director himself. L. H. H.

Donald D. Ketting



Anna Louise Petri.

Anna Louise Petri, Mus. B., organist and all-around musician of St. Louis, received her primary education in music in St. Louis. Upon graduation from the public high school she attended the conservatory of music at St. Mary of the Woods College in Indiana, the music school of Lake Forest College at Lake Forest, Ill., and the Chicago Musical College in Chicago, from which she was graduated in June, 1923, receiving her two musical degrees—bachelor of music in piano and organ and theory and bachelor of music in organ and theory. Her instructors were such eminent men as Clarence Eddy in organ, Louis Victor Saar in counterpoint, canon and fugue, Moissaye Boguslawski in piano, Felix Borowski in composition, Robert W. Stevens in piano and methods in teaching, and Robert Imandt in ensemble.

Miss Petri is president of the eighth district of the Missouri Federation of Music Clubs. She is also state chairman of legislation and was treasurer for three years previously. Being an exceptionally far-sighted executive, she has led this district to equal participation of all clubs, raising the standard of all work, interested many new organizations in becoming members (two of these being national organizations), and conducted a weekly radio program. During music week of last year a forty-five-minute program by ten pianists playing the Liszt "Les Preludes," a chorus of 150 voices and a sixty-five-piece brass band of juniors was given under her supervision at the Fox Theater. Through her untiring efforts a delightful concert was given by the artist members of the N. F. M. C., who are Ernest R. Kroeger, Ellis Levy and C. Albert Scholin, at the Second Presbyterian Church, St. Louis, recently.

Miss Petri has served for many years, and still is secretary of the Missouri chapter of the A. G. O., and has also served as treasurer of the St. Louis chapter of the N. A. O.

Upon her return from college she became one of the teachers at the Fallert School of Music, teaching piano, organ and theory. Because of her many other musical activities she is not playing in any church.

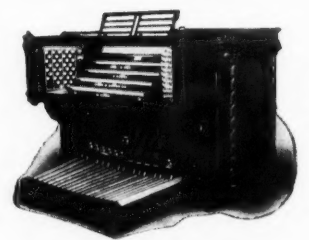
Special Service by William F. Spalding.

William F. Spalding directed a service at All Saints' Church in Denver with an augmented choir on the evening of Nov. 29. He placed the Te Deum at the close of the service and the effect was most satisfactory. To begin the service Mr. Spalding played an organ program which included these

compositions: "Pilgrims' Chorus," Wagner; Chorale Prelude, "Rejoice Now, Ye Christians," Bach; Toccata on "Ave Maris Stella," Dupre; Chorale Prelude, "Now Thank We All Our God," Dupre. The service music consisted of Simper's Magnificat in E flat, Barnby's "O Lord, How Manifold" and Gower's Te Deum.

Alexander Schuke Dies in Potsdam.

Alexander Schuke, a prominent German organ builder, died Nov. 16 at Potsdam after a long illness. He was highly respected as a man of ability and high ideals. His outstanding work is said to be the organ in the Church of the Saviour in Berlin.



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Audience in Buffalo Hears Firmin Swinnen at Larkin Building

By HELEN G. TOWNSEND

Buffalo, N. Y., Dec. 18.—The Buffalo chapter, A. G. O., presented Firmin Swinnen, organist of the University of Delaware and private organist for Pierre S. du Pont, in a recital on the Larkin memorial organ Tuesday evening Nov. 28. This organ, which is in the Larkin Administration building, was made available to the chapter through the courtesy of John Larkin. The last part of the recital was broadcast over station WEBR and Mr. Swinnen added several numbers to his original program for this broadcast. The program and additional numbers follow: Sonata in D minor, Mendelssohn; Aria in D major, Bach; Sketch No. 4, Schumann; Prelude in B minor, Bach; "May Night," Palmgren; Minuet in D, Mozart; "Dreams," McAmis; "Piece Heroique," Franck; "Indian Love Song," MacDowell; "Finlandia," Sibelius; Humoresque, Dvorak; Toccata and Fugue in D minor, Bach; "The Squirrel," Weaver.

The annual service of the Buffalo chapter was held in Trinity Episcopal Church Sunday evening, Dec. 17. The opening voluntary—two chorale preludes by Merkel—was played by Leonard Adams, A. A. G. O., and the closing voluntary—Finale from the A minor Sonata by Rheinberger—by William Benbow, F. A. G. O. The service and following anthems were sung by the choir of Trinity Church under the direction of Seth Clark, A. A. G. O.: Magnificat and Nunc Dimittis in B flat, Martin; "Save Us, O Lord," Baird; "Christus Factus est pro Nobis," Bruckner. The address was delivered by the chaplain of the Guild and rector of Trinity, the Rev. Elmore M. McKee.

Buffalo chapter will present Charlotte Klein, F. A. G. O., organist of St. Margaret's Church, Washington, D. C., in a recital Jan. 23 at the Central Park Methodist Church.

The monthly musical service on Nov. 26 at St. Paul's Cathedral consisted of a "hymn sing," with DeWitt C. Garretson, organist and choirmaster, as lecturer and conductor and Helen G. Townsend, associate organist, at the organ. The choir were seated with the congregation and after the hymn had been played on the organ it was first sung by the choir in unison, then by the congregation and then by the two combined. Mr. Garretson introduced his lecture on the hymns by stating that the purpose of the "hymn sing" was, in the words of St. Paul, "to sing with the spirit and with understanding." He gave a short history and explanation of each hymn and each type of hymn, pointing out that the hymnal is divided into six types—plain-song, folksong, chorales, Psalm-tunes, Victorian tunes and modern tunes. The organ numbers for the prelude, offertory and postlude were three preludes on hymn-tunes: "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude on

"Eventide," Parry, and Prelude on "Ein' Feste Burg," Faulkes. General interest was evidenced in this experiment and many requests were made to have additional "hymn sings" in the near future.

Every Sunday evening DeWitt C. Garretson is giving a half-hour recital before the evening service at St. Paul's. His programs have included the following numbers: Passacaglia in C minor, Bach; Aria, Bach; "Fete," James; "Carillon," Sowerby; Prelude to "The Blessed Damsel," Debussy; Toccata in F, Widor; Two Chorale Preludes, Bach; Passacaglia, Whitehead; "The Rose Window," Mulet; "Thou Art the Rock," Mulet; Prelude on "Eventide," Parry; Toccata, Adagio and Fugue in C major, Bach.

On Saturday, Dec. 9, the Christmas program of the Chromatic Club was given at St. John's Episcopal Church under the direction of Robert Hufstader, organist of that church. The following program was presented: Chorale, "Beside Thy Cradle," Bach; organ, Chorale Preludes, "Now Come, Redeemer of Mankind," Bach; "A Rose Breaks into Bloom," Brahms, and "In Thee Is Joy," Bach; Advent and Christmas Story, Bach (Florence Ralston, soprano; Emily Linner, alto; Russell Torge, bass; Louis Cheskin, flutist); "Weihnachtslieder," Richard Trunk (Emily Linner and string ensemble); "Down in Yon Forest" (carol from Derbyshire), Vaughan Williams, and "Ave Maria," Peter Cornelius (soprano ensemble with strings); Fugue, Canzone and Epilogue, Karg-Elert; Chorale, "Thee with Tender Care," Bach.

Fitch's Anniversary Recital.

The closing event of the three-day music festival celebrating the tenth anniversary of Dudley Warner Fitch as organist and choirmaster of St. Paul's Episcopal Cathedral in Los Angeles was attended Nov. 21 by a large group of musicians and laymen. The program was expertly built and was played with a fine sense of the dynamic and color possibilities of the organ. Opening numbers by Handel and Clerambault prepared the way for Bach's "Cathedral" Prelude and Fugue and Karg-Elert's "Legend of the Mountain," the latter invested with well-thought-out color contrasts and balanced nuances. Put in an important place was the new "Cathedral" Prelude by J. W. Clokey, dedicated to Mr. Fitch. A pleasing number, "Reve du Soir," composed by the performer, and a carol arrangement by Arthur W. Poister further testified to the versatility of southern California organ composers. Following the recital several hundred of the audience adjourned to the parish-house, where Mr. Fitch was honored with a reception at which Dean Beal of the cathedral and members of the vestry were present.

The Wheaton College and Community Chorus at Wheaton, Ill., directed by Robert L. Schofield, sang Handel's "Messiah" Dec. 5 at the college auditorium. A second performance was given at the First Methodist Church of Glen Ellyn Dec. 14.

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Dr. Carl President of the N. A. O.

The National Association of Organists starts 1934 with a new president in the person of Dr. William Crane Carl, who was unanimously elected by the executive committee Dec. 11. Dr. Carl was drafted to fill the vacancy caused by the resignation of Dr. Charles Heinroth, who found himself unable to perform the duties of his office for the remainder of the year as a consequence of his growing responsibilities as a member of the faculty of the College of the City of New York, in which position he not only gives recitals, but has various classes and lectures. The resignation of Dr. Heinroth, who was serving his second term in the presidency, having been re-elected at the Chicago convention last August, was accepted with regret by the committee. Dr. Carl, being first vice-president of the N. A. O., and thus its ranking officer after Dr. Heinroth, was prevailed upon to take the office.

Both Dr. Carl and Dr. Heinroth are so well known to organists everywhere that it is not necessary to dwell on their distinguished careers.

Dr. Heinroth Reveals His Secrets.

At the lecture-recital by Dr. Charles Heinroth in the Great Hall of the College of the City of New York on Monday, Dec. 4, the audience not only heard brilliant and inspired playing, but was given an insight into the reason for Dr. Heinroth's success as a recitalist. As a young organist, starting out on his career, he faced squarely the fact that organ recitals were unpopular and sought the cause of it. Most criticisms of organ music were, and still are, based on the "dead" tone and a lack of rhythm and phrase feeling. Save for a slightly flatter pitch in the upper register of the organ than in orchestral instruments, Dr. Heinroth decided that the fault was not inherent in the instrument and set about to correct it in his own playing.

His program making, which naturally has had much to do with the success of his recitals, is based on alternating pressure and relief of physical, emotional and mental force. The structure of a symphony, with contrasts of key, tempo, rhythm, mood and character, serves as a model.

The first three sections of his program were contrasted in much the same manner as a symphony; the fourth, a novelty, was for emotional relief, and the last, the Franck Chorale in B minor, returned to the meditative mood established by the Reubke Sonata at the beginning. The complete program follows: Sonata, "The Ninety-fourth Psalm," Reubke; "Stay Thou with Me," Bach; "By the Waters of Babylon," Bach; "Marche du Veilleur de Nuit," Bach-Widor; Fantasia in F minor (Allegro-Andante-Allegro), Mozart; "Sportive Fauns," d'Antalfy; Chorale in B minor, Franck.

Hartford Chapter Elects Officers.

The Hartford chapter, Connecticut council, held its annual meeting on the evening of Dec. 4 at the City Club in Hartford. A brief business meeting followed the annual dinner, at which the retiring president, Edward F. Laubin, presided. Annual reports were read and officers were elected for the year.

Esther Nelson Ellison, prominent Hartford organist and teacher, was elected president. Mrs. Ellison is or-

ganist and director of music at the Church of the Redeemer. She was a pupil of the late Lynnwood Farnam and also studied at the Institute of Musical Art of New York. Well known as a recitalist, she is also head of the department of organ instruction at the Julius Hart School of Music.

The report of the nominating committee, of which Miss Elsie J. Dresser was chairman, also slated the following: First vice-president, Joseph S. Daltry; second vice-president, Joel E. Ramette; secretary, Donald B. Watrous; treasurer, Albert Stanley Usher; chaplain, Dr. John Newton Lackey (Central Baptist Church, Hartford); chairman program committee, Gordon W. Stearns; chairman membership committee, Ethel Syrett Tracey; chairman publicity committee, Ethel S. Bestor; librarian, Clifton C. Brainerd. All were unanimously elected.

Antoinette Hall of Sunrise chapter was present and told of the activities of that chapter during the first year. After the adjournment of the meeting a social hour was enjoyed by all.

DONALD B. WATROUS, Secretary.

Festival Service in Chicago.

The Chicago chapter held a festival service at the New First Congregational Church on the evening of Sunday, Dec. 17. As is the custom in this church, where the music is in the hands of such men as Dr. George L. Tenney, director of the choir, and Dr. William Lester, organist, the program was one of high merit and calculated to please and be interesting. Such has been the tradition of this historic church for many decades.

The organ soloists were Miss Alice R. Deal of the Austin Presbyterian Church and Edward Eigenschenk of the Second Presbyterian of Chicago. Both played from memory. Miss Deal gave a brilliant rendition of the Bonnet Concert Variations and the Toccata and Fugue in D minor of Bach, and a lovely interpretation of Bossi's "Evening Song." Mr. Eigenschenk, who played the Andantino (Clock Movement), by Haydn; Sowerby's "Carillon" and the Vierge "Carillon de Westminster," demonstrated anew his fine feeling for color and style, which one has come to expect of him.

The adult choirs sang Gounod's "St. Cecilia" Mass, the pianissimos achieved by Dr. Tenney in the Kyrie and Agnus Dei being especially effective, while Dr. Lester played the accompaniments most capably.

Kentucky Chapter.

The monthly meeting was held on the evening of Dec. 4 at the French Village, Louisville. After a short business meeting William E. Pilcher, Jr., reported on the efforts to have a special organ recital to be sponsored by the chapter this year. A discussion of the artists to be considered followed. Then a motion was made to form a committee of the directors of the organization to frame a definite plan to be put before the chapter next month.

The program, which was played by Archibald Jonas at Christ Church Cathedral, follows: "Lamentation," Guilman; Pastoral, Guilman; Funeral March, Guilman; "Hosannah," Dubois. "The Story of Christmas" was given under the direction of William Schwann Dec. 20 at the Highland Presbyterian Church. "The Messiah" was given under the direction of Mrs. Julia B. Horn at St. John's Evangelical Church Dec. 28.

EVELYN ANDERSON.

Staten Island Chapter.

A meeting of the Staten Island chapter was held Saturday evening, Dec. 9, at the home of its president, George Dare. Among those present were: Mrs. F. Schaeffer, Miss Marjorie Sunderman, Miss E. Gyorgovits, Mrs. L. D. Schaeffer, Miss Grace Vroom, Mrs. George Dare, Carlos Newman, G. Dare and Charles L. Schaefer.

Dr. Becket Gibbs, organist of St.

President William C. Carl



Ignatius' Church, Manhattan, was the guest speaker and gave a very instructive talk on plainsong, illustrated with phonograph records of plainsong sung by authoritative choirs of England and France. After the lecture those present partook of refreshments served by the amiable hostess, Mrs. Dare.

The next meeting, in January, will be held at the home of C. L. Schaefer. CHARLES L. SCHAEFER, Publicity Chairman.

McAmis Plays for Sunrise Chapter.

The November event of the Sunrise chapter (Long Island) took place at St. John's Episcopal Church, Huntington, when Hugh McAmis, F. A. G. O., ever popular as recitalist at Guild and N. A. O. conventions, played one of his delightful programs, displaying the qualities of the Casavant organ recently installed in this church. He was assisted by Edward Asfazadour, violinist, who played two selections with beauty and warmth of tone. The program: "Psalm XIX," Marcello; Air with Variations, Symphony in D, Haydn; Andante Cantabile, Fourth Symphony, Widor; Largo, Veracini, and "Ukolebavka," Friml (Mr. Asfazadour); Gavotte, Martini; "Piece Heroique," Franck; "Dreams," McAmis; "Canyon Walls," Clokey; "Communion," Tournemire; "Rhapsodie Catalane," Bonnet.

Preceding the recital a turkey dinner was served in the parish-house to about 100 members and friends of the chapter in honor of Mr. McAmis. Antoinette Hall, president of the chapter, presided and the Rev. E. J. Humeston was the speaker on "The Art of Music in the Church Service."

This event was held through the courtesy of the Rev. Albert B. Greanoff, rector of the church, and G. Everett Miller, organist and vice-president of the northern district of the chapter. JOHN P. BATES, Secretary.

Baltimore Chapter.

The first meeting of the season for the Baltimore chapter was held Monday evening, Oct. 30, at the Harlem Park M. E. Church. M. Ida Ermold, Mus. B., F. A. G. O., organist and director of the church, presented an interesting program in the form of a lecture-recital. The subject was "The Sonata in Organ Literature" and Miss Ermold's program was published in the December DIAPASON.

The second meeting was held at the studio residence of Miss Clara C. Groppe on the evening of Nov. 27. Original poems were read by Maria Briscoe Croker. Songs from the "Gitanjali" cycle, poems of which are by Tagore,

and music by John Carpenter, were sung by Edith Reinhardt, soprano, accompanied by Miss Groppe. A group of songs, poems by John Masfield, poet-laureate of England, were sung by John A. Englar, baritone, accompanied by Bianca White.

The following officers are serving for the year 1933-1934:

President—Miss M. Ida Ermold, Mus. B., F. A. G. O.

Vice-president—Miss Maud C. Lewis, A. A. G. O.

Corresponding Secretary—Miss Edna M. Hax.

Recording Secretary—Herbert J. Austin.

Treasurer—Miss Hedwig Garthe. EDNA M. HAX, Secretary.

Delaware Chapter Election.

The November meeting of the Delaware chapter was held Thursday evening, Nov. 16. The regular monthly meeting for December, which was the annual meeting also, was held at the home of Samuel J. Blackwell and was in the nature of a social. Mrs. Firmin Swinnen gave reminiscences of her experiences as a refugee from Belgium during the world war. Some of these were amusing as well as very interesting. The election of officers resulted as follows: President, Samuel J. Blackwell; vice-president, Paul Buesche; secretary, Wilmer Calvin Highfield; treasurer, Sarah Hudson White; librarian, Eve Judith Robinson. The next meeting will be held at First and Central Presbyterian Church, the date to be selected, at which time a recital will be given by three of the members, assisted by vocalists. It will be under the direction of Paul Buesche. In March a recital will be given by Firmin Swinnen for the benefit of the chapter. WILMER CALVIN HIGHFIELD, Secretary.

Norristown, Pa., Chapter.

The Norristown chapter had among its activities a Christmas recital by John H. Duddy, Jr., in Christ Reformed Church Dec. 20. A get-together social and musicale will be held in the De Prefontaine studio Jan. 16. A public church service in the Asbury M. E. Church, Mrs. Sidney Grenfell, organist, will take place Jan. 28. In the Reformed Church of the Ascension, Miss Schall, organist, there will be a program Feb. 25 and another is to take place in the Conshohocken Lutheran Church, Raymond Pfieger, organist, March 25. WALTER DE PREFONTAINE, President.

Williamsport, Pa., Chapter.

The Williamsport chapter presented a public service in the Covenant-Central Presbyterian Church, Williamsport, Pa., Sunday evening, Nov. 19. The program was as follows: Organ prelude, Meditation, d'Evry (John Dougherty), First Presbyterian Church; invocation, Dr. Charles Everest Granger, pastor Covenant-Central Church; anthem, Sanctus (from "St. Cecilia" Mass), Gounod (combined choirs of First Presbyterian and Covenant-Central Churches); solo, "Fear Ye Not, O Israel," Buck (Miss Alice Brearey, soprano soloist, Covenant-Central Church); organ, Concert Overture in E flat, Fautkes, and "The Bells of Aberdey," Stewart (Miss Ruth Koser, St. John's Lutheran Church); anthem, "Seek Ye the Lord," Roberts (mixed quartet); organ, Offertoire in A flat, Batiste, and "A Memory," Nearing (T. Leroy Lyman, organist Mulberry Street M. E. Church); anthem, "Gloria in Excelsis" (from Twelfth Mass), Mozart (combined choirs); postlude, Grand Chorus in March Form, Guilman (Mr. Dougherty).

This service was very well attended and was the first public service held by the chapter on a Sunday evening after the usual church hour.

The November meeting of the chapter was held in the First Presbyterian Church Monday, Nov. 20, with John Dougherty and Mrs. William Dougherty as hosts. After a short business

session Edward Hardy, organist of Christ Episcopal Church, presented a short recital on the four-manual Austin organ. Mr. Hardy's numbers, some of which were decidedly novel and entertaining, were as follows: "Prelude Heroic," Faulkes; Two Pastoral Sketches, Bridge; "The Cuckoo," Arensky-Nevin; "Hymn of the Angels," Edward Hardy; Fugue in C, Buxtehude; two novelties, "The Hurdy-gurdy Man" and "An Old Music Box," Goossens; Toccata, Batiste.

After the recital the chapter was entertained in the parish-house.

FREDERICK W. MANKEY, Secretary.

Harrisburg Chapter.

Members of the Harrisburg chapter gave a recital Nov. 12 at the Masonic Homes, Elizabethtown, Pa. The following organists participated on this program: Alfred C. Kuschwa, organist and choir-master of St. Stephen's Cathedral, Harrisburg; Mrs. H. H. Rhodes, First Presbyterian Church, Middletown, and Miss Erma Geyer, Elizabethtown Masonic Homes. This recital was held in the beautiful Gothic chapel of the Masonic Homes.

On Monday evening, Nov. 20, William Sterndale-Bennett's oratorio "The Woman of Samaria" was sung by the augmented choir of the Derry Street United Brethren Church under the direction of Ezora C. Zarker, choir-master, with Rhoda Dessenberger, organist, as accompanist. Miss Dessenberger played the first movement of Mendelssohn's First Sonata as a concluding number to the oratorio. Miss Helen Runkle, organist and choir director of the Fourth Reformed Church, played two movements from Borowski's Suite for Organ.

Reading Chapter.

The fifty-ninth public recital of the Reading chapter was held in St. John's German Lutheran Church, the Rev. Robert H. Ischinger, pastor, Sunday, Dec. 3, at 9 p. m. Harold E. Bright, organist and director of the church, was in charge. The organists were assisted by the choir of the church. The

program was as follows: Organ solos, "Come, Saviour of the Gentiles" and "Now Let Us Sing with Joy," Bach (J. William Moyer, First Baptist Church); address of welcome, the Rev. Robert H. Ischinger; organ, "Dreams," Wagner (Emily Shade Kachel); German anthem, "Send Jetzt Dein Licht," Gounod; organ, "The Shepherd's Piper and the Star," Stecherbatheff (Bernard Leitheiser, St. James' Reformed Church); anthem, "Lord of All Being," Andrews; organ, "Jubilate Deo," Silver (Vernon D. Johnson).

The next event will be an individual program to be given at the First Reformed Church, with Myron Moyer in charge.

Miami Chapter Active.

Professor W. S. Sterling gave an interesting talk on hymnology before the Miami chapter Oct. 23. He began with the earliest Hebrew tunes and traced the development through Palestrina, Bach, Luther, Mason and many others. He first spoke of the literary worth of the hymns, then the tunes themselves and lastly the rhythmic part.

Nov. 13 a meeting was held at Westminster Presbyterian Church. Mrs. J. N. McArthur, pianist and director; Mrs. Antoinette Robb, cellist, and Mrs. Beatrice Hunt, contralto, gave a short program. The subject for the evening was "Relationship of Pulpit and Choir." Dr. J. V. Johnson of the Westminster Church and the Rev. Glenn C. James of the White Temple Methodist spoke from the ministerial standpoint; Charles Cushman, director of the White Temple choir, gave the choir views and Professor Sterling spoke for the organists.

Nov. 27 Dr. Elisha A. King of Community Church, Miami Beach, lectured on his recent trip to Palestine, illustrating it with stereopticon pictures. Mrs. Ruby Showers Baker, soprano, and P. I. Chyna, tenor, sang. Miss Frances Tarboux played "Through Palestine," by R. Deane Shure.

All of these meetings were well attended.

MRS. L. D. GATES, Secretary.

George O. Lillich



PROFESSOR GEORGE LILLICH of the Oberlin Conservatory of Music faculty played a recital for the students, faculty and townspeople of Oberlin, Ohio, on the three-manual Skinner organ in Warner concert hall on the evening of Nov. 23. Mr. Lillich exhibited a fine clarity of technique, beauty of registration and musicianly interpretation. He is a performer whose vital personality permeates his music, instilling in his audience a fine appreciation of a thorough musician.

Mr. Lillich's program was as follows: Concerto No. 4 in F major (Allegro), Handel; Andante from Fantasie in F minor, Mozart; Trio in F, Krebs; "The Woods so Wild," Byrd-Farnam; Passacaglia and Fugue in C minor, Bach; "Silhouette," McKinley; "Variations sur un Noël," Dupre; Toccata in G major, Jepson.

Knowing his organ from top to bot-

tom, Mr. Lillich was able to shade his playing in an intelligent and satisfying way; after hearing the recital, no one could doubt the exceptional versatility of the performer.

The organ faculty of the Oberlin Conservatory of Music consists of four professors, of whom Mr. Lillich is the youngest.

Programs by George Gaskill Ashton.

George Gaskill Ashton, organist and choir-master at the Woodland Presbyterian Church, Forty-second and Pine streets, Philadelphia, has presented a very interesting musical program thus far. This church is just off the campus of the University of Pennsylvania and caters to many students who, with the regular congregation, have made these special musical services exceptionally well attended and well worth while. The following offerings have been presented at the evening services:

Nov. 5—Mendelssohn's "Elijah."
Nov. 12—Matthew J. Mueller, violinist with Philadelphia Orchestra, and choir.

Nov. 19—Frederick Leonardo, harpist with Pennsylvania Symphony Orchestra, and choir.

Nov. 26—Maunders' "Song of Thanksgiving."

Dec. 17—Handel's "Messiah."
Dec. 24—Candlelight service with string ensemble from Philadelphia Orchestra.

Interesting Program at Harrisburg.

An interesting "hour of music" at Christ Lutheran Church, Harrisburg, Pa., Dec. 5 was given by Irene Bressler, organist; Herbert L. Lambert, tenor, and Clarence Heckler, at both piano and organ. Miss Bressler played Purcell's Trumpet Voluntary and Bonnet's "Romance sans Paroles." Mr. Heckler played a "Noel" by d'Aquin, the March from "Dramma per Musica," by Bach, and Bonnet's "Rhapsody Catalane." The piano and organ number was Mendelssohn's "Capriccio Brillante," played by Mr. Heckler at the piano and Miss Bressler at the Austin organ.



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Events of 1933 in the Organ World in Review

In order to give our readers a picture of the events of the year 1933, we herewith present a compact review of the principal items of news chronicled in the issues of THE DIAPASON from month to month during the twelve months' period which has just come to a close:

JANUARY

A four-manual organ built by the Aeolian-Skinner Company was dedicated Dec. 12 at the Northrop Memorial Auditorium of the University of Minnesota at Minneapolis, with Palmer Christian the guest organist.

Thirty-five years of uninterrupted service, without as much as one Sunday missed on account of illness, was completed by Charles F. Hansen, the blind musician, at the organ of the Second Presbyterian Church of Indianapolis. The church celebrated the anniversary in a suitable manner on Christmas Day.

A musical service at Trinity Church, Boston, Nov. 27, marked the tenth anniversary of Francis W. Snow as organist and choir-master of this church.

William H. Fobes, a prominent business man, organist and organ enthusiast of St. Paul, died Nov. 30 at the age of 62 years.

Joe Moss, a veteran Providence, R. I., organist, died in that city Nov. 27. He was born in 1860.

FEBRUARY

A four-manual organ, to be built by the Aeolian-Skinner Company, was ordered for the new W. K. Kellogg Auditorium, a building presented to the city of Battle Creek, Mich., by the breakfast food manufacturer.

For the thirty-fourth consecutive year Ralph Kinder gave his January series of Saturday afternoon recitals at Holy Trinity Church, Philadelphia.

Günther Ramin, the Leipzig organist, landed in America and gave his first recital Jan. 19 at the Wanamaker Auditorium in New York before a large company of distinguished organists.

Dr. J. Frederick Wolle, the noted Bach scholar, organist, and conductor of the Bach Chorus of Bethlehem, Pa., died in that city Jan. 12.

Dr. Humphrey J. Stewart, famous organist of San Diego, Cal., died there Dec. 28 after a long illness.

Albert Riemenschneider, noted organist of Berea, Ohio, and Cleveland, is elected president of the Music Teachers' National Association at its annual meeting in Washington, D. C.

Edwin Lyles Taylor, F. A. G. O., well-known Southern organist, died by his own hand in the First Baptist Church of Birmingham, Ala.

James Douglas Massey, talented Berkeley, Cal., organist, only 18 years old, committed suicide Dec. 31 by inhaling gas in New York.

Large four-manual Aeolian-Skinner organ in the Church of St. Mary the Virgin, New York City, is opened in January, with recitals by Palmer Christian and Ernest White.

Dr. John McE. Ward observed forty-fifth anniversary as organist of St. Mark's Lutheran Church, Philadelphia, on New Year's Day.

MARCH

Recommendations embodying measurements for a standard console are submitted to the American Guild of Organists by its committee on console standardization, headed by William H. Barnes. The report, a document of 3,000 words, is published in full.

Northwestern University sponsors conference on church music held on the campus at Evanston Feb. 16, with prominent speakers. In the evening the large new Kimball organ in Thorne Hall, on the Chicago campus of the university, is dedicated with a recital by Edwin Arthur Kraft.

William Lester's latest musical offering, "The Bird Woman," is given its Chicago premiere Feb. 21 at Orchestra Hall by the Apollo Club.

Arthur Dunham gives entire program of his own compositions in a recital at the Methodist Temple, Chicago, Feb. 22.

Harold Tower celebrates his twenty-

fifth anniversary as a church organist and his eighteenth anniversary as organist and choir-master of St. Mark's Pro-cathedral, Grand Rapids, Mich.

APRIL

Harvard University dedicates its four-manual Aeolian-Skinner organ with a recital March 7 by Clarence Watters of Trinity College, Hartford, Conn. The new instrument has 101 stops and 7,590 pipes.

Scheme of large Kimball organ ordered for new Municipal Memorial Auditorium at Worcester, Mass., is presented. The specification shows eighty-eight voices and more than 6,700 pipes.

Receivers are appointed for the Estey Organ Company of Brattleboro, Vt., founded in 1846 and one of the oldest of organ manufacturing concerns in the world.

Three-manual organ to be built for the new chapel of the Mormon Church at Washington by the Austin Organ Company is described.

Four-manual Möller organ is dedicated in Second Presbyterian Church of Newark, N. J., March 19.

Plaque is unveiled in the First Presbyterian Church of New York March 26 in commemoration of Dr. William C. Carl's forty years' service as organist and director.

Symposium on church and choral music is conducted by the National Association of Organists at Union Theological Seminary, New York, March 22, with a list of prominent persons as speakers.

MAY

The four-manual Austin organ at the new Y. M. C. A. in Jerusalem is heard in opening recitals on Easter by Mrs. Douglas H. Decherd, A. A. G. O., of the American Mission at Aleppo, Syria.

Winslow Cheney, a young American organist, completes task of memorizing all of the organ works of Johann Sebastian Bach, a feat which occupied several years.

Semi-annual convention of the Northern Ohio A. G. O. chapter is held at Toledo April 24 and 25. A lecture-recital by Albert Riemenschneider and recitals by Palmer Christian and Henry F. Anderson are among the program features.

The Nebraska Guild chapter held a banquet at Omaha April 24 in honor of the seventieth birthday of J. H. Simms, for thirty-eight years organist at All Saints' Episcopal Church.

George Balch Nevin, American composer of anthems and other music and father of Gordon Balch Nevin, organist and composer, died April 17 at his home in Easton, Pa., at the age of 74 years.

Mrs. Eleanor Allen Buck, F. A. G. O., talented young Kansas organist, died at Topeka Feb. 24.

JUNE

Recital No. 818 was played by Professor William Churchill Hammond of Mount Holyoke College at the Second Congregational Church of Holyoke, Mass., March 31, bringing to a close his forty-eighth season of recitals in this church.

Pennsylvania N. A. O. chapter holds annual convention at Harrisburg May 7, 8 and 9. Among the features are a recital by Alexander McCurdy, a piano and organ program and a choral service under the direction of Alfred C. Kuschwa.

Two recitals by Harry C. Banks, Jr., May 1 and May 8 mark the opening of the large four-manual Aeolian-Skinner organ at Girard College, Philadelphia.

Sigfrid Karg-Elert, noted German composer for the organ, died April 9 at his home in Leipzig after a long illness.

Joseph Bonnet gives an all-American program at the Church of St. Eustache in Paris April 30 and it is attended by about 2,000 people. The compositions played were by Leo Sowerby, Eric DeLamar, Seth Bingham and Arthur Foote.

Organists of a large section of the South hold convention at Nashville, Tenn., May 9 and 10. S. Leslie Grove

and Adolph Steuterman play recital at Vanderbilt University.

J. Frank Frysinger, organist and composer, is honored by his church, the First Presbyterian of York, Pa., on the occasion of his tenth anniversary there.

April Guild night in New York is held April 24 at the parish-house of St. Thomas' Church, with Mrs. Clarence Dickinson as guest of honor and speaker.

JULY

Convention of the American Guild of Organists drew large and representative body of organists from all parts of the country to Cleveland the week of June 26. Ten recitals, a service at Trinity Cathedral, an orchestral program of works of American organists and other events marked the convention.

The degree of doctor of music was conferred by Syracuse University on Charles S. Skilton, the Kansas organist and composer.

The contract to build a large four-manual organ for Grace Episcopal Cathedral in San Francisco was awarded to the Aeolian-Skinner Company.

A class of nineteen was graduated by the School of Sacred Music of Union Theological Seminary, New York, at its annual commencement.

Fourteen new fellows and thirty-five

associates were added to the list of scholastic members of the A. G. O. as a consequence of the 1933 examinations.

The Linwood Presbyterian Church of Kansas City held a special service late in May to mark the twenty-fifth anniversary of Mrs. Sue Goff Bush as its organist.

Seven organs in different parts of the country, all presented by Cyrus H. K. Curtis, the Philadelphia publisher, sounded forth simultaneously in tribute to his memory on the day of his funeral June 9.

THE DIAPASON published revised standard console measurements as adopted by the council of the American Guild of Organists.

The Guilman Organ School in New York, Dr. William C. Carl, director, completes its thirty-fourth year with commencement exercises June 6.

I. H. Bartholomew completed thirty years' service as organist of Trinity Lutheran Church, Bethlehem, Pa.

AUGUST

The contract for a large four-manual organ to be installed in the new town hall at Pretoria, South Africa, was awarded to the W. W. Kimball Company of Chicago.

Plans are set forth for the rebuilding of the large and famous organ in Carnegie Music Hall, Pittsburgh.

Mrs. Josephine Shackell, who served St. John's Episcopal Church at Portage, Wis., as organist for fifty-two years, died July 3 at the home of her son in Oak Park, Ill.

SEPTEMBER

The annual convention of the National Association of Organists, held in Chicago the first week in August, was attended by several hundred organists and marked the twenty-fifth anniversary of the association. Dr. Charles Heinrich was re-elected president. The recitals were of markedly high quality and the performers ranged in age from 21 to 82 years—Virgil Fox being the youngest and Clarence Eddy the oldest.

Representatives of the organ building industry met in New York Aug. 22 and 23 and organized the National Organ Builders' Association, framed a code for the industry and adopted a constitution. Adolph Wangerin was elected president of the new organization.

The death of Charles A. Lane, senior partner in the organ building firm of Hillgreen, Lane & Co., Alliance, Ohio, marked the passing of a man who as his avocation wrote on philosophical subjects and was honored by poets. He was 79 years old.

A total attendance of 176 church musicians from twenty-six states marked a special church music institute conducted by the Northwestern University School of Music in Evanston the last week of July.

It was announced that M. P. Möller was to build a large four-manual organ for the Crescent Avenue Presbyterian Church of Plainfield, N. J.

Mrs. Gertrude Gouverneur Cotsworth, wife of the veteran Chicago organist and critic, died Aug. 4. She was born in 1851.

Dr. Adam Geibel, blind organist and composer, died in Philadelphia Aug. 3 at the age of 77 years.

OCTOBER

The Canadian College of Organists held a successful convention at Toronto from Aug. 28 to Aug. 31. Dr. Healey Willan was elected president.

Marcel Dupré arrived in New York Sept. 27 for a transcontinental tour of recitals.

Westminster Choir School broke ground at Princeton, N. J., for a group of three new buildings, the gift of an anonymous benefactor.

The ministry of music of the famous Riverside Church in New York, of which Dr. Harry Emerson Fosdick is pastor and Harold V. Milligan, F. A. G. O., is organist and director, began its fourth season of Sunday afternoon services Oct. 8.

The large new Aeolian-Skinner organ in the community building at Hershey,

Necrology of 1933

Persons of prominence in the organ world, by virtue of their achievements as organists, composers or organ builders, who died in 1933, with the dates of their passing, included the following:

Dr. J. Frederick Wolle, Bethlehem, Pa.—Jan. 12.

William Faulkes, Liverpool, England—Jan. 21.

Dr. John Myers Furman, Tarrytown, N. Y.—Jan. 24.

Christian B. Clark, New York City—Jan. 24.

Edward R. Tourison, Philadelphia—Jan. 26.

Sidney Webber, Worcester, Mass.—Jan. 30.

Charles E. Watt, Chicago—Feb. 23.

Mrs. Eleanor Allen Buck, F. A. G. O., Topeka, Kan.—Feb. 24.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., Reading, Pa.—March 5.

Roger P. Conklin, Huntington, N. Y.—March 9.

Dr. Sigfrid Karg-Elert, Leipzig, Germany—April 9.

George B. Nevin, Easton, Pa.—April 17.

Cyrus H. K. Curtis, Philadelphia—June 7.

Harry J. Read, New Haven, Conn.—June 15.

David Arthur, Los Angeles, Cal.—July 20.

Charles A. Lane, Alliance, Ohio—July 26.

L. E. Morel, Toronto, Ont.—Aug. 2.

Dr. Adam Geibel, Philadelphia—Aug. 3.

Edgar Eugene Coursen, Portland, Ore.—Aug. 9.

Frederick Preston, New York City—Aug. 14.

Frederick C. Feringer, Seattle, Wash.—Oct. 16.

Daniel Crough, Schenectady, N. Y.—Oct. 19.

Dr. J. Lewis Browne, Chicago—Oct. 23.

James E. Yates, Tarrytown, N. Y.—Nov. 2.

Ray J. Lilley, Memphis, Tenn.—Nov. 22.

Edward J. Biedermann, New York—Nov. 26.

Alfred J. Chaplin Bayley, Berkeley, Cal.—Nov. 29.

Orpha F. Devaux, Hartford, Conn.—Dec. 1.

Richard Henry Warren, South Chatham, Mass.—Dec. 3.

Joseph C. Casavant, St. Hyacinthe, Quebec—Dec. 10.

John W. Gratian, Alton, Ill.—Dec. 12.

Everett E. Truette, Boston, Mass.—Dec. 16.

Pa., the "chocolate town," was opened Sept. 1 with recitals by Dr. Harry A. Sykes.

Arrangements were made for the celebration of the thirtieth anniversary of Dr. Warren F. Acker as organist of St. Paul's Lutheran Church, Allentown, Pa., with a three-day music festival beginning Oct. 2.

Former pupils of the late Harrison M. Wild organized the Harrison M. Wild Organ Club in Chicago to perpetuate his memory.

NOVEMBER

The famous Worcester, Mass., Music Festival in October was marked by the dedication of the large Kimball organ in the new Memorial Auditorium, with Walter Howe at the console.

The contract to build a large four-manual for the new edifice of the Shrine of the Little Flower at Royal Oak, Mich., of which Father Charles E. Coughlin of radio fame is pastor, was awarded to George Kilgen & Son, and the specification was presented.

A Möller four-manual organ was completed in Trinity Methodist Church at Albany, N. Y.

THE DIAPASON published the specification of the new organ in Royal Albert Hall, London, an instrument of 146 speaking stops, which cost \$25,000 and which had just been completed.

Dr. J. Lewis Browne, organist and composer of national reputation and director of music in the public schools of Chicago, died suddenly Oct. 23.

Frederick C. Feringer, organist and choir director of the large First Presbyterian Church of Seattle, Wash., died Oct. 16 at the age of 40 years.

Dudley Warner Fitch was being honored on the occasion of his tenth anniversary at St. Paul's Cathedral in Los Angeles.

DECEMBER

Marshall Bidwell gave first recitals on the reconstructed and enlarged Aeolian-Skinner organ in Carnegie Music Hall in Pittsburgh and preceding the performance Nov. 4 the Pittsburgh A. G. O. chapter held a dinner.

The council of the American Guild of Organists approved and sent out to the chapters a code of ethics for organists prepared by a committee of which Professor Samuel A. Baldwin was the head.

Pietro A. Von completes an oratorio entitled "The Triumph of St. Patrick," which is to receive its first public performance March 11 in St. Patrick's Cathedral, New York City.

Trinity Cathedral and the Northern Ohio A. G. O. chapter honored Edwin Arthur Kraut on the twenty-fifth anniversary of his incumbency at the cathedral.

Palmer Christian gave the dedicatory recital on the new Kimball organ at the Worcester, Mass., Municipal Auditorium Nov. 6 before an audience of 2,500.

E. Stanley Seder, prominent Chicago organist, was severely injured in an automobile collision when on his way home from a recital tour in the West.

Announcement is made of the appointment of Carl Weinrich as head of the organ department of the Westminster Choir School, effective in the fall of 1934.

Myra Goodnow Clippinger completes twenty-five years of service as organist at the Meridian Street Methodist Church of Indianapolis, Ind.

Mrs. Elmer Beardsley was to observe fiftieth anniversary as organist of United Congregational Church at Bridgeport, Conn., on Dec. 3.

New Organs of 1933; a List of the More Important Instruments

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

Place	Number of Manuals	Builder	Issue
Worcester, Mass., Municipal Memorial Auditorium.....	4	Kimball	April
Battle Creek, Mich., W. K. Kellogg Auditorium.....	4	Aeolian-Skinner	February
Royal Oak, Mich., Shrine of the Little Flower.....	4	Kilgen	November
Albany, N. Y., Trinity Methodist Church.....	4	Möller	November
London, England, Royal Albert Hall.....	4	Harrison	November
Chicago, Thorne Hall, Northwestern University.....	4	Kimball	June, 1932
Cambridge, Mass., Harvard University.....	4	Aeolian-Skinner	May, 1932
Appleton, Wis., Lawrence College.....	4	Kimball	December
San Francisco, Cal., Grace Episcopal Cathedral.....	4	Aeolian-Skinner
Plainfield, N. J., Crescent Avenue Presbyterian Church.....	4	Möller
Newark, N. J., Second Presbyterian Church.....	4	Möller	April
Jerusalem, Palestine, Y. M. C. A. Auditorium.....	4	Austin	April, 1932
Philadelphia, Pa., Girard College.....	4	Aeolian-Skinner	October, 1931
Pretoria, South Africa, Town Hall.....	4	Kimball
Pittsburgh, Pa., Carnegie Music Hall (additions and reconstruction)	4	Aeolian-Skinner	August
Plattsburg, N. Y., Trinity Episcopal Church.....	4	Kimball	June
Hazleton, Pa., Primitive Methodist Church.....	3	Wicks	March
Washington, D. C., Church of Jesus Christ of Latter Day Saints..	3	Austin	April
Lewistown, Pa., First Methodist Church.....	3	Austin	July
Geneva, N. Y., Trinity Church.....	3	Wicks	July
Manchester, N. H., Franklin Street Congregational Church.....	3	Austin	July
Brooklyn, N. Y., Church of St. Mark.....	3	Austin	August
Covington, Ky., Trinity Episcopal Church.....	3	Kilgen	August
New Cumberland, Pa., Baughman Memorial Methodist Church...	3	Austin	September
Chicago, Hall of Religion, Century of Progress Exposition.....	3	Möller	June
Brooklyn, N. Y., Church of Our Lady of Refuge.....	3	Kilgen	October
Watertown, Wis., First Congregational Church.....	3	Wangerin	October
Richmond, Ind., St. Paul's Evangelical Church.....	3	Möller	December
Baltimore, Md., Church of St. Katharine.....	3	Möller	December
Westport, Conn., Church of the Holy Trinity.....	3	Möller	December
Kalamazoo, Mich., First Reformed Church.....	3	Kilgen	February
Amherst, Mass., Amherst College.....	3	Aeolian-Skinner

DEATH TAKES A. C. BAYLEY

(played by Richard I. Purvis).

By WILLIAM W. CARRUTH

San Francisco, Cal., Dec. 17.—The West lost a serious and ambitious organist in the recent and sudden death of Alfred Chaplin Bayley. Mr. Bayley was born in Sydney, Australia, but had spent much of his life in Berkeley. He was an associate of the American Guild of Organists and a fellow of the Royal Victorian College of Music of London and had held important positions around the bay, among others as organist and choirmaster of Grace Cathedral, at Third and Seventh Churches of Christ, Scientist, and at the First Baptist Church of San Francisco.

A memorial service for Sigfrid Karg-Elert was held at Trinity Methodist Church, Berkeley, Dec. 3 under the auspices of the Guild. The following program of works composed by Karg-Elert was presented: Pastorate, Recitative and Chorale (Op. 79); Four Chorale Preludes from Op. 78: "Sing unto the Lord," "Come, Redeemer of Our Race," "O Lord Most Holy" and "Praise the Lord, All Ye Nations" (played by Harold Mueller, F. A. G. O.); "From Heaven Above to Earth I Come" (sung by Claire Upshur, soprano, accompanied by Estelle Drummond Swift, F. A. G. O.); "Legend of the Mountain"; Three Chorale Preludes from Op. 65: "O Lord Most Holy," "Bedeck Thyself, O My Soul" and "Now Thank We All Our God"

ject of "Tone" in its many phases as well as conducting in general. The Frank Wright classes in theory will specialize in advanced harmony, counterpoint and composition, and in preparing the students for the approaching examination of the American Guild of Organists. Willard Irving Nevius will continue his Wednesday master class.

Ready for 1934 at Guilman School.

Dr. William C. Carl will present a specially valuable list of attractions for the students of the Guilman Organ School during the winter semester, beginning Jan. 2. The master class, conducted personally by him, will take up the works of the leading composers of the French school and compositions by Bach and Buxtehude. The first session will be held Thursday, Jan. 4. The Moldenhawer lectures on "Worship and Music" begin Wednesday afternoon, Jan. 10, at 4 o'clock. They will be illustrated by Dr. Carl at the organ. The Hugh Ross winter class begins the first of February. The subject will be the leading oratorios, their traditions, interpretation and how to play and conduct them. He will also treat the sub-

Dedicated by Blanche Verlinden.

The new organ in Sacred Heart Catholic Church at Nekeosa, Wis., was dedicated Wednesday evening, Dec. 13. Miss Blanche Verlinden, 18-year-old daughter of Edmond Verlinden, president of the Verlinden, Weickhardt, Dornoff Organ Company, Milwaukee, who installed the organ, appeared in recital at the new instrument. Miss Verlinden presented the following program: Prelude and Fugue in D minor, Bach; "Deep River," Burleigh-Biggs; Summer Sketches ("Dawn," "The Bee" and "The Cuckoo"), Lemare; Toccata in F major, Crawford; "Within a Chinese Garden," Stoughton; "Song of the Basket Weaver," Russell; Rhapsody on Old Carol Melodies, Lester; Toccata in D, Kander.

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TRAINING CHORAL CONDUCTORS FOR
THE CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE
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ANNOUNCES A CLASS DEVOTED TO THE
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TAUGHT BY
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New Compositions of 1933 for Choir and Organ; A Survey

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

No musician whose home is on the continent of North America can survey the compositions of 1933 without a feeling of exhilaration and pride. In a year when our youthful people might be pardoned for not wishing to sing the songs of Zion, our composers on both sides of the friendly border have given us some of the manliest and most joyful music, songs of faith and confidence which generous and patriotic publishers have not hesitated to present. I begin my annual survey by expressing my respect and gratitude for the men who make our music.

Anthems, Original

First let me list a number of anthems which, for varied reasons, have interested me personally most; perhaps the best anthem of 1933 is to be found in the list, but certainly my own favorites are these:

- Barnes—"Ye That Fear the Lord, Wait for His Mercy." SBar solos. (C. Fischer.) Time of depression.
 - Barnes—"The Christ Is Born in Every Child." Accompanied; can be sung by quartet. (C. Fischer.) Christmas.
 - Baumgartner—"O God, Who Set the Seers Aflame." Eight pages. Fine organ part on three staves. (Gray.) Saints, anniversary, New Year.
 - Buchanan—"Vandour Love." Unaccompanied; mostly four-part. Traditional Dorian melody from Virginia. Interesting "White Spiritual." (J. Fischer.)
 - Coke-Jephcott—"When Wilt Thou Save the People?" ST solos. Fifteen pages. Chorus needed. Orchestral parts available. (Gray.) Patriotic, democracy, the "New Deal."
 - Dett—"Go Not Far from Me, O God." Unaccompanied chorus. SSATBB and Bar obbligato. Based on two unfamiliar negro melodies. The composer's finest composition since "Listen to the Lambs." (J. Fischer.)
 - Jones, D. H.—"Glory to God in the Highest." Unaccompanied. SSAATBB. Three pages. Splendid Introit. (C. Fischer.) Christmas.
 - Jones, D. H.—"Hosanna." Unaccompanied. SSAATBB. Six pages. (C. Fischer.) Advent, Palm Sunday, praise.
 - Nazle—"Song of the Virgin Mother." Unaccompanied chorus, four parts plus S solo. Published late in 1932. (Ditson.) Christmas.
 - Noble—"The Presence in the Silence." Unaccompanied. (Schmidt.) Evening.
 - Ross, G.—"Give to Our God Immortal Praise." Short S solo. Old melody often called "Ye Watchers and Ye Holy Ones" or "Cologne." (C. Fischer.) Praise.
 - Ross, G.—"O Love Divine." Eight pages; unaccompanied. (C. Fischer.)
 - Sampson—"The God of Love My Shepherd Is." Accompanied. Fine text by G. Herbert. (Novello.) Guidance, faith.
 - Thompson, V. D.—"Spring Buds: T-day." Unaccompanied, six parts. Fine text by C. Rossetti. (Gray.) The Easter anthem of the year; carol style, joyful, graceful.
 - Thompson, V. D.—"O Lord, Who Once upon the Lake." S solo. Accompanied. (G. Schirmer.) Peace of God.
 - Thompson, V. D.—"Mercy and Truth." Unaccompanied, nine pages. A few divisions. (G. Schirmer.)
 - Tooke, Grace F.—"Lord, Be Our Light." SA solos. A few divisions in parts. Accompaniment available for piano and organ together. Ten pages. (Gray.) Vespers, peace.
 - Tooke—"Gone Are the Shades of Night." S solo; a few divisions in parts. Eleven pages. Accompaniment for piano and organ available. Text, a fine hymn of the fourth century. (Gray.) Morning.
 - Whitehead—"Love Unknown." Four parts, unaccompanied *ad lib.* (Stainer & Bell.)
 - Whitehead—"Almighty God, Whose Glory." Eight parts, unaccompanied. (Schmidt.) Nature, power of God.
 - Whitehead—"Lord of Our Life." Based on a Rouen melody. Easy, accompanied. (Schmidt.) The church, guidance.
- Considering number of anthems of highest grade published this year, undoubtedly the palm goes either to Dr. Whitehead of Montreal or to Professor Thompson of Indiana—the latter not a relative of mine, so far as I know. Both these men are mature composers with wide resources and distinct styles. My comment on Dr. Whitehead's complete works in last month's DIAPASON makes further eulogy out of place. Of Professor Thompson I can state that for grace, sensitive interpretation of fine texts, spiritual sincerity and re-

source in melody and harmony there are few composers in America to match him.

For power and rugged dignity I should have to award the prize to neither of the men just mentioned, but to Professor Baumgartner of Yale, whose finest published composition is certainly the one listed above. I heard it through three or four times from manuscript a year ago, and now that it is in print I am still deeply moved by it. Not long ago Mr. Milligan wrote me that he considered Professor Baumgartner one of the three leading church composers of America; here is stronger evidence than could have been marshaled then.

There are other anthems here with majesty in them—both the anthems by Jones, who now emerges as a mature composer; Dr. Coke-Jephcott's resonant work, easily his best so far, and Mr. Dett's noble composition on negro themes.

As usual, I have tried to select one or two new composers of promise, and have named Mr. Ross and Miss Tooke for that honor. Mr. Ross is a Canadian, I think; he is evidently a master of theory and a writer who knows exactly what he wants to do—a composer who combines strength and grace. Miss Tooke is somewhat secular in style and less sure of her media, but she seems to me a little more original and a good deal more sensitive. She gets effects from a modern organ that must be very beautiful; the accompaniment is as important as the vocal parts.

And now for other admirable anthems, some of which you might rank above any that I put in the first list:

- Baird—"Easter Alleluia." Unaccompanied, eight parts. (Gray.) Four pages.
- Barnes—"Give Ear to My Voice." Three pages. (C. Fischer.) Evensong.
- Barnes—"If Thou Comest to Serve the Lord." SBar. (C. Fischer.) Time of depression.
- Barnes—"O Give Thanks." S *ad lib.* Ten pages. (C. Fischer.)
- Broughton—"An Easter Song." T solo. Nine pages. Parts for brass and tympani available. (Gray.)
- Candlyn—"Rise, Crowned with Light." S solo, short. (Schmidt.) Advent, church dedication. Very fine text by Alexander Pope.
- Fry—"Manger Hymn." S solo. Unaccompanied *ad lib.* (Gray.)
- Grace—"Thanks Be to Thee." Unaccompanied. Four pages. (Novello.)
- Holler—"Jesus, Meek and Mild." Easy; quartet can do. (Gray.)
- Jones, D. H.—"Out of the Dusk." Two pages. (C. Fischer.) Resurrection.
- Jones, D. H.—"Faith." Two pages. Both these short anthems have fine texts by the Southern poet, Father Tabb. (C. Fischer.)
- Lank—"This Joyous Day." SBar solos *ad lib.* Three pages. Easy. Change the words "So let us love, dear love" to "So let us love our God." (Novello.) Easter, praise.
- Matthews, J. S.—"Star of Bethlehem Town." Carol, four pages, with faux-bourbons. (Gray.)
- Nevin, Gordon—"The Shepherd on the Hills." Unaccompanied, eight parts. Luscious effects; beautiful concert piece as well as anthem for church. (J. Fischer.) Salvation, Christ's love for man, Lent.
- Snow, F. W.—"Sleep, Holy Babe." Unaccompanied *ad lib.* (Riker.) Christmas.
- Snow, F. W.—"O Sing unto the Lord." T or S solo. Occasional divisions in parts. Fourteen pages, accompanied. (Gray.) Church festival.
- Thiman—"Thou Whose Almighty Word." Easy, accompanied. (Novello.) Missions.
- Thiman—"The Spacious Firmament." Could all be sung in unison. Very easy. (Novello.) Nature's praise.
- Timnings—"Lead Us, O Father." Alto solo. Admirable quartet anthem, easy and pretty. (C. Fischer.) Lent, guidance.
- Waters—"Alleluia." Unaccompanied, four parts. (Maxwell.) Easter.
- Voris—"Lift Up Your Voice, Now." Accompanied, easy. (Schmidt.) Easter.
- Whitehead—"Ye Choirs of New Jerusalem." Based on a German chorale, "Erschienen ist." Fine Dorian flavor. Easy, accompanied. (Schmidt.) Easter.
- Whitehead—"O Lord, Support Us." Unaccompanied, five parts. (C. Fischer.) Lent, prayer.
- Whitehead—"O Merciful God." Four parts, unaccompanied. (C. Fischer.) Preaching, installations, teachers, etc.
- Whitehead—"The King's Welcome." Based on old French tune. Four parts, accompanied, chorus preferable. Easy. (Ditson.) Popular for Palm Sunday.
- Wolf, W. A.—"He That Dwelleth." T or S solo. Uses "Ein feste Burg." Ten pages. Easy. (Presser.) Church festivals, especially Lutheran.

No further comment on these is

necessary, except to congratulate the publishers on their good luck and good taste in finding so many admirable numbers.

Traditional Carols and Carol-Anthems

An entire series of Christmas carols was edited this year by Mr. Saar (C. Fischer), including the following numbers, almost all of which are for unaccompanied singing in four parts, and all of which are pretty and easy:

- Clausen Hymnal of Seventeenth Century—"My Heart I Here Would Give Thee."
- English—"The Seven Good Joys of Mary."
- Fifteenth Century—"Joseph, Tender Joseph." Violin obbligato.
- French—"Here in a Manger."
- Seventeenth Century—"O Jesu So Fair."
- Seventeenth Century (Bamberg Hymnal)—"Dear Nightingale, Awake!"
- Swiss—"Come In, Dear Angels."
- Westphalian Hymnal—"He Whom Bore a Virgin Pure."

The harmonizations are skillful and the melodies are pure and appealing; the texts are not so well done as those in the Dickinson series—witness the last title above. Most of the carols are printed as hymns, on two pages.

And now, having given the post of honor to the new series, let us look at some others, some of which are superior to any in the Saar list:

- Davis-English—"Sussex Mummer's Carol." Bar solo. Curious text, including the birth and passion in one breath. Perhaps best for Lent. (Gray.)
- Dett-Negro—"Wasn't That a Mighty Day?" Unaccompanied, SATBB, with solos for ABar. Rather sombre but very fine. (G. Schirmer.) Christmas.
- Dunhill-Ancient—"Adeste Fideles." Unison with descant. (Arnold, imported by C. Fischer.)
- Dickinson-Italian—"Is This the Way to Bethlehem?" Easy, four pages, preferably unaccompanied. (Gray.) Christmas.
- Dickinson-Swiss—"O Nightingale, Awake!" Similar, though chorus will be better than quartet. (Gray.) Christmas.
- German—"In dulci Jubilo." Four parts, unaccompanied. (Ditson.) Christmas.
- German—"Ye Watchers and Ye Holy Ones." Accompanied; mostly four parts but eight on last page. (Ditson.) Easter. Groves-English—"God Rest Ye Merry." With descant. (Oxford.)
- Mueller-German—"The Christ-child's Lullaby," or "Susani." Chorus of children, two parts, *ad lib.* Accompanied. (G. Schirmer.)
- Voris-German—"The Kingdom's Sweet Flower." SBar duet, S solo. Eight parts, accompanied. Easy. (Gray.) Easter.
- Whitehead-Irish—"Now Christmas Day Is Come." For SSATB, organ *ad lib.* Eight pages. (C. Fischer.)
- Whitehead-German—"In dulci Jubilo." Accompanied. Really an original anthem on the old tune. Easy. (C. Fischer.)
- Whitehead-German—"The Goodwill Carol." Preferably unaccompanied. S solo *ad lib.* Tune known through Brahms as "Little Sandman." Easy. (Ditson.) Christmas.

To this list should be added the following numbers from Novello's new series of carols on leaflets—some of the most charming of modern English carols:

- Ashley—"Who Comes Riding?" Dialogue setting for SE.
- Hart—"All This Night Bright Angels Sing." S solo *ad lib.*
- Hunt—"One Winter Night." Fine for quartets.
- Mullinar—"Bethlehem." Harmony throughout.
- Wilson, John—"The Shepherd and the King." Excellent.

New Editions

Now turn to some new editions of carols, anthems and motets:

- Arensky—"The Lord Hath Heard Me." Two pages, unaccompanied *ad lib.* Previously known in editions of Gray and Boston Music Company. One of the finest short anthems. (Ditson.)
- Clough-Leighter-Bach—"With Joy We March." Twelve pages, extended chorale from cantata No. 182. Splendid vigor. (E. C. Schirmer.)
- James, Philip—"Stabat Mater Speciosa." The opening section from his "Christmas Canticle." SSATB, accompanied. One of the loveliest things published this year; easy. (Gray.)
- Fisher-Gluck—"Prayer from 'Alceste.'" (Ditson.)
- Lay-Ousley—"O Saviour of the World." Double choir. (Novello.)
- Lotti—"Crucifixus." Eight parts, unaccompanied. (E. C. Schirmer.)
- Morales—"Me Ye Have Bereaved." Perhaps best as a concert piece; text suited to few church services. (E. C. Schirmer.)
- Morse-Purcell—"Thou Knowest, Lord." Two pages. Originally in Croft's great burial service. I believe. Often used as a lovely and easy Lenten anthem. (Ditson.)

Nevin, Gordon-Sullivan—"Upon the Snow-Clad Earth." Accompanied, six parts. Really a new anthem on the Sullivan carol. (Ditson.) Christmas.

Parker—"Thou Ocean without Shore." From "Hora Novissima." (Gray.)

Parker—"Thou City Great and High." From "Hora Novissima." (Gray.)

Parker—"The Crucifixion." Section from "The Dream of Mary." Sixteen pages. Easy. Can be used with tableaux or as dialogue between clergyman and choir. (Gray.)

Palestrina—"O Bone Jesu." Four parts, unaccompanied. (E. C. Schirmer.)

Runkel-Eckmann—"Rejoice and Sing." Bar solo. (Witmark.) Christmas.

Stone-Praetorius—"The Morning Star on High." Carol. (Riker.)

Stone-Praetorius—"Lo, How a Rose." Carol. (Riker.) Christmas.

Whitehead-Auger—"Up, Up, My Heart." Four parts, but antiphonal effects possible with two choirs. (C. Fischer.) Easter.

Whitehead-Vulpus—"The Strife Is O'er." Six parts. (C. Fischer.) Easter.

Williams, D. M.-Hildach—"Fairest Lord Jesus." S solo. (Gray.)

Williams, W.-Bach—"How Brightly Shines Your Morning Star." Two easy choruses from Cantata No. 1. (E. C. Schirmer.)

Williams, W.-Aichinger—"Pange Lingua." Five parts, four pages. (E. C. Schirmer.) Communion.

Williams-Bortniansky—"O Taste and See." Eight parts, unaccompanied. (E. C. Schirmer.) Not one of the best Russian pieces.

Williams-Cascioli—"Istorum Est." Two pages. (E. C. Schirmer.) Saints.

As you will see, Father W. Williams has added to his excellent St. Dunstan series, but Dr. Dickinson and Dr. Williamson seem to be taking a holiday from editing. Certainly their enormous labors justify that, but I am regretful just the same.

Hymns and Unison Songs

In this field there have been two very important events. Dr. Dickinson's "Hymnal of the Presbyterian Church in the United States" has been published by the Presbyterian Board of Christian Education, containing much new and refreshing material, such as the contributions from folk-melodies, and containing also some of the good old hymns that most of us call bad when the Sons of Pride are not listening. The bad material is still inevitable in an American hymnal, but Dr. Dickinson has made a genuine contribution. I have discussed his hymnal in a previous article.

The other important event is Dr. Whitehead's "Eighteen Fauchbourbons and Descants" (C. Fischer), delightfully done and sagely introduced. I do not know any other collection half as good.

You might be interested also in some of the following:

- Elgar—"As Torrents in Summer." Unison. (Novello.)
- Huggins—"Say Not 'The Struggle Naught Availeth.'" Unison. (Novello.) Courage, faith.
- Jacob-Bain—"Brother James' Air." With descant. (Oxford.)
- May—"Hear Our Prayer." With descant. (Novello.) Vespers.
- Naylor—"A Hymn in Praise of the Faith." Unison. Omit last stanza or change words about heretics; I wonder how Novello ever accepted them. (Novello.)
- Robson—"Your Songs to Jesus Raise." Unison; might go as a baritone solo. (Novello.) Dedication of youth.
- Vine-Irish—"Prayer." Unison and descant. (Oxford.) A lovely tune.
- Wood, S. H.—"Ring Out, Wild Bells." Leaflet. (Novello.) New Year; sturdy tune.

Services, Canticles, Responses

Here there are two chief events. One is the publication of Willan's three settings of the Missa Brevis, in E flat, in F minor with free rhythm, and in F (C. Fischer). To me these are beyond praise, and they are easy once their idiom is mastered. Surely the Episcopalians, particularly the Anglo-Catholics, must rejoice in this new evidence of inspiration on the part of Canada's leading composer.

For the non-liturgical churches there are the three sets of responses by Mr. Voris, with lovely organ accompaniments, by all odds the finest set of responses published in the United States (Gray). The second and third sets appeared late in 1932 and almost escaped my notice; I hope that this mention will bring them before the public that will enjoy them—a very wide public.

Here are other admirable things:

- Chambers—Office of Holy Communion.

In three parts; can be used by men; easy. Unaccompanied. (Novello.)
 Douglas—Four Nine-fold Kyries. One accompanied. (Gray.)
 Glynn—Benedictus es, Domine, in C. (Gray.)
 Harris—Te Deum in B flat. (Gray.) S or T solos.
 Shaw, G.—Simple Modal Music for the Holy Communion. Eight pages. (Novello.) Excellent.
 Sowerby—Benedictus es, Domine, in D minor. Organ on three staves. Difficult. Twelve pages. (Gray.)
 Thiman—Benedictus es, Domine, in D. (Gray.) Easy.
 Tuthill—Benedicite Omnia Opera in F minor. Double chorus, unaccompanied. AT solos. (Gray.)

Undoubtedly the most important of these, and the most difficult, is Sowerby's canticle.

For Women's Voices

The event here is the inauguration of a series edited by Professor Egerton of Wells College, predecessor of Dr. Whitehead in the cathedral at Montreal, and well known on both sides of the border as a thorough scholar and man of the finest taste. I am particularly glad that instead of raking over the Tudor period exclusively he turned to later composers, from Purcell to S. S. Wesley. Here are some of the issues, all excellent:

- Bach—"Crucifixus." From the Mass in B minor. Four parts.
- Purcell—"Rejoice in the Lord." Known as the "Bell Anthem." Three parts and A.
- Purcell—"I Did Lay Me Down." Short medium solo in recitative; then unaccompanied, four parts.
- Gibbons—"Love of the Father." Four parts, unaccompanied.
- Tallis—"Nunc Dimittis." Four parts, unaccompanied.
- Wesley, S. S.—"Thou Wilt Keep Him." Four parts, unaccompanied.
- Wesley, S. S.—"As for Me, I Will Come into Thy House." Short Introit, four parts, unaccompanied.

Add the following issues from various sources:

- Brahms—"How Lovely Are Thy Dwellings." Four parts, accompanied. (Novello.)
- Dickinson-Liszt—"Easter Song of the Angels." Harp or piano with organ. Brass and tympani or full orchestral parts available. Four parts. Sixteen pages. Really a short cantata, very showy and effective. (Gray.)
- Douglas—"I Sing of a Maiden." Three parts, preferably unaccompanied. (Gray.)
- Geer-Catalonian—"On the 25th of December." Six parts. (C. Fischer.)
- Geer-Catalonian—"Presents for the Child Jesus." Six parts and S solo. (C. Fischer.)
- Geer-Catalonian—"Lo, December's Ice and Snow." Four parts. (C. Fischer.)
- Geer (ed.)—"O All Ye People, Give Ear." Four parts plus S semi-chorus, unaccompanied. (C. Fischer.)
- Geer-Practorius—"In dulci Jubilo." Two parts. (C. Fischer.)
- Handel—"Angels Ever Bright." Two parts. (E. C. Schirmer.)
- Palestrina—"Jesu, Rex Admirabilis." Three parts, unaccompanied. (E. C. Schirmer.)
- Saar-Fifteenth Century—"Joseph, Dearest Joseph." Four parts. Violin obbligato. (C. Fischer.)
- Stoughton-Sibelius—"Refuge and Strength." (Ditson.) The lyric section from "Finlandia."
- Thompson, V. D.—"Love Came Down at Christmas." Three parts. (Ditson.)
- Voris-German—"O God, Whose Presence Glows in All." Two parts. (Schmidt.)

For Men's Voices

There are a few things for men, including an arrangement of Professor Baumgartner's splendid new anthem—made at my suggestion, I believe—and an excellent anthem or motet in the style of Byrd by Mr. de Brandt. Here is the list:

- Baumgartner—"O God, Who Set the Seers Aflame." Accompanied. (Gray.)
- Daltry-Goss—"O Saviour of the World." (C. Fischer.)
- de Brandt—"Hail, O Hail, True Body." Unaccompanied. (C. Fischer.)
- Douglas—"I Sing of a Maiden." For three "equal" voices. (Gray.)
- Erickson-Welsh—"Deck the Hall." (Gray.) Christmas.
- Lefebvre-Catalonian—"Winter with Its Ice and Snow." With castanets, etc., ad lib. (Gray.)
- McKinney-Gretchaninoff—"Song of Joy." Unaccompanied. (J. Fischer.)
- Morales—"Me Ye Have Bereaved." Unaccompanied. (E. C. Schirmer.)
- Nevin, George-German—"Ride on in Majesty." The tune of "Ye Watchers and Ye Holy Ones," again. (G. Schirmer.)
- Nevin, Gordon—"Thou Art the Way." T-Bar solos. Accompanied. (J. Fischer.)

Whitford-Tschaikowsky—"Praise Ye the Lord." (J. Fischer.)

Solos and Duet

As usual, there is a dearth of good solos. Parker's "O Country Bright and Fair," the lovely long soprano number in the "Hora Novissima," is now published separately (Gray). It is appropriate to Easter or to meditations on the future life.

One fine new solo has appeared—Willan's "O Perfect Love" (Gray)—for high voice with attractive organ part. This is appropriate for weddings and for other occasions when young people are considered important. It is not strictly a marriage text. I recommend it warmly.

You might find useful these other numbers:

- Abbott—"Just for Today." Arranged as a duet from the enormously popular heart-song, S-A. (Summy.)
- LaForge—"Bless the Lord." Low; big voice preferable. (C. Fischer.)
- Milford—"Laus Deo." High. Good text on the joy of life. (Novello.)

Cantatas and Oratorios

There are two important works, of considerable difficulty. Sowerby's "Great Is the Lord" (Gray), with a text from Psalm 48, has an interesting accompaniment on three staves for organ, or you may procure orchestral parts. The voices sometimes are in six parts. Until you know it, the idiom is difficult. The effects are probably remarkable; I have not heard the work, which was composed for a church anniversary.

The other difficult cantata is Martin Shaw's "Sursum Corda" (Novello), with excellent text for times of depression, written by Binyon. The music runs to thirty-two pages; it was composed for the Three Choirs Festival.

The best easy cantata of the year is Dr. Thiman's "Christ Is Risen" (Ditson), with solos for SATBar, and with forty-eight pages of melodious music that could practically all be sung by a quartet.

There is one new carol-play called "How Far?" (C. Fischer), using some of the finest numbers from the "Oxford Book of Carols." A few of them would be difficult for children, I fear.

There is an edition of "The Messiah" (Ditson) with only chorus parts and their accompaniments, the solos being omitted—a good way to save money.

And finally, Stainer's "Crucifixion" has been published in an edition for women (Ditson). I fear it will be widely used.

Organ Music

It has been a good year for the organ, for long works and short, original pieces and transcriptions. I suppose that the most popular work of the year will prove to be the second volume of Mr. Kreckel's "Musica Divina" (J. Fischer), with beautiful little meditations on twenty German chorales and Gregorian melodies—all sold for a price that is merciful. I have exhausted superlatives on Mr. Kreckel's work and shall merely say that I am not taking a word back.

Mr. Edmundson's "Impressions Gothiques" (J. Fischer), otherwise known as his Second Symphony, is his best published work to date. The first movement would make a clear illustration for the young organist of the possibilities of the passacaglia form with a simple melody; similarly the last movement is a clean-cut toccata with some little grotesque effects. There is nothing deep in his work yet, but the composer shows advancing mastery of interesting forms while retaining clarity.

Dr. McKinley's "Ten Hymn-Tune Fantasies" (Gray), published at too high a price, are much more mature; perhaps they are the American organ work of the year of the highest quality. Some of his hymns are not favorites of mine, but he has certainly adorned them cleverly and with some genuine feeling.

I was much struck by a Prelude and Fugue in A minor by a composer named Illiaschenko (Gray). It seems to have more depth and fire than most modern works, and it is not very difficult. Look it over. I commend also, though not with such personal enthusiasm, a Fantasie in two parts by F. S.

Adams (Gray), particularly the fine Fugue-Finale; this comes in two separate issues of the St. Cecilia series. I enjoyed Miles Martin's postlude on "Sleepers, Wake" (Gray)—an admirable toccata—and also Dr. Diggle's Passacaglia and Fugue (Presser).

These other pieces, all easy, I can recommend:

- Carbone—Prelude. (Gray.)
- Diggle—"Will-o'-the-Wisp." (Gray.)
- Edmundson—"An Easter Spring Song." (Chimes, J. Fischer.) The most popular new piece for Easter.
- Matthews, E.—Chorale Prelude on "St. Mary." (Novello.)
- Mueller—"Ambrosian Prelude." (White-Smith.)
- Renzi—"Rondo Pastorale." Modern Italian series. (J. Fischer.)
- Smith, P. S.—"Paeon Exultant." Very easy. (Presser.)
- Thiman—Three Pieces. All useful for church. (Novello.)
- Yates—"Fughetta Scherzando." (Gray.)
- Zimmerman—"In the Cathedral." (Gray.)

There are two big pieces for organ and piano. The one that I like better is Professor Mason's Prelude and Fugue (J. Fischer); the other is Dupré's "Ballade, Op. 30" (Gray). Both are difficult. The Mason work was originally for orchestra and piano.

In the way of editions there is first and foremost Riemenschneider's noble edition of Bach's "Orgelbüchlein," entitled "The Liturgical Year" (Ditson), one of the things you must have. There is also a new edition of Reubke's great Sonata on the Ninety-fourth Psalm (Oxford), by Ellingford. Dr. Grace's edition of Rheinberger's sonatas for organ proceeds, the latest issue being an edition of Sonata 7, in F minor—very good Rheinberger (Novello). I recommend the following transcriptions and editions:

- Germani-Corelli—Pastorale. Eight "concerto Grosso." (Gray.) Four pages.
- James, Philip—First Sonata. Now published in separate movements. (Gray.)
- Kild-C. Franck—Symphony in D minor. (Gray.) Simplified somewhat.
- Blak-Handel—Three Pieces (together) from the "Water Music." (Oxford.)
- Ley-Holst—Chaconne. (Novello.)
- Scarlatti—Pastorale from the Harpsichord Sonata in F. (Novello.)
- Williams, B.—Bach—"Jesu, Meine Freude." Easy chorale. (Oxford.)

Books

And finally we come to a number of remarkable books touching upon nearly all the professional interests of the organist-choirmaster:

- Barnes, W. H.—"The Contemporary Organ." New edition. (J. Fischer.) A standard work, beautifully illustrated.
- Boyd—"Organ Accompaniment and Registration." Two volumes. With copious illustrations of how to register accompaniments of solos, etc. All other merits aside, a collection of organ pieces of wide usefulness. (Presser.)
- Coleman—"The Amateur Choir Trainer." One hundred and forty-three pages. (Oxford.) Highly recommended.
- Coleman—"Choral Conducting for Women's Institutes." Thirty-two pages. (Oxford.) Valuable hints, briefly given.
- Forsyth—"Clashpans," alias Limericks, on musical subjects. Witty and good-natured. (Cornwall Press.)
- Ross, H., Smallman and Matthews, H. A.—"Master Choruses. Mixed Voice, Sacred." Two editions, one complete, one voice parts only. The best collection of its kind I have seen.
- Richardson—"The Medieval Modes."

(Gray.)
 Smallman and Wilcox—"The Art of A Cappella Singing." (Ditson.) With choruses, sacred and secular, analyzed for vocal effects. Merely as a collection of pieces, it is in the highest class.

Nevin and Nevin—"Easy Anthems for Intermediate Choirs." For SAB, mostly Victorian numbers. (J. Fischer.)

Stoughton—"The Junior Anthem Book." (Ditson.) In two, three and four parts; very uneven quality, though some excellent numbers are included.

With the two Smallman volumes now published the firm of Ditson can claim to have the best collections of anthems and choruses in book form now obtainable in the United States, though I am not forgetting such excellent single volumes as that published by E. C. Schirmer. We are all interested in Mr. Smallman's choir and choral methods; now he has made a clear exposition that makes inspiring reading. Congratulations to him and to Ditson! The association with such men as Ross and Matthews is a guaranty, I should say, that Mr. Smallman's theories and taste are respected by the leaders.

Two Masters

I must mention two men whose names have occurred in these columns often—two men whose passing we lament at the close of 1933 and whose beautiful, friendly characters will shine across the barriers of time. George B. Nevin, member of one of the most remarkable of American families, has enjoyed a popularity which few American composers have equaled in the field of ecclesiastical composition. His art—that of a gifted amateur and sincerely religious man—was based upon his affection for the English hymns of his boyhood. Some of his best pieces were simple little anthems written for Y. M. C. A. services—such pieces as "The Shepherd's Good Care." He was one of the few composers who could write a "heart-song" without seeming insincere, because he had a great heart.

And then in Boston there is no more Everett Truette—that gracious, alert, kind little man, with a following that proved how much he meant as a person as well as a musician. We must see to it that the breed of fine gentlemen does not run out; he has left us something honest and beautiful and permanent, like his own Yankee town.

Conclusion

Always seed-time and harvest—these noble old masters passing and new ones arriving. I have tried to summarize for you as I went along; few words will be enough to close the record. This has been decidedly Dr. Whitehead's year; of the men of light and leading among our composers he has been most fruitful in composition for 1933. Baumgartner, Dett, Jones V. D., Thompson, Egerton, Sowerby, McKinley, Riemenschneider, Smallman—all have made contributions that will outlast 1934. If I were asked to name the composition whose enduring qualities seemed to me most evident, I should seriously consider Dr. Willan's short settings of the communion service. New names are welcome, too, and our art goes on, *per aspera ad astra*. A happy year to you all, and my gratitude for your helpful appreciation. And thanks to the prince of editors.

EDWARD RECHLIN

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CHICAGO, JANUARY 1, 1934.

THE YEAR 1933 IN HISTORY

What the year 1933 witnessed in the way of progress in the organ world is presented in a comprehensive picture on a page of this issue which reviews the principal events as they were recorded from month to month in THE DIAPASON. Despite all the calamities of the period and the thwarted hopes that have made many stout hearts sick, 1933 will not go down in history as a year in which organ music has been at a standstill. On the contrary, decided advance has been made along certain definite lines, and our profession has stood up amid an economic storm that has time and again threatened to devastate every field in which art is cultivated.

Take it in the matter of large organs. Of course, we cannot present a long list of great four-manuals installed since last January, such as it has been our privilege to publish in times past, but we find that two large universities—Harvard in the East and the University of Minnesota in the West—have new organs completed in 1933 which are noteworthy additions to the list of the finest instruments in America. Other organs of the year which are to be factors in educating the public are the one for the famous Worcester, Mass., festival, the recently rebuilt and enlarged Carnegie Music Hall organ in Pittsburgh and an instrument opened a few weeks ago in the high school at Battle Creek, Mich. As civic assets we have large new instruments in the unique "chocolate town," Hershey, Pa., where organ music is to be a feature in the community building, and in the great Heinz plant in Pittsburgh, where the king of instruments has been recognized as a valuable means for entertaining and musically uplifting thousands of employees. Further to prove that organ construction, while greatly reduced in volume, has not been paralyzed, America in the last year completed a large instrument for the beautiful new Y. M. C. A. in Jerusalem and an American organ has been ordered for the town hall at Pretoria—ample evidence that the world recognizes the pre-eminence of the American organ.

As indicating the eagerness of the organists of the United States—or at least a large number of them—to keep up to date and to reap the benefits of cultivating a spirit of fellowship, we had two well-attended and most happily successful conventions of national scope—that of the A. G. O. in Cleveland in June and that of the N. A. O. in Chicago in August. No one who had the privilege of attending either of these meetings could have been convinced that organ playing or organ building were in danger of a permanent decline. And Canada likewise had a convention in Toronto at which attendance, enthusiasm and fine recitals were the order.

But there is still further proof of progress even in the midst of discour-

agements. In 1933 the American Guild of Organists placed on record two achievements of lasting benefit. The first was the adoption of definite console standards which are already going far to eliminate much of the needless confusion that has been caused by varying measurements. The second was the adoption of a simple but direct code of ethics for the profession as the outgrowth of nationwide discussion. Meanwhile fourteen fellows and thirty-five associates were added to the list of academic Guild members—a most encouraging indication of the fact that the new organs will not lack men and women capable of making the right use of them. This and the beginning of construction on four new buildings for a choir school, an unprecedented attendance at a Middle West church music conference, the fact that one of the large group of rising young American organists completed the memorization of all of Bach's organ compositions, that so eminent a Frenchman as Joseph Bonnet played in Paris a recital consisting of works of living American composers, and that in addition to the work of our best American recitalists two distinguished foreigners—Marcel Dupré and Günther Ramin—were able to make successful tours of the United States, put to shame anyone who might try to make us believe that the art of organ music is losing ground.

There are many causes for dissatisfaction, there are hundreds of organists who in 1933 were disillusioned and disheartened by evidences of lack of due regard for the value of the organ and of church music; but we have hope that 1934 will see the correction of a number of evils and that we shall be well started on the way to better days. At any rate, in view of the actual record of 1933 we have reasons for optimism.

And so we wish all of our readers from Chicago to Boston and San Diego, and in South Africa, New Zealand, China and other lands, a very happy new year.

EVERETT E. TRUETTE

One of the most refreshing chapters in organ history in America has concerned the number of devoted pedagogues who have perpetuated the traditions of good playing and at the same time have inculcated in their followers a realization of the loftiness of ideal that marks an all-around organist, rather than a mere technician. Standing out among these men was Everett E. Truette, whose death in Boston in December brought to a close a career of fifty-three years of activity as a teacher, recitalist, composer and church musician. The esteem in which his disciples held him is proved by the formation and long-continued existence of a club made up of his pupils and former pupils—a Boston organization which includes in its membership a number of the ablest organists. The affection of those closest to him indicates the real worth of the man. The good that such preceptors have done is not calculable by human standards of evaluation, because it is carried down the years in an endless chain by those they influenced. The organ world mourns Mr. Truette as a Christian gentleman and a sincere musician, whose fine human qualities made him beloved of all who knew him.

OPPORTUNITY KNOCKS

Since original ideas are scarce and since we never needed them more than just at present in our profession, we immediately had a feeling of expectancy when we discerned in the sanctuary door the shadow of an organ man who never lets his brain idle and who always has a novel suggestion to present. So we asked him to sit down, and after the customary exchanges about the end of prohibition and the beginning of inflated money—likewise the dullness of the organ business—we paused for a moment, which was the signal for him to begin.

"I have been thinking about this matter of old theater organs which are being dressed up and sold to churches." Not such a happy thought, we ventured to suggest. "Well," he continued, "it has occurred to me that THE DIAPASON might help to find an outlet for these organs and at the same time launch a movement that would bring

a lot of business to the organ builders. Why not propose having concert halls in connection with every sal—no, no, I mean tavern—with an organ and an organist? The theater organs would fit into the picture beautifully. And when the supply runs out there is sufficient capacity in our organ factories to meet the demand for new instruments. Why not?"

And we echo "Why not?" The more moderate consumers of "spirituous and vinous liquors" always have done their imbibing to music. The old beer garden was probably the least of the evils of the previous liquor era. In some countries musicless indulgence would be considered unthinkable. To the list of euphonious substitutes for the name of "saloon," such as tearoom, tavern, etc., could be added that of "concert hall" or "music-room." The organ no doubt would attract, and, what is more of a factor, it would offer an excuse to many a man to patronize the 1934 model bars. "I always stop for a few minutes to hear the Bach Passacaglia (or the Sowerby Symphony) on my way home after work," one can hear a music-lover saying, "and of course have to take a glass of beer to entitle me to listen to the organ recital." And one can visualize signs like these: "Refresh your soul while quenching your thirst," or "Our beer will make the most modern composition palatable," or "Take home a flask in your pocket and a melody in your heart."

Would this degrade the king of instruments? Well, not any more than some of the moving-pictures of low degree which made many a tremolo in a theater organ shake with indignation or a vox humana moan for shame.

Here is a new opportunity for the aggressive organ man of two decades ago, mentioned at one time in THE DIAPASON, who when he had imbibed too freely would exercise his persuasiveness as a high-pressure salesman by trying to sell an organ to a garage or would measure up a railway station for a four-manual, and then would declare as a policeman interrupted his activities that he would not rest until every station and every garage worthy of the name had installed an organ.

Anyway, we pass our visitor's idea on for what it is worth. The thought of organ music in a barroom is at least as happy as the contemplation of it in a modern de luxe mortuary.

SUIT OVER SALESMAN'S YARN

When an organ salesman with an intense imagination begins to tell a prospective purchaser on this side of the ocean that his competitors do not know how to build organs, or are on the verge of bankruptcy, or have lost the men who really made their reputation, or used to be very good, but have gone down in the scale, the p. p. usually listens more or less respectfully and lets the stories go out, without much interruption or delay, through the mate of the ear by which they entered. The average business man has learned that every knock is a boost, even though not every salesman has learned it, and when one contemplates a purchase he makes allowance for poetic license or whatever it may be called in sales talks.

But in England they do it differently. *Musical Opinion* reports the outcome of a suit which has caused a stir in organ circles of Great Britain, but which ended peaceably when a settlement was reached in an action between R. Spurdens Rutt (plaintiffs) and William Hill & Son, Norman & Beard (defendants) before Mr. Justice Swift and a special jury. The substance of the case, in brief, was as follows:

Both plaintiff and defendant companies were competitors for the building of a new organ in St. Elizabeth's Church, Becontree. The suit arose out of statements alleged to have been made by Edgar Smith, a salesman in the employ of the defendant company, to the Rev. E. Adams Clarke, the vicar, "concerning and reflecting upon the plaintiff company's organs." The alleged statements being disproved to his satisfaction, the vicar acquiesced in the plaintiff company's taking action against the defendant.

No claim for special damages arose out of the action, as the Chelmsford diocesan advisory committee placed the contract with the plaintiff company on

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JAN. 1, 1914—

Edwin Arthur Kraft was engaged as municipal organist of Atlanta, Ga., at a large salary, and left his post at Trinity Cathedral, Cleveland, for a period of service in the Southern city.

Herve D. Wilkins, a prominent organist and composer of Rochester, N. Y., died Nov. 24 at the age of 83 years.

William Horatio Clarke, organist, composer and writer on organ subjects, died Dec. 11, 1913, at his home in Reading, Mass.

The American committee which helped to raise funds for a monument to Alexandre Guilmant sent \$900 to the committee in Paris as the contribution of American admirers of the French master. Dr. William C. Carl was chairman of the American committee.

As an index to the problems of the day, it is noted that a page of communications from readers included discussions of movable combinations by Ernest M. Skinner; of "The Swell-Box Question" by Robert Hope-Jones; "The Last Word on the Swell-Box" by Godfrey Buhrman, and on the piston issue by Albert F. McCarrell.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF JAN. 1, 1924—

Palmer Christian was appointed organist of the University of Michigan and head of the organ department of the university. He began his work at Ann Arbor Jan. 1.

A Widor festival was begun at the Wanamaker Auditorium in New York and the recitalists were Charles M. Courboin, Lynnwood Farnam and Marcel Dupré.

The large organ built by Midmer-Losh for the high school in Atlantic City, N. J., was dedicated late in November, with Arthur Scott Brook at the console.

The Austin Company received the contract to build a four-manual organ for St. Matthew's Lutheran Church at Hanover, Pa. This instrument has been enlarged since then and is the largest church organ in the United States.

The specification of the large Kimball organ for Temple Tifereth Israel, Cleveland, was presented.

Henry Pilcher's Sons were commissioned to build a four-manual for the First Baptist Church of Jacksonville, Fla.

Casavant Brothers placed a four-manual of seventy-six sets of pipes in the Madison Avenue Presbyterian Church of New York and the stop specification was published.

the advice of the vicar, thus proving anew that a knock is a boost.

The defendants, William Hill & Son and Norman & Beard, Ltd., withdrew their defense after four hours' hearing, Mr. Justice Swift interposing while the testimony of Edgar Smith (the defendant company's witness) was being heard. The upshot of the collaboration between contending counsel was that the defendants agreed to pay the costs of the action and to withdraw a counter suit which arose out of the dispute. The defendants also agreed to take measures to prevent a recurrence of the cause of the action. That last sentence is perhaps the best indication of the benefits, if there were any, of the legal proceeding. All one might add is "Go thou and do likewise," or let this be a lesson to all offenders, in America as well as in England.

Addition to Eickmeyer Family Circle.

Ann Katherine, designated in the announcement as "Opus 1, No. 1," arrived in the home of Mr. and Mrs. Paul Eickmeyer at Battle Creek, Mich., Nov. 23 and is just in time to be able to witness the rise of her native land from the depths of depression to the heights of prosperity which are predicted for the days to come.

The Free Lance

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

One of the clergymen at Everett E. Truette's funeral said: "May we remember him for what he was and what he is." That was a pungent way of saying that no man can rise higher than his own self, and that after he passes on he still lives in his personal qualities, in his probity, in his largeness of mind, in his idealism; we hark back to these things in him and get inspiration for fresh attempts on our own part to rise to our better selves. Truette was buried Dec. 19, but he will live long in grateful memories and appreciative souls. May we remember him for what he was and what he is.

The code for the A. G. O. (see the December DIAPASON) is a fine gesture; it points a way; the way is a good way, a proper way, a decent way. Will the Guild committee's recommendations be taken to heart? Will the suggested code have teeth? If not, will it be of any advantage? Who is going to supply the code with teeth? If it gets a set of nice white, sharp teeth, will the code bite, or will it show its nice white, sharp teeth in a fatuous smile. The Guild points the way; it is our business to walk in it.

My old friend Ray Robinson allows me to quote from the printed code of King's Chapel, Boston, where he is organist and choirmaster: "The organ may not be used without the permission of the appointed organist of the church, and no other organist shall be engaged for services unless the appointed organist is unable to accept the engagement. The honorarium of the organist shall vary at his discretion, but will not exceed \$.... The services of the choir may be obtained by application to the organist. (Eight men's voices, \$....; larger or smaller choir by arrangement.) Accounts will be rendered by, and the charges are payable to, the office secretary of the church."

The sexton's services are particularized, and fixed charges are mentioned. The customary recognition of the services of the minister is alluded to, but not defined.

While I was organist at Wellesley College the charge for the use of the Memorial Chapel for weddings was a net sum and included fees for the organist and chapel caretaker; the fees were collected by the college treasurer and handed to the organist, who gave the caretaker his fee; the total fee included one rehearsal. If the contracting parties had a friend whom they wished to play they would be responsible for his fee, which would be in addition to the college's fee; so far as memory serves that contingency never arose.

Churches and institutions in general ought to protect their musical servants if they want a loyal service.

You Middle West and Far West people who like to sniff the salt air of Massachusetts Bay or the coast of Maine, fail not to visit "The Old Ship Church" in Hingham, Mass. It is one of the oldest of all the old churches of New England and has an added distinction as Edith Lang's church. She gave a recital, featuring American composers, in November. The church is beautiful as well as ancient; it is lighted by candles and old ship lanterns, has old box pews and an antique pulpit; the balcony is supported by the original rough-hewn trees and the whole place smells like a lovely old pine wood.

The Bach craze has neither judgment nor sense behind it. What are we trying to do—kill off intelligent enthusiasm for some of the greatest music ever penned by man? To hear people talk one would think that "Bach" was a commodity like spring water or gasoline. You will not believe it, but I give my solemn word that I heard a young woman, an excellent pianist, at a

social gathering of young people set herself down at the piano with entire seriousness to play J. S. B.'s second invention in two parts, for the edification of the party—and it was her only solo. But it was "Bach." Har! Har!

A few days ago I was talking with Harris S. Shaw about the remarkable technique of so many of the younger players of the present, he mentioning several by name and describing their playing in glowing terms.

"Yes," I said, "the number of men and women under 30 who can give note-perfect performances of the larger Bach works by heart is surprising. I am not, however, at all sure that the enjoyment one gets from such virtuoso displays is at all proportioned to its correctness."

"You may be right," remarked Shaw; "I remember, when having lessons with Widor, playing the little G minor at a lively jog, without an error. The Grand Old Man listened to me politely and then said: 'Don't forget to sing!' I had not got the lyric flow of the music into my consciousness. I was obsessed with the notes."

"Yes," I ventured, "to be able to play all the war-horses of the concert organist's repertoire at a rattling tempo, with no wrong notes, is one way of getting recognition, since even the dullest ears will realize that something unusual is going on; it is more difficult to rise above one's competitors through playing with better taste, for playing 'with expression,' as we say, is to appeal with one's soul to the soul of another, and many people's minds are more busy—as is the case in all effort—than their souls."

"But, to return to Widor: I wonder what he would say to the old, classical and very important distinction between the instrumental theme (strict time) and the lyric theme (relaxation and rhythmic nuancing)? The latter is the only 'sung' theme."

"Quite true," was Shaw's rejoinder, "but Widor is right, I firmly believe. 'May I find the melody and may I have the technique to make it plain to other ears,' must be the heartfelt cry of every executant who seeks to penetrate to the very essence of music that has inspired him, he knows not how, to pass it along to others."

I say "Good for you, Shaw!"

Christmas carols have other qualities than their appositeness to the holiday season to recommend them to us. They are short, human in word appeal, and often rhythmically lively. I heard one at a Christmas vespers that struck me as a very charming sacred waltz.

Beer Helped Provide Organ Wind.

The correspondence dealing with the various methods employed in olden times for the purpose of organ blowing which has been appearing in *Musical Opinion*, London, has brought forward the following from G. F. Grant of Eastbourne: "Your notes on old methods of organ blowing make interesting reading. All these prompt me to relate an incident which happened when I was a lad where an organ was practically blown by beer! The occasion was the reopening of a large four-manual organ at a Wesley chapel (where my late father was for many years organist) by the late Sir Frederick Bridge. The blowing chamber was isolated from the organ, which required three hefty men to blow it. It was a boiling hot day in June, and in one corner of this chamber one could see a gallon jar of beer, and I duly noted that precious few bars of the immortal G minor went to the pint! I am not sure if the doctor played Handel's 'Water Music' on this occasion, but if he did so, he little thought it was blown by beer!"

Mathias A. Endres Taken.

Mathias A. Endres, 63 years old, for the last eight years organist at St. Raphael's Church, Madison, Wis., died at his home in Madison Nov. 12. He played the organ at mass Saturday, but was unable to play at any of the masses on Sunday. For almost a half century Mr. Endres was an organist and during his life he taught music and played in Wisconsin, Minnesota, Ohio and Kentucky. He was born at Dane, Wis. Surviving are his widow, one son and seven daughters.

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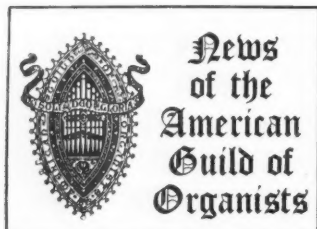
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News of the American Guild of Organists

General Office, 217 Broadway, New York City

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Maitland Plays in New York.

Rollo Maitland of Philadelphia on Nov. 27 played the third recital in a series of thirteen Guild nights in New York planned for the year by the public meetings committee, S. Lewis Elmer chairman. The recital was held through the courtesy of Dr. Karl Reiland, rector, and George W. Kemmer, organist, in the large and historic Church of St. George. The great auditorium was well filled by students, members of the Guild and the N. A. O. and the general public, and the large Austin organ did credit to both its builder and its player.

The first feature of interest was the Dorian Toccata by Bach. It was played first with registration such as Bach would be expected to have used and then as a modern player might register it on a modern organ. Of course each had its effect, and it does not seem necessary to form a judgment as to which was better—time, place and organ would seem to be the deciding factors. In the "Carillon" by Sowerby Dr. Maitland so cleverly used his timbres that at times it was difficult to say when the chimes ceased and the synthetic bell tones began. Of the "Ad Nos" of Liszt we can only say it was played in his own inimitable manner.

The next number on the program was a very effective "Elegy" by Uselma Clarke Smith, dean of the Pennsylvania chapter of the American Guild of Organists. The Fantasia and Fugue, composed by the recitalist for the Pennsylvania chapter of the American Guild of Organists, was a work well worth the attention of all who are interested in native talent.

After the Finale from Symphony 2 by Vierne, Dr. Maitland furnished another outstanding feature on the program by improvising on three out of four diatonic themes submitted to him by Mr. Kemmer, organist of the church. When he finished we had long forgotten their diatoneness and in the four-voice tonal fugue which followed the writer was reminded of an incident in Lausanne when Dr. Maitland was practicing the organ in the cathedral prior to a recital. He improvised a short fugue and the assistant organist wished to know where it was to be found among the works of Bach, as he was not familiar with it.

On the program the first group by Bach and the numbers by Sowerby and Vierne were the test pieces for the American Guild of Organists examinations which will be held in the spring.

J. W. B.

Pennsylvania Chapter Hears Christian.

The principal event of the chapter in December was a recital by Palmer Christian Dec. 5 on the Cyrus H. K. Curtis organ in Irvine Auditorium, University of Pennsylvania. The recital was under the joint auspices of the chapter and the music department of the university. The program was divided into three parts, the first being devoted to music of the seventeenth and eighteenth centuries. Beginning with the majestic setting of Psalm XIX, by Marcello, this group included the Prelude to the Ninth Violin Sonata by Corelli, the "Minuet et Gigue en Rondeau" by Rameau and the Fantasia and Fugue in C minor by Bach. The second portion consisted of Franck's Fantasia in A major and the "Sonata Eroica" by Jongen. The last group contained the Jepson "Pantomime," the Suite, "A Chinese Garden," by DeLamar, the "Communion for the Midnight Mass" by Hure and the Finale of

Widor's Sixth Symphony. The playing of this richly varied program was characterized by the brilliant technique, the poetic interpretation and the colorful registration for which Mr. Christian is famous. It was a very worthwhile event, with a leading American organist as the chief figure.

A get-together dinner for the women members of the chapter and their friends, held Nov. 22, was well attended and a splendid success in every way. Several new members were present. Addresses were made by Mrs. J. Bertram Hervey, Harvey Maitland Watts and our own Rev. Herbert B. Satcher. Miss Catherine Stocquart and Ernest F. Freas provided the musical part of the program.

On Dec. 13 the first of a series of five examination talks was given in the studio of the dean, Uselma C. Smith, by George Alexander A. West, who gave a general approach to the subject of Guild examinations, devoting a good deal of time to the various species of counterpoint. The second in the series of examination talks will be a public event in the Church of the New Jerusalem and Dr. Rollo Maitland will take as his subject "Practical and Theoretical Work at the Organ." Dr. Maitland will play the four test pieces for the 1934 examinations. This will take place Jan. 10. In February William T. Timmings, F. A. G. O., will take up the subject of "Musical History and General Musical Knowledge"; in March the subject of "Counterpoint and Allied Tests" will be discussed by Arthur W. Howes, Jr., F. A. G. O., and in April Mr. West will sum up. These events are scheduled for the second Wednesday in each month.

Other future events of the chapter are the New Year's party Jan. 3 and a choral and organ recital by the Camden Musical Art Society, Dr. Henry S. Fry, conductor, at St. Clement's Church Jan. 17. This is under the honorary auspices of the Pennsylvania chapter, A. G. O., and the American Organ Players' Club.

Candlers Honor Dr. Sheldon.

Mr. and Mrs. Asa G. Candler entertained the Georgia chapter and their friends at Briarcliff Manor on the evening of Dec. 12 in honor of their private organist, Dr. Charles A. Sheldon, dean of the chapter. After a sumptuous feast the guests assembled in the lovely Tudor room that houses the Aeolian organ of 130 stops, where Dr. Sheldon presented the following program: "Agnus Dei," Bach; "Romanza," Mozart; Scherzo, Symphony 4, Widor; Finale, Symphony 1, Vierne; "La Dama de Elue," Debussy; "Wind in the Pine Trees," Clokey; "Am Meer," Schubert; "Liebestod," Wagner. The program, designed to display the wealth of softer stops in the organ, found much favor.

Mrs. Candler appeared in one number and played in most charming manner the cantabile movement from Rogers' Third Sonata. Miss Elizabeth Sheldon made her initial appearance at the piano, playing the adagio movement from Grieg's Concerto in A minor, with Dr. Sheldon playing the orchestral sections at the organ. As a second number they played Liszt's "Consolation," No. 4. Miss Sheldon played with fine taste and won a real ovation.

The chapter voted an expression of thanks to the hosts, Mr. and Mrs. Candler, and to Dr. Sheldon, for one of the most delightful evenings in the history of the organization.

GEORGE LEE HAMRICK.

New England Chapter.

An outstanding event in the activities of the New England chapter was the recital by Marcel Dupré at Memorial Church, Harvard University, Nov. 23. This recital was made possible through the generosity of the Aeolian-Skinner Organ Company and the New England chapter. Numbers by Bach, Franck, Handel and Dupré were played in an artistic manner and, as is his custom, M. Dupré closed the program with a masterly improvisation on a theme by Purcell.

A two-choir festival was held at Trinity Church, Boston, Monday evening, Nov. 27. The preceding week Trinity had celebrated its 200th birthday and a special musical program was arranged for that occasion. This was

repeated for the New England chapter and its friends. The choir of Trinity Church, under the direction of Francis W. Snow, and that of the Church of the Advent, whose organist and choir-master is Frederick Johnson, dean of the chapter, did several antiphonal numbers. The organ prelude was played by Dr. Carl McKinley of the Old South Church and the postlude by William E. Zeuch of First Church.

A social gathering was held at the home of Mrs. Edwin Farnham Greene Monday, Dec. 11. Mr. Harris, organist of Christ Church Cathedral, Springfield, Mass., played a short program and a pleasant social hour was enjoyed by all.

Raymond C. Robinson, F. A. G. O., of Boston University and King's Chapel, gave a recital at the Unitarian Church, Wayland, Sunday, Nov. 26. Some of the numbers played were: Chorale in A minor, Franck; Sinfonia, Bach; Allegro (Symphony 6), Widor; "Wind in the Pines," Clokey.

E. Power Biggs is giving a series of five recitals at Memorial Church, Harvard University. The first was on Tuesday, Dec. 12, and was devoted to the works of Bach. On Sunday, Dec. 17, in Christ Church, Cambridge, where Mr. Biggs is organist and choir-master, a carol service of unusual interest was given. Old English carols, many of them dating from the fifteenth and sixteenth centuries, were sung by the choir. The service followed that used last year in King's College Chapel, Cambridge, England.

Professor Hamilton Macdougall was the speaker before the Piano Teachers' Society of Boston Dec. 11. His subject was: "Origins and History of New England Psalmody, 1620-1820." Professor Macdougall emphasized the fact that the Puritans did not condemn music, and were not "killjoys," but rather cultivated that gentle art.

MARION LOUISE CHAPIN,
Publicity Secretary.

Big Season for Illinois Chapter.

Public interest in organ playing and in the American Guild of Organists is being cultivated by the Illinois chapter in a program of activities arranged under the direction of Frank Van Dusen, dean. The events of the season include:

Oct. 17—Luncheon-meeting, held at Mandel's store, which opened the season.

Oct. 29—First Guild service, held at First Methodist Church, Evanston. LeRoy Wetzel playing service, assisted by chorists and Dr. Tittle; guest organists were Wilhelm Middelschulte, William H. Barnes and D. S. Wheelwright.

Nov. 12—Guild service at Emmanuel Episcopal Church, La Grange, Myron Boehm playing the service; boy choir and recitalists. Walter Keller, F. A. G. O., George H. Clark and Harold Cobb presented program composed by members of A. G. O.

Dec. 28—Christmas frolic, Kimball Hall salon, 8 p. m., Alice R. Deal, chairman, at which Guild is host to members of N. A. O., Van Dusen Organ Club and Chicago Club of Women Organists.

Jan. 7—Guild service, 4 p. m., at Fourth Presbyterian Church, Eric DeLamar playing the service. The A. G. O. 1934 examination pieces will be played by Edward Eigenschen, Leo Sowerby and Harold Cobb.

Jan. 18—Guild service, 8 p. m., at People's Church of Chicago, Lawrence avenue east of Sheridan road, preceded by a "bean supper" for 35 cents, for which members of both the Guild and the choir and their friends will meet at 6:30. Walter Flandorff will play service; choir under direction of Emerson Abernathy; recitalists to be Frances Anne Cook and Philip McDermott.

Feb. 20—Thorne Hall, McKinlock campus, Northwestern University, Lake Shore drive and Superior street, at 6:30 p. m. Self-service dinner followed by interesting program. Guests invited, including all attending Midwest conference on church music which meets during the day in Evanston.

Feb. 6—Guild service, 8 p. m., at Mount Olive Lutheran Church, Byron and Tripp streets, Esther Wunderlich, organist. Recitalists to be announced. March—Charlotte Lockwood of New York to be presented in recital at Kim-

ball Hall by Illinois chapter. Date to be announced.

April 22—Guild service, 5 p. m., at First Congregational Church, Glen Ellyn. Burton Lawrence, organist. Recitalists to be announced.

April—Combined service Sunday afternoon, University of Chicago chapel, with N. A. O., Chicago Club of Women Organists and Choral Directors' Guild of Chicago.

May 7—Guild service, St. Paul's Episcopal Church, Charles H. Demorest, organist and choir-master. Recitalists to be announced.

May 9—Guild service, St. Paul's English Lutheran Church, Evanston. D. Sterling Wheelwright, organist. Recitalists to be announced.

May—Annual business meeting and dinner at Chicago Woman's Club.

Rhode Island Chapter Formed.

Announcement is made of the formation in Providence of a Rhode Island chapter of the American Guild of Organists. About seventy-five organists have shown an interest and the following officers have been elected: Dean, Herbert C. Thrasher; sub-dean, Lawrence N. Pratt; secretary, Frances S. Burnham; treasurer, Charles F. Kelley; registrar, Grace S. Register; librarian, Charlotte R. Bellows; auditors, Leroy K. Armstrong and George A. Goulding; executive committee, J. Sebastian Matthews, chairman; Roy P. Bailey, W. Louis Chapman, John Fitzpatrick, Robert Phipps, Jr., Frank E. Streeter and Alfa L. Small.

In addition to monthly meetings the chapter will present local and visiting organists in recitals, open to the public, which will promote interest in the organ and its music. The first of these concerts will be given in the Beneficent Church Wednesday, Jan. 10, by Carl K. McKinley, Mus. D., A. A. G. O. Dr. McKinley is the organist and choir-master of the Old South Church of Boston and an instructor in music at the New England Conservatory of Music. He is also a composer of note.

Hear Lillian E. Adams at Indianapolis.

The Indiana chapter met Tuesday evening, Dec. 5, at the Tabernacle Presbyterian Church, Indianapolis, where, after a business meeting preceded by a dinner, we enjoyed a splendid program. Our guest soloist was Lillian Evans Adams of Dublin, Ind., who played these compositions: "Mount Hermon, the Transfiguration," R. Deane Shure; Chorale Preludes, "In dulci Jubilo" and "Vater unser im Himmelreich," Bach; Finale, Sixth Sonata, Mendelssohn; Hungarian Dance No. 1, Brahms-Lemare; "The Sun's Evensong," Karg-Elert; "Piece Heroique," Franck; "Cathedral Chimes at Sunset," Lillian Evans Adams; "Variations de Concert," Bonnet.

Mrs. Adams was ably assisted by the Tabernacle Church choir under the direction of Fred Newell Morris. The choir was heard in Bach's chorale, "God My King" and two choruses from Dvorak's "Stabat Mater."

HELEN SHEPARD, Secretary.

Southern Ohio Chapter.

Members of the chapter met Nov. 20 for a dinner and business meeting at the Seventh Presbyterian Church, Walnut Hills, Cincinnati. In the absence of Dean Parvin Titus, F. A. G. O., James P. Johnston, F. A. G. O., of Dayton, Ohio, the sub-dean, presided. A report of the Dupré recital, held at Christ Church, Cincinnati, Oct. 19—which was a decided success in every way—was read by the secretary, Miss Goldie R. Taylor. A paper on tonal design of the organ was read by Prower Symons and drew enthusiastic applause.

The dinner served by the ladies of the church was excellent and the decorations of tall candlesticks, representing organ pipes and notes in black and white, were most appropriate and unique.

The meeting then adjourned to the church where a program was given. Wayne Fisher, A. A. G. O., of Bethlehem Church played: Prelude and Fugue on B-A-C-H, Liszt; Chorale Prelude, "Nun freut euch, liebe Christen g'mein," Bach; Chorale Variations, "O Gott, Du frommer Gott," Bach; Three Transcriptions by the performer—"Etude Chopinesque," Brahms; Lullaby, Brahms, and "Flight of the Bumble-

bee." Rimsky-Korsakoff; "Savonarola," Seth Bingham. C. F. Schirman, Mus. B. of the Seventh Presbyterian Church, played: Fantasie-Sonata in D flat, Rheinberger; Chorale Preludes, "Adorn Thyself, O Blessed Spirit" and "Lo, a Rose Bursts Forth," Brahms; "Grand Choeur Militaire," Federlein.
EVA PEALE, Registrar.

Northern Ohio Chapter.

The Northern Ohio chapter met with the Musicians' Club of Cleveland and the Women Music Teachers' Association to pay respects and welcome the director of the Cleveland Symphony Orchestra, Dr. Artur Rodzinski, to Cleveland. The dinner was held at the Cleveland Club Saturday evening, Nov. 18. The after-dinner program consisted of talks by various musicians and music-lovers. Mrs. Charles Schneider, president of the Music Teachers' Association, expressed the good wishes of her group to Dr. Rodzinski, as did Mr. Samuel for the Singers' Club and Paul Allen Beymer for the American Guild of Organists. John L. Severance, who has made possible the home of the Cleveland Orchestra, received an ovation and he in turn welcomed Dr. Rodzinski. Albert Riemenschneider, president of the Music Teachers' National Association, said that an outstanding orchestra is as necessary to a musical community as food is to the body.

Dr. Rodzinski, in response, told of his proposed work with the orchestra and of his plan to make Cleveland a place where folks can have all that is possible to have in the way of music that is as technically perfect as possible and interpretations that have been carefully worked out.

MARGARET RHODEHAMEL.

On Monday, Dec. 11, members of this chapter spent the evening in Chintown, Cleveland. We gathered at Jessie's chop suey restaurant, where we were served tea, egg foyung and rice, then chop suey and rice, and finally, to the despair of those who had eaten too heartily of the chop suey, a generous portion of chow mein. Almond cookies and more tea rounded off the meal.

After dinner Paul A. Beymer, the dean, introduced Fred Wong, a graduate of Case University, who gave a short but vivid account of traditional Chinese operatic and orchestral music. Mr. Wong played several instruments, the Chinese equivalents of violin and cello, and instruments closely resembling our banjo and mandolin. After playing native airs on them he gave a delectable performance of "The Moon Comes over the Mountain." Jessie herself, the vivacious and picturesque little proprietress of the restaurant, was called upon to sing a Chinese song, which she did with a remarkably sweet voice.

We were then escorted up the street to the temple of On Leong Tong (the Society of Peace and Good). None of us had ever suspected that such a place existed in the heart of downtown Cleveland. The temple is a treasure-house of Chinese embroideries, gilded carvings and enameled bronzeware.

We were happy to have with us a number of interested guests, as well as a large attendance of our own members. Mr. Beymer is to be congratulated on his originality in arranging for us entertainments of such a nature.

FLORENCE WHITE, F. A. G. O.

Michigan Chapter.

Ten valiant souls from Detroit braved the dangers of rain, ice and fog to attend our meeting at St. Paul's, Flint, Nov. 21. Our colleague, Wilfred Layton, had taken great pains to prepare a fine service, with thirty adult choristers. The rector, the Rev. Lane W. Barton, intoned the service, while various other assignments were given to the following visiting clergymen: The Rev. George M. Vercoe, North Baptist; the Rev. Robert Lietz, Third Avenue Baptist; the Rev. Ralph Kearns, D. D., First Presbyterian; Rabbi Bernard Zeiger, Temple Beth-El, and the Rev. Y. M. Neesan, Assyrian Church. Others present at dinner, but not participating in the service, were: The Rev. Walter Williamson, St. Andrew's, and the Rev. Father Muha, Sacred Heart Roman Catholic.

Rabbi Zeiger's address on the psychological and spiritual aspects of

music was a rare combination of high thinking and perfect oratory. His references to the needs of a manufacturing city such as Flint for musical uplift in these troublous times were pointed and highly commendatory of the organists' work toward higher cultural and spiritual values.

Settings for the Magnificat and Nunc Dimittis were sung from Layton's service in D. The four anthems at the end of the program showed the careful training and well-balanced tone and coloring acquired under his capable direction. This was particularly noticeable, as it always is, in the *a cappella* numbers by Brahms and Boyce. The organ solos played by Mr. Layton were as follows: "Bryn Calfaría" and "Rhosymedre," R. Vaughan Williams; "St. Colomba," C. Villiers Stanford; "Ein' Feste Burg ist unser Gott," arranged by Layton. The anthems were: "Remember Not, Lord, Our Offenses," Purcell; "Jesu, Joy of Man's Desiring," Bach; "How Lovely Is Thy Dwelling-place," Brahms; "O Where Shall Wisdom Be Found," Boyce.

EDWARD C. DOUGLAS, Secretary.

North Carolina Chapter.

The North Carolina chapter held its first meeting of the season Nov. 23 in the First Presbyterian Church of Statesville. The programs were arranged by Mrs. Eugene Davis, organist of the Broad Street M. E. Church, and E. B. Stimson, director of music at Mitchell College, Statesville.

At 11:30 James Christian Pfohl, director of music at Davidson College, Davidson, played a recital on the three-manual Casavant of thirty-five registers. Mr. Pfohl is a young artist fast gaining well-merited recognition. His playing was characterized by keen musical feeling and artistic restraint. His program was as follows: Prelude and Fugue ("St. Ann's"), Bach; Chorale Preludes, "Ich ruf' zu Dir, Herr Jesu Christ" and "In Dir ist Freude," Bach; Symphonic Chorale on "Ach, bleib mit Deiner Gnade," Karg-Elert; "Vision," Rheinberger, and the Prelude and Fugue in D major, Bach.

After an enjoyable luncheon at the Broad Street M. E. Church and a business session we were favored with a recital by Dwight Steere, A. A. G. O., director of music at Elon College. Mr. Steere is a master of registration and tonal color. The technical details of his performance were at all times submerged by the content of his music. His program was chosen with a nice feeling for unity and contrast and was as follows: Toccata, Adagio and Fugue in C, Bach; Three Christmas Chorale Preludes, "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert, and "Puer Nobiscum Nascitur," Willan; Two Pastels, Karg-Elert; "Elves," Bonnet; Concert Variations, Bonnet.

The meeting was presided over by Frederick Stanley Smith, A. A. G. O., dean and music director in the public schools of Southern Pines. Members were present from Winston-Salem, Thomasville, Lexington, Davidson, Elon College, Lenoir, Southern Pines and Statesville. A similar meeting is being planned for sometime after Christmas.

MRS. A. W. HONEYCUTT, Secretary.

Service Held at Rochester.

The Western New York chapter presented a festival evensong service at St. Thomas' Episcopal Church Sunday afternoon, Nov. 26. The choral numbers were sung by the Benjamin Franklin High School *a cappella* chorus and St. Thomas' choir, both choruses being under the direction of Marlowe G. Smith, who is also organist of the church. Arthur Nowack, organist and director of Concordia Lutheran Church, opened the program with organ numbers by West, Becker and R. Huntington Woodman. Miss Emily Cassebeer, treasurer of the chapter, played compositions by Rheinberger and Boellmann. George Babcock, dean of the chapter, played the postlude and Mrs. Margaret Culp Morrow acted as accompanist.

Amy H. Croughton, music critic of the *Times-Union*, in reviewing the program said: "Beauty and reverence marked the service. The choirs sang with notable accuracy and cleanness of phrasing and were well balanced as to volume. The organists played in a way

that accentuated the beauty of the selections."

A social hour with refreshments followed the recital. Various plans for the 1934 convention of the American Guild of Organists, to be held in Rochester June 26, were presented.

ROBERT BERENTSEN.

Central Missouri Chapter.

The regular meeting of the Central Missouri chapter was held at Central College, Fayette, Nov. 27. After a short business session two papers were read, each followed by a short discussion. Mrs. R. T. Dufford of Columbia gave a very interesting and stimulating paper on "Preparing for Examinations." The next paper, by Miss Evelyn Bartle, on "Congregational Singing," was read by Mrs. Curtis of Moberly. After a turkey dinner attended by about thirty-five, the following program was given on the Wicks organ in the College Church: Chorale Prelude on Hymn-tune "St. Kilda," Noble; Cradle Song (with violin obbligato), Eisenstein, and "The Squirrel," Weaver (Stella Price Eisenstein, A. A. G. O.); Sonata for Violin and Piano in C minor (Allegretto espressivo alla Romanza), Grieg (Harold G. Mealy, B. Mus.); "Meditation a Sainte Clotilde," James; "Song of the Basket Weaver," Russell, and Second Concert Study, Yon (Wilford Barnes Crawford, B. Mus.); "It Is Enough" (from "Elijah"), Mendelssohn (Frank H. Banyard, baritone); Toccata and Fugue in D minor, Bach; Berceuse and Finale (from the "Fire-bird"), Stravinsky, and "Sportive Fauns," d'Analfy (Claude L. Fichthorn, A. A. G. O.).

NESTA L. WILLIAMS, Secretary.

DEATH OF JOHN W. GRATIAN


Veteran Organ Builder and Organist Passes Away at Alton, Ill.

John William Gratian, organ builder and organist, died Dec. 12 at his home in Alton, Ill. For the last two months he had been in bad health. At the time of his death Mr. Gratian was associated with the Wicks Pipe Organ Company.

Mr. Gratian was born in Alton, the son of Mr. and Mrs. Joseph Gratian. He was 72 years old. From boyhood he was interested in organs and organ building. The father was an organ builder and organist. The son studied the organ in England for three years and then returned to this country fifty years ago to establish himself in Alton first as the partner of his father, later being associated with the third generation of the family in the organ building business. His son, Edward, is carrying on the business. The organ factory was established in 1858 and here Mr. Gratian continued in business after his father's death in 1897. The last organ he made was built two years ago. Like his father, Mr. Gratian was long the organist and musical director of St. Paul's Episcopal Church.

Mr. Gratian left three children—W. E. Gratian and Miss Katherine Gratian of Alton, and Warren B. Gratian of Bunker Hill.

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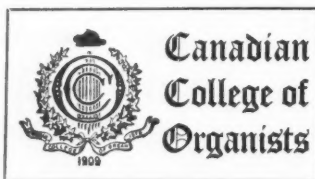
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Montreal Center.

Richard Wagner's great comedy of music, "The Mastersingers of Nuremberg," formed the subject of a lecture delivered in Willis Hall by George M. Brewer to the Montreal center. Besides recapitulating the score of this work at the piano Mr. Brewer illustrated his address with a rare collection of gramophone recordings specially lent for the occasion.

The speaker traced the origin of the guilds of the mastersingers, clubs of artisans banded together out of love for poetry and music which sprang up throughout Germany during the middle ages and lasted practically down to modern times. It was from a famous record of the actions of the guild of Nuremberg in the sixteenth century that Wagner drew the material for his opera. In dealing with the opera itself, Mr. Brewer confined himself to reading extracts from the verse text and quoting themes and brief episodes from the music.

Ottawa Center.

For the November meeting of the Ottawa center, which took the form of a banquet in St. Andrew's United Church, each organist took his or her minister as a guest. There was a very large attendance and the chief program feature was an address by the Rev. W. D. Spence, minister of McLeod Street United Church, who chose as his subject, "Five Minutes before the Service." He emphasized the point that the organ prelude should create the devotional feeling so essential for the service. Others who expressed the minister's point of view were Canon A. H. Whalley of St. Alban's Church; the Rev. Dr. T. J. Thompson, Glebe United; Canon Waterman and the Rev. C. G. Hepburn of All Saints'. The president, Dr. J. H. Bearder, expressed his thanks and assurance that the frank statements of opinion would result in better understanding and co-operation between clergymen and their organists. Graham Ferguson, tenor, sang several solos, accompanied by Dr. Bearder.

Hamilton Center.

The regular meeting of the Hamilton center was held Saturday, Oct. 7, in Roberts' restaurant, twenty-seven being present. Egerton Boyce, newly-elected chairman, called on E. G. Elliott to give a report on the C. C. O. convention held last August in Toronto. The meeting adjourned to Ryerson United Church, where a recital was given by A. G. Merriman, A. R. C. O., assisted by Arthur Moses, violinist, winner of the scholarship 1933 exhibition. The recital program was as follows: Variations on the Chorale "Sei gegrüßet, Jesu gütig," Bach; Sonata No. 2, in E minor, Dr. James Lyon; violin solos, "Cyrdas," Monti, and "Liebesfreud," Kreisler; Prelude to "Tristan und Isolde," Wagner; "Imperial March," Elgar.

The meeting Oct. 28 was in the form of a fraternal visit to Kitchener center. Dinner was served at the Walper House, forty-two being present. The guests were welcomed by Eugene Hill, chairman of the Kitchener center. Mr. Hewlett, honorary chairman, responded. The dinner was followed by an informal recital at Zion Evangelical Church by Messrs. William Findlay,

E. G. Elliott and Egerton Boyce of Hamilton center, assisted by Master Jack Searle of All Saints' Anglican Church, Hamilton. The program included: Allegro Maestoso, Sonata No. 1, Elgar; Canon in B minor, Schumann, and Prelude and Fugue in C minor, Bach (William Findlay); "I Will Sing of Thy Great Mercies," Mendelssohn (Jack Searle); Allegro Maestoso, Sonata No. 2, Mendelssohn; Three Eighteenth Century Preludes, Trio, Stanley; "Ayre," Stanley, and "For Diapasons," Bennett; "Carillon," Thiman (E. G. Elliott); Eley, Vierne (Egerton Boyce).

The monthly meeting of the Hamilton center was held Nov. 18 at 6:30 at Murphy's restaurant. The chairman, Egerton Boyce, was in the chair. About seventy-five were present. The occasion was social in character in that the Kitchener center paid a fraternal visit, returning that paid to Kitchener some weeks ago. Speeches were made by Eugene Hill, chairman of Kitchener center; E. G. Elliott and H. G. Langlois of Toronto, secretary-treasurer of the C. C. O. A vote of thanks was passed by Leslie Leman to Mrs. W. H. Lovering for her kindness in arranging the visit to the Basilica. After dinner the gathering adjourned to the Basilica of Christ the King, where they were received by the Most Rev. Bishop McNally. The organists listened to an impromptu program played on the new organ recently installed in the new Basilica, those contributing being Mrs. Lovering, E. G. Elliott, William Findlay and W. H. Hewlett, Mus. B. Afterward the organists were given an opportunity to inspect the organ, Mrs. Lovering, organist at the Basilica, explaining its many features. Several of the organists had the opportunity of trying out this splendid instrument before the gathering dispersed.

Winnipeg Center News.

On Monday, Nov. 27, choral evensong was sung at St. Matthew's Church under the auspices of the Winnipeg center. The music was under the direction of H. Hugh Bancroft, F. R. C. O., chairman of the center and organist and choirmaster of St. Matthew's. Ten choirs of city churches formed a massed choir of about 300 voices. The detail of the service, which was attended by a congregation of some 1,300 people, was as follows: Introductory voluntary, Chorale in A minor, Cesar Franck; processional hymn, "Give to Our God Immortal Praise," tune, "Lasst Uns Erfreuen"; Magnificat and Nunc Dimittis, Stanford in B flat; anthems, "Lord, for Thy Tender Mercies' Sake," Farrant, and "Thou, O God, Art Praised in Zion," Charles Macpherson; sermon, the Rev. Canon Nelson Smith, B. D.; recessional hymn, "Rejoice, Ye Pure in Heart," tune, "Carlisle"; concluding voluntary, Chorale Improvisa-

tion "In dulci Jubilo," Karg-Elert. The choirs were those of St. John's Cathedral, St. Matthew's, All Saints', St. Luke's, St. James', St. Jude's, St. George's, St. Alban's, St. Margaret's and St. Patrick's and the organists Miss Edris Seale, A. R. C. O., St. George's; Clement H. Wright, All Saints', and Fred M. Gee, St. Luke's, H. Hugh Bancroft, F. R. C. O., of St. Matthew's conducted.

On Sunday afternoon, Dec. 3, three members of this center—H. Hugh Bancroft, F. R. C. O., Ronald W. Gibson, A. C. C. O., and Filmer E. Hubble, A. C. C. O.—gave a recital at St. Matthew's Church under the auspices of the Wednesday Morning Musicales. The following was the program: Chorale in E major, Franck; Andante from Fourth Trio-Sonata, Bach, and Chorale Prelude, "Rejoice, Ye Christians," Bach (H. Hugh Bancroft); Chorale Prelude and Fugue on "O Heart with Grief and Anguish Torn," Brahms; Two Settings of "My Inmost Heart Doth Yearn," Brahms, and Fugue No. 6 on B-A-C-H, Schumann (Filmer E. Hubble); "The Earl of Salisbury," Byrd-Farnam; Air from the Schemelli Song-Book, "Come, Sweet Death," Bach; Fugue in C sharp minor, Arthur Honegger, and Prelude and Fugue on B-A-C-H, Liszt (Ronald W. Gibson).

On Monday evening, Dec. 4, a service was held at Greenwood United Church under the auspices of this center. The music was under the direction of Filmer E. Hubble, A. C. C. O., choir-master and organist of the church. The order of service included: Opening voluntary, Psalm-Prelude No. 2, Howells; introit, "O Saviour, with Protecting Care," Walford Davies; anthem, "King of Glory, King of Peace," Thiman; offertory, "Deck Thyself, O My Soul," Bach; anthem, "O Lord, Give Thy Holy Spirit," Tallis; vesper, "Now Cheer Our Hearts This Eventide," arranged by Bach; concluding voluntary, on a theme of Orlando Gibbons, Stanford.

On Saturday evening, Dec. 9 we held a members' meeting, when we were the guests of Ronald W. Gibson at his home. The evening was spent listening to outstanding recordings and indulging in discussion regarding them. On the program was the Elgar Violin Concerto, with Yehudi Menuhin as soloist and the London Symphony Orchestra, conducted by Sir Edward Elgar.

Kitchener Center.

The final regular meeting of the Kitchener center for 1933 was held at St. Peter's Lutheran Church, Preston, Dec. 6. The meeting took the form of a recital which was open to the public. The following organists contributed to the program: Eugene Hill, W. E. Merkel, W. Glen Kenope, W. C. Mad-

dock and W. C. Walker. The program provided by these members was thoroughly appreciated by the audience and the subject of much favorable comment.

N. D. MASON, Secretary.

London Center.

The London center has met four times during the fall. At one meeting George Lethbridge gave an account of the service at Crystal Palace, London, where were gathered 220 choirs.

This center succeeds annually in massing from fifteen to twenty choirs at a Christmas carol service, which was held this year on Sunday evening, Dec. 17.

The service was held at the Dundas Street Center United Church and the Rev. E. W. Young presided, while the Rev. Canon C. E. Jenkins delivered the Christmas message. J. Parnell Morris conducted the choirs in a series of beautiful carols and George G. Lethbridge, at the organ, played Debussy's "La Cathedral Engloutie," the chorale "Thoughtfully I Go," by Grieg, and the Toccata from Widor's Fifth Symphony.

For the year 1934 the incoming executive body will be:

Honorary Chairman—T. C. Chattoe, Mus. B.

Chairman—K. C. Byfield.
 Vice-chairman—J. P. Morris, A. C. C. O.

Treasurer—Miss H. M. Taylor.
 Secretary—E. A. Daly.
 Additional Members—F. T. Egener and C. E. Wheeler, F. C. C. O.

T. C. Chattoe, Mus. B., 1933 chairman, and Mrs. Chattoe, recently entertained members at a supper party.
 EDWARD DALY, Secretary.

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**Pittsburgh News;
More Than 2,000 Out
To Hear Dupre Play**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Dec. 20.—Over 2,000 people heard Marcel Dupré's recital at Calvary Church Sunday evening, Nov. 26, and Pittsburgh organists in particular feel very grateful to Dr. Harvey B. Gaul, organist and choirmaster of Calvary Church, for making it possible to hear this great artist again. The weather, as is so often the case when favorable conditions are expected, was decidedly against any successful conclusion to this matter. Starting with rain in the morning, it grew colder rapidly, freezing the streets over with a sheet of ice in the afternoon, and then a rather heavy snow. Those of us who had evening services to play and came to Calvary Church while M. Dupré was playing his recital were indeed astonished and inspired by the spectacle in the dimly-lighted church. Every seat was taken, chairs placed in the aisles were occupied, as were transept and rear galleries, and people even were sitting in the choir stalls and in the side chapels, while many stood.

Enough has been said in previous reviews as to M. Dupré's performances. Suffice it to say that his playing of the "Piece Heroique," Franck; Fugue on B-A-C-H, by Schumann; Dorian Toccata, Bach, and the Liszt Fantasy on "Ad Nos" will be long remembered here.

M. and Mme. Dupré were guests at a luncheon at the University Club in the afternoon, arranged by Esther Prugh Wright, one of his former pupils. Short talks were made by Dr. W. H. Wright, the Duprés and Dr. Gaul. About thirty organists attended this luncheon. Another reception was held for the Duprés after the recital, in the parish-house of Calvary Church.

Aneurin Bodycombe has resigned as organist of the First Presbyterian Church in Wilkesburg and about the middle of January will become organist and choirmaster at St. Andrew's Episcopal Church in Pittsburgh, where he succeeds Joseph E. O'Brien. St. Andrew's Church has a fine four-manual Skinner organ and a mixed choir. Mr. Bodycombe is also musical director at the Westinghouse broadcasting stations KDKA and W8XK.

Marshall Bidwell was called to his home at Great Barrington, Mass., because of the death of his mother, which occurred Nov. 30. Hurried arrangements were made for substitutes at Carnegie Hall for the recitals and at the Third Presbyterian Church for the Sunday services. Charles A. H. Pearson played the Saturday evening recital at Carnegie Hall and Julian R. Williams played the Sunday afternoon recital. At the Third Church William H. Oetting played the morning service and Edward Johe the evening service.

Edward Johe, assistant organist at the Third Presbyterian Church, assumed additional duties as organist of the South Avenue M. E. Church in Wilkesburg, beginning Nov. 26.

Two anthems in manuscript were used in the Methodist Episcopal broadcast to missionaries over station KDKA Sunday evening, Dec. 3. H. Alan Floyd and his quartet from the Asbury M. E. Church furnished the music. "When Christ Was Born," music by William Wentzell, organist of the East Liberty Presbyterian Church, and words by Dr. Hugh Thompson Kerr, pastor of the Shady-side Presbyterian Church, received its second radio performance, having been used by Earl Mitchell at the Shady-side Church about a month ago. The other anthem, "The Narrative of the Holy Night," words and music by H. Alan Floyd, was heard for the first time at the missionary broadcast.

At the Saturday evening recital in Carnegie Hall Dec. 16, Marshall Bidwell was assisted by the A Cappella Chorus of the Peabody High School. This is an innovation, as in previous years these organ recitals have con-

Garth C. Edmundson



GARTH C. EDMUNDSON, the New Castle, Pa., organist and composer, whose work has received mention from time to time in the columns of THE DIAPASON, has made an especially favorable impression with his latest published work, "Impressions Gothiques," from the press of J. Fischer & Bro. Harvey B. Gaul, the Pittsburgh composer, critic and organist, writes in his column in the *Pittsburgh Post-Gazette* of Dec. 9:

Not all the good organists are in the large churches, not all the fine composers are in the big cities, and Garth Edmundson of New Castle is a case in point. Up there on the Mahoning branch he teaches the New Castle kids the business of thumbing Czerny and in between times he writes. From the press of J. Fischer & Bro. comes his latest important work for organ, his second symphony, and for want of a better title he calls it "Impressions Gothiques," the same being a triptych in three impressive scenes, the first, Passacaglia ("In Aeternum"), the second, "Silence Mystique" ("Introspection"), and the last, "Gargoyles" ("Toccata Grotesque"). This symphony should be in the repertoire of the contemporary organist. It is eminently recitalistic, fun for the player and fun for the hearer, and the whole builds and builds.

Edmundson stems, perhaps, from Vienne and Dupré, but he has individual gifts, melodic impulses and a strong feeling for architectonics, so he conceives some grand effects, as witness his "In Aeternum," a *basso ostinato* along grinding, gargantuan lines. Furthermore, he has a marked flair for the variation thing, a quality which enables him to take a theme and embroider it "steep splendid ways, a trick he is always doing. His opening movement rises via chromatics to a throbbing climax; then comes his muted "Silence Mystique," a mood of real introspection, and this is an exquisite *morceau* constructed on altered chords.

"Gargoyles" is an exciting journey among triplets, with a brilliant figure rising and falling, sometimes with pedal, sometimes avoiding pedal, and the whole rising to a swift, dramatic end. This last takes a virtuoso performer, but it repays study. In this movement, as in the first, Edmundson carves gripping chordal effects.

sisted of organ music only. Some weeks ago the student orchestra of Carnegie Technical Schools was present Saturday evening, playing several numbers, and Mr. Bidwell and the orchestra played Guilman's First Symphony.

The Bach Chorus of Pittsburgh, under the direction of Robert Reuter, gave a program for the Western Pennsylvania chapter of the Guild Dec. 19 at the First Trinity Evangelical Lutheran Church, the music consisting almost entirely of Bach compositions.

Walter N. Waters' Choir on Air.

Walter N. Waters' "Monastery Choir," from St. Michael's Monastery Church, Union City, N. J., consisting of sixty-five men and boys, broadcast a program on Sunday, Dec. 17, at 4 p. m. over WLWL. The program included numbers by Rheinberger, de la Tombelle, Dethier and Waters.

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Programs of Organ Recitals of the Month

Julian R. Williams, Pittsburgh, Pa.—Mr. Williams, organist and choirmaster of St. Stephen's Church at Sewickley, Pa., played the Carnegie Music Hall recitals Dec. 2 and 3 in the absence of Marshall Bidwell, who had been called to Massachusetts by the death of his mother. Mr. Williams made use of these works:

Dec. 2—Prelude and Fugue in C minor, Bach; Nocturne, "Sundown," Edmondson; Scherzo from Fourth Symphony, Widor; Chorale No. 1, in E major, Franck; Berceuse, Vierne; "At the Foot of Fujiyama," Gaul; "A Madrigal," Jawelak; Two Ancient Hebrew Melodies, arranged by Heymer; "Evening Angelus," Bonnet; "Carillon-Sortie," Mulet.

Dec. 3—Prelude and Fugue in A minor, Bach; "To the Setting Sun," Edmondson; Sketch in D flat, Schumann; Concerto No. 5 in E, Handel; "Funeral March and Seraphic Chant," Guilmant; "May Night," Palmgren; Scherzino, "The Squirrel," Weaver; Negro Spiritual, "Were You There," Miller; Allegro from Second Symphony, Vierne.

Ernest Mitchell, New York City.—In his monthly recital at Grace Church Sunday afternoon, Dec. 10, Mr. Mitchell presented a program made up as follows: Chorale Prelude, "Sleepers, Wake, a Voice Is Calling," Bach; Chorale Improvisation, "Lift Up Your Heads, O Ye Gates!" Karg-Elert; "The Mystic Organ," Book I (Offertory and Communion), Tournemire; Chorale in B minor, Franck; "Song without Words," Bonnet; Toccata on "Ave Maris Stella," Dupré; Christmas Cradle Song, Bohemian-Poister; "Westminster Chimes," Vierne.

J. Sebastian Matthews, Providence, R. I.—Mr. Matthews gave three Advent Friday noonday recitals at Grace Church in December and presented the following programs:

Dec. 1—Fugue in G minor, Bach; Sonata in A minor (Allegro, Andante, Allegro con fuoco), Borowski; "Meditation a Sainte Clotilde," James; Scherzo, Rousseau; Allegro from Second Symphony, Edward Shippen Barnes.

Dec. 8—Chorale in A minor, Franck; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Caprice, Matthews; Canon in B minor, Schumann; Allegretto (from Five Pieces), Percy Whitlock; Finale from Second Symphony, Vierne.

Dec. 15—Prelude and Fugue in A minor, Bach; Three Chorale Preludes on familiar hymn-tunes, J. S. Matthews; Symphonic Chorale, "O Bleib mit Deiner Gnade," Karg-Elert; Pastoral from Second Symphony, Widor; Finale, Franck.

Healey Willan, Mus. D., F. R. C. O., Toronto, Ont.—In his recital at the University of Toronto Dec. 12 Dr. Willan played: Chaconne in F major, Purcell; Chorale Preludes, "Now Come, Thou Saviour of the Gentiles" and "Sleepers, Wake," Bach; Sonata No. 9, in B flat minor, Rheinberger; A Ir., Matthews; Bourree, Krebs; Gavotte, Johann Christian Bach; "Epilogue," Willan.

On Nov. 28 Dr. Willan played a Bach program.

Edwin D. Clark, Wilkes-Barre, Pa.—In a recital before the Wilkes-Barre chapter of the American Guild of Organists at the First Presbyterian Church Nov. 13 Mr. Clark presented these offerings: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Fantasy on a Welsh Tune ("Ton-y-Botel"), T. Tertius Noble; Chorale in E major, Franck; "Adoration," Seth Bincham; Scherzo from Fifth Symphony, "Lied" and Finale from Fifth Symphony, Vierne.

Marshall Bidwell, Pittsburgh, Pa.—Mr. Bidwell's program at Carnegie Music Hall Sunday afternoon, Dec. 10, included these offerings: "Poet and Peasant" Overture, Suppe; Andante from Fifth Symphony, Schubert; Gavotte in B flat, Handel; Fantasia and Fugue in G minor, Bach; Prelude to "The Afternoon of a Faun," Debussy; Scherzo, Rousseau; Madrigal, Simonetti; Processional March, Gounod.

Dec. 9 Mr. Bidwell played this program of Russian works: Fantasia, Bubeck; Berceuse and Finale from "The Firebird," Stravinsky; Cantilene from "Prince Igor" and "On the Steppes of Central Asia," Borodin; Prelude in C sharp minor and Prelude in G minor, Rachmaninoff; "The Old Castle," Moussorgsky; Fantasia from Symphonic Suite "Scheherazade," Rim-

sky-Korsakoff; "Dance of the Sugarplum Fairy" and "Marche Slav," Tchaikowsky.

T. Tertius Noble, Mus. D., New York City.—Dr. Noble, organist and choirmaster of St. Thomas' Church, played an opening recital Nov. 22 on the new Möller organ in the Memorial Church of the Holy Trinity, Westport, Conn. This organ was described in the December issue of THE DIAPASON. Dr. Noble's program was made up as follows: Toccata and Fugue in F minor, Noble; "Chant Triste," Bonnet; Toccata for Flute, Yon; Fuga Scherzando in A minor, Bach; Sarabande, Bach; Air and Variations, Rea; Elegy and "Elizabethan Idyll," Noble.

Archibald Sessions, Paris, France.—Mr. Sessions, the American organist at present in France, gave a recital at the American Church in Paris Nov. 23 and played the following program: Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; Prelude, Clerambault; Chorale in A minor, Franck; Largo ("New World" Symphony), Dvorak; Finale in B flat major, Franck.

Mr. Sessions departed on Nov. 27 for his second tour of recitals in the Near East and will play in Jerusalem, on the new Austin organ at the Y. M. C. A., which he opened last year.

Carl Wiesemann, Dallas, Tex.—The Texas A. G. O. chapter presented Mr. Wiesemann in the ninth year of his Advent recitals at St. Matthew's Cathedral. The organist was assisted by the Wiesemann string ensemble of six instruments. Dec. 6 Mr. Wiesemann played: Aria from Concerto 12, Handel; Sonata No. 4 (first movement), Guilmant; Andante, Sonata Op. 28, Beethoven; Allegro Vivace, Vierne; "Etude de Concert," Bonnet; Nocturne, Foote; Allegretto, Wolstenholme; "Vision," Rheinberger; Triumphant March, Hollins.

The second recital took place Dec. 11. At the third, on Dec. 18, the organ selections were: Arioso, from Sonata, Quantz; Prelude, Sonata 6, Rheinberger; "Gesu Bambino," Yon; "Christmas Suite," Edmondson; Dream Fantomine, "Hänsel and Gretel," Humperdinck; "Christmas," Dethier.

Edward Eigenschien, Chicago.—Among Mr. Eigenschien's most recent programs at the University of Chicago Chapel at 5 o'clock in the afternoon have been the following:

Nov. 27 to 31—"Fantasie Triomphale," Dubois; "Suite Gothique," Boellmann; Air from "Rinaldo," Handel; "Angelus," Liszt; "Sonata Tripartite," Nevin; Fugue a la Gigue, Prelude in A minor, Fugue in B minor, Prelude in G major and Fugue in G minor, Bach; Fifth Symphony, Widor.

Dec. 4 to 6 Four movements from "Hours in Burgundy," Jacob; Nocturne, Schumann; Cantabile and Toccata, Lemmens; First Arabesque, Prelude to "The Blessed Damozel," Minuet, Ballet, "En Bateau" and Second Arabesque, Debussy; "Dreams," from Sonata 7, Guilmant; Fourth Sonata, Guilmant.

Dec. 11 to 13—Concerto in D minor, Handel; "Priere," Lemmens; Trumpet Air, Purcell; Three Preludes on Christmas Carols, Boely; Ciacona in D minor, Pachelbel; Prelude in B minor, "In dulci Jubilo" and Fantasia and Fugue in G minor, Bach; "Priere" and Sonata in A minor, Borowski.

Ernest Walker Bray, Tiffin, Ohio.—Mr. Bray played the following program at a vesper recital of Heidelberg College in Trinity Reformed Church Dec. 3: Fugue in C major, Buxtehude; Chorale Preludes, "Vater unser im Himmelreich" and "Herzlich tut mich verlangen," Bach; Fantasia and Fugue on B-A-C-H, Liszt; Cantabile, Lore; Pastoral, Franck; "Carillon de Westminster," Vierne.

Melvin Biggs Goodwin, M. A., Clayton, N. J.—Mr. Goodwin gave a dedicatory recital at Grace Reformed Episcopal Church, Collingdale, Pa., Sunday evening, Nov. 26, and his offerings consisted of the following: "Laus Deo," Dubois; Londonderry Air, arranged by G. B. Nevin; Sketch in F minor, Schumann; "Dreams," Stoughton; "Departing Day," C. F. Mueller.

A. E. Redsell, Toronto, Ont.—Mr. Redsell, organist and choirmaster of St. Andrew's Presbyterian Church, Port Credit, presents a recital once a month, with the aid of his choir. His offerings Nov. 16 consisted of the following: Introduction and Allegro, Sonata 1, Guilmant; Ara-

besque, Debussy; Cantilene, Wheelton; Overture to "Oberon," Weber; "Petite Pastorale," Ravel; "Canyon Walls," Clokey; Canon in B minor, Schumann; Intermezzo, Reger; "La Concertina," Yon; "Romance" in D flat, Lemare; Festival Toccata, Fletcher.

Mr. Redsell's program Oct. 12 was as follows: "Grand Choeur," Wheelton; "Chanson," Candlyn; Intermezzo, Hollins; Passacaglia, West; "Melcombe," Parry; Gavotte, Wesley; Meditation, d'Ervy; Scherzoso, Rogers; Fantasia, "Ad Coenam Agni," Willan; Serenade and Musette (Arcadian Idyll), Lemare; Finale in B flat, Wolstenholme.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch has played the following recent programs at Carnegie Hall, North Side, in his Sunday afternoon recitals:

Nov. 19—Overture to "Rosamunde," Schubert; Symphony in B minor, Schubert; Military March in D major, Schubert.

Nov. 26—Overture to "Il Barbiere di Siviglia," Rossini; Chorale Fantasia, Bach; Fugue in C major, Buxtehude; "Liebestraum," Liszt; Scherzo from Sonata in E minor, Rogers; Andantino in D flat major, Lemare; "Marche Triomphale," Karg-Elert.

Arnold S. Bowman, Harrisburg, Pa.—Mr. Bowman gave a recital Sunday afternoon, Dec. 10, at the First Church of God in New Cumberland, of which he is organist and choirmaster, with the aid of George Rees Naugle, violinist. The organ selections included: Fifth Sonata (Allegro Appassionato and Adagio), Guilmant; Andante Cantabile from Fourth Symphony, Widor; Two Chorale Improvisations, "Ave Maria" and "Wunderschoen Praechtigh," Kreckel; Introduction to Third Act and Bridal Music from "Lohegrin," Wagner; Berceuse from "Jocelyn," Godard; Bourree, Handel; "Autumn," Johnston; Scherzo from Fifth Sonata, Guilmant.

Sterling Marshall, Houghton, Mich.—Mr. Marshall played his twenty-eighth recital at Trinity Church Dec. 12, with the assistance of a quartet of soloists. His selections were the following: Suite from "Water Music," Handel-McKinley; "Bethlehem," Malling; "The Christmas Pipes of County Clare," Gaul; "The Guardian Angel," Pierre-Gaul; Toccata, d'Ervy.

Mrs. W. R. Shisler, Tiffin, Ohio.—Mrs. Shisler was invited to give a recital at the First Methodist Church of Carey, Ohio, Sunday evening, Nov. 25, and played the following program before a large and appreciative audience, which especially seemed to enjoy the Bach, Clokey and Liszt numbers: "Hosannah," Dubois; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "March of the Magi Kings," Dubois; "Misterioso Adagiosissimo," Dupré; "Gethsemane," Malling; "Weeping, Mourning, Fearing, Trembling," Liszt; Prelude in E flat major, Bach; "Angelus," Massenet; "Dripping Spring," Clokey; Gothic Suite, Boellmann.

Estelle Gray, Swissvale, Pa.—Miss Gray gave a recital Dec. 12 at St. John's Lutheran Church and played this program: Gigue in A major, Sinfonia in F and Fugue in G minor, Bach; "Christmas in Sicily," Yon; Andante Cantabile from Fourth Symphony, Widor; "The Answer," Wolstenholme; "Marche Funebre," Guilmant; Berceuse, Guilmant; Capriccio, Lemare; Concert Variations, Bonnet.

Fred Lincoln Hill, Portland, Maine.—Mr. Hill played one of the recitals in December at St. Luke's Cathedral and presented the following list of offerings: Prelude from Festival Suite, Reiff; Intermezzo, Rogers; Christmas Pastoral, Rogers; Christmas Offertorium, Lemmens; "Mater Adorans," Balad and "Carillon," Latham True; First Movement of Unfinished Symphony, Schubert; Festival Hymn, Bartlett; "A Shepherd's Evening Prayer," Nevin; Finale in A, Harris.

Erwin W. Muhlenbruch, Indianapolis, Ind.—Mr. Muhlenbruch played this program at the Second Reformed Church Sunday afternoon, Nov. 19: Larghetto in B minor, Handel; Festival Prelude on "Ein Feste Burg," Faulkes; "Nuptial Song," Primi; Introduction to the Third Act of "Die Meistersinger," Wagner (transcription by Karg-Elert); "To an American Soldier," Van Denman Thompson; violin with organ, "Reverie," De-

bussy; "Corrente" and Toccata and Fugue in D minor, Bach.

John V. Pearsall, Kearny, N. J.—In an hour of organ music at the Kearny high school under the auspices of the board of education Nov. 27 at 5 o'clock Mr. Pearsall played: "Thanksgiving March," Lemare; "Hymn to the Sun," from "The Golden Cockerel," Rimsky-Korsakoff; "Offertoire de Ste. Cecile" No. 3, Batiste; Evensong, Kountz; "At Eventide," Shackley; "Told at Twilight," Huertter; Pastoral Suite, Demarest.

Mr. Pearsall is director of music at the Kearny schools and the high school contains a Skinner organ of three manuals and thirty-eight stops. This recital is the first of a series of four during the school year.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Among Mr. Robinson's Monday noon recital programs at King's Chapel have been the following:

Nov. 13—Chorale in E, Franck; Chorale Prelude, "O Saviour of My Heart," Brahms; Scherzo in C minor, Widor; Fugue in G minor, Bach; "Sunset," Karg-Elert; Allegro (Concerto 2), Handel.

Nov. 20—Toccata in F, Bach; Minuet (Symphony 4), Vierne; "Cortège," Vierne; "Vesperale," Scott; "Legende," Karg-Elert; "Distant Chimes," Albert Snow; "Piece Heroique," Franck.

Nov. 27—Allegro (Symphony 6), Widor; Chorale Prelude, "Wenn wir in höchsten Nöthen sein," Bach; Prelude and Fugue in E minor, Bach; Allegretto, Parker; "Marche Triomphale," Karg-Elert; "The Sun's Evensong," Karg-Elert; Finale (Symphony 1), Vierne.

Frederick C. Mayer, West Point, N. Y.—In his recital on the large Möller organ at the United States Military Academy Sunday afternoon, Nov. 19, Mr. Mayer played: Dead March from "Saul," Handel; Andante from Third Trio-Sonata, Bach; March from "Judas Maccabaeus," Handel; Concert Prelude in D minor, A. Walter Kramer; "Prayer of the Virgin," Massenet; Allegro from Passion Symphony, Dupré.

Hugh C. Price, La Salle, Ill.—In a recital dedicating a two-manual organ in the German Evangelical Protestant Church of La Salle and marking the sixtieth anniversary of the church, Mr. Price played this program on the evening of Nov. 5: Toccata and Fugue in D minor, Bach; Aria in G, Bach; Morning Song, Grieg; Nocturne, Yon; "Ave Maria," Schubert; "The Bells of St. Anne de Beaupre," Russell; Offertory in D minor, Batiste; "Dreams," McAmis; "Believe Me, If All These Charms," Miles; "Little Star," Nevin; "Marche Religieuse," Guilmant.

Frank B. Jordan, Bloomington, Ill.—In a vesper musicale of the school of music of Illinois Wesleyan University Oct. 22 Mr. Jordan played the following organ numbers: "Ave Maria," Arkadelt-Dieking; Toccata and Fugue in D minor, Bach; Echo Caprice, Mueller; Arioso, Rogers; Scherzino in E major, Parker.

Luther T. Spayde, M. Mus., Fayette, Mo.—Professor Spayde of Central College played his tenth annual Christmas recital in the College Church Sunday afternoon, Dec. 10. The program: Fourth Grand Concert Sonata (Christmas Sonata), Drenel; "The Holy Night," Buck; "Christmas in Sicily," Yon; Offertory on Christmas Hymns, No. 2, Guilmant; Christmas Suite, No. 1, Edmondson; Fantasy on Two Well-Known Christmas Carols, West; "Christmas Chimes," d'Antalfy; "Christmas," Dethier.

Ray Berry, Sioux Falls, S. D.—In his "cathedral echoes" series of broadcasts from station KSOO Mr. Berry has presented these recent programs:

Nov. 19—"Suite Gothique," Boellmann; "In a Monastery Garden," Kotelbey; "En Bateau," Debussy; "Andante du Quatuor," Debussy; Largo ("Xerxes"), Handel; Toccata and Fugue in D minor, Bach; Air, Giordani; "Piece Heroique," Franck; Nov. 26—Chorale in A minor, Franck; "Le Petit Poucet," Ravel; "To a Wild Rose," MacDowell; "Variations de Concert," Bonnet.

Russell H. Miles, Urbana, Ill.—Professor Miles played these works in his recital at the University of Illinois Nov. 26: Fugue in E minor, Bach; Aria, Handel; Pastoral Sonata, Rheinberger; Andante, String Quartet, Debussy; Sixth Symphony (Allegro and Adagio), Widor.

Programs of Organ Recitals of the Month

J. Herbert Springer, Hanover, Pa.—Every Sunday afternoon during Advent Mr. Springer gave a recital on the great Austin organ in St. Matthew's Lutheran Church. Dec. 3 he played works of early composers. Dec. 10 there was a Bach program. Dec. 17 a program of works of modern composers and Dec. 24 a Christmas program. Among the offerings were the following:

Dec. 17—Chorale in E major, Franck; "The Song of the Fisherman," de Falla; Improvisation on "Jesus, Still Lead On," Karg-Elert; Scherzo in D minor, Reger; Allegro Cantabile, from Fifth Symphony, Widor; Cradle Song, Juon; "The Little Bells of Our Lady of Lourdes," Gaul; Finale from First Symphony, Vierne.

Dec. 24—"Good News from Heaven," Pachelbel; Two Chorale Preludes on "In dulci Jubilo," Bach; "Christmas Evening," Mauro-Cottone; "Gloria in Excelsis," Reger; "Noel" in G major, d'Aquin; "Ave Maria," Schubert; Improvisation on "In dulci Jubilo," Karg-Elert; Canon on "Silent Night, Holy Night," Goller; Fantasia on Two Noels, Bonnet.

G. Calvin Ringgenberg, St. Louis, Mo.—Mr. Ringgenberg's program at Washington University Sunday afternoon, Nov. 19, in which he was assisted by the university choir, included these organ selections: Prelude and Fugue in E flat ("St. Ann's"), Bach; Fantasia in A major, Franck; Sonata No. 5, Guilman.

Arthur Lloyd, New York City—Mr. Lloyd has been giving recitals on Wednesday evenings at Christ Church, Riverdale, and each week has had the assistance of an instrumental or vocal soloist. On Nov. 15 Master Edward Schulze, soprano soloist at St. Peter's Church, Port Chester, was on the program and Mr. Lloyd played: Prelude and Fugue in C minor, Bach; Gavotte, Martini; "Indian Legend," Candlyn; Cradle Song, Vierne; Scherzo in E major, Gigout; Chorale No. 2, in B minor, Franck; Fugue and Chorale (arranged for organ by Philip James), Mendelssohn.

Nov. 27 the assisting artists were Dr. Hans Clarke, clarinet, and Mrs. Clarke, violinist, and the offerings included: Prelude, "Christ Lay in Bonds of Death," Bach; Fugue in C major, Buxtehude; Fantasia in F (Adagio, Allegro, Adagio), Mozart; Hymn-Prelude on "Martyrdom," Parry; "Legend," Harvey Grace; Prelude and Fugue on the Chorale "O What Sadness, O What Grief," Brahms; Finale (Sonata in F major), Mendelssohn.

Edwin Arthur Kraft, Cleveland, Ohio—In his recital at Lake Erie College, Painesville, Ohio, Mr. Kraft played this program Dec. 3: Overture to "Phedre," Massenet-Kraft; Nocturne, Dethier; Fugue in D major, Guilman; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Regina Paix" ("Queen of Peace"), Weitz; "Mr. Ben Johnson's Pleasure," Milford; "Piece Symphonique," Grieg; "Carillon," DeLamar; Finale from First Symphony, Vierne.

Herbert Ralph Ward, New York City—In his Tuesday 1 o'clock recitals at St. Paul's Chapel Mr. Ward had the following among his December programs:

Dec. 5—Largo from "Xerxes," Handel; Fugue in C minor, Johann Christian Bach; "Liebestod" ("Tristan and Isolde"), Wagner; "Giga," Antonine Kammell; Chorale, "Schönster Herr Jesu," Kreckel; "Double Theme Varie," Rousseau.

Dec. 19—Prelude in F, Bossi; Serenade, Borodin; Magnificat (Mode VIII), Kreckel; Prelude in B minor (the Great), Bach; Finale (Sonata I), Borowski.

Dec. 26—Christmas music: Christmas Pastorale in G, Corelli; "Gloria in Excelsis Deo," Berceuse, "Lovely Infant" and "Adeste Fideles," Kreckel; "Noel," Mulet; Communion for the Midnight Mass, Hure; "Tidings of Joy," Bach; Hallelujah Chorus ("Messiah"), Handel.

Robert Bedell, New York City—Mr. Bedell, organist and choirmaster of St. Ann's Church, played the Tuesday recital at St. Paul's Chapel Dec. 12. His program included: Fantasia in G minor and Sinfonia, "My Spirit Was in Heaviness," Bach; Caprice, Bedell; "Dreams," Wagner; Fugue in F minor, Handel; Mazurka in E flat major, Chopin; Toccata, Bedell.

C. Harold Einecke, Grand Rapids, Mich.—In his Sunday afternoon recital at the Park (First) Congregational Church Nov. 19 Mr. Einecke played this program: Prelude, Clerambault; "Ave Maria,"

Reger; "Silver Clouds," Nevin; Concert Variations, Edmundson; "The Walk to Jerusalem," Bach-Griswold; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Reverie, Richard Strauss; Grand March from "Aida," Verdi.

Alexander Schreiner, Los Angeles, Cal.—In his Sunday recital at the University of California at Los Angeles Dec. 3 Mr. Schreiner played these compositions: Toccata in F, Crawford; Prelude and Fugue in A minor, Bach; Largo Appassionato, from Sonata in A, Beethoven; Scherzo in E major, Vierne; Finale from Second Symphony, Widor; "Peer Gynt Suite" ("Morning," "The Death of Ase," "Anitra's Dance" and "In the Hall of the Mountain King"), Grieg.

For his recital Dec. 17 Mr. Schreiner prepared this list of works to be played: "Grand Chorus Dialogue," Gigout; Prelude in E flat, Bach; Fantasia in A major, Franck; "Le Carillon de Cythere," Couperin; "Reve Angeliqne," Rubinstein; Second Arabesque, Debussy; "Ride of the Valkyries," Wagner.

Edith B. Athey, Washington, D. C.—Miss Athey presided at the organ for a memorial concert Sunday afternoon, Dec. 3, at the Washington Memorial Park and played the following selections: "Hymn of the Nuns," Wely; "Consolation," Mendelssohn; Coronation March, from "The Prophet," Meyerbeer; "Sunset and Evening Bells," Federlein; Serenade, Schubert; "Sunset Meditation," Biggs.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota, in Minneapolis, Mr. Fairclough gives a recital every Friday afternoon and his performances are broadcast from the university station WLB. Many students and others attend these recitals, which are played on the recently installed Aeolian-Skinner organ in Northrop Memorial Auditorium. Recent programs have been: Dec. 15—Dorian Toccata, Bach; Chorale Prelude, "Sleepers, Wake," Bach; Andante Cantabile, Tschalkowsky; "Adeste Fideles" ("Cathedral Windows"), Karg-Elert; "Noel" (Byzantine Sketches), Mulet; "Christmas in Sicily," Yon; March (Occasional Oratorio), Handel.

Dec. 22—Two Chorale Preludes on "In dulci Jubilo," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Gesu Bambino," Yon; Paraphrase on a Christmas Hymn, Faulkes; Christmas Slumber Song, Whitehead; "The Holy Night," Buck; "A Christmas Idyl," Dunn.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's program at the South Congregational Church Nov. 22 was made up of these numbers: Fugue (D major), Handel; Largo (Concerto for Two Violins), Bach; Etude, Op. 25, No. 7, Chopin; "Piece Heroique," Franck; Bell Melody, Sibelius; "The Ninety-fourth Psalm" (Sonata), Reubke.

Mr. Beebe's program on the evening of Dec. 17 was as follows: Two Christmas Chorale Preludes, Pachelbel; Allegro and Pastorale (Christmas Concerto), Corelli; Symphony (Christmas Oratorio), Bach; Christmas Fantasia, Rebling; Pastorale, Traditional; Rhapsody (Bretton Carol), Saint-Saens; "Christmas Eve" (Sicilian Suite), Mauro-Cottone; "Christmas," Dethier.

Ralph E. Marryott, Jamesburg, N. J.—Mr. Marryott, organist and director at the Presbyterian Church of Jamesburg, played a recital at the Hamilton Square, N. J., Methodist Church Dec. 5 and his program consisted of these compositions: Pastorale, Clokey; "Hymn of the Nuns," Wely; Serenade, Schubert; Fountain Reverie, Fletcher; Largo, Dvorak; Gavotte, Ghys; "Liebestraum," Liszt; "Christmas Evening," Mauro-Cottone; Largo, Handel.

Elliot Baldwin Hunt, Tarrytown, N. Y.—In his second recital of the season at Asbury Methodist Church on Sunday evening, Nov. 19, Mr. Hunt played: Third Sonata, Mendelssohn; "Romanze," Svendsen; "To a Wild Rose," MacDowell; "Song of the Basket Weaver," Russell; "Narcissus," Nevin.

I. H. Bartholomew, Bethlehem, Pa.—The large auditorium of Holy Trinity Lutheran Church was filled Nov. 22 for a recital by Mr. Bartholomew and vocal and instrumental aids in which the organ selections were: Concerto in F major, Handel; Minuet in A, Boccherini; Nocturne, Jenkins; Concert Overture, Hollins; "Melody for the Bells of Berghall Church,"

Sibelius; Bell Rondo, Morandi; Concert Scherzo, Mansfield; Fountain Reverie, Fletcher.

Isa McIlwraith, New York City—In her Sunday afternoon recital at Plymouth Church, one of the series previously mentioned, Miss McIlwraith played this program Dec. 17: Four Chorale Preludes, Bach; Pastorale, Bach-Geer; "Noel sur les Flutes," d'Aquin; "From Heaven on High to Earth I Come," Pachelbel; Berceuse, Iljinsky; Cradle Song, Wagner; Four Christmas Carols; Berceuse, Vierne; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Cradle Song, Brahms; Prelude and Fugue in G major, Bach.

George I. Tilton, Trenton, N. J.—The second of a series of recitals by Mr. Tilton at the Third Presbyterian Church of Trenton, N. J., this winter was played Dec. 17. Mr. Tilton was assisted by Albert J. Gater, tenor. The program, descriptive of the season of Advent, was as follows: Fifth Concerto, Handel; Intermezzo, Callaerts; "Wachet auf, ruft uns Die Stimme," Bach; Fugue in C, Buxtehude; hymn, "Rejoice, All Ye Believers," Smart; Andante Religioso, Yon; "Exsultemus," Kinder.

Robert A. Pereda, Westfield, N. J.—Mr. Pereda, organist and director of the First Baptist Church, played a recital at that church Dec. 7 in which he was assisted by Clyde Doane, tenor. The organ numbers were as follows: "Hosannah!" Dubois; "Gesu Bambino," Yon; Variations on an ancient Polish Christmas Carol, Guilman; Chorale Preludes, "In dulci Jubilo," Bach, and "A Rose Breaks into Bloom," Brahms; "Nun danket alle Gott," Karg-Elert; "Sunrise on a Window," Gilbert; "Thou Art My Rock," Mueller; "Liebesfreud," Kreisler; "Caprice Viennois," Kreisler; Finale from Fourth Symphony, Widor.

On Sunday afternoon, Dec. 17, Mr. Pereda presented the following program at the Wyoming Presbyterian Church,

Maplewood, N. J.: "Hosannah!" Dubois; "A Rose Breaks into Bloom," Brahms; "Christmas in Sicily," Yon; "In Bethlehem's Town," Mueller; "Piece Heroique," Franck; Variations on an Ancient Polish Christmas Carol, Guilman; "Harmonies du Soir," Karg-Elert; "Liebesfreud," Kreisler; "To a Wild Rose," MacDowell; Fourth Symphony (Andante Cantabile, Scherzo and Finale), Widor.

Alfred Brinkler, Portland, Maine—In his recitals at St. Luke's Cathedral Mr. Brinkler has presented the following among his most recent offerings:

Dec. 3—"Adoration," Borowski; "Ave Maria," Bach-Gounod; "Grand Choeur," Hollins; "Grusenan Song," Rachmaninoff; "A Song of Thanksgiving," Brinkler; Caprice (request), Guilman; "Ave Maria," Schubert; "Carillon-Sortie" (request), Mulet.

Nov. 26—Prelude to "Lakme," Delibes; Fugue in A minor, Bach; "The Soul of the Lake" (by request), Karg-Elert; "Kamennoi Ostrow," Rubinstein; Scherzo, Rogers; Berceuse, Dickinson; Toccata, Nevin.

Stanley E. Saxton, Saratoga Springs, N. Y.—For his recital at Skidmore College Dec. 11 Mr. Saxton prepared a program of Christmas music which included these compositions: "March of the Magi Kings," Dubois; "Christmas Slumber Song," Whitehead; "Christmas in Sicily," Yon; Andantino from Carol Sonata, Saxton; Musette, Bossi; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

Richard Irving Purvis, San Francisco, Cal.—In recent Sunday evening recitals at Calvary Presbyterian Church Mr. Purvis has played:

Nov. 19—"Marche Pittoresque," Kroeger; "Twilight Moth," Clokey; Allegretto, Guilman; Andante Cantabile, Tschalkowsky.

Nov. 26—Thanksgiving March, Lemare; "A. D. 1620," MacDowell; Fountain Reverie, Fletcher; "Autumn Night," Fry-singer.

[Continued on next page.]

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Recital Programs

[Continued from pages 22 and 23.]

Arthur Egerton, Aurora, N. Y.—In a candlelight recital Dec. 8 at Wells College Mr. Egerton presented these offerings: "In dulci Jubilo," "Vom Himmel kam der Engel Schaar" and "Nun freut euch, lieben Christen g'mein," Bach; "Une Vierge Pucelle," "Les Cloches," Le Bègue; "Vom Himmel hoch," Karg-Elert; Andante Recitativo and Finale (Sonata 1), Mendelssohn.

Francis Hopper, Muskegon, Mich.—In a vesper musicale at St. Paul's Episcopal Church Dec. 10 Mr. Hopper played these numbers: Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Fifth Sonata (Allegro Appassionato, Adagio and Scherzo), Guilmant; Rhapsody, Silver; "Twilight at Fiesole" (from "Harmonies of Florence"), Seth Bingham; Chorale in A minor, Franck.

Louise C. Titcomb, F. A. G. O., Ithaca, N. Y.—Miss Titcomb was guest organist at Cornell University Nov. 17 and played the following program at Bailey Hall: Prelude and Fugue in G major, Bach; Cantilena, Foote; Chorale in A minor, Franck; Prelude, Samazeuilh; Scherzo from Second Symphony, Viérne; "Christmas Evening," Mauro-Cottone; "Comes Autumn Time," Sowerby.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Philharmonic Auditorium have included: Prelude to "Parsifal," Wagner; Prize Song from "The Mastersingers," Wagner; Prelude to "The Deluge," Saint-Saens; "Consolations," Numbers 1 and 4, Liszt; "Solitude on the Mountain," Ole Bull; "Chanson Triste," Tschalkowsky; Intermezzo, "Queen of the West," Ferullo; Symphonic Prelude, "Immortality," Ray Hastings.

Alfred E. Whitehead, Montreal, Que.—Three recitals at Christ Church Cathedral on Saturdays at 4 o'clock marked the Advent and Christmas season at Christ Church Cathedral with Dr. Whitehead at the organ, and the Cathedral Singers under his direction appearing Dec. 16 and the cathedral choir singing carols Dec. 23 and 30. Dr. Whitehead played these selections: Three Chorale Preludes, Bach; "Piece Heroique," Franck; Pastorale from First Sonata, Guilmant; "Benedictus," Reger. Graham George, sub-organist of the cathedral, played these compositions Dec. 23 and 30: "The Holy Boy," Ireland; Prelude in G major, Mendelssohn; Prelude and Fugue in A major, Bach.

Eugene Devereaux, White Plains, N. Y.—In a short recital Dec. 8 at the Westchester County Center Mr. Devereaux played: "From the South," Gillette; Arietta and Melody, Coleridge-Taylor; Pastoral Symphony from "The Messiah," Handel; "Deep River," arranged by James H. Rogers; Largo from "New World" Symphony, Dvorak.

Harold F. Arndt, Allentown, Pa.—The following pre-service recitals were presented on Sunday evenings at Dubbs Memorial Reformed Church, Allentown: Nov. 12—"Hymn of Glory," Yon. Nov. 19—"Suite Gothique," Boellmann. Nov. 26—"Kamennoi Ostrow," Rubinstein-Barnes.

Dec. 3—Grand Chorus in D, Op. 18, Guilmant; Largo ("Xerxes"), Handel-Kraft.

Dec. 16—"The Question" and "The Answer," Wolstenholme.

W. Deane, F. R. C. O., Durban, South Africa.—Mr. Deane gave a recital of compositions by Franz Liszt in St. Paul's Church Oct. 25 and interpreted these works: "Weinen, Klagen, Sorgen"; Fantasie and Fugue on "Ad Nos, ad Salutarem undam"; "Evocation a la Chapelle Sistine" ("Miserere") and "Ave Verum Corpus"; Prelude and Fugue on B-A-C-H.

Miss Bertha Wulsteen, Perth Amboy, N. J.—In a recital at St. Peter's Episcopal Church Dec. 6 Miss Wulsteen played the following program: Toccata and Fugue in D minor, Bach; Sonata No. 5, Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Meditation ("Thais"), Massenet; March, "Pomp and Circumstance," Elgar.

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

Dec. 3—Chorale Prelude on "Vom Himmel Hoch," Pachelbel; "Pax Vobiscum" (MS), Garth Edmundson.

Dec. 10—"Song without Words" and

Leon Verrees



PLAYS IN FARNAM'S MEMORY

Leon Verrees, His Former Assistant, Gives Recital at Scranton.

The memory of Lynnwood Farnam, who died Nov. 23, 1930, was honored appropriately by one of his former assistants and disciples with a recital Nov. 27 at St. Luke's Church, Scranton, Pa. The performer was Leon Verrees and it was the thirty-sixth public recital of the Northeastern Pennsylvania chapter of the A. G. O. Having been associated with Mr. Farnam for more than two years as his assistant, Mr. Verrees became one of his warmest admirers and he believes that Farnam's name and fame should be kept alive by the playing of recitals every year on the anniversary of his death, or as near that date as possible, by as many organists as are in a position to do so.

Mr. Verrees' program was made up of these works: Cantabile from Second Symphony, Viérne; Allegro from Second Sonata, Bach; Fantasie and Fugue in G minor, Bach; Andante from "Cello Sonata, Saint-Saens; Introduction, Passacaglia and Fugue (by request), Willan; Chorale in B minor, Franck; Dorian Prelude on "Dies Irae," Bruce Simonds.

"Paeon," from "Sonata Dramatica," T. F. H. Candlyn.

Dec. 17—"Sonata Eroica," Op. 94, Joseph Jongen.

Dec. 24—Variations on a Noel, Dupré.

Dec. 31—Toccata, Pachelbel; "Credo and Magnificat" from Suite, Op. 47, Otto Olsson.

Fred Faassen, Zion, Ill.—In his program at Shiloh Tabernacle Sunday morning, Dec. 17, broadcast over station WCBD, Mr. Faassen played: "Marche Romaine," Gounod; "Salut d'Amour," Elgar; Fanfare, Dubois; "The Pilgrim's Song of Hope," Batiste; Serenade, Gounod; "Ave Maria," Arkadelt-Liszt.

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Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

THE DIAPASON, Kimball Bldg., Chicago

**News from Seattle;
Christmas Program
Packs Large Temple**

By JOHN McDONALD LYON

Seattle, Wash., Dec. 17.—With the season for organ recitals and choral concerts in full swing, and with the Christmas influence beginning to make itself felt, the past month has been marked by several musical affairs of considerable prominence. On Sunday evening, Dec. 10, the choir of the University Temple, under the direction of Harold Heeremans, presented the first two parts of Bach's Christmas Oratorio. Mr. Heeremans is to be congratulated on the excellence of the performance and on the fact that the University Temple, which seats 1,200 people, was packed to overflowing.

On Nov. 21 Mr. Heeremans played a recital at the First Christian Church, Tacoma, his program consisting of the Allegro (Symphony 1), Maquaire; Aria in the Olden Style, Heeremans; Suite in F, Corelli; "Melodia," Reger; Little G minor Fugue, Bach; Introduction, Willan; Sketch in D flat, Schumann; "Fiat Lux," Dubois; "Mountain Mists," Rarig; Canzonetta, Wood; "Sportive Fauns," d'Antalfy.

Joseph H. Greener, former Seattle organist and past dean of the Western Washington chapter of the A. G. O., who has returned to this city after a long stay in the Middle West, played a recital on the four-manual Austin of the First Presbyterian Church Dec. 10. The program included: First Movement from the Pastoral Sonata, Rheinberger; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Fantasia and Fugue in G minor, Bach; Largo, Handel (in memoriam Frederick C. Feringer, late organist of the church); Allegro con Brio (Sonata in G minor), Greener; "Song of Melody," Clegg; Cantabile (Symphony 6), Widor; Toccata in F, Ward.

In his recital at the Central Lutheran Church Dec. 10 Wallace Seely, organist of the Queen Anne M. E. Church, played: Preludio (Sonata 3), Guilman; Chorale Prelude, "Come, Redeemer of Our Race," Bach; Water Music, Handel; Prelude and Fugue (Cathedral) in E minor, Bach; Arioso in A, Bach; Adagietto, Bizet; "Will-o'-the-Wisp," Nevin; "Ronde Francaise," Boellmann; "Gesù Bambino," Yon; Berceuse, Vierne; "Laus Deo," Dubois.

The Western Washington chapter of the A. G. O. presented an informal recital at the First Swedish Baptist Church Dec. 12. Opening the program, Mrs. Robert Schenker played the "St. Ann" Fugue, Bach; Cantabile, Franck; "Variations de Concert," Bonnet. L. B. Curtis' group consisted of the chorale prelude "Es ist das Heil uns Kommen her," Kirnberger; "Litany," Lindblom; "Settimo Vittono," Yon. Miss Frances Lovely played the chorale prelude "In Thee Is Gladness," Bach; Berceuse, Bonnet; Toccata (Symphony 5), Widor.

John McDonald Lyon, organist and choirmaster of Our Lady of Good Help Church and assistant organist and choirmaster of St. James' Cathedral, played the following program on the cathedral organ Dec. 17: Fantasia and Fugue in G minor, Bach; "Hora Mystica," Bossi; Chorale (Symphony 2), Vierne; Prologue and "The Tumult in the Praetorium" ("Symphonie de la Passion"), de Maleingreau.

The following program was presented at the University Temple on Friday evening, Dec. 15: Toccata ("Suite Gothique"), Boellmann; Allegro Vivace, Air, Hornpipe (Water Music), Handel; "Music of the Spheres on Christmas Eve," Lubrich; "Sportive Fauns," d'Antalfy; Chorale Prelude, "Rejoice, Oh My Soul," Karg-Elert; "Chanson," Barnes; Concerto 2 (one movement), Bach (played by Harold Heeremans, organist and choirmaster of the church); "Gesù Bambino," Yon; Christmas Cradle Song, Prakooff (sung by the Delphian Sextet); Double Concerto for two violins, Bach (played by Eric Koker and William Harrison, with organ accompaniments by Mr. Heeremans).

ACTIVITIES IN MILWAUKEE CHAPEL FOR CHOIR SCHOOL

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 20.—Earl P. Morgan, organist and choirmaster at St. Paul's Episcopal Church, presented his first musical program of the season Nov. 26. All the choir numbers used were taken from Mendelssohn's "Hymn of Praise." Mr. Morgan's organ numbers were: "Grand Choeur Dialogue," Gigout; Passacaglia, Bach; Nocturne in D flat, Birstow; Finale from Symphony 6, Vierne.

On the same date there was a concert of sacred music at the Church of the Redeemer (Lutheran) at which Miss Ethel De Buhr played. Arthur E. Bergmann also presented his choirs on Nov. 26. Among the choir numbers were: "For Thee, O Dear, Dear Country," Noble; "Fierce Raged the Tempest," Candlyn, and "Faith, Hope and Love," Shelley.

At Bethany Presbyterian Church Oliver S. Wallace, organist, played the following numbers Dec. 3: "Christmas," Barrett; "The Lost Chord," Sullivan; "Reve d'Amour," Stults; Melody, West; Gloria, Wallace.

Hugo Gehrke, young Chicago organist, was presented at a Christmas musicale in Cross Lutheran Church Dec. 10. Mr. Gehrke played: Introduction and Allegro and Pastorale, Guilman; "In Thee Is Gladness," Bach; "A Christmas Cradle Song," Poister; Fugue in A minor (the Great) and "In dulci Jubilo," Bach; "Lo, How a Rose E'er Blooming," Brahms; Sketch in D flat, Schumann; "Christmas Chimes," d'Antalfy; "In dulci Jubilo," Candlyn. The rest of the program was given by the Concordia College glee club under the direction of Karl Markworth.

Alfred Niefer, directing the choir at the Church of the Ascension (Lutheran), presented the annual candlelight service at the church on Dec. 10.

Arthur A. Griebling presented his mixed choir at Trinity Evangelical Church Dec. 17 in a candlelight service. The highlight of the program was Caleb Simper's "The Nativity of Christ."

Many programs were given Dec. 17, of which the following are a few of the more important: Hermann A. Nott presented his choir in a candlelight and carol service at Kenwood Methodist Church. Carols of foreign lands were sung at Calvary Presbyterian under the direction of Edwin G. Kappelman. Karl Markworth presented his choir in a Christmas program at Trinity Lutheran. The choir of Faith Lutheran Church, under the leadership of Irma Ihrke, appeared in its annual candlelight service. Fred G. Smith at Bethel Evangelical Church presented his forty vested choristers in a Christmas vesper service. The fiftieth anniversary week at Zion Lutheran Church reached its climax when the combined choirs presented a concert of sacred music Dec. 17. W. F. Laesch directed the singers.

On Dec. 2 the Wisconsin Guild chapter members were the guests of the "auxiliary" at a studio penthouse supper and party given at the studio of Miss Rosalind Meyer, daughter of W. J. L. Meyer. After an excellent dinner the evening was devoted to hilarity, ending in a magnificent puppet show centering about that well-known "dramma" "The Three Little Pigs."

Orchestration of Franck Chorale.

At the concerts of the Detroit Symphony Orchestra Nov. 30 and Dec. 1 a large holiday audience heard the Chorale in B minor of Cesar Franck as orchestrated by Wallace Goodrich played by the orchestra, with Edgar R. Danby at the organ. It was Mr. Danby's first appearance with the orchestra and he received favorable reviews. He is a pupil of Francis A. Mackay.

Fourth Building Added to Westminster Group Under Construction.

The Westminster Choir School makes announcement that a fourth building, a beautiful chapel, is being added to the already generous gift of an anonymous donor. Construction is well under way on the administration building and two dormitories which were started in the fall at Princeton, N. J. With the gift of a chapel the dream of an attractive quadrangle in the future has become a reality.

The new building will provide an ideal setting for the choir school chapel services which are held every morning. A concert stage will afford excellent facilities for student recitals and productions of the department in educational dramatics. The auditorium of the chapel will seat an audience of approximately 300. The school dining-room, formerly included in the plans for the administration building, will occupy the lower floor of the new chapel. In addition to the student dining hall, seating 160, a small faculty dining-room will accommodate fifteen. The space now becoming available in the administration building will be utilized for reception rooms.

The new chapel, the administration building and both dormitories are scheduled for completion by June. Dedication ceremonies will become a part of the annual festival which is conducted by the school in the interest of choral singing.

Boothroyd's Orchestra in Concert.

The Colorado Springs Choral Society and Symphony Ensemble, under the baton of Frederick Boothroyd, held its first concert Nov. 23 at the City Auditorium and the critics gave it a cordial welcome. The next concert will be given in Grace Church Jan. 11. The first program contained such works as Mendelssohn's ballad for chorus and orchestra, "The First Walpurgis Night," the Piano Concerto in A minor of Grieg, played by Mrs. Thomas Harris Powers, and tenor solos by Karl Jörn. The next program will include Boellmann's "Fantasie Dialoguee" for organ and orchestra, with Miss Leta Gale as soloist; Goldmark's Concerto for Violin, soloist, Robert Gross; the Unfinished Symphony, Schubert; the first "L'Arlesienne" Suite, Bizet, and the symphonic poem "Les Preludes," Liszt.

Dupré Ends Tour at South Orange, N. J.

The last recital by Marcel Dupré on his latest American tour was played on the four-manual Möller organ, designed by Frederick C. Mayer, in the Church of the Holy Communion at South Orange, N. J., Dec. 1. Those present remarked on the skill of M. Dupré in registration and of the thrill of his improvisation, which was on a theme presented by Mr. Mayer, who is the organist at the West Point Military Academy.

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BEAUTIFUL TONE

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Adolph Steuterman



SIXTEEN HUNDRED people attended an organ and piano recital at the Memphis Municipal Auditorium Sunday afternoon, Nov. 26, and enjoyed the playing of Adolph Steuterman on the large Kimball concert organ in this building, and the piano selections played by Wiktor Labunski. The event was sponsored by the ladies' auxiliary of the Auditorium commission and the success of the first program led to arrangements for five more this winter. The admission to the recital was 10 cents and both performers were paid for their services—no taint of free public recitals about it!

Mr. Steuterman, organist and choir-master of Calvary Episcopal Church, who opened the afternoon with an organ group and closed with another, presented these compositions: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "The Vintage Season," Jacob; "The Squirrel," Weaver; "Carillon," Vierne; "In Bethlehem's Town," Mueller; "A Young Girl in the Wind," Marsch; "Serenade," Toselli; "Hymn of Glory," Yon.

VAN DUSEN CLUB'S SEASON

Long List of Events Arranged by the Organization's Directors.

The board of directors of the Van Dusen Organ Club has prepared a program for the 1933-34 season as follows:

Oct. 23—The club was entertained by Miss Clara Gronau, vice-president, at a delightful party held in her home.

Nov. 14—A recital was given at Grace Episcopal Church, Chicago. These club members played: Esther Wunderlich, Wilbur Held, Kenneth Cutler, Paul Esterly and Kenneth Rehage.

Dec. 28—The club was entertained at a holiday party in the Kimball organ salon by the Illinois chapter of the American Guild of Organists.

Jan. 29—Miss Alice Ryan, secretary-treasurer; Mrs. Bertha Olenik and Miss Edith Miller will entertain the club at a party to be held at the McCormick Y. W. C. A., Dearborn and Oak streets. There will be a short musical program and motion pictures of the Orient taken by E. S. Malotte, one of the club members, followed by dancing.

Feb. 27—At 8 p. m. a recital will be given under the auspices of the club at Bethel Lutheran Church, 6200 South Peoria street. Ralph Peterson, organist and director of Bethel Church, is a member of the club.

March 19—At 3:30 p. m. the club will give a recital at Faith Presbyterian Church, Pine avenue and Augusta boulevard. The choir of Faith Church will sponsor the recital and will join the members in presenting the program. Dorothy Cutler, organist of Faith Church, is a member of the club.

April 16—At 8 p. m. a recital will be given by the club at the Wellington Avenue Congregational Church, Wellington avenue and Broadway. Kenneth Cutler, organist and director of the church, is president of the club.

May 26—In the afternoon the members will drive to Naperville and have a basket supper. In the evening the club will present a recital at North

Central College under the sponsorship of C. C. Pinney, a member of the club. All recitals given by the club are open to the public.

Members of the Van Dusen Organ Club who have been appointed to positions in the earlier part of the season include: Burton Lawrence, organist and director, First Congregational Church, Glen Ellyn; Kenneth Cutler, organist and director, Wellington Avenue Congregational Church, Chicago; Marie Cowan, Jackson Boulevard Christian Church; James Cunliff, Granville Avenue Methodist Church; John Duckwall, Oak Park Christian Church; Stanley Anstett, organist and choir-master, Holy Angels' Catholic Church, Gary, Ind.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Dec. 21.—All Souls' Unitarian Church announces a series of nineteen half-hours of music by Lewis Corning Atwater, organist, assisted by prominent soloists. The series began Nov. 19 with a program of Scandinavian music, Flora McGill Keefer, mezzo-contralto, assisting. In the second program, Nov. 26, consisting of Cesar Franck compositions, Charles Trowbridge Tittmann was the assisting artist. Ruby Potter, soprano, assisted in the program of Spanish music Dec. 3. With John H. Marville, bass, Mr. Atwater offered a novel and graceful program of Russian music Dec. 10, using works of Tchaikowsky, Stravinsky, Liadoff and others. Other December offerings included modern German music Dec. 17, Florence Sindell, soprano, assisting, and Christmas programs Dec. 24 and 31. Flora McGill Keefer again assisting on the 31st.

Mr. Atwater announces a series of four Bach programs in January. All these recitals are given on the Greene memorial organ on Sunday afternoons at 5 o'clock.

Adolf Torovsky gave a program of compositions of Bach on the chapel organ at Mount Vernon Seminary for the music students Nov. 21. He played the short Prelude and Fugue in E minor; Toccata and Fugue in D minor; chorale, "Jesus, Joy of Man's Desiring," and the chorale preludes "In Thee Is Gladness" and "We All Believe in One God, Creator."

A seldom-heard work of Mendelssohn, "The Ninety-fifth Psalm," was given an excellent rendition by the quartet and choir of Francis Asbury Methodist Episcopal Church, South, Nov. 26. The quartet and the organist, Allen H. Watson, were assisted by Stuart J. Dewey, trumpeter and guest conductor, and Richard M. Tabor, pianist.

Mendelssohn's "Hymn of Praise" was sung by the National Capital Choir under the direction of Dr. Albert W. Harned Nov. 28 in the Universalist National Church. Dr. Harned's choral productions are an established feature of the city's musical life.

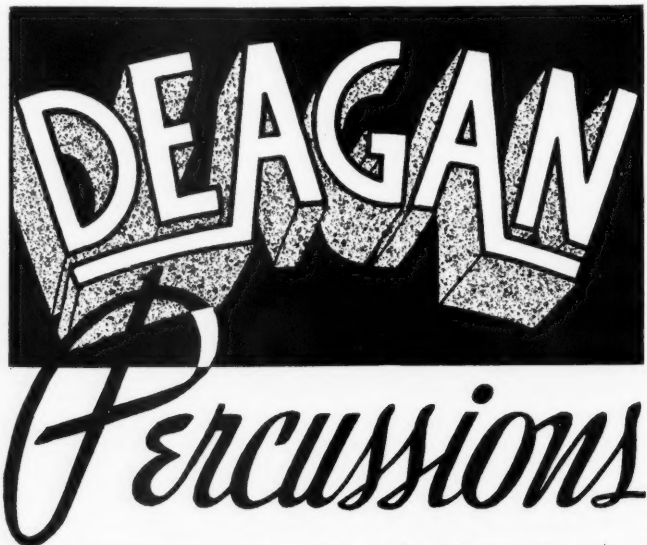
Richard Tuttle Bell presented his second organ recital of the season at Christ Church, Georgetown, Nov. 26.

T. Guy Lucas gave his fifty-first recital at St. John's Church Nov. 27, including Bach's Passacaglia among request numbers.

Victor George, organist and choir-master of the Nativity Episcopal Church, gave the first rendition of his sacred song, "It Is a Good Thing to Give Thanks unto the Lord," Nov. 26.

The marriage of Miss Margaret Davis, organist at Eldbrooke M. E. Church, to Carroll W. Hughes was announced recently.

At Washington Memorial Park a series of open-air concerts is being given (weather permitting) Sunday afternoons on the "vox organo" by Edith B. Athey. The opening concert was on Nov. 19, with John Murphy, tenor, assisting. At the second concert, Nov. 26, Florence Sindell, soprano, assisted. The third memorial concert was given Dec. 3 with Kroom Bagnanoff, tenor, and Elsa Raner, violinist, assisting. Miss Athey also played an organ group at the celebration of the fiftieth anniversary of the organ at the West Washington Baptist Church Nov.



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26. The organ was built in 1883 in Baltimore for St. Thomas' Episcopal Church, Washington, and when that church was enlarged, in 1901, the West Washington Baptist bought the organ.

The Washington Choral Society, Louis Potter conductor, will present a program of Christmas carols and chorales of Bach in the East Room of the White House on Christmas Eve.

Program by Chicago Women Jan. 7.
The January program of the Chicago Club of Women Organists will be a vesper service held at Saron Lutheran Church, 2908 Shakespeare avenue, Sunday afternoon, Jan. 7, at 4 o'clock. Sylvia E. Holtsberg, who has charge of the service, is the organist of the church and will present her choir in two a cappella groups. Members playing organ solos are Le Vera Nelson, Clara Gronau and Alice R. Deal. The public is invited.

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As Dr. Dinty Moore Is Seeing It Through His Looking-Glass

By ROLAND DIGGLE, Mus. D.

I have noticed a growing tendency here on the Pacific coast for churches to introduce a musical service once a month—some of them in the afternoon and some in the evening. In fact, there is a real danger that, like everything else, it will be overdone. A Sunday or two ago there were five musical services in the afternoon in Los Angeles alone. It is a mystery how all were arranged on the same day, but it stands to reason that all the congregations were smaller than if the five services had been spread over five Sundays.

During the past twenty years I have been responsible for inflicting on an unsuspecting public some 175 such musical services. They have consisted of all sorts and conditions of cantatas and not a few of the standard oratorios. No great effort has been made to drag in a congregation and usually there has been plenty of room for the late comers, who, by the way, seldom came. However, the choir has enjoyed and benefited from working on this type of music and there have always been enough people interested to make it worth while.

I have, I believe, the only copies in America of such works as Halsey's "Hymn of Thanksgiving," Lacey's "Resurrection," Monk's "St. Peter" and perhaps one or two others, but the works that have appealed, and still do appeal, to the average congregation are without doubt Gaul's "Holy City," Maunders' "Olivet to Calvary," Dubois' "Seven Last Words" and Stainer's "Daughter of Jairus." These four will always bring out a good congregation, whereas such works as Spohr's "Last Judgment," Bach's "St. Matthew Passion," Gounod's "Redemption" and Haydn's "Creation" will bring out the more musically inclined, and are distinctly more interesting to prepare. I have tried as much as possible to arrange things so that the different types of music alternate from month to month. Of course, it goes without saying that the larger the congregation one can get out, the better it is, and to have been able to keep such a musical service up over a period of twenty years speaks well for the choice of music and for the ability of the choir.

Of late years the publication of new cantatas has been very limited both here and in England. Among the more singable and useful of the new works I would recommend the very excellent and interesting "Pilgrim's Progress," by Robin Milford, the churchly and effective Lenten cantata "The Lamb of God," by Chastey Hector, both of which are published by the Oxford University Press, and three very useful and almost unknown works that are published by Paterson's of London. These three are by Handel and are

abridged versions of his "Saul," "Solomon" and "The St. John Passion."

The big fault with the average musical services is that they are too long. Even experienced choirmasters fail here. Personally I plan that the musical service, which is always a part of the regular vesper service, does not last over an hour and a quarter. This often means careful cutting, but as the service is for the benefit of the congregation, and not for the benefit of the composer, I have no heart and often cut his most cherished passages.

How many organists know of Michael Diack's arrangement of some of Mendelssohn's better-known solos and choruses into a cantata which he calls "Come unto Him"? Here is the contents:

1. Chorus, "Hear My Prayer."
2. Solo and Chorus, "O for the Wings of a Dove."
3. Quartet, "Cast Thy Burden upon the Lord."
4. Solo and Chorus, "He Counteth All Your Sorrows."
5. Duet and Chorus, "I Waited for the Lord."
6. Chorus, "Come unto Him."
7. Solo, "O Rest in the Lord."
8. Chorus, "He That Shall Endure."
9. Solo, "For the Mountains Shall Depart."
10. Chorus, "He Watching Over Israel."
11. Chorus, "All That Hath Life and Breath."

I can hear some of our heavy organists sigh over this, but, like it or not, here is a work that can be given in less than an hour and can be sung effectively by an average choir, and the average congregation will enjoy it from the first note to the last.

SINGS WHITEHEAD'S MOTETS

Choir of Christ Church Cathedral, Montreal, Gives Fine Recital.

A recital devoted to the works of one composer invites appraisal and criticism. If after such a test there emerges an expressed desire for other recitals of a like character, it is proof that sufficient merit resides in the composition to justify a repetition of what was at first admittedly an experiment.

On Saturday afternoon, Oct. 28, the choir of Christ Church Cathedral, Montreal, rendered nine motets composed by Alfred Whitehead, organist and choirmaster of the cathedral, and published by five leading establishments of the United States and England. The texts employed indicate that the composer possesses rare literary discernment. They were drawn from some of the masterpieces of liturgical writing, and from poets ranging from the seventh to the sixteenth centuries. An interesting feature of the recital was the reading of the words of each motet before it was given by the choir.

In his choral writing Alfred Whitehead has succeeded in that rare art of evoking an atmosphere without plagiarization. One sensed the influence of Russian church music, but his polyphony has its roots in composition for the church by the great masters of the sixteenth century in England, Italy and Spain. Scholarship, sympathetic treatment of text and resourcefulness of technique were evident in all the works included in the program. The noble lines of the sixteenth century English poet, Edmund Spenser, "Most Glorious Lord of Life," were given a dignified treatment in eight parts, with antiphonal effects between the two independent choruses and between the male and female units of each. A four-part motet, "Love Unknown," on words by Dean Samuel Crossman (1624-1683) has the enviable quality of being fine music which is not difficult to sing. Clear in design yet richly textured, it makes no unusual demands on choral technique and brings results that are surprisingly refreshing.

"Watch Thou, Dear Lord," for

George R. Howerton



GEORGE R. HOWERTON, formerly of Kansas City and then for several years at the Congregational Church of Winnetka, Ill., is having a busy year at Hiram College, Hiram, Ohio, where he went in the fall to take charge of the music. His A Cappella Choir has been singing at vesper services in the Central Christian Church and gave a home concert Nov. 28, and the men's glee club gave a recital at Aurora, Ohio, Dec. 12. A program of special interest was arranged by Mr. Howerton for the college Christmas vespers Dec. 10. Nov. 19 he gave a vesper recital at which he played: Sonata No. 2, Mendelssohn; European organ music—"Preghiera" and "Preludio," Ravello; "Clair de Lune," Karg-Elert; "Elfen," Bonnet; Fountain Reverie, Fletcher; "Invocation," Dallier; American organ music—"Romanza," Parker; "Chinoiserie," Swinnen; Berceuse, Dickinson; "Sportive Fauns," d'Antalfy.

eight-part chorus, based on St. Augustine's words, displays sympathetic and skillful use of canonic writing. It is well laid out and the part writing is simple though astonishingly effective.

The present writer was particularly impressed by "Almighty God, Whose Glory," a setting of words from the Liturgy of St. James (second century), and "The King of Heaven," on words from the seventh century poet Caedmon's "Creation." It is a composition for chorus in six parts, with a three-part "Alleluia" semi-chorus. The composer has been singularly happy in the wedding of text to music, and the choir of the cathedral deserves high praise for the rendition of this intricate bit of tonal tapestry, filled with the spirit of the old Anglo-Saxon poet. Heard amid the Gothic reminders of that venerable past, it evoked a spirit that is seldom caught and only by strains of such archaic beauty.

GEORGE M. BREWER.

Harrison M. Wild Organ Club.

At the December meeting of the Harrison M. Wild Organ Club at the Cordon Club in Chicago Dec. 12 a very interesting talk by Allen W. Bogen, a pupil of Mr. Wild for many years and also accompanist of the Mendelssohn Club when it was under Mr. Wild's baton, was the feature. The next meeting will be held at the same place the second Tuesday of February at 12:30. Attendance at the meetings has been increasing and letters of interest are being received from old pupils of Mr. Wild in distant cities.

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Carl Rupprecht Has Rounded Out Fifty Years as an Organist

Half a century of active service as a church and recital organist was completed late in the fall by Carl Rupprecht, organist and choir-master of St. Luke's Lutheran Church, Chicago, for the last thirty-one years and a veteran among recitalists of his denomination. To mark the anniversary Mr. Rupprecht gave a recital Sunday evening, Nov. 19, on which occasion the parish and his associates in the music of the church paid tribute to Mr. Rupprecht and a reception was held in the parish-house. His program consisted of these compositions: Concert Overture, Maitland; Passacaglia and Thema Fugatum, Bach; Meditation, Klein; Finale from Sonata in C minor, Baldwin; "The Ninety-fourth Psalm," Reubke; "Lamento," Rupprecht; Finale from Fourth Symphony, Widor.

Carl Rupprecht was born at Dover, Ohio, July 19, 1863. For five years he studied music at the Lutheran Teachers' College, then at Addison, Ill. His first position was at Trinity Church, Buffalo, where he was parochial teacher, organist and choir-master for three years. His next place was at Zanesville, Ohio, doing the same work. Then he went to Washington, D. C., in 1891 as organist and choir-master of Trinity Church, on Judiciary Square.

In 1897 Mr. Rupprecht was appointed to the position at Old Trinity Church, St. Louis, where a new organ had just been installed, and here he developed into a recitalist and his reputation spread far in Lutheran circles. As a consequence he was offered the position at St. Luke's Church, Chicago, and in 1902 he came to this city. The church bought a three-manual Kilgen organ of thirty-five speaking stops and on this Mr. Rupprecht has been heard frequently in recitals. In addition to this he has been engaged by churches in various parts of the country. He was a recitalist at one of the early conventions of the N. A. O. in Asbury Park. Teaching and playing have kept him too busy to devote much time to composition, but several of his organ pieces are favorites.

Mr. Rupprecht married Miss Elizabeth Henning of Buffalo in 1887 and they are the parents of seven children, all of them musical, one daughter, Mrs. Pierpont Spiker, winning honors as a concert pianist in Atlanta.

Lectures by Joseph Yasser.

Joseph Yasser, the Russian musicologist and author of "A Theory of Evolving Tonality," whose work has attracted much attention since he has made his home in New York, will lecture this year under the management of Bernard R. Laberge and has prepared a series of four discourses calculated to interest composers, practical musicians and teachers. These lectures will elucidate and supplement various problems discussed by Mr. Yasser in his book, which was published last year by the American Library of Musicology. The individual subjects are: "The Music Scale of the Future, Historically Evolved from the Scales of the Past and of the Present"; "A New Method of Harmonization of Biblical Cantillations, Medieval Chants, Negro Spirituals and Russian Religious Folksongs"; "The Modality of the Chromatic Scale," and "The Relativity of Just Intonation."

Program by George Tracy.

George Tracy, M. Mus., organist and director at the Methodist Church of Monticello, Iowa, gave a musical program at the Methodist Church of Wyoming, Iowa, Sunday evening, Dec. 3, assisted by Miss Althea Goodrick, one of his pupils; Jeanne Roush and Betty Jane Levens. Mr. Tracy played the Fantasia on "O Sanctissima" by Lux; Handel's Tenth Concerto; Chorale Improvisation, "Silent Night," Kreckel; "Träumerei," Schumann; "Sunrise," Karg-Elert; "Pilgrims' Chorus," "Evening Star," "Elizabeth's Prayer" and Grand March, from "Tannhäuser," Wagner. Miss Goodrick and Mr. Tracy played Clifford Demarest's Rhapsody for piano and organ.

Carl Rupprecht



NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 22.—Cesar Franck's Mass in A was performed, it is believed, for the first time in Philadelphia Nov. 26 in the Second Presbyterian Church by the choir, soloists, orchestra and organ under the direction of Alexander McCurdy, Jr., with Walter Baker at the console. It is a beautiful work, much on the order of Faure's Mass.

A choir of forty voices, under the direction of Edna R. Dale, organist, sang Maunder's "Song of Thanksgiving" at Cooper M. E. Church Nov. 26.

Canon Douglas gave a lecture in St. James' Church Nov. 27, the subject being "The Development of Church Music and the Influence of the Oxford Movement."

The usual patronal festival at St. Clement's was held Nov. 26. Mozart's Seventh was the music sung under Dr. Fry's direction.

On Dec. 3 the Choral Art Society of Trenton sang an elaborate program in the Second Presbyterian Church with Alexander McCurdy as director.

Brahms' "German Requiem" was sung in the First Reformed Church, of which Allison R. Drake is organist, on Dec. 3.

Edna V. Griffenberg gave a recital at Rehoboth M. E. Church Dec. 21, plus a choice selection of vocal Christmas numbers.

The death of George A. Brown on Dec. 9 removes a popular and capable salesman from the Presser store. Mr. Brown had charge of the octavo anthem department for many years and was well known to all organists in this locality.

Harvey B. Gaul of Pittsburgh was a visitor at the Strawbridge & Clothier store, where he conducted a dress rehearsal of his cantata, "A Babe of Bethlehem," which received several productions during the holidays.

The First Baptist Church celebrated its 235th birthday with an elaborate production Dec. 10 of Handel's "Messiah," sung by the choir and an augmented chorus under the direction of Frederick Maxson.

Kilgen Opened at Ionia, Mich.

A two-manual organ, with preparations for a third manual, has been sold by George Kilgen & Son, St. Louis, to the First M. E. Church of Ionia, Mich., of which Dr. M. W. Duffey is the pastor and chairman of the organ committee. The organ is housed in two chambers, one on each side of the choir sanctuary, with tone openings into the choir, in which are placed display pipes. The church edifice, which is new, held a week's dedication Dec. 10 to 17, with formal opening of the organ on Dec. 17. Mrs. Jennings, organist of the church, officiated.

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By LOUISE V. MOORE

This must be the tenth time I've looked at my watch in the last quarter-hour. It's still two minutes to 4:30. I wonder how many people are here now? The last time I looked out there were pitifully few. Oh well, this is only a junior recital and, besides, it's raining ferociously. Those two reasons ought to be sufficient. Gee! It was certainly nice of the girls to send that lovely basket of flowers. Won't I enjoy them though after this is over! Ugh, my hands are dripping water, I'm so nervous. Why can't I calm down a little? After all, I feel pretty sure of getting through. It won't be so bad. No one can see me down in the organ pit, and that's a good thing. Well, guess I'd better go on in. It's 4:30 right now. I'll have to have a handkerchief to wipe my hands. They are so wet, they'll slip off the keys. Well, here goes!

Let me see. Now I must be calm about this. If I keep up this awful shaking I'll ruin everything. Let me see. Swell, great, choir and pedal—they are all O.K. Oh yes—mustn't forget to put on the master. Now everything's set. Time to start. Once you start there's no stopping. Don't forget that. Well everything's all right; I'm positive. Well then, begin!

Ah—good going! You are almost to the end of the G minor Fantasia. If the fugue goes as well you can be sure of getting the other things. Afraid I didn't play the subject quite fast enough, but the tempo is about right now. Oh, this is glorious! It's going fine! I'm surely glad I don't have to be bothered turning pages. Just so you don't forget! Ah—it's finished! No applause. Hooray! Now I won't have to leave the organ after every number and climb up there to bow, and all that nonsense.

Now for the second number. Whee, this is just plain fun! Lemme see. That's right; no, I want choir clarinet coupled with that French horn and flute, 8-ft. Now it's O.K. Here we go! Oh, but I'm certainly getting a thrill out of this. Funny how my legs have stopped shaking. Hands are still wet though. Wipe 'em off. Next is Saint-Saens' "Variations on Breton Melodies." Why look at the program? Don't you know it by heart? Yes, but there's nothing like being sure. Ha! Well, this begins on the soft strings. It's soothing, too, after that impish Schumann Canon. Oh good heavens! Did I forget to draw the melophone on the solo? I did. How in creation can I get it now? Maybe I can play this with one hand for a second. Quite a stretch! Ha! I made it! But what a close call. How silly to have forgotten! Yes, you are letting your mind wander again! Better stay right down here with the organ, at least until this business is over. The very idea! This is no time to be wool-gathering. Whew! —I will be careful this time.

Now I know everything's fixed. These two little numbers ought to go all right. Let's see. Yes—correct—um-hum— Oh, that has a peculiar sound. What's the matter—oh what is that next chord! OOOHHH! you just slid all around and didn't hit anything that was near right. Lucky for you this next part is like the first. Gosh, what a mess you made of that! Well, I don't care—I don't care—I'm ready to play the last number, and then it will be over.

Whew! You have pretty nearly full organ there. I hope you come down on the right notes. Well, I just will; see? There, I'm all set—I can't miss 'em—both feet on E flat—hands ready—Ah—!

I'm almost to the end, I am! Here—return to the original theme. Oh,

what a grand old tune! "Rejoice, ye pure in heart. Rejoice, give thanks and sing! Rejoice! Rejoice!" Oh, I am rejoicing. The last big crashing chord —*sforzando*. And it is all over!

Big Plans for South Shore Festival.

Bethuel Gross, the Chicago and Gary, Ind., organist and enterprising musician, who presides over the music at the beautiful Gary City Church and who established the south shore music festivals two years ago, is the leader in making plans for a more elaborate festival next spring. On Dec. 11 in Edgar Nelson's studio in the Kimball building, fifteen of Chicago's leading musicians met to lay plans for the combination of ten suburbs south and west of Chicago into what will be known as the third annual south shore festival, to be held some time in the spring of 1934. This festival is an outgrowth and continuance of the vision of Dean Lutkin's north shore festival and in presenting this festival with a national church music conference it is planned that every major musical organization of the Chicago district shall be enlisted. In addition there is an association consisting of a board of directors, executive committee, music committee, public school supervisors, ministers and civic organizations all united to build a festival of national significance. A tentative program already outlined includes a week of activity, beginning with registration, welcoming addresses and a dinner on Monday, a children's concert Monday night, lectures by nationally known men on Tuesday, a sacred concert at the City Church Tuesday night, a popular concert Thursday night, an operatic concert Saturday night and a choral and orchestral concert at the Memorial Auditorium Sunday night.

Dickinson Directs "Messiah."

Handel's "Messiah" was sung in the James Chapel of Union Theological Seminary, New York, Wednesday evening, Dec. 13, under the direction of Dr. Clarence Dickinson, with Ruth Rodgers, soprano; Edna Mampell, contralto; Harold Haugh, tenor, and Norman Joliffe, bass. A candle-light service was given in the James Chapel Monday, Dec. 18, at 5:30 with chancel and gallery and children's choirs, under the direction of Dr. Dickinson.

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**Los Angeles News;
Weinrich Will Play
There in February**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 18.—An interesting meeting of the Guild was held at the First Congregational Church Dec. 4. Dean Clarence Mader gave an informal talk on his recent trip, dwelling on his experiences at the Williamson summer school. Later in the evening the Guild examination pieces were played by four masked organists who did all that could be done to make interesting four rather uninteresting pieces.

It is good news that Carl Weinrich is to give a recital under the auspices of the Guild at the University of California early in February. The fame of this young recitalist has spread here for the past year and we are all looking forward with interest to his appearance. To arouse interest in this recital a number of the members are planning to give recitals in their respective churches a week or so before Mr. Weinrich plays here. The programs are to consist of American music only and I feel sure they will help greatly in preparing the public to welcome this talented American organist. In this connection I would like to recommend Garth Edmundson's "Impressions Gothiques," which has just been published by J. Fischer & Bro. Personally I believe this work to be worthy the interest of every organist in the land. I have already played it and it makes a great hit with the average listener.

If you heard a dull rumbling noise on Sunday afternoon, Dec. 17, it was good old George Frederic Handel turning over in his grave when forty (count them) basses sang "Why Do the Nations" and forty-five sopranos who were old enough to know better sang "Rejoice Greatly" at a local performance of "The Messiah."

I am a little fearful for the future of church music here in California when I see theater organists of a certain class being appointed to a number of churches simply because at a try-out they are able to play a few catchy pieces which the members of the music committee have heard over the radio and know. These gentlemen get by with playing piano music. Even the arrangements they use are piano arrangements and not organ transcriptions. I recently looked through the music at the churches where two of these organists play and, believe it or not, there was not one piece of organ music to be found. It is a serious business, especially here, where church

music has not yet come into its own. If you give the average congregation such selections as were used in the theaters a few years ago for any length of time it will be a tremendous job to lift them again. I do not believe it is because these gentlemen cannot play real organ music; more likely it is that they have been told so many times how perfectly beautiful their music is that they have come to believe it.

The Pasadena sub-chapter of the Guild is busy planning its opening meeting and the members of the daddy chapter are shaking the mothballs out of their dressup clothes so as to be on hand and give the child a good send-off.

Word from Arthur Poister is that he and Mrs. Poister have settled down in Leipzig and are enjoying the work if not the weather. I understand it is quite different from California.

Reginald Martin, who has been East for a number of years, is again living in the city and is playing at Tally's Criterion Theater. I well remember Mr. Martin playing at the old Tally when the organ was the frosting on the "movie" cake. For real musical enjoyment he was hard to beat and it was good to hear him play one of the Guild test pieces at the Guild meeting in excellent style. This is the type of theater organist of whom we can all be proud.

The choir of St. James' Episcopal Church gave a fine performance of Maunder's "Song of Thanksgiving" under the direction of B. Ernest Ballard the latter part of November. This is the first of a series of musical services planned by Mr. Ballard.

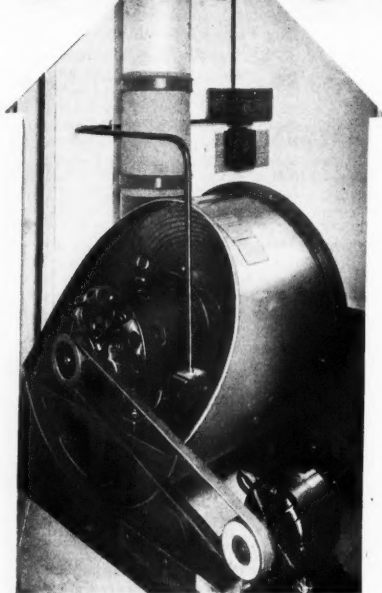
Henry W. Thornton to Los Angeles.

Henry W. Thornton, organist and choir director at the First Baptist Church of Omaha, Neb., for the last twenty-one years, has moved to Los Angeles, Cal. A farewell reception for him was held at the church Nov. 29. Employed for the last thirteen years by the Missouri Pacific Railroad, he has been promoted by that company from his present position as traffic representative. He was organist for the Scottish Rite Cathedral for seven years; formerly solo organist at the Rialto Theater, and has played by invitation in nearly every church in Omaha.

Mrs. Ross Dramatizes Gaul's "Ruth."

Mrs. Helen W. Ross presented her own dramatization of Gaul's cantata "Ruth" at the First Methodist Church of New Haven, Conn., on two evenings in November with pronounced success, as evidenced by the interest of the congregation. Her choir is to give the cantata at Waterbury in January and will repeat it in February at New Haven for a meeting of the federated churches of the state of Connecticut.

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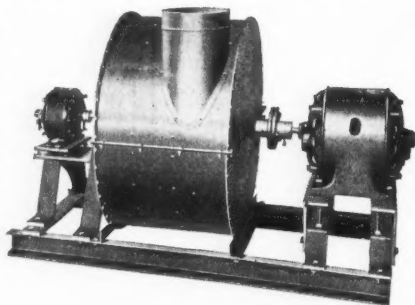
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**New Way of Chanting;
Dr. O. A. Mansfield
Replies to His Critic**

Sirsa House, Cheltenham, England, Nov. 11, 1933.—Editor of THE DIAPASON: Although I have little time and less inclination for mere controversy, I feel it due to your readers to protest against the assumption of Dr. Daniels that I am not in touch with what he considers to be "the best theories and practice of the present day" as connected with chanting. As a matter of fact there are scarcely any features of this art—certainly none of importance—with which I am not familiar, and few with which I have not had more or less practical acquaintance. My article was almost entirely historical, showing the great advance which has been made in the art of chanting during the last century. As such it excluded all propaganda, also allusions to systems which are still *sub judice*, otherwise I should have needed a pamphlet, instead of a page, in which to "spread" myself.

The method of chanting described by your correspondent is one popular amongst the more aggressive and spectacular section of the church in Great Britain. In some cases its adoption has been productive of good results, more particularly in the case of highly trained and efficient choirs; but in some other cases it has been discarded as a failure, while in the majority of instances it was not considered of sufficient importance or proved worth to justify a trial. As one who has succeeded in training inadequate and ill-balanced choirs to chant, by means of the orthodox system, in such a way that congregations were able to join intelligently in the exercise, and others have declared the enunciation of these imperfect choirs to be so good as to render the use of a Psalter almost superfluous, I was amazed to read that there was a "hold" before the "imaginary bar," also that "gabbling" and "drawing" were the characteristics of this method, and that, on the other hand, "deliberate recitation" and correct delivery of the "final syllables" were peculiar to the "barless" system. On the contrary, the evils mentioned were anterior to the introduction of the "imaginary bar" theory, and were almost entirely removed in every case in which competent choirmasters carried out the principles of the older method. Also, the deliberate delivery of the final syllables is no novelty, but was one of the principal planks in the platform of the older procedure, and this at least half a century before the system advocated by Dr. Daniels was in existence.

As to the disregarding of the rhythmic value of the notes in the recitation, such a method is fatal to congregational participation in this important exercise. As Dr. Sumner Salter expresses it in another connection, "the absence of any metrical element leaving the movement of the voices to the individual conception of the relative importance of the words is unquestionably fatal to the success of any attempt by a congregation." The "flowing recitation of the text as in good reading" of which Dr. Daniels speaks is impossible to secure without some rhythmic guide, since no two people read exactly alike. In fact, if one asked a dozen individuals to read "O fools and slow of heart to believe all that the prophets have spoken," we should have as a result a dozen different renderings. Reading is not an exact science, but, like all other arts, varies with the executant and his environment. Hence any attempt to make a vocal recitation conform to good reading requires a standard definition of what good reading really is. Otherwise we are no better than poor old "Billy" Gardner (1770-1853), the Leicestershire stocking manufacturer, who, in his "Music of Nature," of 1832, gravely proposed to regard the beating of the pulse as the value of the quarter-note in an adagio movement! Evidently our worthy friend forgot that if all hearts beat alike the numbers of the medical profession, and probably their incomes also, would suffer diminution!

The "barless" system, however, has a good deal to recommend it, although it leaves much to be desired and not a little to be remedied. Meantime its sup-

porters should guard against misrepresentation, however unintentional, of facts relative to the older method—a method which its (at present) immature rival has not succeeded in superseding.

Faithfully yours,
ORLANDO A. MANSFIELD,
Mus. Doc., F. A. G. O., F. R. C. O., etc.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN
St. Louis, Mo., Dec. 18.—Early celebration of Christmas was featured, as in former years. The Christmas portion of "The Messiah" was first heard at Grace M. E. Church late in November. On Dec. 10 G. Calvin Ringgenberg combined his choirs of Washington University and St. Peter's Episcopal Church for a rendition in the university chapel and Dec. 17 C. Albert Scholin, organist of the Second Presbyterian Church, directed a performance of the Christmas portion of the oratorio with the quartet and chorus choirs in his church.

Under the auspices of the Musical Research Club of St. Louis, a Christmas concert was given Dec. 12 at Bethany Evangelical Church, Julius Otting, organist. Other organists contributing numbers were Miss Gladys Williams, Mrs. George Heideman, Miss Anna Petri, Mrs. Claude Beal and Miss Elsa Koelling.

The fifth annual Christmas music program of the eighth district, Missouri Federation of Women's Clubs, was given in Christ Church Cathedral Dec. 14 at noon. Combining with them on this occasion were the Federated Music Clubs, with Miss Anna Petri, president. Organ numbers were contributed by Miss Wilhelmina Nordmann, Mrs. George W. Coffman, Miss Gladys Williams and Roland Buchmueller.

An evening of music under the auspices of Kappa Phi at the First Presbyterian Church of Belleville, Ill., on the evening of Sunday, Dec. 3, presented Nickolaus M. Emig, organist of the West Park Baptist Church, St. Louis, in a program of organ numbers which included: Prelude and Fugue in E minor, Bach; "Ave Maria," Arkadell; Andante Cantabile in B flat, Tschaiikowsky; "Vision," Rheinberger, and Boellmann's Gothic Suite.

Douglas Program in Pomona, Cal.
Pilgrim Church and its choir at Pomona, Cal., honored Ernest Douglas by devoting the vesper service Nov. 16 to compositions by this Los Angeles composer-organist, with the latter present as recitalist and director. Mr. Douglas played the "Legend" from his B minor Suite, the Allegro (on a Handel theme), "Mardi Gras" and "Intrigue," and the finale from his organ concerto. The choir of forty voices, with Vernon Robinson, organist and choir director of Pilgrim Church, at the organ, sang Mr. Douglas' Mass in A minor, an effective ecclesiastical work of the more modern order. Mr. Douglas also gave a program of his own organ and piano compositions for the MacDowell Club at his home in Los Angeles.

Choir Festival at Alton, Ill.
Under the direction of Allan Scovell a choir festival was held at Alton, Ill., Dec. 10 and the varied program was thoroughly enjoyed by a large congregation. Six churches were represented on the program by special numbers and the choirs of all six joined together for the final number, "The City Glorious," by Curry, making a chorus of over 100 voices. This is the first festival held in Alton, and it is planned to make it an annual affair. The opening number—"Danse Macabre," by Saint-Saens—was played as an organ duet by Louise Bartlett and Mr. Scovell. The offertory—Nocturne, by Kroeger—was for piano and organ. The speaking parts in "The City Glorious" were read by Dr. A. A. Hobson, minister of the College Avenue Baptist Church, in which the festival was held.

Death of Mrs. A. F. Swanson.
Mrs. A. F. Swanson, a Sioux City, Iowa, organist, died Nov. 14 in a Sioux City hospital following a lingering illness. Mrs. Swanson was born June 19, 1893, at Sibley, Iowa, and eight

Willard L. Groom



A RECITAL COMMEMORATING seventy-five years of sacred music in St. Patrick's parish was given on the evening of Nov. 22 at St. Patrick's Church, South Bend, Ind., in connection with the diamond jubilee of this large church. The service was played by Willard L. Groom, organist and choirmaster of St. Patrick's, and his choir sang, assisted by three organists who are members of the parish—Maude W. Kauffer, Marjorie B. Galloway and Dillon J. Patterson. The choral numbers included a Kyrie and Sanctus by Palestrina, Franck's "Psalm 150" and "God Is Our Refuge," by Webbe.

Mr. Groom, who went to South Bend from Chicago, is upholding the musical standards of this prominent Catholic church in a manner that has enhanced his reputation as a sound musician.

Immediately after his Christmas services Mr. Groom departed for Europe for five or six months of travel and study.

years later moved to Des Moines, where she attended North high school and Drake University. In November, 1915, she was married at Des Moines to A. F. Swanson and moved to Sioux City the next year. In Des Moines she served as organist at the Central Christian Church. Until her recent illness Mrs. Swanson was organist at the Mayflower Congregational Church, but formerly served as organist in the Whitfield and First Methodist Churches. Surviving are her husband, two daughters, Ruth Alberta and Barbara Jane; a son, John Allen Swanson, and her parents, Mr. and Mrs. A. H. Eckerman.

Season's Program of St. Louis Choir.
The choir of St. Peter's Episcopal Church in St. Louis, under the direction of G. Calvin Ringgenberg, is giving a series of oratorios this season. The first was Gaul's "The Holy City," presented on the evening of Nov. 5. On Dec. 3 Handel's "Messiah" was sung and at 11 o'clock on Christmas Eve Saint-Saens' Christmas Oratorio. The next presentation will be Dubois' "Seven Last Words," on the evening of Feb. 4. March 4 Bach's "Passion According to St. Matthew" will be sung, March 30 Stainer's "Crucifixion," and May 6 "The Canticle of the Sun," by Mrs. H. H. A. Beach. This choir, founded by the late Charles Galloway, and now enlarged and directed by Mr. Ringgenberg, has obtained a beauty of tone, unanimity of attack and ensemble that has brought wide recognition. The personnel consists of singers whose musicianship and vocal ability merit this honor, and many have retained their positions over a period of ten or more years.

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