

# THE DIAPASON

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

Twenty-fifth Year—Number Three.

CHICAGO, U. S. A., FEBRUARY 1, 1934.

Subscription \$1.50 a Year—15 Cents a Copy.

## HONOR FRANK WRIGHT AT NEW YORK DINNER

### OLD PUPILS SHOW REGARD

Scroll Which Pays Tribute to Teacher,  
Signed by Thirty-eight Persons,  
Is Presented to Him—Good  
Cheer Marks Occasion.

Frank Wright, the New York organist and teacher who is known throughout the country by virtue of his position as chairman of the examination committee of the American Guild of Organists, in which capacity he has handed many a surprise—not always pleasant—to candidates for A. G. O. degrees, had a little surprise—and a very pleasant one—on Dec. 27. On that day a testimonial dinner in his honor was given at the Hotel Commodore by twenty-five of his old pupils in New York and vicinity, and at the close a beautifully engrossed scroll was presented to him in a red morocco case. The scroll contains the names of thirty-eight organists who have studied under Mr. Wright and its wording and the names of the signers are as follows:

In appreciation of his skill in the art of music, his sincerity in the development of the highest standards of musicianship in others, and also as a token of their gratitude for his unfailing assistance and sympathetic interest at all times, this scroll is tendered their beloved teacher and friend, Frank Wright, by

Clifford Ernest Balshaw  
Warren Carl Brackett  
Alfred Boyce  
Arthur Gilpin Bryan  
James Edward Bryan  
Martin W. Bush  
Doris Coxon  
Charles Henry Doersam  
James Harrison  
Harold E. Herre  
Chauncey S. Hickok  
Inez Hudgins  
Hans Lange, Jr.  
Allan Arthur Loew  
Elsie MacGrogan  
Charles F. Mason  
Joseph R. Martucci  
Anne V. McKittrick  
Clifford Megerlin  
Carl F. Mueller  
Claude L. Murphree  
Willard Irving Nevins  
Paula Nodine  
William Pollak  
G. Darlington Richards  
Westervelt Romaine  
Kenneth E. Runkel  
Luis Harold Sanford  
Theodore E. Schulte  
Elizabeth D. Seymour  
Myrtle Deacon Stair  
Grace French Tooke  
James C. Tyson  
John Whitehead Turner  
Edith Usry  
Morris W. Watkins  
Mildred C. Wilde  
George Arthur Wilson

Presented at a testimonial dinner given by pupils of Frank Wright at Hotel Commodore, New York City, Dec. 27, 1933.

The pupils present at the dinner were: Clifford E. Balshaw, Warren C. Brackett, Arthur G. Bryan, James E. Bryan, Kathryn Cag, Charles Henry Doersam, Dorothy Hammonds, Harold Herre, Chauncey Hickok, Inez Hudgins, Allan Arthur Loew, Joseph R. Martucci, Anne V. McKittrick, Claude L. Murphree, Paula Nodine, William Pollak, Luis Harold Sanford, Theodore E. Schulte, Mrs. Henry T. Seymour, Mrs. Myrtle Stair, James Tyson and John Whitehead Turner.

The only guests were Mrs. Charles H. Doersam, who sang several songs, and Mrs. Elsie Brackett, Mr. Wright's secretary. Several who were unable to be present sent acrostics on the name "Frank Wright" and dozens of telegrams were received from all parts of the United States and were read. Mr. Doersam, who acted as toastmaster, called on everyone present for a speech of some kind and good fellowship marked the entire evening, so that it was the expressed wish of all that the occasion be made annual and that a Frank Wright club be organized. Mrs. McKittrick read an original poem in

## Scene at New York Dinner in Honor of Frank Wright



honor of the guest of the evening and a round, also written by her, was sung by the entire company.

Mr. Wright has been for nearly thirty-seven years organist and choir-master of Grace Church, Brooklyn Heights. He is a native of Ipswich, England, and began his career as a church musician in a boy choir at the age of 9 years. Mr. Wright is a founder of the A. G. O. and was its warden for three years. He received the degree of bachelor of music from Trinity University, Toronto, and won the gold medal for the highest standing in the final examination.

## CHRISTMAS IN HOLY LAND!

### American Organist in Recital at Jerusalem on American Organ.

The Christmas celebration in the Holy Land had a most appropriate modern setting when Archibald Sessions, the American organist now living in Paris, gave a recital at the Jerusalem Y. M. C. A. on the large four-manual Austin organ installed there recently. On Dec. 23 Mr. Sessions was heard in 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; Fantasia, Guilman; "Gesu Bambino," Yon; Finale in B flat, Franck.

A highly appreciative audience heard Mr. Sessions, who made the trip to Jerusalem by way of a return engagement, having given the inaugural recitals on this organ in January, 1933. Mr. Sessions returns from the Holy Land to his duties as organist of the American Church in Paris.

## ORGAN FOR ST. JOSEPH, MO.

### Kilgen Three-Manual Ordered for Church Erected After Fire.

Westminster Presbyterian Church, St. Joseph, Mo., has ordered a three-manual Kilgen organ, the specification of which will be published at a later date. The organ will be installed in a new church which is near completion and which supplants the edifice recently destroyed by fire. Mr. and Mrs. L. N. Pinkerton, prominent members of Westminster Presbyterian Church and well-known residents of St. Joseph, are the donors of the instrument.

The organ will be divided on each side of the chancel in chambers specially prepared for it, and will speak through artistic grilles. This installation will have more than twenty stops, but it is planned to make additions to it later, for which preparations are being made in the organ at this time by the builders. Installation is to be completed by Easter.

## ORGAN CODE GOVERNS INDUSTRY UNDER NRA

### GOES INTO EFFECT ON JAN. 27

Hours and Minimum Wages Stipulated—  
Strict Provisions Governing Competition, Etc.—Enforcement  
Authority Is Named.

[The complete text of the NRA code for the pipe organ trade will be found on pages 4 and 5 of this issue.]

The code of fair competition for the pipe organ industry received its final approval last month in Washington and was signed by General Hugh S. Johnson, national recovery administrator, on Jan. 16. It became effective on Jan. 27, eleven days after its signature, and is now the law of the land, to be enforced by the federal government. The code, in the opinion of leaders of the industry, will establish a new era in the organ business, will eliminate many abuses which have existed in the past and will stabilize trade practices to such an extent as to benefit every builder and all the men engaged in building organs either as employers or as employees.

Only those builders who are members in good standing of the National Association of Organ Builders or who pay their share of the cost of administering and enforcing the code are entitled to use of the blue eagle or other NRA insignia. A list of concerns thus entitled to use the blue eagle will be published in the next issue of THE DIAPASON. However, all organ builders, whether thus participating or not, must comply with all provisions of the code, which now are federal law.

Preparation of the code was in the hands of a code steering committee of the National Association of Organ Builders, an organization brought into being last August at a well-attended meeting in New York. This committee consisted of Arthur Hudson Marks, chairman; Harry Meixsell and Lewis C. Odell.

A code authority has been elected by the directors of the association in accordance with the by-laws of the N. A. O. B. and this group will cooperate with the government members in enforcing the code. The code authority consists of Adolph Wangerin, president of the association; Basil G. Austin, C. B. Floyd, Arthur Hudson Marks and Lewis C. Odell.

Framing of the code is the culmination of a long series of consultations and conferences both among the directors of the organ builders' body and officials of the NRA in Washington, followed by extended hearings. The draft as originally prepared was revised after hearing the testimony of both employers and workers in the organ trade. As all the members of the association voted for the code it is expected that it will receive their unanimous support. It therefore represents the fruit of an earnest effort to establish better conditions for all concerned, with compromises on a number of points.

The announcement of the signing of the code, made at Washington by the National Recovery Administration, stated that the code was submitted by the National Association of Organ Builders, representing 95 per cent of the industry. It establishes a maximum work week of forty hours for factory employes, but with the provision that this limit shall be extended to forty-eight hours a week for a total of not more than twelve weeks in any twelve months, and that time and one-third shall be paid for all hours over forty. For clerical and office employes a forty-hour week is fixed, with the provision that for a limited period statistical and inventory employes may work forty-eight hours a week. The minimum wage fixed for factory employes is 40 cents an hour, learners to be paid a minimum of not less than 80 per cent of the fixed minimum wage. The minimum wage for all

## PLAYS BY ROYAL COMMAND

### Maitland Farmer in Toronto Recital for Lord and Lady Bessborough.

The first "by royal command" organ recital in over a century of Canadian viceroys was given Jan. 13 at St. Paul's Anglican Church in Toronto. At the request of Lord and Lady Bessborough, both of whom were in a pew near the front, Maitland Farmer gave an hour's program on the Casavant organ of 107 stops. Attended "en suite," and by church wardens, the viceregal party, promptly at 3:30, proceeded down the aisle amid the largest congregation ever assembled in Toronto for an organ recital, except one by Dupré in Yorkminster. The program was partly classic—to suit the taste of their excellencies, said to be especially fond of Bach, Handel and Mozart. The program was as follows: Grand Fantasia in F minor, Mozart; Chorale and Variations, "Hail to Thee, My Jesu Holy," Bach; Chorale Prelude, "Rejoice Now, Christian Men," Bach; Pastorale (Symphony 1), Guilman; Prelude in C, Intermezzo and "Carillon de Westminster," Vierne.

## TO PLAY NOBLE'S NEW WORK

### Seattle Orchestra Will Present Introduction and Passacaglia.

A new Introduction and Passacaglia for orchestra by Dr. T. Tertius Noble will receive its first performance when it is played by the Seattle Symphony Orchestra, under the baton of Basil Cameron, on Feb. 5. On Sunday, Jan. 21, Dr. Noble played it at his "hour of organ music" in St. Thomas' Church, New York. This work was written for organ in March and April, 1932, and will be published by the Arthur P. Schmidt Company of Boston this season. In the summer of 1933 Dr. Noble scored it for a large modern orchestra. Mr. Cameron is a well-known London conductor, now on the Pacific coast.

## Father of Hugh Porter Dies.

Hugh Porter, the New York organist, was called to Noblesville, Ind., at the close of the year by the sad news of the death of his father, the Rev. John Francis Porter, a veteran Methodist minister who had served with distinction for forty-one years. The Rev. Mr. Porter died suddenly Dec. 31 at his home in Noblesville, of an acute heart attack. He was educated at Northwestern University and Drew Theological Seminary, and had served churches in New Jersey, Massachusetts, Minnesota, Colorado, Illinois and Indiana. He is survived by his widow and six grown children, five of whom are married.

other employes except office boys and girls is \$14 a week.

Other important provisions of the code include regulations to guard against reducing the compensation of any employes and to bring about an equitable adjustment of all pay schedules. Employes' right to organize unions free from interference, a provision of all NRA codes, is the subject of one paragraph. Contract work is forbidden.

Stringent regulations to govern trade practices, and forbid inaccurate advertising, false statements as to competitors and interference with the contracts of others are embodied in special paragraphs of article 7. The code authority is authorized to compel compliance with the provisions of the code and to require the submission of reports and other information as may be needed in article 6. The National Association of Organ Builders is the body which selects the code authority.

Under the code any employe of an organ builder who feels that he has a just grievance as to his wages or treatment may make complaint to Lewis C. Odell, secretary of the association, and it will be considered and investigated by the code authority. All communications of this nature will be treated as strictly confidential. Mr. Odell's address is 1404 Jessup avenue, New York City.

The introduction of sound in motion picture theaters has been largely responsible for a drop of 31.4 per cent in pipe organ production between 1927 and 1929, said Administrator Johnson in his letter to the President notifying him that he had approved the code. In the other principal consumer group, the churches, the demand for organs has diminished to a very low level. He added that it cannot be expected that there will be any sharp upturn in business until prosperity has been well established. He added that wage earners' employment had declined 38.9 per cent from 1929 to 1931 and that on the basis of the forty-hour week, 438 wage earners should benefit through reemployment.

Directors of the National Association of Organ Builders are endeavoring as one of the first movements for an improvement of the organ business to obtain an appropriation from the Public Works Administration or from the Civil Works Administration to promote and finance the construction of organs for public buildings, etc. This would be in line with the appropriation of \$10,000,000 made to engage idle artists to paint mural decorations for public buildings, schools, etc. It is pointed out that organs are an essential equipment of many schools, museums, public halls and auditoriums, that their installation will be a factor in advancing culture and musical appreciation, justifying the expenditure fully as much as a similar outlay for mural paintings, and that such an appropriation would add to the number of fine organs in the United States and at the same time would give necessary employment to a considerable class of skilled workers and assure the continued existence of establishments in various parts of the country. The officers of the N. A. O. B. are also giving thought to other plans for the improvement of the organ trade and fruitful results of their labors are expected.

**New Cantata by Stoughton.**

The Arthur P. Schmidt Company, the enterprising Boston publishers, announce that they are printing a new Easter cantata entitled "The Resurrection Light" by R. S. Stoughton and copies will be ready early in February. This is a fairly short and comparatively easy work, and is expected to prove useful for anyone looking for a new cantata this season. The same firm is also publishing a new Easter anthem by Dr. Alfred E. Whitehead entitled "Alleluia, Sing to Jesus." This is a chorale with accompaniment based on a motif from Bach's "Orgelbüchlein."

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

Charlotte Lockwood



**MISS LOCKWOOD IN CHICAGO**

**New York Recitalist Will Be Heard at Thorne Hall Feb. 20.**

Charlotte Lockwood, whose fame as a recitalist has been gaining strength year by year, will be heard for the first time in a Chicago recital on the evening of Feb. 20 on the large and noteworthy new Kimball organ in Thorne Hall, on the Chicago campus of Northwestern University. She will be presented by the Illinois chapter of the A. G. O., with the cooperation of Northwestern University and the W. W. Kimball Company.

Members of the Mid-West Conference on Church Music meeting during the day at the Evanston campus of Northwestern University will receive guest tickets at the time they register. Other tickets may be had from members and officers of the A. G. O. in Chicago. The recital will begin at 8:15 and the auditorium is on the lake front, near Chicago avenue.

Miss Lockwood will be guest of honor at a dinner in the same building, tendered at 6:30 by the Illinois chapter. Dean Frank Van Dusen has charged the following committee of members with the responsibility of "circulating" and introducing guests of the evening: Edith Heller Karnes (chairman), Irene Belden Zaring, Alice R. Deal, Bessie Ryan, Ora Phillips, Ruth Ford White, Harold Cobb, Arthur Becker, C. Gordon Wedertz, William Lester, Herbert E. Hyde, Florence Boydston and members of the executive committee.

**ORDERS FOR AUSTIN ORGANS**

**Contracts Received by New York Office at Beginning of Year.**

The Austin Organ Company has won contracts for organs for several churches since the close of the year through its New York office, in charge of Herbert Brown. They include the following:

Presbyterian Church, Bridgehampton, N. Y., two-manual organ to be installed in the choir gallery of the present church. The organ is to have two separate expression chambers, one for the great and one for the swell. The console will be detached and of the stopkey type.

First Church of Christ, Scientist, Greenwich, Conn., two-manual to be installed in new church. This organ will have two expression chambers and will have a stopkey console.

First Church of Christ, Scientist, Salt Lake City, Utah, two-manual instrument.

New Bethel Zion's Church, Grimsville, Pa., two-manual organ to be installed in the present church.

Marie Louise Holman, who died at the age of 83 years in the Winnebago County Home for the Aged Dec. 24, was organist of the First Baptist Church of Rockford, Ill., for twenty-six years. She was a graduate of Rockford College and her father was the last of a long line of ministers and was pastor of the First Baptist in Rockford.

**WASHINGTON CHURCH BUYS A "VOX ORGANO"**

**IN THIS MONTH'S ISSUE**

**FOUR-MANUAL FOR CAPITAL**

Specification of Instrument to Be Placed by Musical Research Products in National Shrine of Immaculate Conception.

Musical Research Products, Inc., the recently-established organ building company at whose head is Louis Luberoff, a name by no means new to the organ world, has won the contract for a four-manual "Vox Organo" for the National Shrine of the Immaculate Conception at Washington, D. C. This shrine is at the Catholic University and is internationally known. Preparation is to be made in the console for the future installation of a floating echo division of eleven stops. Ten stops from the present organ are to be utilized in the new instrument, the remainder being entirely new. A stopkey console is specified.

The following stop list shows the tonal resources of the instrument as it is to be:

- GREAT ORGAN.**
- 1. Open Diapason, 8 ft., 73 pipes.
- 2. Dulciana, 8 ft., 73 pipes.
- 3. Melodia, 8 ft., 73 pipes.
- 4. Viole d'Orchestre, 8 ft., 73 pipes.
- 5. Gedeckt, 8 ft., 12 pipes.
- 6. Flute d'Amour, 4 ft., 12 pipes.
- SWELL ORGAN.**
- 7. Bourdon, 16 ft., 12 pipes.
- 8. Diapason, 8 ft., 73 notes.
- 9. Viole d'Orchestre, 8 ft., 73 notes.
- 10. Voix Celeste, 8 ft., 61 pipes.
- 11. Gedeckt, 8 ft., 73 notes.
- 12. Aeoline, 8 ft., 73 pipes.
- 13. Flute d'Amour, 4 ft., 73 notes.
- 14. Nazard, 2 1/2 ft., 61 notes.
- 15. Piccolo, 2 ft., 61 notes.
- 16. Cornopean, 8 ft., 73 pipes.
- 17. Oboe, 8 ft., 73 pipes.
- 18. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
- 19. Contra Viol (metal), 16 ft., 85 pipes.
- 20. Viol, 8 ft., 73 notes.
- 21. Geigen Principal, 8 ft., 73 pipes.
- 22. Concert Flute, 8 ft., 73 pipes.
- 23. Unda Maris, 8 ft., 73 pipes.
- 24. Clarinet, 8 ft., 73 pipes.
- 25. Flauto Traverso, 4 ft., 73 pipes.
- 26. Flageolet, 2 1/2 ft., 61 notes.
- 27. Chimes, 20 bells.
- SOLO ORGAN.**
- 28. Diapason, 8 ft., 73 pipes.
- 29. Gamba, 8 ft., 73 pipes.
- 30. Gross Flöte, 8 ft., 73 pipes.
- 31. Tuba, 8 ft., 73 pipes.
- 32. French Horn, 8 ft., 73 pipes.
- 33. Flute Harmonique, 4 ft., 73 pipes.
- 34. Vibra-Harp, 8 ft., 44 bars.
- 35. Chimes, 20 bells.
- PEDAL ORGAN.**
- 36. Open Diapason, 16 ft., 44 pipes.
- 37. Bourdon, 16 ft., 32 pipes.
- 38. Lieblich Gedeckt, 16 ft., 32 notes.
- 39. Octave, 8 ft., 32 notes.
- 40. Violone, 16 ft., 32 notes.
- 41. Trombone, 16 ft., 44 pipes.
- 42. Tromba, 8 ft., 12 notes.

Musical Research Products, Inc., also has on hand contracts for two three-manual organs. Although only a year old, the company is making additions to its plant in Philadelphia and is now operating, Mr. Luberoff states, with a force of seventy-five persons.

Firmin Swinnen of Wilmington, Del., private organist for Pierre S. du Pont and a concert player with a world-wide reputation, has been engaged to give the opening recital on the three-manual organ built by this company for the Church of Our Lady of Mount Carmel at Orange, N. J., Feb. 6.

**CONTRACT GOES TO HINNERS**

**Instrument for Holy Trinity Edifice at Bloomington, Ill.**

The Hinners Organ Company has been awarded the contract for the construction of an organ for the beautiful new Holy Trinity Church of Bloomington, Ill. This church is an imposing structure of modern Gothic architecture which is attracting much attention.

The Hinners Company recently completed organs for the First Presbyterian Church of Paducah, Ky., and the First Methodist Episcopal Church of Elmore, Ohio. In the latter church an original idea was carried out by building the organ case in the form of a re-aredos as a background for modern chancel furniture, changing the "meeting-house" type of church.

Code of fair competition to govern the organ builders of the United States is signed and put into effect Jan. 27 by the N.R.A.

Dr. Charles E. Clemens, noted American organist, dies at his home in Cleveland at the age of 75 years.

Frederick Maxson, another noted American organist, died at his home in Philadelphia within an hour after playing service in First Baptist Church, which he had served for thirty-two years.

Earliest days of organ journalism in America are recalled by columns of magazine published more than forty years ago by the late Everett E. Truette of Boston.

Frank Wright honored at dinner in New York by pupils and former pupils.

Composer of "O Little Town of Bethlehem" and how he was inspired to write music the subject of interesting article.

John A. Bell, Pittsburgh organist, plays fiftieth Christmas service in his church.

C. Seibert Losh, well-known organ builder, dies of pneumonia at Hershey, Pa.

Paul Ambrose is honored by fellow organists and host of friends on eve of his departure from Trenton, N. J., for new home at Hamilton, Ont.

Christmas music in the churches is subject of survey by Dr. Harold W. Thompson.

Dr. William Lester reviews new compositions for the organ.

News of the N.A.O., the A.G.O. and the C.C.O. affords picture of activities of organizations of organists in all parts of the American continent.

**COMPOSITIONS BY R. K. BIGGS**

**Has Written More Than Thirty Numbers Since Last Easter.**

Richard Keys Biggs of Hollywood, Cal., has been busy with composition during the past year. Since Easter he has written over thirty numbers, including several complete masses. Of these twenty are now in the process of publication. The firm of Cary & Co., London, will produce a mass called "Veni Creator Spiritus." A motet, "Praise Ye the Lord"; "Lauds Ecclesiae," a volume containing eight pieces for choir and organ, and a complete mass will be published during the next few weeks by McLaughlin & Reilly of Boston. J. Fischer & Bro. will issue two numbers for choir—"Ave Maria" and "Panis Angelicus."

Besides his numerous duties as organist and choirmaster of Hollywood's largest church, Blessed Sacrament, Mr. Biggs has found time to continue the vigorous daily practice which has always been his custom. He has added many concert pieces to his already large repertoire and in the near future will again be heard in frequent recitals. He has also made twenty records of his organ and choir for the Electrical Research Laboratories of Hollywood.

**Organ in New Aberdeen Church.**

The Sacred Heart Roman Catholic Church of Aberdeen, S. D., recently completed its new Gothic structure, in which has been placed an imported altar from Italy and the organ that was used in the old building. The organ was reinstalled by Lloyd Sandquist. It is pleasant to think of this organ as the connecting link between the old and new buildings. Mr. Sandquist was aided in the pipe and tonal work by Franklin Mitchell of Aberdeen, a young genius of the organ. Mr. Sandquist is from Fargo, N. D. The organ was built originally by the Estey Organ Company.



**CHARLES E. CLEMENS  
OF CLEVELAND IS DEAD**

**NOTED EDUCATOR - ORGANIST**

**Was a Performer of International Reputation and Professor Emeritus of Music at Western Reserve University.**

Dr. Charles E. Clemens, one of the ablest and most prominent of organists of America, with an international reputation as a musician, died at his home in Cleveland, Ohio, Dec. 27 after a lingering illness. He was 75 years old. Dr. Clemens was professor emeritus of music at Western Reserve University and for a number of years was organist and director at the large Church of the Covenant in the eastern section of Cleveland. Until about a decade ago he was in great demand as a recitalist and had been heard in all parts of America and in England and Germany, where he spent his early life.

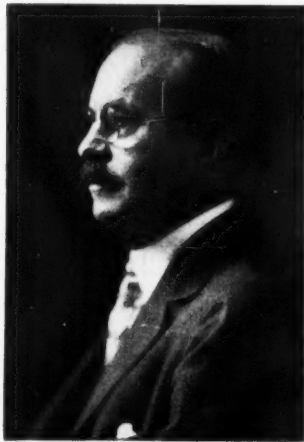
Dr. Clemens' funeral service was held in Amasa Stone Chapel, Western Reserve University. The services were conducted by the Rev. Philip Smead Bird, D.D., pastor of the Church of the Covenant. Dr. Charles F. Thwing, president emeritus of Western Reserve, was to have assisted Dr. Bird, but was prevented by illness. Dean Lettner and Dr. Hayden of Flora Stone Mather College occupied the chancel and Dr. Hayden offered the closing prayer. Henry F. Anderson, F. A. G. O., an old friend of Dr. Clemens, presided at the organ and the quartet was composed of former soloists in his quartets at the Church of the Covenant. Mr. Anderson played "I Know That My Redeemer Liveth" ("Messiah") before the service and the Dead March in Saul, both compositions by Handel (one of Clemens' favorite composers) after the service. The quartet sang some of his compositions, the only music sung in the service.

A beautiful memorial service for Dr. Clemens, proposed and arranged by Charles A. Rebstock, organist and choir director at the Church of the Covenant, was held at vespers in the church Jan. 7. The choir sang several of Dr. Clemens' better-known anthems. Both the anthem and the offertory at the morning service the same day, as well as all the organ numbers played in both services, including the recital, were among Dr. Clemens' favorites, as evidenced by a thorough examination of the service bulletins of the last six years of Dr. Clemens' conduct of the ministry of music of this church.

Charles Edwin Clemens was born March 12, 1858, in Devonport, England, and began his career as an organist at the age of 11 years, when he received his first appointment. He carried on his studies not only at home, but during the summers with various cathedral organists. He was first accompanist and then conductor of the Devonport Choral Society and was connected with other choral and orchestral organizations. In addition to the piano and organ he played the viola. Then he studied piano under Ernest Pauer at the Royal College of Music. At the same time he continued his conducting and organ work and became associated with Dr. George C. Martin as pupil and assistant. On the advice of Sir George Grove and others he decided to make the organ his lifework.

On a visit to friends in Berlin Mr. Clemens was offered and accepted the post of teacher of organ and harmony at the Klindworth-Scharwenka Conservatorium and organist at the Royal Chapel. He held these positions for nearly seven years. The Royal Chapel was a gift from the people of England to the Empress Fredericka, Princess Royal of England, on the occasion of the twenty-fifth anniversary of her marriage. The empress was an accomplished musician and her interest in the young organist established his position in Germany. It was her majesty's hope that Mr. Clemens might found a school for organists in Berlin, but the progress of political events diminished her influence and this led

*Dr. Charles E. Clemens*



Mr. Clemens to come to the United States.

After investigating several offers and discussing the plan with American pupils who studied with him, Mr. Clemens decided to locate in Cleveland. He was appointed organist and choir-master of St. Paul's Episcopal Church in that city in 1895 and retained this post fourteen years. In 1899 he became connected with Western Reserve University as lecturer on musical history and when Florence Harkness Chapel was built he was made organist there, giving weekly recitals for a number of years. When the Church of the Covenant (Presbyterian) was built adjacent to the university Mr. Clemens was appointed its organist and the recitals were transferred to the church. Later he was appointed to the professorship of music at the university and the university conferred the degree of doctor of music on him.

In 1929 Dr. Clemens retired and the university authorities honored him by making him professor emeritus. A number of social events during the closing weeks of the college year were held in his honor, signifying the high esteem in which he is held.

While in Berlin Dr. Clemens wrote two volumes on "Modern Progressive Pedal Technique," published by Breitkopf & Härtel, and a work on harmony. He is also the author of a "Modern School of Organ Playing," published by Schirmer. Dr. Clemens wrote several anthems and other compositions. He played recitals at both the Pan-American and St. Louis Expositions and appeared about ten years ago before the Illinois chapter, A. G. O., in Chicago.

Dr. Clemens married Mrs. Alice Lephne in 1895 and their home was in the eastern section of Cleveland. Mrs. Clemens survives her husband.

**Death of William A. Thayer.**

William Armour Thayer, Brooklyn composer and organist, and conductor of the Apollo Club, died suddenly Dec. 14 at his home, 464 Clinton avenue, of heart disease. He had been confined to his bed since Dec. 10, when he suffered a slight heart attack shortly before the morning service at Emmanuel Baptist Church, where he had been organist for eleven years. Mr. Thayer was organist of the Southampton Choral Society's annual concerts for twenty-one years and for three years following the resignation of L. Emory Terry he was director of the society. He was highly esteemed by his many Southampton friends.

**Church Music School in California.**

Announcement is made by Joseph W. Clokey, the California organist and composer, that Claremont Colleges, of which Pomona College is a unit, will conduct a school of church music next summer. The school will open June 25 and sessions will continue until Aug. 3. This will give an opportunity not only to Californians, but to the many visitors who go West in summer, to take advantage of the courses to be offered, details of which are to be announced later. Claremont Colleges has a nationally famous new Estey organ.

**CHENEY HEARD IN RECITAL**

**Program at Brooklyn Museum by Young Artist Back from Europe.**

Winslow Cheney, who recently returned from two years in Europe after completing the memorization of the entire organ works of Bach and playing recitals in the concert halls of France and England, appeared in recital Dec. 24 at the Brooklyn Museum, New York City, before a large and enthusiastic audience. The program was of a popular character and included the following items: "Carillon," Vierne; Berceuse (from "Suite Bretonne"), Dupré; Cantilene, R. Huntington Woodman; Menuet (from "Suite Gothique"), Boellmann; "Dreams," Wagner; Fugue a la Gigue, Bach; Five Christmas Chorales, Bach; "Adeste Fideles," Karg-Elert; Toccata (from "Improvisations"), Pierre.

It is interesting to note that although Mr. Cheney had been warned that too much Bach would not be welcomed by this audience, the Bach numbers received more comment and were the cause of more enthusiasm than any other numbers on the program.

During Mr. Cheney's leave of absence from the Church of the Neighbor, Brooklyn Heights, the chorus of twenty-five voices was reduced to a quartet. He has now built up the choir to an excellent chorus of thirty voices.

**Career of Alfred J. Chaplin Bayley.**

Alfred James Chaplin Bayley, the California organist whose death was noted in the San Francisco correspondence last month, was well known as a composer and performer. The end came on Nov. 29 as a result of acute dilation of the heart. Mr. Bayley was born Sept. 11, 1888, in Sydney, Australia. He was brought to San Francisco when he was only 21 months old. At the age of 11 years he held his first position as organist and remained active until his death. For many years he was at Grace Cathedral. Then he was granted a leave of absence for study in Europe. Returning, he spent some time in New York. He was organist of St. Clement's Episcopal Church at Berkeley, Cal., when he died. Mr. Bayley, who enjoyed the affection of a large circle of friends and fellow organists, came of a musical family and the famous Chaplin Trio of London are his cousins.

**Hugh Ross Class Opens Feb. 1.**

Hugh Ross begins his winter class at the Guilman Organ School in New York Thursday morning, Feb. 1, at 9 o'clock. There will be eight sessions on successive Thursday mornings. Mr. Ross will feature the oratorio, treating what is known as the "big four"—"Messiah," "Elijah," "St. Paul" and "The Creation." Their interpretation, traditions, style and how to train choirs for their presentation will be thoroughly gone over. Another subject to be taught is "Tone," in addition to choir conducting in its various phases. The enrollment is already large, including as heretofore the names of prominent metropolitan organists. Dr. Carl has indicated that students of the organ, organists and choirmasters not studying at the Guilman School may enroll for the Ross class.

**FREDERICK MAXSON  
IS TAKEN SUDDENLY**

**VICTIM OF ANGINA PECTORIS**

**Noted Philadelphia Organist Plays Service Hour Before Fatal Attack—Served First Baptist Church for Thirty-two Years.**

Frederick Maxson, F. A. G. O., A. R. C. O., one of the foremost organists and teachers of music in this country, and organist and choirmaster for thirty-two years of the First Baptist Church, Philadelphia, died suddenly Sunday, Jan. 21, at his home in Philadelphia as the result of an attack of angina pectoris. He had played the morning service and had reached his home less than an hour before the end came.

Mr. Maxson was born at Beverly, N. J., and went to Philadelphia at an early age. He studied piano with Charles Jarvis and organ, theory and composition with Dr. David D. Wood. His first organ position was at Christ M. E. Church, Philadelphia. He next served for eighteen years as organist and choirmaster of Central Congregational Church, relinquishing this post to become organist and choirmaster of the First Baptist Church.

In 1897 Mr. Maxson went abroad for a special course of organ lessons with Alexandre Guilmant of Paris, and in 1902 he won the degree of associate of the Royal College of Organists in England. He was a fellow of the American Guild of Organists and a member since its inception of the American Organ Players' Club, and for over twenty years was chairman of the club's examination committee. He also taught organ and theory of music at the Leeason-Hille Conservatory of Music. Many of his pupils have held prominent positions in Philadelphia and other cities. The music at his church services was always of a very high order and he was known also as an excellent concert organist. Mr. Maxson was a member of two Masonic bodies, and was organist of several other chapters.

He is survived by his widow, Mrs. Clara T. Maxson; two sons, Raymond and J. Warren, and by a sister, Miss Caroline E. Maxson. Funeral services were held Wednesday, Jan. 24, at the First Baptist Church.

**Methodist Hymnal to Show Trend.**

The trend in Methodist churches toward a more ritualistic order of worship will be shown in the new Methodist Hymnal and Psalter, according to Dean R. G. McCutchan of De Pauw University's School of Music, editor of the book. Smaller than the present hymnal, the new book will take into consideration "needs and tastes" of the coming generation, at the same time remembering Methodist tradition. New tunes are of the Gregorian and modified chorale type, traditional melodies and tunes of the folk type. Interpretation of religious experiences of today in terms of present-day thought, rather than experiences of past generations in terms of their ideas and thought forms, will characterize the volume.

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## Code of Fair Competition for Organ Industry

### Article I. PURPOSES.

To effectuate the policies of title I of the National Industrial Recovery Act, this code is established as a code of fair competition for the pipe organ industry, and shall be the standard of fair competition for this industry and binding upon every member thereof.

### Article II. DEFINITIONS.

1. The term "pipe organ industry" as used herein is defined to include:

(a) Organ builders who manufacture and/or assemble pipe organs.

(b) Manufacturers operating a factory for the production of pipe organ parts.

2. The term "member of the industry," as used herein, shall mean any person engaged as an employer in the pipe organ industry.

3. The term "employee" as used herein includes any person engaged in any phase of the industry in any capacity receiving compensation for his services, irrespective of the method of payment of such compensation.

4. The term "employer" as used herein includes anyone by whom such employee is compensated or employed.

5. The term "learner" as used herein shall mean an employe with less than six months' previous experience or employment in this industry.

6. The terms "act" and "administrator" as used herein shall mean respectively title I of the National Industrial Recovery Act, and the administrator for industrial recovery.

### Article III. HOURS.

1. No factory employe shall be permitted to work in excess of forty hours in any one week, provided, however, that this limit be extended to a maximum of forty-eight hours in any one week, for a total of not to exceed twelve weeks in any twelve-month period, and provided further that time and one-third shall be paid for all hours per week over forty.

2. No person employed in clerical or office work or any other employe not elsewhere specifically covered shall be permitted to work in excess of forty hours in any one week, except that inventory and statistical employes may be permitted to work a maximum of forty-eight hours in any one week for a total of not to exceed three weeks in any six-month period.

3. Watchmen shall be employed in pairs and shall not be permitted to work more than thirty-six and forty-eight hours in alternate weeks or an average of forty-two hours per week.

4. The foregoing stipulations shall not apply to employes in managerial, supervisory or executive capacities, technicians on research and engineering staffs, who receive \$35 or more per week, nor shall they apply to outside salesmen.

5. The foregoing stipulations shall not apply to outside installers and outside service men, who shall be permitted to work forty-eight hours per week at the regular hourly rate of pay, and where emergencies require overtime, they shall be compensated at the rate of time and one-third for all hours in excess of forty-eight.

6. No employe shall be permitted to work for a total number of hours in excess of the number of hours prescribed herein, whether he be employed by one or more employers in this or any other industry.

### Article IV. WAGES.

1. No factory worker, except learners, shall be paid at a rate less than 40 cents per hour. No learner shall be paid at a rate less than 80 per cent of the minimum established herein, and the total number of persons so employed by a member of the industry shall not in any case exceed one in number or 5 per cent of the total number of such member's factory workers, whichever is the higher. The period of learning shall be limited to six months,

whether served under one or more employers.

2. No other employes, except office boys and office girls, shall be paid less than \$14 per week. Office boys and office girls shall be paid not less than 80 per cent of the minimum established and the total number of such persons employed at less than \$14 per week by any member of the industry in any calendar month shall not exceed two in number, or 5 per cent of the total number of such member's other employes as defined herein, whichever is the higher.

3. This article establishes a minimum rate of pay which shall apply, irrespective of whether an employe is actually compensated on a time rate, piece-work performance, or other basis.

4. Female employes performing substantially the same work as male employes shall receive the same rate of pay as male employes.

5. It is the policy of members of this industry to refrain from reducing compensation for employment which compensation was, prior to June 16, 1933, in excess of the minimum wage herein set forth; and all members of this industry shall endeavor to increase the pay of all employes in excess of the minimum wage, as herein set forth, by an equitable adjustment of all pay schedules, unless the same has been accomplished since June 16, 1933. All action taken under this section shall be reported to the code authority within thirty days after the effective date of this code.

6. A person whose earning capacity is limited because of age or physical or mental handicap may be employed on light work at not less than 80 per cent of the minimum wage established by this code if the employer obtains from the state authority designated by the United States Department of Labor a certificate authorizing his employment. The total number of persons so employed by any employer shall not in any case exceed one in number, or 5 per cent of the total number of his employes, whichever is higher. Each employer shall file with the code authority a list of all such persons employed by him.

### Article V. GENERAL LABOR PROVISIONS.

1. No person under 16 years of age shall be employed in the industry. No person under 18 years of age shall be employed at operations or occupations which are hazardous in nature or dangerous to health. The code authority shall submit to the administrator within sixty days a list of such operations or occupations. In any state an employer shall be deemed to have complied with this provision as to age if he shall have on file a certificate or permit duly signed by the authority in such state empowered to issue employment or age certificates or permits showing that the employe is of the required age.

2. In compliance with section 7 (a) of the act it is provided:

(a) That employes shall have the right to organize and bargain collectively through representatives of their own choosing, and shall be free from the interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

(b) That no employe and no one seeking employment shall be required as a condition of employment to join any company union or to refrain from joining, organizing or assisting a labor organization of his own choosing, and

(c) That employers shall comply with the maximum hours of labor, minimum rates of pay, and other conditions of employment approved or prescribed by the President.

3. No employer shall reclassify employes or duties of occupations performed or engage in any other subterfuge for the purpose of defeating the purposes or provisions of the act or of this code.

4. Every employer shall make rea-

sonable provision for the safety and health of his employes at the place and during the hours of their employment.

5. No provision in this code shall supersede any state or federal law which imposes on employers more stringent requirements as to age of employes, wages, hours of work, or as to safety, health, sanitary or general working conditions, than are imposed by this code.

6. If any employer in this industry is also an employer in another industry, the provisions of this code shall apply and affect only that part of his business which is included in the pipe organ industry.

7. All systems of contract between employer and employe for the manufacture of any product or part thereof or for work to be done at a specific price and/or by which employes engage other employes to work for them, are prohibited by this code.

8. All employers shall post and keep posted copies of this code in conspicuous places accessible to employes.

### Article VI. ORGANIZATION, POWERS AND DUTIES OF THE CODE AUTHORITY.

1. A code authority is hereby established to cooperate with the administrator in the administration of this code and shall consist of five persons to be selected by the National Association of Organ Builders by a fair method of selection approved by the administrator. The administrator in his discretion may appoint not more than three additional members without vote and without compensation, to serve for such period of time and to represent the administrator or such group or groups as he may designate.

2. Vacancies in the personnel of the code authority selected by the industry shall be filled through appointment by the administrator upon nomination of the code authority.

3. Each trade or industrial association directly or indirectly participating in the selection or activities of the code authority shall (1) impose no inequitable restrictions on membership and (2) submit to the administrator true copies of its articles of association, by-laws, regulations and any amendments when made thereto, together with such other information as to membership, organization and activities as the administrator may deem necessary to effectuate the purposes of the act.

4. In order that the code authority shall at all times be truly representative of the industry and in other respects comply with the provisions of the act, the administrator may prescribe such hearings as he may deem proper; and thereafter if he shall find that the code authority is not truly representative or does not in other respects comply with the provisions of the act, may require an appropriate modification in the method of selection of the code authority.

5. Any member of the industry shall be eligible for membership in the National Association of Organ Builders or any other trade association or organized group participating in the activities of the code authority upon compliance with the provisions of the by-laws relating to membership, provided that any person applying for membership shall, in addition to the payment of such dues as are imposed upon and paid by all other members, accept a reasonable and equitable share of the cost of code administration. Such members of the industry as do not choose to become members of the National Association of Organ Builders or any other trade association or organized group may participate in the activities of the code authority and the selection of members thereof by assenting to and complying with the requirements of this code and paying to the code authority a reasonable share of the expenses of its administration, based on volume of business and/or such other factors as may be deemed equitable, as determined by the code authority subject to the disapproval of the administrator.

6. Nothing contained in this code shall constitute the members of the

code authority partners for any purpose. Nor shall any member of the code authority be liable in any manner to anyone for any act of any other member, officer, agent or employe of the code authority. Nor shall any member of the code authority, exercising reasonable diligence in the conduct of his duties hereunder, be liable to anyone for any action or omission to act under this code, except for his own willful misfeasance or nonfeasance.

7. The code authority shall have the regulations for its procedure and to the extent permitted by the act, the exercise of which shall be reported to the administrator, who shall have the right to disapprove of any action taken by the code authority:

(a) To administer the provisions of this code and provide for the compliance of the industry with the provisions of the act.

(b) To adopt by-laws and rules and regulations for its procedure and for the administration and enforcement of the code.

(c) To obtain from members of the industry such information and reports as are required for the administration of the code and to provide for submission by members of such information and reports as the administrator may deem necessary for the purposes recited in section 3(a) of the act, which information and reports shall be submitted by members to such administrative and/or government agencies as the administrator may designate; provided that nothing in this code shall relieve any member of the industry of any existing obligations to furnish reports to any government agency. No individual reports shall be disclosed to any other member of the industry or any other party except to such governmental agencies as may be directed by the administrator.

(d) To use such trade associations and other agencies as it deems proper for carrying out of any of its activities provided for herein, provided that nothing herein shall relieve the code authority of its duties or responsibilities under this code and that such trade associations and agencies shall at all times be subject to and comply with the provisions hereof.

(e) To designate the National Association of Organ Builders, or such other agencies as it may select, as the agency for administering, supervising and promoting the performance of the provisions of this code.

(f) To make recommendations to the administrator for the coordination of the administration of this code with such other codes, if any, as may be related to the industry.

(g) To secure from members of the industry who assent to this code and participate in the activities of the code authority an equitable and proportionate payment of the reasonable expenses of maintaining the code authority and its activities.

(h) To cooperate with the administrator in regulating the use of any NRA insignia solely by those members of the industry who have assented to and are complying with this code.

(i) To recommend to the administrator further fair trade practice provisions to govern members of the industry in their relations with each other or with other industries and to recommend to the administrator measures for industrial planning, including stabilization of employment.

### Article VII. TRADE PRACTICE RULES.

Rule 1. *Inaccurate Advertising.* No member of the industry shall publish advertising (whether printed, radio, display or of any other nature) which is misleading or inaccurate in any material particular, nor shall any member in any way misrepresent any goods (including but without limitation its use, trademark, grade, quality, quantity, origin, size, substance, character, nature, finish, material content or preparation) or credit terms, values, policies, services, or the nature or form of the business conducted.

Rule 2. *False Billing.* No member of the industry shall knowingly withhold from or insert in any quotation or in-



voice any statement that makes it inaccurate in any material particular.

**Rule 3. Inaccurate Labeling.** No member of the industry shall brand or mark or pack any goods in any manner which is intended to or does deceive or mislead purchasers with respect to the brand, grade, quality, quantity, origin, size, substance, character, nature, finish, material content or preparation of such goods.

**Rule 4. Inaccurate Reference to Competitors, Etc.** No member of the industry shall publish advertising which refers inaccurately in any material particular to any competitors or their goods, prices, values, credit terms, policies or services.

**Rule 5. Threats of Law Suits.** No member of the industry shall publish or circulate unjustified or unwarranted threats of legal proceedings which tend to or have the effect of harassing competitors or intimidating their customers. Failure to prosecute in due course shall be evidence that any such threat is unwarranted or unjustified.

**Rule 6. Interference with Another's Contracts.** No member of the industry shall attempt to induce the breach of an existing contract between a competitor and his employe or customer or source of supply; nor shall any such member interfere with or obstruct the performance of such contractual duties or services.

**Rule 7. Additional Trade Practices.** The code authority shall submit to the National Association of Organ Builders within thirty days after the effective date of this code its recommendations for additional trade practices, and such trade practices as are approved by the association when approved by the code authority and the administrator shall become a part of this code and shall have the same form and effect as any other provisions of this code.

**Article VIII. MODIFICATION.**

1. This code and all the provisions thereof are expressly made subject to the right of the President, in accordance with the provisions of subsection b of section 10 of the act, from time to time to cancel or modify any order, approval, license, rule or regulation issued under said act.

2. This code, except as to provisions required by the act, may be modified or amended on the basis of experience or changes in circumstances, such modifications or amendments to be based upon application to the administrator and such notice and hearings as he shall specify, and to become effective on approval of the administrator, unless otherwise provided.

**Article IX. MONOPOLIES, ETC.**

No provision of this code shall be so applied as to permit monopolies or monopolistic practices, or to eliminate, oppress or discriminate against small enterprises.

**Article X. EFFECTIVE DATE.**

This code shall become effective on the eleventh day after its approval by the administrator.

George W. Volkel



**NEW POSITION FOR VOLKEL**  
Appointed To Take Charge at Emmanuel Baptist, Brooklyn.

George William Volkel, F. A. G. O., member of the faculty of the Guilman Organ School and teacher of orchestral score reading for the Juilliard Foundation, has been appointed organist and director of music of Emmanuel Baptist Church, Brooklyn, New York, taking the post made vacant by the passing of William Thayer.

Mr. Volkel is a graduate of New York University, receiving the degree of bachelor of music *cum laude* in June, 1931. He has appeared frequently as organist with the orchestra of the Juilliard School. In a series of concerts showing the development of the concerto, now being presented at the school, Mr. Volkel, as one of the artists in the concert given Dec. 19, played Handel's Tenth Organ Concerto with the orchestra.

Besides his activities as an organist, Mr. Volkel has some compositions to his credit, and four of his arrangements for string orchestra from the organ works of Bach have been published recently. One of these arrangements was played last season by the Boston Symphony Orchestra with Albert Stoessel as guest conductor. In 1931 and 1933 he officiated as organist for the Westchester music festival held in White Plains. He is official organist for the Chautauqua Institution at Chautauqua, N. Y., and serves in like capacity for the Flushing Oratorio Society, of which Herbert S. Sammond is director.

Emmanuel Baptist Church holds a prominent place among the churches of Brooklyn by reason of its musical activities, and will soon be able to announce special services and organ recital programs prepared by Mr. Volkel, who has a large four-manual organ at his disposal. A chorus choir is to be organized and will be under Mr. Volkel's direction.

**HONOR PAUL AMBROSE AT DINNER IN TRENTON**

**SEVENTY-FIVE ARE PRESENT**

Former Organist of First Presbyterian, and Mrs. Ambrose, Receive Tributes Before Departure for Hamilton, Ont.

Paul Ambrose, former organist of the First Presbyterian Church of Trenton, N. J., and for thirty years one of Trenton's leading musicians, was, with Mrs. Ambrose, honored Jan. 9 at a dinner at the Trenton Country Club. The event, attended by Mr. Ambrose's musical associates and other friends, was a striking indication of the esteem in which the composer-organist is held and the genuine regret which is felt over his departure.

More than seventy-five persons were present. The dinner opened with the singing of a choral grace by the quartet which for many years was associated with Mr. Ambrose at the First Church. The grace was a composition of Mr. Ambrose. Between two of the courses the quartet, composed of Mrs. Miriam Fritz, Mrs. Harry J. Ries, Lester Bingley and Frank J. Baker, sang one of the most popular of all the hymns that Mr. Ambrose has composed. It was "O Come to My Heart, Lord Jesus," of which more than 100,000 copies have been sold.

George I. Tilton, organist of the Third Presbyterian Church and for many years an associate of Mr. Ambrose in the Central New Jersey chapter of the National Association of Organists, was toastmaster, presenting the speakers, who included: Albert T. Stretch, for fifteen years a colleague of Mr. Ambrose, and W. Otto Polemann, of the music department of the old state schools; Hugh Ross, of New York City, a member of the national executive committee of the National Association of Organists and director of the Schola Cantorum; Henry W. Johnson, of the board of trustees of the First Presbyterian Church; Judge Godfrey W. Schroth, director of the choir of St. Mary's Cathedral; Wilfred W. Andrews, president of the Central New Jersey chapter, and Mrs. Lucy I. Lenox, formerly vice-president of the Monday Musical Club, now disbanded, but which Mr. Ambrose directed for many years. Mrs. Helen Cook, organist of All Saints' Chapel, read an article on Mr. Ambrose's life.

At the conclusion of the dinner Edward A. Mueller, on behalf of the guests, presented to Mr. Ambrose a bound testimonial of appreciation and affection, signed by all those at the dinner, and Mrs. Albert T. Stretch presented to Mrs. Ambrose a bouquet.

Mr. Ambrose, in expressing his appreciation of the dinner, paid tribute to the musicians of the city with whom he has been associated. He also declared that his years in Trenton, nearly half of his life, have been happy ones, in which both he and Mrs. Ambrose have won many friends.

With their son, Paul, Mr. and Mrs. Ambrose have gone to Hamilton, Ont., their birthplace, to live.

Professor E. Harold Geer



E. HAROLD GEER played his 500th recital at Vassar College Sunday evening, Jan. 14, and the achievement of this splendid record was recognized by the college and the community of Poughkeepsie, N. Y., in a number of ways. A large audience heard the recital, those present including alumnae and friends from out-of-town. After the recital the Vassar choir held a reception in honor of Professor Geer.

For the recital which completed half a thousand performances at Vassar Professor Geer selected this program: Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Brahms; Chorale in A minor, Franck; "Clair de Lune" and Scherzetto in F sharp minor, Vierne; Finale from Seventh Symphony, Widor.

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**Catharine Morgan, F.A.G.O. Concert Organist**

I must tell you that your recital was a perfect delight to me. I have heard no women and few men who could display both technique and musicianship as you are able to do. Your use of the organ, too, was sensitive and sympathetic to the highest degree. There were many moments when I felt the same type of thrill that I always derived from the superlative playing of my dear and departed friend, Lynnwood Farnam, who I think was supreme among performers.  
—Edward Shippen Barnes.

There is too much mediocrity—too little ambition in the average music student. You are doing a great work to inspire in young students the will to achieve something worth-while in their art,—and you are bound to have your reward.  
—Utelma Clarke Smith.

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**MARION CLAYTON**

Organist and Director Lafayette Ave. Presbyterian Church, Brooklyn, N. Y.

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## CHURCH MUSIC TOPIC FOR MEETING FEB. 20

### MANY ANGLES AS SUBJECTS

Interesting Program at Evanston to Benefit Organists, Choirmasters, Ministers and Others—Recital in Evening.

For organists, directors, their ministers and music committees all roads will lead toward Evanston, Ill., Tuesday, Feb. 20, when the second annual Mid-West Conference on Church Music, sponsored by Northwestern University, will be held. The one-day program this year is unique in many respects, chief among which is the abandoning of traditional papers, sermons and theoretical talks. Demonstrations and open discussions under capable leaders, of topics which interest church musicians in their everyday work, are to be featured. The "choral clinic" scheduled for the afternoon, for instance, will be devoted to repertoire problems of the average church choir. The Northwestern University A Cappella Choir, with Oliver S. Beltz, director, and Horace Whitehouse at the organ, will present a score of recently published anthems. Every member of the conference will have in his hands a complete set of the music being demonstrated, with opportunity for discussion of such factors as interpretation, technique, etc. Eric De Lamar, organist and choirmaster of the Fourth Presbyterian Church, Chicago, will be chairman of this session.

Dean Robert G. McCutchan of De Pauw University, Greencastle, Ind., and music editor of the new Methodist Hymnal, will conduct a round-table conference on the subject, "Special Musical Services of the Church." "The Congregation's Part in the Office of Musical Worship" will be presented in the morning by Dean McCutchan.

The benefits of bringing together musicians, clergymen and lay members in a conference should be best realized in the symposium scheduled for the opening session. "The Church Music Budget" has been announced as the topic, with a committee or "jury panel" first analyzing the subject, followed by open discussion. Those participating will be Philip McDermott, organist and choir director of the North Austin Lutheran Church, Chicago; the Rev. J. Clyde Forney, Community Church, South Bend, Ind.; Homer H. Sanger, secretary of the American Medical Association, speaking for the church treasurer; Frederic W. Chamberlain of Three Oaks, Mich., representing the music committee, and A. L. Maxwell, choir president, of Peoria, Ill.

All meetings of the day and luncheon will be held at the First Congregational Church, Evanston, with a nominal registration fee to defray a part of the expenses. As a special treat for the evening, members of the conference will participate in the dinner and recital being sponsored by the Illinois chapter, American Guild of Organists. Entertainment and a time of good cheer are promised for the dinner, while the presence of Charlotte Lockwood of New York bespeaks the merit of the organ recital which follows. Thorne Hall, on the downtown Chicago campus of Northwestern University, will be the setting for the evening festivity.

The conference program has been arranged by a committee consisting of Professor Oliver S. Beltz, chairman; Professor Horace Whitehouse, A. G. O., Harold S. Dyer and D. Sterling Wheelwright, field representatives of the church and choral music department; Alvin Franz Brightbill, Bethany Seminary, Chicago, and George E. McClay of the School of Music. Reservations and advance registrations are being placed directly with the church and choral music department, Northwestern University School of Music, 1822 Sherman avenue, Evanston, Ill.

Professor George H. Fischer, who in 1933 closed his forty-fifth year as organist of St. John's Church, Utica, N. Y., will go to Syracuse Feb. 1 as organist of the Church of the Assumption.

## Carl McKinley, Mus. D.



CARL MCKINLEY, Mus. D., A. G. O., organist and director at the Old South Church, Boston, and a member of the faculty of the New England Conservatory of Music, played before the new Rhode Island chapter, A. G. O., at Providence Jan. 10 and the critics as well as the organists present accorded his performance the highest praise. The recital was given at the Beneficent (Round Top) Church and the program consisted of these selections: Allegro from First Concerto, Handel; Prelude - Sarabande, Corelli; Prelude and Fugue in G minor, Bach; Improvisation in E major (Ostinato and Fughetta), Karg-Elert; Scherzo, Bossi; Three Hymn-tune Fantasies, McKinley; Chime Melody, McKinley; Scherzo, Whitlock; "Jagged Peaks in the Starlight," Clokey; Finale from First Symphony, Vierne.

In the course of a comprehensive review of the recital in the *Providence Journal* Dr. W. Louis Chapman said among other things: "A few minutes of his organ playing were enough to show that here was an artist of unusual talents and that his abilities as a performer were equal to his gifts of composition. In the classic Handel Concerto he showed the usual attributes of an organist of the first rank, with clarity of contrapuntal voices, appreciation of melodic line, suavity of both manual and pedal technique and appreciation of the classic form of sterling organ composition. His playing showed absolute security of technique and all the mechanics which give adequate equipment for all organic needs. When one adds to these a very high degree of musicality which gives fine artistry to all of the varied offerings of a widely comprehensive program, it must be evidence that this was not only a very enjoyable performance but that it was on a very high plane of artistic expression. As the concert fared on, to the sterling qualities already noted there were added extremely varied and very beautiful registration, which made all of his offerings rich in polychrome tonal vestures and delighted all those whose musical equipment rendered them appreciative of beautiful musical tapestries and delicately sensitive tonal shadings."

### Death of Mrs. Manly B. Ramos.

Mrs. Manly B. Ramos, long prominent in musical circles at Richmond, Va., died Jan. 13 after a brief illness. She was 74 years old. Mrs. Ramos, a soprano, studied singing in New York as a young woman, but after completing her course abandoned her plan to become an opera singer and returned to Richmond. While a singer in a church choir, she was married to Manly B. Ramos, who was organist in the same church.

### Brothers Give Joint Recital.

James E. Bryan and Arthur G. Bryan of Philadelphia, both of whom are organists and took the A. G. O. fellowship degree at the same time last year, gave a recital Jan. 15 for the Musical Art Society of Camden, N. J., at the North Baptist Church. One feature of the evening was a piano duet.

## THIRTY-FIFTH SEASON OF KINDER'S RECITALS

### JANUARY SERIES IS PLAYED

Four Saturday Afternoon Programs at Holy Trinity Church, Philadelphia, Draw Good Audiences—Help to Make Organ History.

Ralph Kinder's thirty-fifth season of January Saturday afternoon recitals at Holy Trinity Church, Philadelphia, which can rightly be described as "historic" by virtue of the way in which they have contributed to American organ history, was given this year. The usual large audiences were present, rain or shine, proving not only the personal popularity of Mr. Kinder, but the fact that organ recitals are not a thing of the past. At each of the four performances Mr. Kinder played at least one American composition. On Jan. 6 the count showed 850 persons present in the large church. The catholicity of taste of the recitalist and his ability to appeal to all classes is revealed by the programs, which were as follows:

Jan. 6—"Marche Pontificale," Widor; "Meditation a Sainte Clotilde," James; Fugue in G major, Bach; Madrigal, Lemare; "In the Garden," Goldmark; Scherzo-Caprice, Timmings; "A Religious Scene," Borodin.

Jan. 13—Concert Overture in E flat, Faulkes; "Benediction Nuptiale," d'Ervy; Religious Melody with Variations, Whiting; Barcarolle, Wolstenholme; "Carillon de Westminster," Vierne; Allegretto Grazioso, Hollins; Gypsy Melody, Dvorak.

Jan. 20—Sonata No. 6 (first movement), Guilman; Allegretto in B minor, Lemare; Fugue in G minor, Bach; Aria in C, Dethier; Andante Cantabile (String Quartet), Tchaikowsky; Toccata in F, Claussmann; "La Nuit," Karg-Elert.

Jan. 27—Postlude in D, Smart; Andante Moderato, Widor; Scherzo, Hoyte; "Song of India," Rimsky-

Korsakoff; "Scherzo Symphonique" (new), Kinder; "Cantilene Nuptiale," Dubois; "Cantique d'Amour," Janet Dickson; Finale in D, Vierne.

The concluding recital was the 1,321st played by Mr. Kinder in his church.

### Music at Pittsburgh Seminary.

The first semester anthem lists for the Monday night chapel services of Western Theological Seminary, Pittsburgh, included Basil Harwood's *Te Deum* in E minor, Noble's "Fierce Was the Wild Billow," Bach's "Jesus Is This Dark World's Light," Bainton's "Lord, I Call upon Thee," Tchaikowsky's "Hear, Lord Our God," Mendelssohn's "Grant Us Thy Peace," Gevaert's "Musette," Brahms' "How Lovely Is Thy Dwelling-place" and Hauptmann's "O Come, Let Us Worship." The Cecilia Choir of the seminary, composed of fourteen mixed voices from Pittsburgh church choirs, is in its thirty-second year under the direction of Charles N. Boyd, and has given many programs of special church music.

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### C. SEIBERT LOSH DIES AT HOME IN HERSHEY, PA.

#### WELL-KNOWN ORGAN MAN

Former Head of Midmer-Losh, Inc.,  
and Active in Construction of  
Atlantic City Instrument Is  
Victim of Pneumonia.

Charles Seibert Losh, well-known organ builder and former head of Midmer-Losh, Inc., whose name was familiar to all in the organ world for the last score of years, and who was active in the construction of the Atlantic City convention hall organ, died at his home in Hershey, Pa., Jan. 8, after an attack of pneumonia. The funeral took place Jan. 12 at Reading, Pa.

Mr. Losh is survived by his wife, Esther, a daughter, Alberta, a young son, Samuel, a brother, George, and sister, Kathryn, of Merrick, N. Y., and a brother, Sam, of Fort Worth, Tex.

C. Seibert Losh was born Nov. 8, 1880, at Harrisburg, Pa. He was educated in the schools and high school at Hagerstown, Md. During his later school years he became intensely interested in music and conducted a small orchestra. He was able to play most of the instruments himself. After graduation he entered the service of M. P. Möller. Here he advanced until he became Eastern sales manager, remaining until 1918.

Mr. Losh was intensely interested in all new developments in the organ which would improve it as a musical instrument. He pioneered the application of duplex action and octave duplexing, and the first work of derived mutation was done at his instance. He was one of the pioneers in the introduction of the organ in the theater. It is believed that the Fourteenth Street Theater organ was the first in New York City. It was through his efforts that the organ was introduced into the Fox circuit and the Loew circuit and the form of organ used in those theaters for the accompaniment of the sound picture was largely a development of his ideas.

In 1920 Mr. Losh purchased the controlling interest in Reuben Midmer & Son, one of the oldest manufacturers of church organs, and as a manufacturer took great interest in promoting new ideas for the organ. Many notable installations were made under his direction by Midmer-Losh, Inc., including the Atlantic City High School organ, the recording organ for the Thomas Edison studio, especially arranged with Thomas Edison himself, and others.

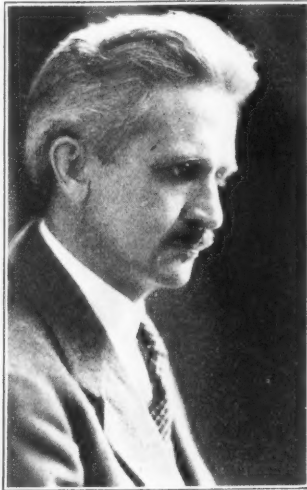
In 1931 Mr. Losh disposed of his interests in Midmer-Losh, Inc., and severed his connection with the company. He then associated himself with the Wicks Organ Company, Highland, Ill.

Among the features pioneered by Seibert Losh, most of which are incorporated in the Atlantic City convention hall organ, are the seven-octave compass for the manuals, the development of mutation for the purpose of building colors synthetically, aluminum swell shades, revised scaling of the pipework, basing the scale on Middle C, instead of low C, and giving a more pungent and fuller scaling in the trebles.

#### Beautiful Service at Gadsden, Ala.

On Christmas Eve at 5 o'clock the choir of the First Baptist Church, Gadsden, Ala., under the direction of Mrs. A. R. Kabrich, accompanied by Mrs. M. E. Stephens, organist, presented Handel's "Messiah." The service opened with a stately processional of fifty white-robed girls, bearing lighted tapers and singing "Adeste Fideles." They made a lovely scene as they ascended the stairs and proceeded around the balcony, which is so constructed that they were in view of the audience all the time. High up in the balcony they took seats and sang a group of carols. A fine living picture of the Adoration was arranged on the platform in front of the singers. Frosted Christmas trees, snow and unusual lighting combined to make a scene of surpassing beauty and added much to the effect of the presentation. An audience of a thousand attended this service and pronounced it one of the most charming ever presented in Gadsden.

C. Seibert Losh



#### NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 22.—The long-heralded Guild service was held at Grace Cathedral Sunday afternoon, Dec. 31. "Christmas," a cantata by the late Humphrey J. Stewart, former dean of the chapter, was presented by the boy choir under the direction of Hugh J. Williams, with Sidney Lewis at the organ. Mr. Lewis' opening recital included the following numbers: Christmas Pastorale, Bach; "Aspiration" and "Supplication," J. Sidney Lewis, and Pastorale, Kullak. The processional was a Christmas carol by Mr. Lewis. There was no sermon, but in his closing prayer Dean Gresham paid a beautiful tribute to Dr. Stewart and also to Alfred Chaplin-Bayley, a former organist of the cathedral, who recently passed away in Berkeley.

Before the service members of the Guild and their friends met at Charlotte's Tavern for luncheon. A welcome guest was the Rev. Harvey Loy, F. A. G. O., who during the last few years has been pastor of a New England Unitarian church. Mr. Loy gave a very interesting account of services in Germany, describing in particular the German manner of hymn playing.

Under the direction of our energetic dean, Estelle Drummond Swift, members are working overtime to make the Weinrich recital on Jan. 31 a great success. This will be the first appearance of this eminent organist in this region and all our organists are planning to be on hand to welcome him and enjoy his program. An innovation in chapter activities is the card party for the benefit of a depleted treasury to be held at St. Clement's community-house in Berkeley on the evening of Feb. 13.

At the ninth annual Bach recital of the Berkeley Violin Club, held at the California School for the Blind Jan. 20, Miss Claire McClure played the following organ numbers: Chorale Preludes, "In Thee Is Gladness," "Thou Prince of Peace" and "My Heart Is Filled with Longing," and Fugue a la Gigue. Miss McClure also presided at the organ in the Concerto in G minor for solo violin with accompaniment of strings and organ, a transcription of Tividar Nachez.

Malcolm Battison, who for the last few years has served as organist of Second Church of Christ, Scientist, in Berkeley, has been appointed organist of Seventh Church in Oakland, succeeding Frederick Cowan, who goes to Seventh Church in San Francisco.

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## Excerpts from the Press:

Philadelphia *EVENING BULLETIN*, Dec. 6, 1933—

Ten selections, divided into three groups, comprised the soloist's program and afforded an excellent opportunity for the display of a *brilliant technique and fine musicianship*. Christian's masterly management of voices in fugal construction and his unerring sense of proportion in building toward his climaxes *evoked repeated and sustained applause from his audience*.

The first group played led up to the *Fantasia and Fugue in C minor* by Johann Sebastian Bach, which was one of the outstanding performances of the evening. The soloist's left hand kept the bass figuration clearly outlined (a thing so necessary if the counterpoint is not to be muddled) and there was splendid dynamic control. From the entry of the fugue subject Christian built steadily a magnificent crescendo that was carried to the final spacious chords.

The performance was *so successful* that the sponsors undoubtedly will give another concert . . . to give Philadelphians an opportunity to make renewed acquaintance with the world's rich organ literature.

Philadelphia *PUBLIC LEDGER*, Dec. 6, 1933—

Mr. Christian, recognized as one of the foremost American organists, *presented a program that for variety and interest might be termed ideal*.

. . . this group closed with the fine *Fantasia and Fugue by Bach*, which was splendidly played, . . . each voice in the fugue being distinctly brought out. Two numbers made up the second part of the recital—the *Fantasia in A*, one of the best of Franck's organ works . . . and a "Sonata Eroica" by Jongen, a piece which gave Mr. Christian full opportunity to display his *remarkable command of the organ*. The number was one of the high points of the concert.

The finale from the *Sixth Symphony of Widor* brought the concert to a brilliant close. In this work Mr. Christian *demonstrated his superb artistry*, playing this difficult movement with ease, certainty, and perfect control.

Philadelphia *INQUIRER*, Dec. 6, 1933—

It was a program of *great variety of mood, of character, of style, to which Christian gave inspiring voice to the delight of a large audience*.

#### MANAGEMENT

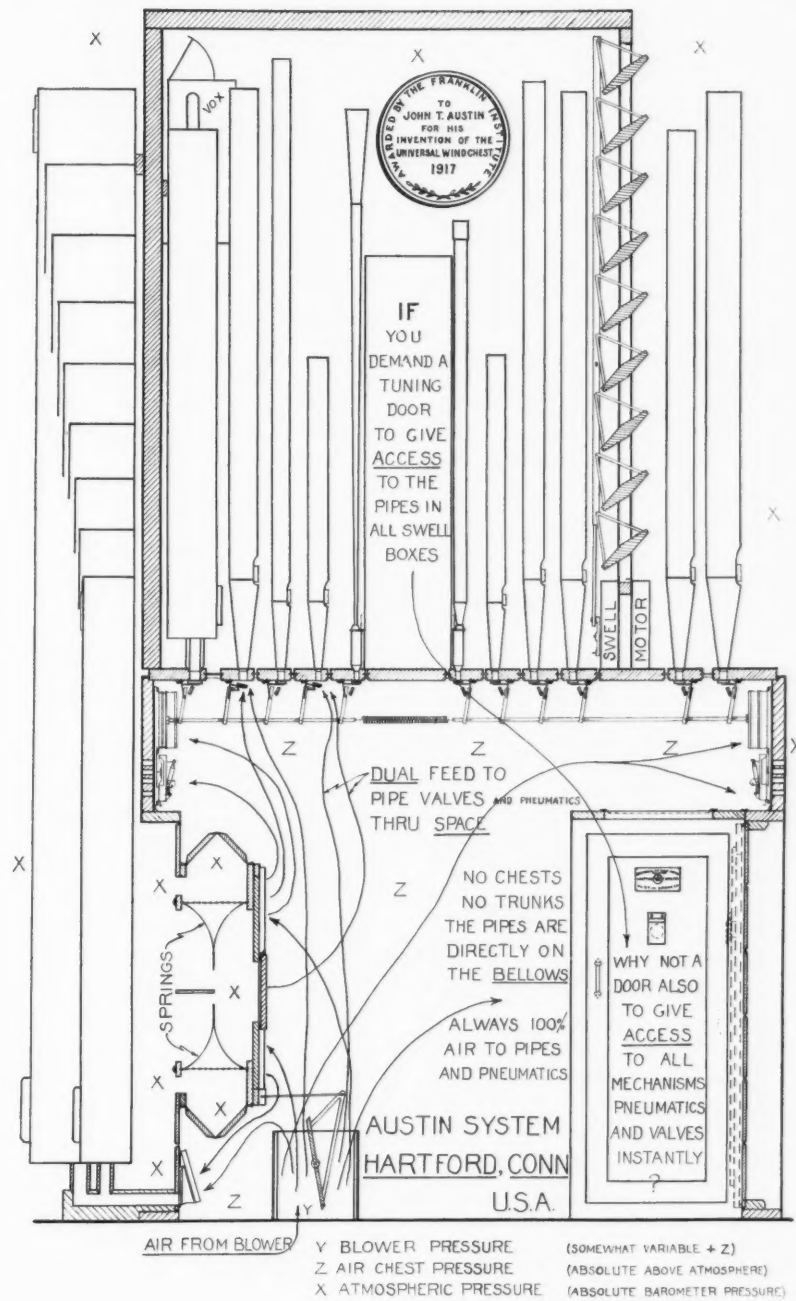
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## Organ Journalism of America in '90's; Delving into History

When the career of that all-around organist, composer, teacher and writer, Everett E. Truette of Boston, came to a sudden end late in December only a few of his oldest friends recalled that Mr. Truette, in addition to his other honors and distinctions, possessed that of being the pioneer editor of an organ publication in America. At least there are no records in the office of THE DIAPASON of any magazine that antedated *The Organ*, published and edited by Mr. Truette for a period beginning in 1892. A number of newspapers in their obituary articles referred to Mr. Truette as a former editor of THE DIAPASON, which was, of course, an inaccuracy that arose from his journalistic experiences of more than forty years ago.

Not many months before his death Mr. Truette was good enough to send to the editor of THE DIAPASON, at the latter's suggestion, a few copies of his paper, which flourished for too short a time and which recorded many events of its period which should be of more than ordinary interest to organists of today. It was a publication filled with news and contained each month twenty-four pages, the type page being ten by seven inches, or somewhat over half as large as a page of THE DIAPASON.

Picking up the issue of November, 1893, which is number 7 of volume 2, one finds Mr. Truette commenting that "the all-absorbing topic in the organ world the past month has been Guilman, and we feel justified in devoting so much of our space to this artist." The issue contains a record of M. Guilman's visit to the United States, the occasion being his engagement to play at the World's Fair in Chicago. He was heard in New York and other cities in the East, and also visited the South.

One finds in an account headed "Alexandre Guilman in New York" that the Manuscript Society tendered the "illustrious" guest a dinner Oct. 10 and the editor records that "we feel competent to say that never before in this country have so many prominent organists gathered together as on this evening, when, with perfect unanimity, one and all paid homage to this artist whose triumphant tour in this country has been unique."

It is set forth that there were about 150 guests at the dinner and the names of those present included among others the following: Gerrit Smith, Clarence Eddy, Dudley Buck, William C. Carl, R. Huntington Woodman, John Hyatt Brewer, Sumner Salter, Will C. Macfarlane, Homer N. Bartlett, Victor Baier, C. Whitney Coombs and Louis R. Dressler. Gerrit Smith was toastmaster. Among those who spoke were Bishop Potter, Clarence Eddy, Xaver Scharwenka, Walter Damrosch and William C. Carl.

The next night nearly 2,000 people heard M. Guilman play a recital in Peddie Memorial Church at Newark, N. J. The following quoted from the review in *The Organ* shows Guilman's program and how it impressed the critic:

The program opened with an energetic performance of Bach's Toccata in F. Salome's Offertoire in D flat followed, in which pleasing contrasts of registration were made. The solo was played on an 8-ft. flute (hohl flöte, we should judge), interrupted by short staccato passages played with a 16 and 2-ft. flute combination on the solo organ at the other side of the church (electric connection). The effect of these two combinations was exquisite. Lemmens' "Sonata Pontificale" followed, the march and fanfare specially pleasing the audience.

The usual group of original pieces consisted of "Invocation" in B flat, Finale in E flat and "Funeral March and Hymn of Seraphs." The latter piece, as on every occasion in which M. Guilman has played it, aroused the audience to the greatest enthusiasm, though we were disappointed with the combination (oboe and stopped diapason) selected for the "Hymn of Seraphs." An encore was demanded, and Guilman's Allegretto in B minor was charmingly played. A Canon in E minor of Schumann was the perfection of grace. The delicate staccato on the swell trumpet, replied by the hohl flöte, was new to most

of the hearers. The Toccata in G of Dubois was again played at a lightning tempo, without a slip, and its effect was electric.

Mr. E. M. Bowman, with a few remarks, gave M. Guilman three themes for his improvisation; viz., "America," "Star-Spangled Banner" and "Marseillaise Hymn." The three themes did not blend readily, and, while the improvisation was remarkable, it lacked some of the charm of that at other concerts. Best's "March for a Church Festival" closed the concert, which, like all its predecessors, was extremely successful.

Other recitals reviewed were played at the South Church, Madison Avenue, New York, and at the First Presbyterian Church of the metropolis, where William C. Carl was then, as he now is, organist of this church, and where "the church was densely crowded, as many people standing in the aisles as could squeeze between the pews." Several other recitals by the French master also were reviewed and there is an account of a farewell banquet given by Walter S. Carter.

A Chicago column in this issue of *The Organ* contains some interesting items. Dr. John H. Gower, organist of the Church of the Epiphany, has started a series of semi-monthly recitals. Harrison M. Wild has resumed his Sunday recitals at Unity Church and has reached his 135th recital. George W. Andrews of Oberlin College gave a recital in Festival Hall at the World's Fair Sept. 16. Then Mr. Wild gave three recitals. Wilhelm Middelschulte, organist of the Cathedral of the Holy Name, played at the exposition Sept. 28, 29 and 30. Commenting on his performances the Chicago correspondent writes:

To the hearer these recitals were doubly enjoyable, considering the fact that Mr. Middelschulte performed the feat of playing all three programs without a note of music. This fact needs more than passing notice, as the performer was almost a stranger to the organ. Many a performer playing upon such an organ, with its many appliances and new devices, even with his notes before him, feels fearful that at any moment he may sail upon the rocks of destruction, to the chagrin of those on shore, who serenely look critically on. But not so with this master of affairs; he only smiled at all seeming barriers, only to sail into port with streamers gay, to receive the unbounded applause such a conqueror deserves.

Other recitalists at the World's Fair included Frank Taft of Brooklyn, N. Y., and J. Frederick Wolle of Bethlehem, Pa. Of the organ at the exposition it was said:

Too much praise cannot be bestowed upon the Festival Hall organ at the World's Fair. A little trouble at the first Guilman recital was caused by the exposition company sending a reverse current into the storage batteries, thereby exhausting them. This caused a slight delay until they were recharged. The instrument has gained many admirers, and is an honor to its builders, Messrs. Farrand & Votey. Mr. Con Preschley, their Chicago foreman, is in constant supervision of this noble instrument, and never tires of explaining the system to any interested. Many, doubtless, join me in thanking him for his untiring kindness. Mr. A. W. Flegel, another foreman, is often at the instrument, and very kindly gives to those interested his unlimited knowledge of the instrument and organ building. Where the instrument will go after the fair is not settled, but many hope that it will remain in Chicago.

It is of interest to note that Messrs. Preschley and Flegel are still active in their profession, the former living in Cleveland and the latter dividing his time between Cranford, N. J., and Florida, according to the records of THE DIAPASON. The World's Fair organ went to the University of Michigan, where it served for many years, until replaced a few years ago by a large new Aeolian-Skinner.

Clarence Eddy was booked for twelve recitals the last two weeks of the fair.

David D. Wood, the famous blind organist of Philadelphia, then at St. Stephen's Church, Camden, N. J., opened an organ built by William King & Son in Centenary M. E. Church Sept. 22 with the following program: Overture, "Favorita," Auber; Largo and Minuet, Handel; "St. Cecilia" Offertoire, Batiste; Improvisation; Overture to "William Tell," Rossini.

Another interesting item records that

John A. Bell



FOR JOHN A. BELL, organist of the First Presbyterian Church of Pittsburgh, Pa., Christmas was the occasion of his fiftieth Christmas service in the same church. Those who heard him play were willing to predict that Mr. Bell would serve another half-century—and they all expressed the hope that he would do so.

Mr. Bell is the dean of Pittsburgh organists in Protestant churches. As a boy he played at the North Avenue M. E. Church for a year. Then he went to the First Presbyterian, where he has since remained. The music provided by Mr. Bell and his quartet has long been popular and is an important factor in attracting the large audiences for which this downtown church is noted.

About thirty years ago Mr. Bell began the work of an organ architect in a small way, and gradually increased this service until he became nationally prominent in it. All told, Mr. Bell has drawn the specifications for and supervised the building of more than 500 organs in the Eastern part of this country, and about thirty of these are in Pittsburgh.

Mr. Bell was born July 6, 1864, near Perrysville, Pa. His father was a farmer at the time of his birth, but subsequently went to Pittsburgh and became a merchant, which he was till his death in 1917. Mr. Bell's musical education was obtained in Pittsburgh, principally under Joseph H. Gittings, one of Pittsburgh's prominent teachers. He also had special work with Sherwood in piano.

H. C. Macdougall was giving a series of six recitals in the Central Baptist Church at Providence, R. I. Each program was devoted to composers of different nations, beginning with the German.

There are published the specifications of several new organs, the largest being the one for St. Bartholomew's Church, in New York, to be built by

George S. Hutchings. It was explained that the organ was to be placed in two chambers, one on each side of the chancel, and would be connected with the old organ in the gallery at the other end of the church. The action was to be "tubular-electric."

A glance through the advertising pages is most interesting. Among the builders in history who are represented are: George S. Hutchings, Woodberry & Harris, James E. Treat & Co., the Carl Barckhoff Church Organ Company, then of Salem, Ohio; Johnson & Son, Westfield, Mass.; Farrand & Votey, Detroit; George Jardine & Son, New York; Cole & Woodberry, Boston; Morey & Barnes, Utica, N. Y., and William King & Son, Elmira, N. Y. The only advertisers in this issue of *The Organ* who are in business today under the same firm names are M. P. Möller and Hook & Hastings.

Those were the days before the electric blower and Whitney's Boston water motor is advertised with illustrations. Chimes were indeed a new thing in the organ. The United States Tubular Bell Company of Methuen, Mass., advertised chime bells "for churches, turret clocks, public buildings, etc.," and as a footnote in its advertisement made this proud claim: "Note—A full set of tubular chimes is connected, electrically, with the keyboard of the Chicago Auditorium organ."

Readers of THE DIAPASON who took note of the description of the new organ in Albert Hall, London, in the November issue, telling of the reconstruction and modernization of the fine old Willis organ, the largest in London, by Harrison & Harrison, will be interested in this paragraph among the editorials by Mr. Truette:

The *St. Louis Globe-Democrat* announces that the Albert Hall organ is "the largest in the world, and has 138 stops and nearly 10,000 pipes." Reference to our comparative table in our next issue will show the falsity of all these claims.

Which goes to show that the "largest organ in the world" was something about which they had newspaper articles over two-score years ago even as they do now.

[To be continued.]

"The Holy City" at Portland, Ore.

The devotional phase of the Christmas week observance was furthered Dec. 31 at the public auditorium in Portland, Ore., when the combined vested choirs of the Hinson Memorial Baptist Church sang Alfred R. Gaul's oratorio, "The Holy City," Lauren B. Sykes was the organist and director. An audience of several hundred was present. All the accompaniments were played on the four-manual Skinner organ, with the exception of several harp accompaniments.

W. B. Colson, Cleveland Veteran, Dies.

William B. Colson, the veteran of the Cleveland organ profession, died of pneumonia early in January at the age of 88 years. Mr. Colson saw service at Pilgrim Congregational Church for fifteen years, followed by thirty-two years at Old Stone Church. Being active in Masonic circles, he played for various lodges since 1872 until within recent years.

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The original edition was printed three years ago and was rapidly sold out, at a much higher price than the new edition, which is now available. Many new drawings and text pages, including a supplement on the Atlantic City Auditorium organ, have been added.

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## Miss Klein Is Heard in Buffalo Recital; Kraft Opens Kimball

By HELEN G. TOWNSEND

Buffalo, N. Y., Jan. 24.—On Tuesday evening, Jan. 23, the Buffalo chapter, A. G. O., presented Charlotte Klein, F. A. G. O., organist of St. Margaret's Church, Washington, D. C., in a recital at the Central Park Methodist Church. The recital was preceded by a dinner. Miss Klein included in her program the Finale of the Vierne Symphony No. 2 by special request. Her program follows: Chorale Prelude, "Allein Gott in der Höh sei Ehr," Bach; Sarabande, Bach; Fantasia and Fugue in G minor, Bach; "Memory," Alec Moncrieff; Fantasia in F, Mozart; "Pœmes d'Automne" ("Lied des Chrysanthemus"), Bonnet; Symphony 2 (Finale), Vierne; "Angelus," Karg-Elert; "Rondo alla Campanella" (dedicated to Miss Klein), Karg-Elert; Andante Cantabile from First Organ Sonata, Philip James; Symphony in G major (first movement), Sowerby.

On Jan. 24 the new Kimball organ at the Church of the Ascension was dedicated. The recital was given by Edwin Arthur Kraft, F. A. G. O., organist and choirmaster of Trinity Cathedral, Cleveland, and director of music at Lake Erie College, Painesville, Ohio. Mr. Kraft played the following program: Aria from Twelfth Concerto, Handel; Andante, Karl Stamitz; Prelude and Fugue in A minor, Bach; Chorale Prelude, "Jesus, My Trust," Reger; "Regina Pacis," Guy Weitz; "Carillon," DeLamarter; Festival Prelude on the Hymn-Tune "Ascension," John F. Grant (organist of the Church of the Ascension); Overture to "Phedre," Massenet-Kraft; Caprice ("The Brook"), Dethier; "Kikimora" ("Legende"), Lidoff-Kraft; Prelude on "Rhosymedre," Vaughan Williams; Theme and Variations, Thiele.

DeWitt C. Garretson, organist of St. Paul's Cathedral, played the following special Christmas program at his recital on Sunday evening, Dec. 24: Christmas Chorale, "Vom Himmel hoch," Pachelbel; "In dulci Jubilo," Bach; "Noel Languedocien" (Christmas carol from southern France), Guilman; Fantasia on Two Christmas Carols, West; Prelude on "Hark, the Herald Angels Sing," Lutkin; "The Holy Night," Buck; "Gesu Bambino," Yon.

On Jan. 21 the following program was played by Helen G. Townsend, associate organist of the cathedral: Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; Chorale Prelude, "Wachet auf," Bach.

The monthly musical service at St. Paul's Cathedral Jan. 28 was given by the cathedral choir under the direction of Mr. Garretson.

The following recital was given by Miss Gertrude Weyand Jan. 25: Suite for Organ, Rogers; Toccata No. 3, Bach; "Garden of Gethsemane," Shure; "Christ Triumphant," Yon; "Dewdrops," Swinnen; Spring Song, Macfarlane; Grand Offertoire, Batiste.

### FROM THE NATION'S CAPITAL

By MABEL R. FROST

Washington, D. C., Jan. 18.—The candle-light carol service given just at twilight Dec. 21 at the Church of the Epiphany by the Washington Choral Society, conducted by Louis A. Potter, was sung to a capacity house of appreciative listeners. An inspiring program such as could not fail to fill the hearts of all who heard it with the joy of the meaning of Christmas was preceded by a recital on the organ and the McKim Memorial Tower chimes by Adolf Torovsky, organist and choirmaster of the church. Vocal numbers were *a cappella* except the first two and last, in which Walter H. Nash accompanied on the organ. The following program was presented: Two chorales from the Christmas Oratorio of Bach, "Break Forth, O Beauteous Heavenly Light" and "Beside Thy Cradle"; double chorus, "Come Unto Me," arranged from "St. Matthew Passion";

"To Us Is Born Immanuel," Praetorius, arranged from two settings by Louis Potter; "Lo, How a Rose E'er Blooming," Praetorius, for men's voices; "A Carol of the Russian Children," arranged by Gaul; an American carol, "All My Heart This Night Rejoices," Maxson; an old English carol, "The Holly and the Ivy," arranged by Whitehead; Christmas Song, Cornelius; Carol by Ben Johnson, "I Sing the Birth," Sir Hubert Parry; Choral Fugue, "All Breathing Life, Sing and Praise the Lord," Bach.

The sixth outdoor memorial concert on the "vox organo" at Washington Memorial Park was given Dec. 24 by Edith B. Athey, organist; John Murphy, tenor, and Elsa Raner, violinist. The seventh concert by Miss Athey and George Myers, tenor, announced for Dec. 31, and subsequent concerts, have been suspended temporarily pending more suitable weather conditions.

The caroling choral clubs of the Gordon Junior High School, directed by Mary Minge Wilkins, sub-dean of the D. C. chapter, A. G. O., participated in the President's Christmas tree festivities, contributing a program of Christmas carols.

Flora McGill Keefer, mezzo-contralto, sang "An Old Sacred Lullaby," by Corner-Liddle, and "Stille Nacht," by Gruber, in the half-hour program of Christmas music at All Souls' Church (Unitarian), Dec. 31. Lewis Corning Atwater, organist, included in the organ numbers a series of pastorales from various countries. Mr. Atwater continued the series of Bach recitals on the remaining Sundays in January at 5 o'clock.

A Christmas vesper service was given at the Hanline Methodist Church Dec. 31 by the choir of fifty voices under the direction of John H. Marville, followed by an organ recital by Edith B. Athey. The program included: Chorale Prelude, "In dulci Jubilo," arranged by Christiansen; anthem, "Mary's Cradle on the Twelfth Day," George Schumann; contralto solo, "Maria's Wiegenlied," Reger (Miss Mabel Flehr); anthem, "Whence Those Sounds Symphonious," Kitson. The organ recital offered: Introduction and Allegro (First Sonata), Guilman; "Christmas Musette," Maily; "Echo Caprice," Mueller, and "Evening Bells and Cradle Song," Macfarlane.

After a long and serious illness, L. B. Aldrich was able to return to his post as organist and choirmaster of St. Thomas' Church in December.

John S. Thiemeyer, who is recovering from injuries received in an automobile accident, was able to return to the organ of Trinity Lutheran Church for the Christmas service.

Handel's oratorio "The Messiah" was sung by the still young Washington Oratorio Society, assisted by the Washington Orchestral Society, Jan. 14 at the Central High School. This was the second appearance of the oratorio society and was a creditable performance for a student organization. The oratorio was preceded by the Haydn First Symphony in E flat major, played by the orchestra. Dr. George F. Kortzenborn is director of the oratorio society and Dr. C. E. Christiani conductor of the orchestral society. Both are features of the Washington Musical Institute.

After an absence of two years the Westminster Choir, conducted by Dr. John Finley Williamson, will be heard in a concert in Constitution Hall Feb. 6.

Dr. James Dickinson has been appointed organist at the Franciscan Monastery, Mount Sepulchre, Washington, succeeding George Herbert Wells, deceased.

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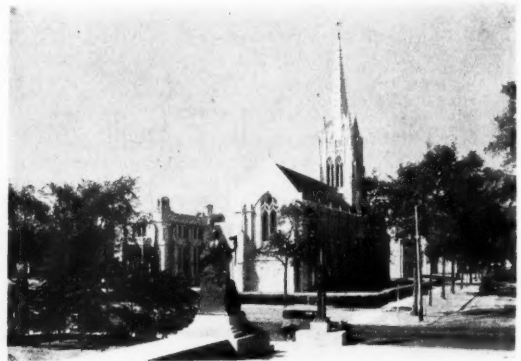
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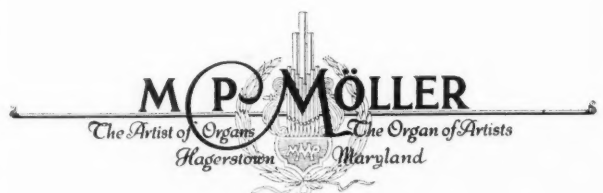
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## English Singers at N. A. O. Meeting.

The "goodly fellowship" of organists who met at the Beethoven Association rooms, New York City, Thursday evening, Jan. 11, in response to a craftily worded notice from N. A. O. headquarters about a "surprise" in connection with a dinner and a talk on madrigals by Cuthbert Kelly were overjoyed to find that the New English Singers really were to illustrate the lecture. Those who were present owe a debt of gratitude to Mr. Kelly for his interesting exposition of madrigal singing and for arranging to have his colleagues sing for us; to the singers gratitude is due for their generosity in coming and for the pure joy which their art afforded, and to Duncan McKenzie, chairman of the public meetings committee, the N. A. O. is indebted because to his acquaintance with Mr. Kelly we may attribute our good fortune.

In the absence of the president, Dr. William C. Carl, who sent a letter of regret, Henry Hall Duncklee, chairman of the executive committee, acted as toastmaster. He introduced to the company the editor of THE DIAPASON, S. E. Gruenstein, long a friend and supporter of the N. A. O. and its work, and called upon Mr. McKenzie to introduce the speaker of the evening.

A flexibility of rhythm for the performance of which 300 years of measured music has unfitted us and a total lack of audience consciousness, which is also foreign to our modern heritage, are the chief characteristics of Tudor music, Mr. Kelly said. In these respects it resembles folk music and plainchant. Mr. Kelly suggests much reading aloud of poetry and the singing of plain-song as a preparation for this music. Only so far as we are able to allow the rhythm and feeling of the words to dominate the music, and shun deliberate efforts to interpret the music will we be successful in letting the music speak through the performer. The perfect illustration of this was, of course, the English Singers' performance of "The Silver Swan," Benet's "All Creatures Now Are Merry Minded," and other madrigals.

## Program of Chicago Compositions.

The Illinois chapter had a unique program Jan. 22 at the Kimball organ salon when Chicago composers—all of them organists—were heard in a program of their works. The chapter welcomed E. Stanley Seder, its president, who has recovered fully from the effects of the automobile accident which came near ending his life.

Whitmer Byrne, chairman of the committee which prepared the program, presented the performers. George Ceiga played three of his own compositions—"Ad Dominum," a "Fantasie Petite" and "Introspection." Mr. Ceiga is a writer of originality whose "Clouds" has been gaining in popularity and whose talent is developing and giving the greatest promise. The first number is a piece of dignity and worth and the last was most appealing. Mrs. Lily Moline Hallam, long established as a standard American composer for the organ, with a record of many compositions of merit, played her own "Song of Exultation," a set of lovely variations on the hymn-tune "Lead, Kindly Light," which is not yet published, and the Toccata from her Second Sonata—a work of pronounced virility. Mr. Seder played his "Chapel of San Miguel," a piece of program-

matic character based on scenes at Santa Fe, N. Mex., which, though only recently published, is finding a place on recital programs from coast to coast. Helen Searles Westbrook presented a refreshing "Minuet in the Olden Style," a delightful "Poem" and a well-written Toccata. The evening closed with a rendition by Harold Cobb in his masterly style of Rosseter G. Cole's "Song of Gratitude" and a sympathetic interpretation of a meritorious and airy piece by Irving Gingrich, entitled "Flying Clouds."

## Harrisburg Chapter.

The program for December took the form of a recital of Christmas organ music on the three-manual Austin organ at Christ Lutheran Church, and was as follows: Chorale Prelude, "In dulci Jubilo," Bach, and "The Holy Night," Buck (Olive K. Spangler, organist and choir-master, Sixth Street United Brethren Church); Offertory on Two Christmas Hymns, Guilman, and "Emanuel," Rossini (Arnold S. Bowman, First Church of God, New Cumberland); Prelude on the Carol "Stille Nacht," Traditional, and Christmas Cradle Song, Poister (Mrs. Robert C. Ream, Redeemer Lutheran Church); "L'Adoration Mystique" ("Symphonie de Noel"), de Maleingrain, and Christmas Chorale, "Vom Himmel hoch," Fachelbel (Bernard B. Wert, St. Patrick's Cathedral); Prelude-Pastorale, Yon (Miss Violette Cassel, Camp Curtin M. E. Church).

## Reading Chapter Service.

The sixtieth public service and organ recital of the Reading chapter was held Sunday, Jan. 7, in Trinity Lutheran Church, with Carroll W. Hartline, organist, in charge. The organists were assisted by the choir of the church. The program follows: Organ, Finale ("Concerto Gregoriano"), Yon (Frank Doerman, organist of Zion's Reformed Church); anthem, "Of the Light of the Dawn," Mackinnon; organ, Adagio, "Moonlight Sonata," Beethoven (Carl Seltzer, Grace Evangelical Church); organ, "Fountain Reverie," Fletcher (George Ribble); anthem, "Seek Ye the Lord," Roberts (Paul F. Krott, soloist); organ, Finale, Second Sonata, Jepson (Richard Wagner, organist Grace Lutheran Church). The next public service will be held at the First Reformed Church, with Myron R. Moyer in charge.

## Central N. J. Candle-Light Service.

The Central New Jersey chapter presented its ninth annual candle-light carol service Jan. 3 in the Third Presbyterian Church, Trenton. A vested choir numbering forty adults, including trained voices of the city, children and intermediate groups to the number of 100, sang processional hymns and anthems. George I. Tilton, organist of the Third Presbyterian Church, played and conducted the entire service. Mrs. Dorothy Schragger played the prelude, Gigout's Rhapsody on Christmas Themes, and Miss Florence Westenberger, harpist, played the offertory. The church was lighted by many candles and the processional of the intermediate and children's choirs, who carried lighted tapers, was beautiful and impressive.

EDITH E. MAGOWAN, Secretary.

## Union-Essex Chapter.

The Union-Essex chapter held its monthly meeting Dec. 11 at the Second Presbyterian Church, Elizabeth, N. J. President Gilbert opened the meeting and called for the reports of officers. The meeting was then turned over to Miss Jane Whittemore, who presented for consideration the code of ethics for organists which is being prepared by the N. A. O. After a lively discussion of some of the points, the members signified their approval of the measure and voted to endorse it.

Following the discussion an unusual treat was offered in the form of a lec-

ture by the Rev. Sumner Vinton on "The Beauty of the Commonplace." The talk was illustrated with delicately colored lantern slides which were synchronized with music. The subject dealt with views which depicted compositions by Edward MacDowell. The music was capably supplied by Stanley Pinhero and Russell Snively Gilbert, whose reading of the MacDowell numbers was in keeping with the beauty of the pictures and the eloquent narration by the speaker.

At our January meeting we were the guests of Mr. and Mrs. Harold B. Niver at Grace Church, Newark. We met first in the attractive choir room, where the opening feature of the meeting was a group of piano solos by Mrs. Niver. Her selections included a "Praeludium" by MacDowell and an original composition of deep melodic beauty by Mr. Niver entitled Prelude in G minor. Mrs. Niver's fluent technique and sincere interpretations charmed her listeners.

Next to be introduced was the Rev. Norman I. Bromley of the Highland Avenue Congregational Church, Orange. Mr. Bromley chose for his subject a story by Tolstoy, which he first related in a most interesting manner. Then he pointed out, from that story, incidents which bear witness to the profound philosophy of its author.

The members then adjourned to the church auditorium and gathered around the console of the large Austin organ while Mr. Niver demonstrated its qualities. A four-manual division in the gallery and a three-manual division in the chancel are controlled from one console. Following the demonstration Mr. Niver played a group of selections.

ROBERT A. PEREDA, Secretary.

## Worcester Chapter.

The January meeting of the Worcester chapter was held Jan. 8, in the chapter's downtown studio. The meeting was exceptionally valuable to all who were present. "Organ Music" was the subject of William C. Steere, a member of the chapter and a prominent music dealer in Worcester. Speaking on the prominent parts of the service he emphasized that the "altar is the cradle of music, and should produce beauty so that the mechanics may be forgotten." His remarks were interspersed with a keen wit and humor. Hugh Giles, one of Worcester's foremost choir directors and also a member of the chapter, had as his subject "Anthems." Mr. Giles not only gave a number of good suggestions as to what to use for anthems, but told how a well-trained choir should sing them. Refreshments were served after the meeting by Mrs. William C. Steere, as chairman, assisted by Mrs. Bertis H. Adams and Mrs. Ralph M. Warren.

At the business meeting the final reports of the recital given in November by E. Power Biggs were made. Frank Dana was appointed as auditor. The meeting was presided over by the president, Mrs. Howard S. Shepard.

The February meeting will also be held in the studio, and any visiting organists who might be in Worcester are cordially invited to join us in the heart of the business section, at room 317, Day building, 306 Main street.

The Worcester chapter was the guest on Dec. 18 of Walter W. Farmer, organist and director of music, at the First Baptist Church. A delightful program was presented by chapter members, following a business meeting in one of the comfortable parlors of this large church in the heart of the business district of the city. Mr. Farmer opened his program with two numbers—"Trumpet Voluntary," Purcell, and "Romanza," Scarlatti. He gave a very interesting explanation of every number as it was presented during the evening. C. Clifton Hosmer played "Piece Heroique," Franck, and Handel's Concerto in B flat. Neil W. Farrow played two Bach chorale preludes, "My Heart Is Filled with Yearn-

ing" and "Rejoice Now, Christians," and the Prelude in B minor of Bach. Miss Ruth Norton of Whitinsville, Mass., soprano, sang "With Verdure Clad," from "The Creation," Haydn; "Evening Glow," by Schubert, and "O Saviour, Hear Me," by Gluck. Mr. Farmer accompanied her on the organ.

Worcester had its quota of Christmas music. One thing noticeable this year was the combining of churches in the presentation of programs. In the north end of the city five churches united their choirs in the singing of Christmas songs under the direction of Leslie Jacobs, minister of music at Wesley Church. The Worcester Music Festival Chorus presented a Christmas program in the new Municipal Memorial Auditorium under the direction of Albert Stoessel. In the south end of the city two choirs joined to present Maunder's "Bethlehem" twice, once in each church, and also to be broadcast over radio station WORC, under the direction of Ralph M. Warren, organist and musical director of Trowbridge Memorial M. E. Church.

RALPH M. WARREN,  
Corresponding Secretary.

## Pottsville Chapter.

Members of the Pottsville chapter gave a candlelight service in Trinity Lutheran Church, Pottsville, Dec. 11. Miss Orrie Kaiser is the organist and choir director of this church. Howard Williams played Yon's "Christmas in Settimo Vittone," Mrs. W. P. Strauch played Dubois' "Laus Deo," Miss Marie Kanner chose as her number Dethier's "Christmas," and Harold May played Lester's Rhapsody on Carol Melodies. Violin solos were played by Miss Rose Dwyer, accompanied by Miss Orrie Kaiser. Clyde Long sang a tenor solo. The Rev. Russell L. McCullough delivered the address.

Special Christmas music was given in the Second Presbyterian Church, Mrs. W. P. Strauch, organist and choir director. Selections from Bach's Christmas Oratorio, Dickinson's carols, and the cantata "Christmas Dawn," by Spross, were presented. In the M. E. Church, Harold May, organist and choir director, the combined senior and junior choirs gave "Yuletide Memory," by Wilson, and the senior choir rendered "Jesus, Thou Dear Babe Divine," Dickinson, and "In Bethlehem's Manger," Dickinson. This choir broadcast over the Reading network Dec. 24, delighting the hearers with Christmas carols.

The following program was given in St. John's Reformed Church, Schuylkill Haven, of which Miss Marie Kanner is organist and director: "Christmas," Shelley; "In the Silence of the Night," Dickinson; "There Was Joy in Heaven," Smart; Hallelujah Chorus, Handel. Organ numbers were: Fantasia on Christmas Carols, Faulkes, and "Christmas," by Dethier.

The following program was given in Trinity Lutheran Church, Miss Orrie Kaiser, organist and director: "Sleep, My Jesus, Sleep," Dickinson; "Bethlehem," Dickinson; "Babe in the Manger," Norwegian folksong; "Song of Angels," traditional, eighteenth century, and "Gloria in Excelsis," Mozart. A candle-light service was held in the church on Christmas Eve.

In St. John's Lutheran Church of Tremont, of which Mrs. George Leininger is organist and director, a candle-light service was held early Christmas morning. The cantata "Yuletide Memory" was also sung.

MRS. ROBERT S. HOFFMAN, Secretary.

## Kentucky Chapter.

The Kentucky chapter held its usual well-attended monthly meeting Jan. 8, having as principal speaker Dean Jaques Jolas of the University of Louisville School of Music, affiliated with the Juilliard Foundation. Mr. Jolas' subject was "Transcriptions," and

an interesting discussion along this line was participated in by nearly all present.

During December William E. Pilcher, Jr., appeared in well-attended recitals at St. Mark's Episcopal Church, Edenside Christian and Parkland Methodist Church, all of Louisville, in joint programs with his wife, Camille Swan Pilcher, who is a talented violinist. Among the organ numbers used were: Sonata in D minor, Mendelssohn; "Evening Song," Schumann; "La Cinquantaine," Gabriel-Marie; "Liebestraum" No. 3, Liszt; Gavotte, Thomas; Grand March from "Aida," Verdi.

C. L. SEUBOLD,  
Corresponding Secretary.

**Staten Island Chapter.**

A meeting of the Staten Island chapter was held Saturday, Jan. 6, at the home of Charles L. Schaefer. After a very interesting meeting, which included the proposal of an organ recital and the formation of a mass chorus, a very pleasant social hour was enjoyed. The next meeting will be held at the home of Mrs. L. D. Shafer, Grymes Hill.

C. L. SCHAEFER, Publicity Chairman.

**CHRISTMAS IN MILWAUKEE**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Jan. 15. — The Christmas season again was replete with beautiful services. Carol and candle-light services are gaining favor as the years pass. The annual carol service at St. Paul's Episcopal Church was presented Dec. 24 by the boy choir under the direction of Earl P. Morgan. The organ selections played by Mr. Morgan were: "Rhapsodie sur des Noels," Gigout; "Noel Breton," Quef; "A Rose Breaks into Bloom," Brahms, and Improvisation on "In dulci Jubilo," Karg-Elert.

The mass choir composed of choir members of the various Evangelical churches of the city found it necessary to repeat its program of Dec. 10 at Friedens Church. The repetition took place at Salem Church on Dec. 17. William B. Frank directed this group. At St. Mark's Episcopal Church Gounod's St. Cecilia Mass was given at the midnight mass on Christmas Eve. Carle Oltz is the incumbent at St. Mark's.

Three choirs participated in the midnight service at the Sherman Park Lutheran Church Dec. 24. Arthur E. Bergmann, organist and choirmaster, played the Prelude on Two Christmas Hymns, Guilman. The service was repeated Christmas Day at 4:30 p. m. The candle-light service at the Grand Avenue Congregational Church was presented under the direction of Graydon R. Clark on Sunday, Dec. 24. The same service was repeated a week later.

The first of a series of Guild services was held Jan. 7 at the Lake Park Lutheran Church. Earl P. Morgan and Miss Winifred Price assisted in the service. Mr. Morgan played: "Jesu, Joy of Man's Desiring," Bach, and "Grand Responsive Chorus," by Gigout. Miss Price played: Pastorale, Foster, and Scotch Carol, Guilman. Elmer A. Ihrke, organist of the church, played the Canon in B minor by Schumann.

**Harrison M. Wild Club Meeting.**

The February meeting of the Harrison M. Wild Organ Club will be held at the Cordon Club, in the Fine Arts building, Chicago, at 12:30 Feb. 13. Mrs. Anne Pearson Maryott will be the speaker of the day, giving "Personal Reminiscences of Mr. Wild." This will be the second of a series of such talks. All former organ pupils of Mr. Wild are invited to the luncheon and meeting.

**Clarence Dickinson Gives "St. Paul."**

Mendelssohn's oratorio "St. Paul" was sung under the direction of Dr. Clarence Dickinson, organist and choir-master, Sunday afternoon, Jan. 28, at the Brick Church, New York. The soloists were Corleen Wells, Rose Bryant, Charles Stratton and Theodore Webb. Dr. Dickinson included the dramatic scene of "The Stoning of Stephen," which is ordinarily omitted.



By WILLIAM LESTER.

"Impressions Gothiques" (Symphony II), for organ, by Garth Edmundson; published by J. Fischer & Bro., New York.

Three independent numbers go to make up this interesting cyclic work. The effect, if played consecutively, will be excellent, for the types of the movements will run solemn, imposing; slow, meditative; fast, brilliant. Each movement is complete in itself and can be used without loss as a separate recital number. The first movement, a passacaglia, subtitled "In Aeternam," is the most elaborate, both as to structure and idiom. A theme, diatonic, triple-meter in the key of D minor, excellently contrived as to its rhythmic possibilities, makes its first appearance in the pedals, eight measures registered for a soft but deep coloring. Thereafter and thereupon the persistent ground-bass is constantly reiterated for nine pages of splendid music, the series of variations above it becoming steadily more and more impressive and compelling until the sonorous and thrilling climax is reached. Contrastingly this fine movement shows Mr. Edmundson at his best.

The succeeding movement, the slow movement, titled "Silence Mystique (Introspection)", is cast in more simple mode. It is a not extended essay in song form, wherein the middle section is not so much a contrast as a continuation of the first theme. This piece will make a lovely soft prayer-like selection.

A Vierne-like finger-piece closes the work. Its capricious character may be gauged from the composer's choice of title: "Gargoyles, Toccata Grottesque." The entire movement is built upon a rockety, chromatically ornamented figure in scintillating triplets, against which an angular, broader theme is thrown. Played at the speed demanded, with clarity, this finale will sound out as one of the most brilliant numbers produced in years.

This symphony (perhaps "suite") is a splendid piece of writing backed by a real something-to-say, set down with a first-class grasp of the virtues and limitations of the instrument, and fresh and eloquent as to idiom and statement. The publisher has done his part well also, for the edition is handsome. It is to be hoped that there will be plenty of forward-looking players eager to grasp a fine opportunity for encouraging an adventurous publisher and a sterling native composer to make this publication a big success—which it well deserves to be.

Prelude and Fugue in A minor, by Andre Iliashenko; Prelude, by Anna Carbone; Pastorale, Corelli-Germani; published by the H. W. Gray Company, New York.

Three interesting pieces for organ of high grade. The first is perhaps the most distinctive in character. The prelude is a spacious work given unity by the constant use of a theme, or rather figure, left-hand, on the choir. Above, or around this, the composer lavishes a wealth of interesting rhythmic and harmonic subtleties, culminating in an impressive climax. A brief diminuendo leads to the fugue, a masterly example of contrapuntal technique, wherein, after an effective working out of the fugue theme, the basic material from the prelude reappears and is combined ably with the fugue subject. This work is a real addition to organ repertoire.

Miss Carbone's piece is also good. Her prelude is more frankly a display number, based on thematic material of less distinctive and of more direct popular appeal. It has much more surface appeal than the piece reviewed above.

Fernando Germani's transcription of the Pastorale from the Eighth "Concerto Grosso" by Corelli is a simple enough arrangement of this lively old

Siciliana. The transcription labor performed by Mr. Germani has gone little beyond a literal laying out of the string parts for manuals and pedals and a few obvious, simple suggestions as to stop coloring. Mr. Germani has set down for us a few pages of sheer loveliness handed down from a great master of the past. I am sure that this liting gem will be welcomed widely.

Fantasia for Organ, by Frank Stewart Adams; published by the H. W. Gray Company, New York.

This work is of considerable magnitude and technical difficulty. It is issued in two parts, and dedicated to and played by Marcel Dupré. Part I contains the first two movements of the fantasia—theme and variations and adagio. The second part is devoted to the fugue-finale. Altogether there are fifteen pages, set down with a high degree of skill, displaying erudition and technical efficiency of a high order. But—and I write this reluctantly—with not such a wealth of imagination or sympathy. I say "reluctantly" because the natural desire is to praise the composer for the labor and strenuous creative effect which lies behind the completion of such a large-scale work, and to encourage the publisher, who in these gloomy days dares to launch such a work on the treacherous seas of public opinion. But the purpose of this column, as I see it, is to draw attention to new organ music of value and interest, and to express an opinion honestly and frankly. This opinion is no pontifical verdict. Its purpose is to provide a sort of measuring stick for the man who has to make the final decision. He is the judge who will set a definite appraisal on the work in question. That verdict may or may not coincide with that of the reviewer. It matters little either way—if the words of the reviewer give a fairly definite idea of the type, scope and appeal of the composition under discussion, the purpose of this column is well served.

If you like organ music which is largely architectural in spirit, conceived in long lines, with less consideration for phrase lure, music in which the intellect receives attention before the heart, where there is a great amount of dissonance without a commensurate amount of emotional urge, wherein a first-class player will find plenty to keep him busy, then you will approve this work. Understand me, it is worthwhile music, to be praised and used, subject to the limitations listed above.

Rondo Pastorale, for organ, by Remigio Renzi; published by J. Fischer & Bro.

This charming piece is a new issue in the "Italian Modern Anthology," the series of contemporary compositions from that school edited by Pietro A. Von. The particular example under present notice is by the head organist of the Vatican Basilica and teacher at the Conservatory of St. Cecilia in Rome. The principal subject is a bucolic liting melody first set for oboe and flute unison against a neutral choir. This is worked over with interesting variety, subthemes of contrasting value serving as foils. The music is simple as to texture, technical demands and idiom.

It can be used effectively on quite a small instrument. But it is unusually good music for all that, individual in savor and masterly in craftsmanship.

**Concert by Van Dusen Club Feb. 26.**

The Van Dusen Organ Club of Chicago is to give a concert at Bethel Lutheran Church, 6200 South Peoria Street, of which Ralph Peterson is organist and musical director, on the evening of Feb. 26. Mr. Peterson will play Bach's Prelude in B minor, Miss Waitie Gordon will play a Pastorale by Demarest and a Caprice by Guilman, Ercell N. Mallotte will play Dubois' Toccata in G major and Mrs. Mercie Heise is to interpret DeLamar's "Carillon" and the Bach Fugue in D major. The Bethel choir will sing a group of songs and Edward Eigerschen is to finish the program with a group of organ solos.

**Lay Cornerstone at Princeton.**

The cornerstone for administration hall, the central unit in the new \$400,000 campus project of the Westminster Choir School at Princeton, N. J., was laid Jan. 18 with ceremonies led by Dr. John Finley Williamson, president of the school. Dr. Charles R. Erdman, pastor of the First Presbyterian Church of Princeton, delivered the invocation, and the Westminster Choir sang. Mrs. J. Livingstone Taylor of Cleveland laid the stone. Dr. J. Ross Stevenson, president of Princeton Theological Seminary, read the Scripture lesson, and Dr. Robert Wicks, dean of Princeton University chapel, pronounced the prayer.

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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago. Telephone: Harrison 3149.

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Rate to Canada, including tariff, \$2.50. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, FEBRUARY 1, 1934.

## CODE IS NOW IN EFFECT

A ray of light which should do much toward dispelling the gloom that with in the last year or two has settled over the organ world is shed by the new NRA code which is to apply to organ building. This code, as approved by General Johnson after careful study both by the organ builders and representatives of the government, and put into effect Jan. 27, will govern organ manufacture in the same manner as other codes are to regulate and protect every other line of business activity under President Roosevelt's plan. Just as other industries have seen fit to cooperate fully with the President, so the organ builders no doubt will be a unit in obeying the rules as laid down, and everyone within the circle, which includes organists as well as the builders, will hopefully await the results.

The code, as published in full on another page of this issue, is simple and direct, easy to understand, plain in its provisions and easily workable if all who come under it will strive to give it sincere support. And, what is most important, it is the first set of laws for the organ builder which has "teeth." As set forth in the first article, "this code is established as a code of fair competition \* \* \* and shall be the standard of fair competition for this industry and binding on every member thereof." [The italics are ours.] In days gone by honest efforts have been made from time to time to bring the organ builders together and to adopt standards with which all should conform. Unfortunately the results never were what had been hoped, for there were always some who would disregard or evade—or at any rate their competitors suspected such violation and evasion—and by natural processes the whole structure collapsed. In the present instance the federal government stands as patron, aid and enforcement officer, backing up a code authority which can deal with every phase of the mandates of the code. This leaves no choice except to comply with the provisions which are expected to lift the industry out of the slough of despond. And every friend of the industry sincerely hopes that the good results will come promptly and in full measure.

Having thus accepted the rule of the government, the organ builders have a right to look for the same aid that others are receiving. The proposal of certain directors of the National Association of Organ Builders to ask for an appropriation for the installation of organs in schools and other public buildings is in line with the policy adopted at Washington. Certainly it is as essential that the art of organ building be spared in America as that mural painters be kept from starvation. An appropriation for work such as is outlined in our news columns would offer a helping hand that would give organ factories and their employes a

lift of untold benefit in the midst of the present crisis, while advancing the artistic and cultural interests of many communities and institutions.

And when this has been launched let us take up ways of helping the great body of organists, many of whom have lost their positions or have suffered from such unendurable injustice as 60 per cent salary cuts, etc., etc. They are indeed the "forgotten men." Of this more later.

## OUR LOSSES OF 1933

At the same time that we contemplate with satisfaction the way in which a large company of young organists is growing up in America, we must mourn the losses we suffer through the passing of many who not only were the pride of the organ world, but who graced the profession as men of the finest character. It seemed a year ago as if 1932 had exacted an unusual toll among the men who had won fame and made history; but 1933 likewise has taken away many who will be sadly missed, as shown by the list published in THE DIAPASON last month. On the day of the printing of that issue another outstanding name was added by the death Dec. 27 of Charles E. Clemens.

Dr. Clemens was a man of whom it could be said aptly that he was an ornament to his profession. He was scholarly, friendly, a performer of the finest type, lovable in his relations with all who came in contact with him. He had a retiring disposition, which generally kept him out of the limelight, but one who knew Dr. Clemens and who heard him play in the years of his prime could not underrate him.

Of the many others on the list of those who have gone to another world we have written from month to month. What a variety of talent and of achievement they represented! There was Dr. Wolle, the great Bach scholar and choral conductor, who died in January. Just a day or two before 1933 came in, Humphrey J. Stewart, the idol of his fellow organists and of everyone in San Diego, passed away on the coast, where he had made the great outdoor organ in San Diego famous. Then there are Edward R. Tourison, young, happy and idealistic, a man of the most admirable traits, and that other young and able man, Sydney Webber, who died on his wedding trip.

On the other side of the ocean Sigfrid Karg-Elert died in Germany and William Faulkes in England. Both of them were prolific composers, although of widely differing styles. Two popular American composers died when Dr. George B. Nevin and Dr. Adam Geibel were called. The close of the year saw the passing of Everett E. Truette and Richard Henry Warren in New England. A man indirectly but nevertheless most prominently a figure in the organ world was that great publisher, Cyrus H. K. Curtis, who from boyhood loved to play the organ and gave so many fine instruments to perpetuate his name. Among the organ builders that fine, conscientious man of old-school dignity and religious devotion, Joseph C. Casavant, died in Canada after a long and useful life serving the church by means of his handiwork no less than perhaps the most eminent theologian or preacher. Then we have lost such splendid musicians with fruitful careers as Dr. J. Lewis Browne and Edward J. Biedermann.

The list is too long to mention all. But we can say without suspicion of cant that we have all benefited from their lives. *Requiescat in Pace.*

THE DIAPASON has been asked to make known that information is sought concerning an organ builder of the name of Witzmann who came to the United States from Thuringia in the eighties to erect an organ built by him in his home city, Stadtilm. Any reader who knows of the whereabouts of Mr. Witzmann is asked to communicate with this office.

Another interesting local choir publication which has come into being is named *Mixed Voices* and is published by the mimeographing process at Muskegon, Mich., under the direction of Robert Wilson Hays, who presides over the music of the First Congregational Church. The initial issue in

November contained a cordial greeting from the pastor, the Rev. Samuel N. Oliver, and a number of announcements and personal items of interest. In the December issue the Christmas editorial in the December issue of THE DIAPASON is reprinted.

German musical papers have been chuckling over a story transmitted to America by the Associated Press, showing that a venerable church organ makes a good beehive when its original purpose has been served. The authorities of a church in Langenau, Bavaria, advertised their old organ for sale in a local paper in the following language: "Very valuable is the still wonderfully functioning church organ, which, if it cannot be sold for musical purposes, will make an excellent beehive." The old church is to be torn down to make room for a modern one.

## "LONGFELLOW" MEETS SINGERS

Editor of THE DIAPASON: The columns of THE DIAPASON often contain notes on men and things that simply scintillate with wit and wisdom, and yet I have often found from conversations that some readers had failed to grasp the real point. This came home to me the other day during a short conversation with a brother organist on the merits of a certain organist of worldwide repute, and accounts of his recitals appearing in THE DIAPASON. To save correspondence, there is no need to make further reference to this performer or the accounts of his recitals, so I will keep within the text.

The first note concerns an attempt to form a civic choral society. An advertisement appeared in the local papers, asking for singers in all the parts. The phone soon rang. The conductor was asked in tremulous tones for particulars. He replied: "I want singers; what is your voice?" "Oh I don't know, but I usually go up very high."

"Then you must be a soprano."

"Well, if you think so, I will come and do my best."

She came, and her best was to start singing the soprano part, and then pass on to the alto line, afterward going on to the tenor. By then she found out something was wrong, and when she was gently shown that this was not the way to sing an oratorio, she replied that she had never sung in a choir before, and "didn't know the music was written like that." Another applicant had a sort of Helen Morgan voice. The conductor, replying to her phone application, delicately inquired what the voice was (it sounded like a foghorn). She replied she did not know, but she always "sang the low notes." He answered: "Then you must be an alto."

She purred, "Oh no, I am a contralto."

Asked "Do you sing from music?" she replied: "Oh yes, when the notes go up I go up too and when they go down I go also, because I have a good ear; but I am better able to keep my part when other singers are present."

Don't we know that singer!

Another applicant said she sang all the middle notes, but did not know what her voice was. There were, of course, many more applicants, but very few of the male sex, and these were very guarded in their replies.

One other must be mentioned. She said she sang solos. I fixed up an audition and she brought among other solos "Angels, Ever Bright and Fair," by a man named Handel. Ever heard it? I will guarantee not as she sang it. Starting very tremulously, she would go an octave higher for just one note and, believe it or not, sometimes the interval was two octaves away from the original note, and she would be warbling e's, d's, e's and f's above the staff!

But the climax of these sensations came in an office. I had told stories about the work we were rehearsing (which was none other than "Elijah"). I mentioned the fact that I knew a man who was present at the first performance in Birmingham, England, in 1846, when Mendelssohn conducted, this man being a member of the chorus and a personal friend of Mendelssohn. In the middle of one of my stories, my listener suddenly rang up the editor of the leading local paper, telling him he

## That Distant Past as It Is Recorded in The Diapason Files

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

A new factory building was completed in Dorchester, Boston, Mass., by what was then the Ernest M. Skinner Company.

A report by the music commission of Portland, Maine, on the results of the first year of recitals on the great organ presented by Cyrus H. K. Curtis to the city showed that approximately 225,000 people had heard Will C. Macfarlane play the new Austin instrument.

A four-manual organ of sixty speaking stops, built by the Johnston Organ Company of Los Angeles, was opened Jan. 4 in the Church of St. Jean Baptiste, New York, with Gaston Dethier at the console. The instrument contained a polyphone, an invention of Robert Y. Barrows, by which two tones were obtained from the same pipe. Arthur Scott Brook designed the organ.

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

Adolph B. Spreckels presented to San Francisco a large four-manual organ for the new Palace of the Legion of Honor, and the contract to build it was awarded to the Skinner Organ Company.

A four-manual Möller organ was installed in the First Presbyterian Church of New Castle, Pa.

A large Casavant four-manual in the Madison Avenue Presbyterian Church, New York, was dedicated with five recitals in January and February, arranged by Seth Bingham, organist of the church. The recitalists were Professor Harry B. Jepson of Yale, Charles Henry Doersam, Lynnwood Farnam, Walter C. Gale and Mr. Bingham.

A new four-manual for North Side Carnegie Hall, Pittsburgh, of which Caspar P. Koch was organist then and is now, was under construction by the Skinner Company.

had Professor ——— in the office, and "he has some fine stories about this Elijah they are going to perform, and these will make some good copy for you, especially the fact that the professor was present at the first performance."

"As an old choir boy my first impulse was to let it go at that, but I tenderly remarked that I was getting on in years but not quite so ancient!"

The above incidents are true, as are others that can be given by

LONGFELLOW.

## Thirty-Two Choirs Sing Together.

In a most unusual performance of "The Messiah" in the performance auditorium at Portland, Ore., Dec. 24 thirty-two choirs of Portland churches took part. Dr. Willem Van Hoogstraaten, conductor of the Portland Symphony Orchestra, conducting the chorus of 550 voices. The newspaper critics referred to the singing of "Worthy Is the Lamb" as inspired. The Portland Council of Churches was responsible for bringing the choirs together. Every seat in the auditorium was sold and standing room was occupied by several hundred people. Nearly 4,000 were in attendance.

## Party for Chicago Women.

The Chicago Club of Women Organists will hold a bunco party at the Palmer House on Monday evening, Feb. 5, to raise funds to carry on its work for the remainder of the season. Tickets are 50 cents and there will be light refreshments and a prize for each table, as well as door prizes. Tickets may be procured from Mabel Laird, chairman, 4938 Drexel boulevard, telephone Wabash 6000, local 325.

The Christmas portion of Handel's "Messiah" was sung at the East Congregational Church of Grand Rapids, Mich., on the evening of Dec. 17 under the direction of Paul A. Humiston, organist and director at this large church.

**The Free Lance**

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

Is confession good for the soul? The churches tell us so. There is a hateful joy many of us feel when those in high places are debunked. (No! The word is not in the new Shorter Oxford English Dictionary, but you know what I mean.) Let me confess that I was amused at reading, in a review by Neville Cardus of a gramophone record of Stokowski's "symphonic synthesis" of "Tristan and Isolde," that "symphonic synthesis" is high-brow for "pot-pourri" and that "the gifted conductor of Philadelphia drags in phrases from the vision of act 3 by the scruff of the neck, examples of a more or less ingenious spatchcockery." Thanks, Mr. Cardus, whoever you may be, for that delightful word "spatchcockery." But I wonder just what it means.

Here is another confession, of another sort of ignorance. Very likely you know all about a "gridiron" swell-box; there is one in Trinity, Bristol. At any rate, A. G. Colborn writes me about it, and is good enough to describe it. "The swell-box," he says, "has a number of large slots in its front. A frame that slides up and down, controlled by a pedal, has the same number of bars covering these slots; as you press down the pedal the frame rises, gradually uncovering the slots and allowing the tone to come out. It is heavy in action and not as effective as the Venetian swell." Is the gridiron swell-box not an improvement on Jordan's "nag's head" swell (1712 in St. Magnus', London Bridge), or am I wrong? Thanks, A. G. C.

Nowadays we expect each of the various concert-giving bodies, Don Cossacks, Westminster Choir, Hall Johnson's Negro Choir and others, to have some way of getting the pitch without the mechanism of it being discerned by the audience. To hear the Don Cossacks come on the stage and burst into a fortissimo as if they were an organ played on by invisible hands, is a marvelous experience; all the concert choirs must be able to do it. In my ignorance I have thought of it as a modern refinement of concert giving. But good old William Billings in his "Psalm Singers' Amusement" (1781) anticipated this concert artifice. One of the pieces has the following directions; note the italics: "After the audience are seated and the performers have taken the pitch *styly* from the leader, the song begins."

It may not be generally known that the American Society of University Professors undertakes, under certain conditions, to investigate complaints from members of university faculties who have been illegally dismissed or, as they feel, unfairly treated by the president or by governing committees. The A. S. U. P. sends a number of duly certified members of the organization to the university to report on the actual conditions there; their report is published in the proceedings of the society. I venture no opinion as to the feasibility of the plan or its success in securing justice to a supposedly badly treated teacher. In thinking about the code adopted by the A. G. O. and about letters I receive from organists who have grievances arising from unfair treatment by the pastor or music committee, or both, it seems that the Guild code, if it proves workable, might well take into account the hardships, not to say sufferings, of Guild members. I am aware that in Episcopal churches the rector is the power, and from his decision as to organist and choir there is no practical appeal. But in churches whose polity is congregational it seems that something might be done. Would it, or would it not, be a step in a helpful direction, would it not give a sense of solidarity to the Guild, if members of the Guild not only, according to the code, disciplined their fellows who transgress in professional ethics, but also presented

a united front to music committees who are guilty of unfair treatment? I am well aware that what I ask will appear to many Guild members as impracticable, not to say absurd; but times are changing very fast, and we must go far deeper into our work than merely providing opportunities for pleasant social and professional intercourse, valuable as these are.

Percy A. Scholes is on the warpath again. If you are curious in the matter look up his letter in the January *New Music Review* and see how he takes Dr. Harry Emerson Fosdick to task in a most respectful but extremely firm and logical manner, befitting a Yorkshireman with a genius for debate. Dr. Fosdick had addressed a body of musicians in his usual distinguished way—and what a wonder Dr. Fosdick is!—but had said things about the Puritans that prompted the chivalrous Scholes to come to their defense.

Well, that pleased me immensely because about the same time he had taken me to task for one of my paragraphs in the December *Free Lance*. It seemed impossible that a little fellow like me could ever associate on a parity with the great New York minister, but since we both were brought to book by the Friend of the Puritans I said to myself: "Hurrah! Fosdick AND Macdougall! I have arrived!"

Take my advice: Never say anything about the Puritans unless you have P. A. C.'s okay, for he is undoubtedly the first living authority on those misguided gentlemen who stirred up such a rumpus in England and thereabouts in the seventeenth century, emigrating to Massachusetts Bay and carrying with them all their notions as to secular and religious polity. To my great amusement the *Boston Globe* on Jan. 1, 1934, printed an article on New England's musician, William Billings, in which was quoted a statement emanating from that ingenious and merry liar, the Rev. Samuel Peters: "In 1675 one state decreed that 'no one should play on any kind of music except the drum, the trumpet, and the Jewsharp.'"

"Aha!" said I in a loud voice, frightening my family into fits, "you newspaper chap, look out for yourself; if P. A. C. ever sees your article your goose is cooked."

Frank H. Warner, organist and choirmaster of the First Methodist Church, New Rochelle, writes me: "Perhaps it was Wely whose works you inquired about in THE DIAPASON lately; but Batiste's are equally good or bad, aren't they?" He confesses having played a Batiste offertorio in church lately. His confession doesn't help matters at all. Warner is a bold, bad man.

**E. Power Biggs Plays in New York.**

The first of the series of recitals by E. Power Biggs on the new Aeolian-Skinner organ at the Church of St. Mary the Virgin in New York, announced in the January issue of THE DIAPASON, was played Jan. 10 before a very numerous congregation, which included a number of the organists of prominence in the metropolitan district. Mr. Biggs launched his series with a Bach program and gave a performance which was marked by virility of conception and a scholarliness of conception of what he was doing which were appreciated by the listeners. The great instrument stood him in good stead in his interpretations. As it included the Fantasia and Fugue in G minor, the Passacaglia, the Toccata in F, portions of the Third Trio-Sonata and three chorale preludes, the program was one of variety, which made it all the more enjoyable.

**Takes Position at Flint, Mich.**

Kenneth Walldorff Smith, head of the department of sacred music at the Detroit Conservatory of Music, has been appointed director of religious education at the Court Street Methodist Church of Flint, Mich. Mr. Smith gave a lecture on "Christmas Carols" at the Pennington School for Girls at Romeo, Mich., Dec. 15, and a lecture-recital at the Detroit Conservatory of Music Dec. 20. At the latter lecture he used the junior girls' choir of Bethany Presbyterian Church, of which Marian M. Smith is the director and accompanist.

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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.]

### Hebrew Sacred Music Presented.

The symposium of religious music being presented at headquarters by the American Guild of Organists had an auspicious beginning Tuesday evening, Jan. 9, when the choir of Temple Emanu-El gave a program of Hebrew sacred music in the beautiful new edifice in New York City. An address of welcome was delivered by Ludwig Vogelstein, chairman of the music committee, and the choir, directed by Lazare Saminsky, gave spirited renditions of ancient and modern synagogal music. Old hymns and chants were sung by the cantor, the Rev. Moses Rudinow, in his rich baritone voice, and he had a prominent part in many of the choir numbers. The beauties of the large Casavant organ were shown by Gottfried Federlein, organist of the temple, in his accompaniments and organ solos. His musicianly and expressive playing impressed his hearers.

An interesting feature of the program was the address by the choir director, Mr. Saminsky. He traced the history of Hebrew music and its relation to Roman Catholic music, much of the latter having its source in the ancient Hebrew chants.

At the close of the program Mr. Federlein gave a splendid performance of the Reubke Sonata, thus showing the organ to greater advantage than was possible in the set program. It was an evening full of interest and inspiration, and the very large auditorium of the temple was filled.

### Five Events in Symposium.

The headquarters chapter of the American Guild of Organists is sponsoring a notable series of five public events under the title "Symposium on Religious Music." They are designed for the performance of service material typical of the five outstanding religious liturgies, all being held in prominent churches and auditoriums of New York City.

The first event took place in Temple Emanu-El Jan. 9 and is fully recorded in another item. On Jan. 17 a service of music for the Roman Catholic Church was held in Pope Pius X. Hall, College of the Sacred Heart, under the direction of Mother Stevens. Dr. William C. Carl gave a service illustrating the music of denominational churches in the First Presbyterian Church Jan. 25.

The last two events of the series are announced as follows:

Feb. 6—In Trinity Church, where Channing Lefebvre will lead a service of Episcopal music.

Feb. 26—In the Hall of Roerich Museum, for the illustration of music for the Greek Catholic Church, under the direction of Christos Vrionides.

### Christmas Party in New York.

The women's sub-committee for public meetings, headed by Miss Mary Arabella Coale and Miss Grace Leeds Darnell, staged an old-fashioned Christmas party at Schrafft's, West Fifty-seventh street, New York City, Tuesday evening, Dec. 26. One has only to consider the stormy weather of that day and then the attendance of over 100 to realize how attractive the annual Christmas Guild party is becoming.

Charles H. Doersam, the warden; Mrs. Doersam, S. Lewis Elmer, chairman of the public meetings committee, and Mrs. Elmer welcomed the guests as they arrived. Arthur Filippi, tenor soloist at the Rutgers Presbyterian Church, and Miss Otis Holler, both of radio fame, sang charmingly, and the Edwin Strawbridge Dancers de-

lighted the eye with their gay costumes and their graceful and spirited dancing. All through the evening a string ensemble of young students, led by Mrs. Winifred Cornish, played beautifully, not only their special numbers as part of the program, but music for the dancing.

After the program came the Christmas part of the evening—the darkened room, lighted tree, grand march and Santa Claus bounding into the room covered with real snow. He (it isn't fair to keep you in suspense) was Hugh McAmis, who distributed caps and gifts. Supper was next in order, and after a delicious meal there was more gaiety and (this is the old-fashioned part) the Virginia reel was danced over and over again. This and a few waltzes completed a memorable evening of frolic.

A party like this was made possible by hard work on the part of the women's committee and the generosity of all of the artists.

### Annual Banquet in Rochester.

The annual banquet and business meeting of the Western New York chapter was held at the home of Mr. and Mrs. Harold Gleason Monday evening, Jan. 22. Robert Berentsen, chairman, aroused the members to enthusiastic applause in outlining plans which have been made for the entertainment of members of the A. G. O. at the national convention of the Guild which will be held in Rochester June 25 to 29. While the program committee does not wish to make definite announcements at this time, it is known that there will be an orchestral concert of unusual interest, a sound demonstration and a trip through the Eastman Kodak plant, and that the choral side of the organist's work will be stressed.

After reports of officers and committees, members were entertained with views of well-known organists and churches in motion pictures. An analysis and discussion of a series of organ recordings by our leading recitalists was both interesting and helpful.

ROBERT BERENTSEN.

### Notable Service in Chicago.

With the Fourth Presbyterian Church of Chicago and Dr. Eric DeLamar as hosts, the Illinois chapter enjoyed one of its most distinguished services of the season Sunday afternoon, Jan. 7. The service was played by Dr. DeLamar, whose choir participated in some lovely original choral responses, while the second half of the hour was devoted to playing of the 1934 Guild test pieces. The pastor, the Rev. Harrison Ray Anderson, spoke on the theme of "Worthy Praise," and chose as a text the Psalmist's injunction to "play skillfully with a loud noise."

Leo Sowerby, organist and choir-master of St. James' Episcopal Church, performed the associate test numbers, which include the Bach Dorian Toccata and his own fine composition, "Carillon." Having once served as assistant organist of this church, Mr. Sowerby capably displayed the resources of its noted Skinner organ, and particularly in his second number created an atmosphere akin to that of the cathedral-like surroundings. Of the fellowship pieces, Edward Eigen-schenk, A.A.G.O., played the Bach Trio-Sonata No. 3, with a breath-taking performance of the intricate final movement. Harold Cobb was heard to equal advantage in the Finale from Vierne's Second Symphony.

In the audience were noted many listeners not often seen at organ recitals, for which generous announcement by metropolitan papers may account. The Fourth Presbyterian Church regularly concludes its afternoon service with a postludial recital, and is one of the very few churches in America to hold three services every Sunday in the year. This event under the auspices of the A.G.O. served to acquaint the public not only with the expected high standard of performance but with the fact that organists regularly impose such standards by means of the annual examinations.

### Illinois Chapter Party.

Clarence Eddy was guest of honor at a Christmas party in which not only the Illinois A. G. O. chapter, but the

N. A. O., the Van Dusen Organ Club and the Chicago Club of Women Organists took part. The party was held at the Kimball organ salon on the evening of Dec. 28 and there was a very good attendance. Dean Van Dusen was in the chair. A most interesting feature was the performance of Mr. Eddy's own Fantasia on "The Old Hundred" on the organ by means of a roll, the interpretation being Mr. Eddy's own, made some years ago for the Aeolian Company in New York. The guest of honor received an ovation and responded graciously and with a note of good cheer that radiated among those present. This was followed by a word from Dr. Wilhelm Middelschulte and Albert Cotsworth, with a dialogue between the two which might well have been reproduced for the stage. Games, guessing contests, etc., filled the evening and refreshments were served by a bevy of gorgeously attired young man waiters who strove for a prize for dress, deportment and personality. The program was thoroughly enjoyed and reflected credit on the committee in charge, which consisted of Sallie R. Hadfield, Lily Moline Hallam and Alice R. Deal.

A particularly enjoyable time was reported by those members of the Illinois chapter who were present Thursday, Jan. 18, at People's Church when a "bean supper" was followed by a Guild service. Guest recitalists were Frances Anne Cook (North Shore Baptist Church) and Philip McDermott (North Austin Lutheran Church). Walter Flandor played the service, with the choir of this church singing under the direction of Emerson Abernethy.

The date of the service announced to be held at Mount Olive Lutheran Church, Byron street and Tripp avenue, Chicago, has been changed to Feb. 12. The choir of the church, directed by Miss Margaret Haman, will assist and four chapter members will play. The organ selections are announced as follows: "Gagliarda," Schmid; Sonata, Scarlatti; Musetta, Rameau, and Fugue in G minor, Frescobaldi (Miss Ruth Broughton); Impromptu, Vierne; "Poeme," Westbrook, and Toccata, Westbrook (Mrs. Helen Searles Westbrook); Allegro Vivace, Fifth Symphony, and Scherzo, Fourth Symphony, Widor, and Toccata, Gigout (Miss Clara Gronau); Toccata, Fifth Symphony, Widor (Miss Esther Wunderlich).

### Michigan Chapter.

The Michigan chapter met at the Grand River Avenue Baptist Church, Detroit, on the evening of Jan. 16, for the monthly meeting. Miss Naomi Henkel, organist of the church, had arranged for the serving of a fine dinner to the chapter. After a short business meeting in charge of the dean, Mark Wisdom, William I. Green, choir-master and organist of St. Joseph's Episcopal Church, Detroit, presented an ingenious demonstration of the training of a chorus choir, using his hearers as his choir. The result was new light on the details of choir training in ways that are far from trite. The next meeting of this chapter was announced for Feb. 20, at Christ Church Chapel, Grosse Pointe.

HAROLD JACKSON BARTZ, Secretary.

### Kansas Chapter Activities.

The executive committee of the Kansas chapter met in the Hotel Jayhawk, Topeka, Dec. 16. Officers present were Laurel E. Anderson, Lawrence, dean; Richard Jesson, Manhattan, sub-dean; Mildred H. Drenning, Topeka, secretary and treasurer, and G. Criss Simpson, member of the executive committee. Plans for the activities of the chapter were discussed. A nominating committee, composed of Cora Conn Moorhead, A. A. G. O., Winfield; Irving Bartley, F. A. G. O., Baldwin; Daniel Hirschler, A. A. G. O., Emporia; Richard Jesson, Manhattan, and Mildred H. Drenning, Topeka, was appointed.

Miss Leah May Allender of Wichita, Miss Lavonne Cann and Mrs. Lucile A. Hensley of Wellington have been elected recently as colleagues.

Mrs. Cora Conn Moorhead of Southwestern College, Winfield, has completed an organization of organists to

be known as the Southwestern Organ Club. The personnel of the club and the church positions they hold are: Miss Frances Ambrose, First Methodist Church, El Dorado; Miss Mary Irvin, First Christian, Winfield; Miss Fern Kindt, assistant at Trinity Lutheran, Winfield; Miss Ernestine Parker, Trinity Episcopal, Arkansas City; Miss Ruth Pilger, assistant, First Presbyterian, Arkansas City; Miss Grace Sellers, Grace Methodist, Winfield; Miss Josephine Nickless, organist of choir of youth, First Presbyterian, Ponca City, Okla.; Miss Lavonne Cann, First Presbyterian, Wellington; Mrs. William Stallcop, First Baptist, Winfield; Miss Constance Clokey, Park Lake Presbyterian, Orlando, Fla.; Ernest Sharon, First Church of Christ, Scientist, Winfield; Ralph Stutzman, assistant at First Presbyterian, Winfield; Mrs. William Monypeny, Miss E. Marie Burdette, Miss Ada Lee Hutto and Miss Mildred Applegate. The next meeting of the club will be held Feb. 12.

Topeka Guild members had a busy Christmas season. Miss Florence P. Campbell, organist of the First Congregational Church, and Mrs. Edward Brayman, concert pianist, played Crokey's Symphonic Piece for organ and piano on the Christmas Eve program. The choir of Trinity Lutheran Church, under the direction of Arthur Soderstrom, organist, sang "The Story of Christmas," by Matthews. Mrs. Arza J. Clark was at the organ in the First Methodist Church during the Christmas concert of the Quivira Choir, an organization of fifty women under the leadership of Mrs. Howard S. Searle. The writer of this article included two numbers from Garth Edmundson's new Christmas Suite in the music at the First Christian Church.

Miss Anna Marian Stevens, organist of the First Baptist Church, Hutchinson, has been giving a fifteen-minute recital, called "Organ Melodies," at each Sunday evening service this season.

Mrs. B. E. Marsh, Mrs. B. A. C. Anderson and Mrs. Mildred H. Drenning of Topeka; Mrs. Cora Conn Moorhead and Miss E. Marie Burdette of Winfield and G. Criss Simpson of Lawrence attended the recital of Marcel Dupré at Lincoln, Neb.

G. Criss Simpson gave a recital of modern compositions Jan. 4 in the University Auditorium at Lawrence. Mr. Simpson is a pupil of Dupré and included in his program Dupré's "Variations on a Noel," "Lamento" and "Finale."

MILDRED H. DRENNING, Secretary.

### New England Chapter.

The one hundred and thirty-second public service of the New England chapter was held Tuesday evening, Jan. 9, at Christ Church, Quincy, Mass. Under the direction of Edward B. Whittredge, organist and choir-master, an unusually fine service was arranged. The singing of the chorus choir was most inspiring. The prelude, Andante in D, Hollins, was played by John Hermann Loud of the Park Street Church, Boston, and the postlude, Symphony 5 (first movement), by Widor, by Lincoln Spiess, a pupil of Mr. Whittredge, who shows much talent. The anthems were: "Cherubim Song," Bortnianski, and "Let Heaven and Earth Praise the Lord," Schuetky. The choral response was a well-written composition by E. B. Whittredge, "O God, Thou Hast Made Us Thyself, and Our Souls Are Restless until They Rest in Thee."

A few weeks before Christmas, at the suggestion of Dean Johnson, the New England chapter issued a booklet containing the Christmas programs of a large number of the members of the chapter. It revealed a very high standard of music used, and organists and choir-masters are to be congratulated upon the excellent taste shown. A noteworthy point is the encouraging fact that congregations are willing to listen to such splendid music. We suggest that other chapters try out this plan, which in our case met with such immediate response and success.

On Thursday evening, Jan. 11, members of the faculty of the Boston University College of Music gave a concert and an outstanding group was that played on the organ by Professor Raymond C. Robinson, former dean. His



numbers included: Chorale in A minor, Franck; Prelude in A minor, McLain; "Rhapsodie Catalane," Bonnet.  
MARION LOUISE CHAPIN.

**Pennsylvania Chapter.**

The first event for the year of the Pennsylvania chapter was the New Year's party held Jan. 3 in the parish-house of Trinity Lutheran Church, Philadelphia. A large number of members and friends were present and thoroughly enjoyed what someone called a "ring in" of good cheer. Portions of a number of well-known advertising pictures, with the names cut away, were distributed about the room, and a prize was given to the person guessing the largest number correctly. Miss Ella E. Day won the prize, showing that perhaps she has been a more observant reader of magazine advertisements than some of the rest. A very amusing skit, "If Men Played Cards as Women Do," was presented by four very able actors from a club called "Plays and Players." The members of the fair sex present especially enjoyed seeing how their card playing and of course the gossip would appear and sound as done by the opposite sex.

The Rev. Luther D. Reed, D. D., of the Lutheran Theological Seminary at Mount Airy and a recently elected honorary associate of the Guild, gave a short but interesting talk on that well-worn but never worn-out theme of the relation between clergyman and organist. After some vocal trios by "Les Trois Charmantes," we adjourned to the basement for refreshments.

On Jan. 10 the second in the series of five examination talks was given by the undersigned at the Church of the New Jerusalem. The subject was "Practical and Theoretical Work at the Organ." The four test pieces were played, the Dorian Toccata being played twice with different conceptions—first as it might be conjectured Bach did it on the organs of his day, and then with modern registration. The remaining items of the work at the organ were discussed, the evening closing with an improvisation on the theme for the 1933 fellowship examination. The next in this series of talks will be given by William T. Timmings Wednesday evening, Feb. 14, at 529 Presser building; his subject will be "History of Music and General Musical Knowledge."

On Jan. 17 the Pennsylvania chapter united with the American Organ Players' Club and the Musical Art Society of Camden, N. J., in presenting an organ and choral recital by the latter organization, under the direction of Dr. Henry S. Fry. The event took place before a large audience at St. Clement's Church, of which Dr. Fry is organist and choirmaster. Several groups of carols and the magnificent opening chorus of the Gloria from Bach's B minor Mass were well sung by the choral club. Organ numbers were played by Harry C. Banks, Raymond B. Heston, Dr. Fry and the undersigned. The service closed with the liturgical benediction, the musical portion of which was sung by the Men's Choir of Philadelphia and the men of St. Clement's choir.

ROLLO F. MAITLAND, MUS. D.,  
Chairman Publicity Committee.

**Northeastern Pennsylvania.**

The December meeting of the chapter was held at the Scranton Chamber of Commerce Dec. 7, when a scholarly address on "Music and Worship" was delivered by our chaplain, the Rev. J. C. Mattes, D. D., pastor of St. John's Lutheran Church. Dr. Mattes' talk showed the result of much study. The speaker traced the use of music in the service from earliest times and showed the connection between the music of each period and its secular history. He stressed the fact that music used in the church should be selected with a sense of its appropriateness in bringing about a feeling of worship in the listener. Dr. Mattes was enthusiastic in recommending the use of Gregorian chant, saying that it represented the noblest in worship music. In concluding he made a plea for the highest standard in the selection of music, always remembering that the object was not technical display, but worship.

An interesting feature of the meeting was a collection of old chorale books, which Dr. Mattes had brought

with him. These were examined with great interest, especially one which was about 175 years old, and which was written with figured bass accompaniment.

Our annual Christmas party was held Dec. 28 at the home of Mr. and Mrs. Charles Bryant in Scranton. The evening was spent in the playing of games and at the close refreshments were served by the committee in charge.

The January meeting was held on Thursday, Jan. 4, and was addressed by W. S. Lowndes, head of the department of architecture at the International Correspondence Schools. The subject was "The Organ in Church Architecture," and Mr. Lowndes' presentation was followed with great interest by members. The talk was illustrated with a number of fine photographs of churches, both in the states and Europe, many of which had been visited by the speaker in the course of his travels. In addition to being the designer of the magnificent Women's Institute building of the I. C. S., Mr. Lowndes is an excellent amateur organist.

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

**District of Columbia.**

The December meeting of the D. C. chapter was held in Calvary M. E. Church, as guests of Louis Potter, organist and director of the church. Preceded by a meeting of the executive committee, the business session was held in the church parlors, and was followed by a short organ recital played by Miss Harriet Frush, artist pupil of Mr. Potter. The numbers played included "Sunrise," by Jacob; Schumann's Canon in B minor and the first movement from the Pastoral Sonata by Rheinberger. The program was closed with a demonstration of piano and organ music by Mr. Potter and Miss Frush. Delicious refreshments served by Mr. Potter, assisted by his charming wife, and the usual social hour, closed the chapter's records for 1933.

On Jan. 8 the chapter met at the usual place—Epiphany Church—but because organists of the city not members of the A.G.O. were invited guests, the meeting was held in the parish hall, instead of the smaller choir room. Following reports and routine business, a tribute was paid one of our members, George Herbert Wells, organist of Brookland Monastery, who was recently claimed by death.

The program for the evening was in charge of the sub-dean, Miss Mary M. Wilkins, and opened with a series of five-minute talks on subjects pertaining to chapter affairs. Mr. Potter contributed a romantic study of "The Duties and Privileges of Deans"; Mr. Torovsky a practical report on "How We Made Money for the Guild"; Mrs. Warfield a sketch on "High Finance" in which gentle digs to reckless deans were administered; Miss Klein a comprehensive outline of "Guild Examinations"; Miss Wilkins a brief talk on "Trials of the Secretary"; and Mrs. Sylvester a highly flavored synopsis of the chapter's "Social Life." Dr. Z. B. Phillips, rector of Epiphany Church, and for many years chaplain of the chapter, gave an inspiring address on "The Relationship between the Minister and the Organist," introducing at the close Dr. Hans Kindler, director of the National Symphony Orchestra, who spoke at some length on the desirability of a union of choral and orchestral forces for a spring festival of music. A short program was played by Mr. Torovsky, organist and choirmaster of Epiphany, which included two Bach chorale preludes and "Marche Triomphale," by Karg-Elert. Elaborate refreshments in quantities to satisfy even the hungriest were served during the social hour which closed this most successful first meeting of the year.

Mrs. JOHN MILTON SYLVESTER,  
Registrar.

**Texas Chapter News-Notes.**

The Texas chapter held its December and January meetings according to schedule. The December meeting was followed by a delightful luncheon at the residence of Mrs. Homer Chapman. The co-hostesses were Mmes. J. E. Reeves, W. H. Satterfield, Walter Alexander and A. L. Knauer and Miss Louise Brown. After the business ses-

sion a talk on "Examinations" was made by Mrs. J. H. Cassidy, A. A. G. O., chairman of the examination committee. A group of songs was contributed by Mrs. Vincent J. O'Connor, accompanied by Mrs. George Cochran.

The January meeting was held at St. Matthew's Cathedral in Dallas. In the absence of the dean, Miss Little, on account of illness, the secretary, Miss Irma Appel, presided. The chief topic of discussion at both of these meetings was the publishing of a paper to be sent to all Texas members. The publicity committee chairman, Katherine Hammons, is responsible for this idea, which has met with general approval.

With the new year the plan of reviewing the organ periodicals was resumed, Mrs. J. L. Price taking THE DIAPASON and Mrs. E. R. Brook THE American Organist. The following program was given: Prelude, Clerambault, and Andante Cantabile (Fourth Symphony), Widor (Elizabeth Hart); Allegro Assai (Sonata 4), Guilman (Morris Thompson); "The Publican," Van de Water, and "If with All Your Hearts," Mendelssohn (Jack Wise); Finale, Sonata 1, Mendelssohn (Carl Wiesemann).

The chapter regrets the loss of two of its members—Dr. Robert Beddoe, who returns to China as a medical missionary, and Kenneth E. Runkel, who has transferred his work from Jacksonville to the Brookover School at Ashland, Ky. Mr. and Mrs. Runkel have endeared themselves to the chapter by their co-operation at all times, often at great inconvenience and expense.

Mrs. Harry V. Culp has been engaged as organist and choir director at Trinity Presbyterian Church. Maury Collier Jones is at Stillwater, Okla., taking his B. M. degree at the Oklahoma A. and M. Mrs. George Cochran has been appointed organist of the First Methodist Church, a position made vacant by Claude Simpson, who has entered Harvard.

The Texas chapter regrets to announce the death of Horton Corbett, organist and choir director of Christ Church Cathedral, Houston. Mr. Corbett was born in London, England. He was 76 years old and had been in America twenty-eight years, twenty-one of which had been spent in the same position. Mr. Corbett was one of the founders of the American Guild of Organists.

The Oak Cliff Oratorio Society, Alice Knox Ferguson, director, sponsored four Advent programs, one presenting Miss Ferguson and another Edward Hanchett. The society sang Lily Strickland's "St. John the Beloved" and a portion of Bach's Christmas Oratorio.

The choir of City Temple, Katherine Hammons, organist, sang Handel's "Messiah" at Christmas.

Carl Wiesemann and his Sinfonietta were presented in four Advent recitals by the Texas chapter.

**Fort Worth Chapter Service.**

The December meeting of the Fort Worth chapter was held Dec. 12 at St. Andrew's Episcopal Church, Fort Worth. After a turkey dinner, served by St. Hilda's Guild of the church, the following program was given: "Prayer" and Allegretto Moderato, Salome (Miss Helen Ewing); Christmas carols, "It Came upon the Midnight Clear," R. S. Willis; "O Little Town of Bethlehem," Redner, and "Silent Night, Holy Night," Gruber (St. Andrew's intermediate choir); address, "The Sacramental Value of Music," Dr. Halsey Werlein; anthem, "O How Amiable Are Thy Dwellings," Maunder (St. Andrew's senior choir); "Chant Pastoral" and "Hosannah," Dubois (W. Glen Darst); recessional hymn, "Hark! the Herald Angels Sing," Mendelssohn (St. Andrew's choirs).

The Fort Worth chapter, together with the Southwestern Baptist Seminary, presented Paolo Conte, organist, in recital Dec. 18. Mr. Conte is head of the music department of the Oklahoma Baptist University, Shawnee, Okla. His program was as follows: "Fantasia in Forma Classica," Paolo Conte; Toccata, Bach-Ravanello; "Preludio quasi Fantasia," Bach-Ravanello; "Introduzione," from "Cavalleria Rusticana," Mascagni; Lullaby

(arranged by Paolo Conte), Brahms; Sextet from "Lucia," Donizetti; "Happiness," "Idylle," "Remembrance" and "Egyptian Lament," Paolo Conte.  
MISS NATHALIE JESSUP, Secretary.

**Northern Ohio.**

The Northern Ohio chapter devoted its meeting Wednesday evening, Jan. 10, to a consideration of the works of Bach. Members met at the Green Gables restaurant, where a German dinner was served, calculated to prepare the mind for the mental fare to follow. After dinner the members gathered at the Cleveland Museum of Art and spent some time examining a very interesting selection of first editions of Bach's works and photostatic copies of Bach manuscripts lent by Professor Albert Riemenschneider, director of music at Baldwin-Wallace Conservatory, Berea, Ohio, who has one of the finest existing collections of Bach literature. Professor Riemenschneider then gave a carefully prepared and informative lecture on "The Cycles of Bach Appreciation," stressing the necessity of considering the text when studying the chorale preludes and tracing the development of the Bach cult from the early years, when it almost died a natural death owing to the lack of anyone capable of appreciating the composer's genius, to the present day, when, after the classical, romantic, modern and ultra-modern schools have prepared their minds, musicians are beginning to comprehend it.

Following this discourse, Melville Smith gave this short, illustrative program on the museum organ: First movement from Second Concerto, two chorale preludes, and "Fugue a la Gigue," by Bach, and Vaughan Williams' "Rhosymedre," demonstrating the ruckpositif recently installed by Walter Holtkamp, and giving an idea of the way Bach sounds on the instrument for which he wrote. Members were later permitted to inspect the ruckpositif at close range, finding much to interest them, both in the formation and materials of the pipes and in the handsomely handcarved wooden framework which surrounded them.

Edgar Danby, 23-year-old organist of St. Stephen's Episcopal Church, Wyandotte, Mich., gave a recital on the Kimball organ at the Ansel Road Temple Jan. 22 under the auspices of this chapter. Mr. Danby has earned an enviable reputation as a promising young musician and in his program, comprising numbers by Dupre, Widor, Gigout, Bach, Jacob, Bonnet, Vierne and Barie, he showed a special aptitude for delicate passage work and clean-cut phrasing. His playing of the Intermezzo from Widor's First Symphony and the exacting Vivace from Bach's Sixth Sonata was something to be remembered. Mr. Danby plays entirely from memory and has remarkable poise for his years. He is a pupil of Francis A. Mackay of St. Paul's Cathedral, Detroit.

Immediately preceding the recital Mr. Danby was present at a dinner held in his honor by the officers of the chapter. Following the recital there was a reception for him in the temple parlors.

FLORENCE WHITE, F. A. G. O.

**Asper in Pittsburgh Recital.**

Frank Asper, organist of the Mormon Tabernacle at Salt Lake City, was in Pittsburgh Jan. 8 as the guest of Herbert C. Peabody, choirmaster and organist of the Church of the Ascension, and played a recital at that church for the local Guild chapter, at which the church was comfortably filled. At the dinner Mr. Asper gave interesting first-hand details concerning the Tabernacle, its acoustics, the organ and historical incidents. Mr. Asper's fame through his radio performances was partly responsible for the large attendance at both the dinner and recital.

**RALPH A. HARRIS**  
M. S. M., F. A. G. O.  
Organist and Choirmaster  
St. Paul's Episcopal Church  
157 St. Paul's Place Brooklyn, N. Y.



## Canadian College of Organists

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### Toronto Center.

Secretary: T. M. Sargent.

A dinner party was held by the members on Wednesday, Jan. 3, in the dining hall of the North American Life Assurance Company. Dr. H. A. Fricker, chairman of the center, presided and during the dinner members of the gallery choir of the Church of St. Mary Magdalene, under the direction of Dr. Healey Willan, sang a number of carols. Ellwood Genoa gave a reading from Dickens' "Christmas Carol," after which Santa Claus himself (Franklin Legge) arrived and distributed various appropriate gifts ranging from a baby doll to a "Life of J. S. Bach."

A quartet consisting of Messrs. Donson, Thomason, Mould and Clarke rendered selections, humorous and sentimental, and a shadow picture was presented of two scenes on an operating table, as a compliment to one of our members who is also distinguished in the medical profession. Selections from Gilbert and Sullivan were splendidly sung by Alex Maurice and J. Findlater, formerly a member of the D'Oyly Carte Company.

The evening closed with the singing of "The First Nowell," with Dr. Willan's fauxbourdon to the refrain. Altogether it was a most enjoyable evening, and a fine start for the new year.

On Jan. 13 Carl Weinrich was entertained at luncheon by the local center with Dr. Fricker in the chair. At the conclusion the chairman welcomed Mr. Weinrich on behalf of the C. C. O. and our guest responded in felicitous terms.

Mr. Weinrich's recital on the fine Casavant organ in the Eaton Auditorium was attended by a large number of organists and others interested in organ literature. Although not quite his usual impeccable self, Mr. Weinrich played a program of outstanding interest, in which his phenomenal technique stood him in excellent stead. The Bach-Vivaldi Concerto was thoroughly orchestral in conception, and the modern works showed that colorful registration for which Mr. Weinrich is justly famed. As an encore he played the chorale prelude on "Now Rejoice, Good Christians." The choir of the Church of St. Thomas, under the direction of Alfred Clarke, assisted.

### Montreal Center.

A plea for a sympathetic attitude in regard to modern music was launched by Stanley Oliver in an address to the Montreal center Jan. 11 in Tudor Hall. Taking as his subject "An Appraisal of Modern Music," Mr. Oliver advanced a point of view that the tradition of the Viennese school in matters of rhythm and melody had persisted too long in people's minds and had a great deal to do with their prejudiced attitude.

The lecturer insisted that the popular notions of music were chained to the four-square melodic and rhythmic patterns practiced by Mozart and Haydn and the early Beethoven. One of the things the modern musician is attempting to accomplish is to eliminate such "versifying," he said, and hinted that a musical prose along the lines laid down by Bach offered a better example to the composer of the present day.

In discussing rhythm, Mr. Oliver pointed out that in its traditional form it was foreign to all serious music prior to the seventeenth century. The music

of the middle ages, he said, was vocal, and vocal music is not inherently rhythmic. The test of good music lies in the fact of whether or not it is vocal in quality and good vocal music should be fluid, not metronomical.

Since the seventeenth century, music has been a battle-ground on which the elements of the voice and the dance have fought. Up to the present dance was the victor, thanks largely to the pianoforte. One of the good signs of the modernist is that he is attempting to rectify this situation.

"We are still slaves of the musical bar," declared Mr. Oliver. "Contemporary composers have sought relief, however, by the use of five and seven time." Mr. Oliver also advocated the use of fractional time signatures.

In discussing harmony, Mr. Oliver claimed that much of the confusion in the mind of the hearer when listening to modern music resulted from the use of familiar discords in an unfamiliar manner. To prove this thesis, he quoted passages from the works of Beethoven, comparing them with passages in the works of Stravinsky, Kodaly, Walton and Holst, declaring that the difference was one of degree, not kind.

Musical illustrations were given by the lecturer and by Dorothy Duncan, soprano, who was heard in songs by Holst and Duncan Rubra. A double quartet was also heard in some charming part songs by John Moeran.

### London Center.

Secretary: Edward Daly.

A meeting was held Jan. 5, followed by a luncheon. Professor Douglas Wilson, Ph. D., of the psychology department of the University of Western Ontario gave an address on the approach of a modern psychologist to musical performance and the hearing of music. It was interesting to learn that complicated forms of experience can be reduced to relatively simple forms and that both the hearing of music and the performing of it have a similar physical basis, differing only in degree. He showed how minute physical reactions occur in the muscles of the various parts of the body in response to rhythm.

The local center plans to co-operate again this year with the Middlesex musical festival.

### Hamilton Center.

Secretary: Grace M. Johnson.

The regular meeting of the center was held Saturday, Jan. 6, at Murphy's restaurant, and took the form of a joint meeting with the faculty of the Hamilton Conservatory of Music. Egerton Boyce, chairman, presided, and thirty-two were present. Routine business was transacted and three new members enrolled.

After dinner the gathering adjourned

to the hall of the Hamilton Conservatory of Music, where Professor G. P. Gilmour, B. A., B. Th., introduced by W. H. Hewlett, Mus. B., gave a lecture on folklore entitled "Solomon and the Lightning." Colonel C. R. McCullough moved a vote of thanks to Professor Gilmour for his most interesting and entertaining lecture, which was seconded by Egerton Boyce.

### DEATH OF G. C. A. KAEPPEL

Veteran Professor at Concordia College, River Forest, Ill.

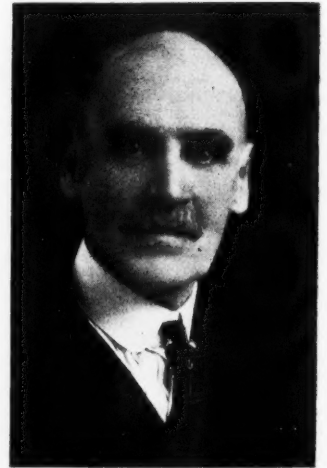
Professor G. C. Albert Kaepfel, organist, composer, for thirty-seven years instructor of music at Concordia Teachers' College, River Forest, Ill., and for twenty-two years head of its music department, died suddenly at noon on Jan. 11. On Sunday, Jan. 14, the body lay in state in the lobby of the administration building of Concordia College, where it was viewed by hundreds of friends and former students. On the following afternoon the funeral service was held at Grace Lutheran Church, River Forest, which was filled to capacity. The pastor, the Rev. O. A. Geiseman, and the president of the institution, Dr. W. C. Kohn, delivered addresses. The six oldest colleagues served as pall-bearers. Professor Kaepfel was laid at rest in Forest Home Cemetery.

On April 19 Professor Kaepfel would have reached the age of 72. His education as a teacher and organist was received at the institution of which he was one of the instructors, but which was then at Addison, Ill. Later he studied piano with August Hoffmann, a graduate of Stuttgart Conservatory, and composition with Louis Conraht, a graduate of Prague Conservatory. Upon his graduation from the normal college in Addison he was for a short time teacher and organist for the Lutheran congregation at Wittenberg, Mo., and then for several years was at Trinity Lutheran Church in St. Louis. Since 1897 he had been a member of the faculty of Concordia Teachers' College, being the senior professor on the staff. Besides his duties at Concordia he was organist and choir-master of Redeemer Lutheran Church, Chicago, from 1900 to 1923, and for many years one of the editors of the *Lutheran School Journal*.

Among Professor Kaepfel's choral compositions are many anthems for mixed and for male voices, and three cantatas for mixed voices. Besides contributing chorale preludes to several collections of preludes, a small collection of six organ pieces and four volumes of his compositions for the organ have been published.

On Aug. 1, 1883, Professor Kaepfel married Miss Dora Weinhold of Wittenberg, Mo. They were the parents

Professor G. C. A. Kaepfel



of ten children—six sons and four daughters. Mrs. Kaepfel died in 1933.

### Roy J. Crocker of Cleveland Dead.

Roy J. Crocker, 47 years old, Cleveland organist, died of pneumonia Jan. 5 at Painesville, Ohio, at the home of a brother, Claude Crocker. He had been ill only three days. Mr. Crocker's activity in Cleveland music circles was widespread. He had been organist of the First Baptist Church, Shaker Heights, for twenty years, and of Epworth-Euclid Methodist Episcopal Church one year. He also was a staff pianist at radio station WHK, had been an assistant pianist for the Singers' Club and had been a pianist for the Y. W. C. A. glee club. He was a member of the A. G. O. and former director of music at Lake Erie College, Painesville. Mr. Crocker was born at Madison, Ohio, and moved to Cleveland thirty years ago after study in Germany and Italy. Funeral services were held at the Madison Park Methodist Episcopal Church at Madison with the Rev. C. H. Bowers officiating.

### A. J. Strohm Wins Hymn Prize.

A. J. Strohm, organist and choir-master of St. Paul's-by-the-Lake Episcopal Church, Rogers Park, Chicago, has won first prize in a hymn competition conducted by the Chicago Choirmasters' Association. Announcement that Mr. Strohm's setting for the hymn "Brightest and Best" had won the competition is made by Roger Tuttle, president of the association.

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## Who's Who Among the Organists of America

Robert R. Birch.

For seventeen years the music at the Church of the Redeemer, one of the Episcopal strongholds on the south side of Chicago, has been under the able direction of Robert R. Birch, who, though still classifying as one of the younger organists of the city, has made a record of performance of which many a veteran might well be proud. His work at the organ has attracted attention for a number of years and in addition to his church duties he has been doing much directing of choruses and holds the post of organist for the Apollo Musical Club. He is one of the group of pupils of the late Harrison M. Wild who have been helping to keep the tradition of artistic organ playing alive in Chicago.

Mr. Birch was born in Chicago and has spent his entire life in his native city. His birthday was Feb. 24, 1893. When he was 8 years old he began the study of the piano and when he was 13 he was appointed organist of the Jackson Boulevard Christian Church. Two years later he came under the tutelage of Mr. Wild and remained as his pupil until Mr. Wild gave up teaching. When 16 years old he was appointed organist and choirmaster of Calvary Episcopal Church on the west side and remained there until he left to serve for five years at First Church of Christ, Scientist, in Oak Park. From Oak Park he went to St. Alban's Episcopal Church for a brief period and then was at Emmanuel Church in La Grange for a year and a half before his appointment to the Church of the Redeemer. In his present post he was associated for a number of years with the Rev. John Henry Hopkins, a man of keen appreciation and knowledge of church music.

In addition to his work under Harrison M. Wild Mr. Birch studied theory and composition under the late Adolf Weidig at the American Conservatory

Robert R. Birch



of Music and won the Weidig gold medal for composition. He also studied piano under Heniot Levy.

For ten years Mr. Birch has been director of the Florence Nightingale Chorus of the Presbyterian Hospital Nurses' Training School and for a time was director of the choral society of Wilson & Co., the packers. He has been organist and accompanist of the Apollo Club for the last nine years.

Mrs. Le Roy R. Bixby.

Mrs. Allene K. Bixby, dean of the Binghamton chapter of the American Guild of Organists and prominent as teacher of music and church organist

in that community, has made herself a strong factor in the promotion of appreciation of music in the territory embraced in what are known as the "triple cities"—Binghamton, Johnson City and Endicott, N. Y. In junior choir work she is a pioneer and her writings for children's choruses have been issued by a number of publishers.

Mrs. Bixby has been a church organist and choir director for thirty years. For the last three years she has been at the North Presbyterian Church of Binghamton, going there from the First Presbyterian of Endicott. In her present post she presides over a fine Skinner organ and directs adult and children's choirs.

Music for juniors has not always been the easy problem that it is at present, with a wealth of music from which to draw. That condition led her to writing music for young singers with their limitations. Two of her junior choir books are published by the Willis Music Company. They were written in collaboration with the late Paul Bliss, who in his lifetime was associated with several well-known publishing companies. The White-Smith Company has also published in octavo form several of her junior choir numbers. She has composed many piano numbers with Schirmer, Presser, the Boston Music Company and others, besides anthems, sacred solos and duets. Her setting of "Ashamed of Jesus" won a prize in one of Lorenz's anthem contests.

Mrs. Bixby as dean of the Binghamton chapter makes a feature of the chapter's annual choir festival, in which the junior choirs of the "triple cities" take part.

Mrs. Bixby feels that she owes much to the late John Prindle Scott and Paul Bliss, who were particularly helpful in her line of music. She studied for some time with Mr. Bliss. She also studied theory with Arthur H. Arneke,

Mrs. Allene K. Bixby



the Milwaukee organist, and at his suggestion she submitted her first work to publishers, who promptly accepted it.

In 1904 the subject of this sketch was married to Le Roy R. Bixby and Mr. and Mrs. Bixby have a daughter, Ruth, who recently was graduated from the Oberlin Conservatory of Music and who now assists her mother in teaching piano. Mr. Bixby is deeply interested in all of his family's musical activities and thus is a source of help and encouragement. The family has a summer cottage, "Hemlock Lodge," at McDonough, N. Y., where John Prindle Scott spent many months at his home, "The Scottage." Mrs. Bixby assisted him in his community concerts, which always drew capacity audiences from the village and surrounding towns.

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## Programs of Organ Recitals of the Month

**Stanley E. Saxton, Saratoga Springs, N. Y.**—Mr. Saxton gave his 100th recital at Skidmore College Jan. 8 and his program included these selections: Sonata in C minor, Mendelssohn; "Echo," Yon; "Les Preludes," Liszt; "Will-o-the-Wisp," Nevin; Allegro from Sixth Symphony, Widor.

On Jan. 15 Mr. Saxton's offerings consisted of: Andante from String Quartet, Debussy; "Air a la Bourree," Handel; "Piece Symphonique," Tournemire; "Chimes of St. Mark's," Russolo; "Dance of the Hours," Ponchielli.

**S. Lewis Elmer, A.G.O., New York City**—Mr. Elmer, organist and director at the Memorial Presbyterian Church of Brooklyn, played a recital at the Academy of Music, Brooklyn, Jan. 7, and his program consisted of: Prelude from First Suite, Borowski; "Entrata," Karg-Elert; "An Elizabethan Idyll," Noble; Serenade, Widor; "Volga Boatmen's Song," Nevin; Cantilena in G minor, Woodman; Reverie, Rogers; Fanfare in D, Bridge.

**T. Tertius Noble, Mus. D., New York City**—In his hour of Christmas music at St. Thomas' Church Jan. 20 Dr. Noble played: Introduction and Passacaglia, Triumphal March and Chorale Prelude on "Stracathro," Noble; First Sonata, Borowski; Londonderry Air, Traditional; "Liebestod" and Prize Song, Wagner.

**Frederick C. Silvester, Toronto, Ont.**—Mr. Silvester gave a recital of Christmas music Jan. 4 at the Park Road Baptist Church, assisted by the choir of the church, under the direction of Muriel Gridley, the church's organist. Mr. Silvester played: Overture to the Occasional Oratorio, Handel; "Sister Monica," Couperin; Pastorale, Franck; Allegro, Corelli; "Carillon," DeLamarter; Pastorale, "The Legend of the Mountain" and "Corrente and Siciliano," Karg-Elert; Three Chorale Preludes, Bach.

**Miles I.A. Martin, F.A.G.O., Waterbury, Conn.**—In a recital Jan. 15 at St. John's Church Mr. Martin played: Prelude and Fugue in E minor (Cathedral Fugue), Bach; "Vesper du Commun," Dupre; Gavotte (Old English), Wesley; trio, Chorale, "Vom Himmel hoch" (soprano, violin, organ), Karg-Elert; Fantaisie, Franck; "Ave Maria," Arkadelt-Liszt; Chorales, "Of the Father's Love Begotten" and "Sleepers, Wake" (dedicated to Marcel Dupre), Miles I.A. Martin.

**Professor Harold D. Smith, Ithaca, N. Y.**—Professor Smith gave a Cesar Franck program at Sage Chapel, Cornell University, on the afternoon of Jan. 12, and his offerings included: "Piece Heroique"; Prelude, Fugue and Variation; Andante from "Grande Piece Symphonique"; Pastorale; Chorale No. 2, B minor.

In his recital Dec. 8 Professor Smith played: Cantabile, from Symphony 2, Vierne; Folk Carol Suite, Rupert Eriehach; Chaconne for violin and organ (Professor Gilbert Ross, violin), Tommaso Antonio Vitali; Adagio e dolce, from Sonata 3, Bach; "Grande Piece Symphonique," Franck.

**Alexander Schreiner, Los Angeles, Cal.**—Among Mr. Schreiner's most recent programs at the University of California, Los Angeles, in his noonday and Sunday afternoon recitals have been the following: Jan. 9—Toccata in F major, Bach; Overture to "Tannhäuser," Wagner; "Panis Angelicus," from "Messe Solennelle," Franck-Schreiner; "Hunting Song," Mendelssohn; Pedal Study, Yon.

Jan. 12—Andante from Gothic Symphony, Widor; Toccata and Fugue in D minor, Reger; Entr'acte from "Atonement of Pan," Hadley; "Lotus Land," Scott; Meditation and Toccata, d'Ervy.

Jan. 16—French program: Revery, Debussy; "Westminster Chimes," Vierne; Chorale Fantasia in B minor, Franck; Pastorale from First Symphony, Guilman; "The Hen," Rameau; Overture to "Mignon," Thomas.

Jan. 19—Dvorak program: Slavonic Dance in C major; Slavonic Dance in E minor; "Indian Lament"; Two Movements from "New World" Symphony (Large and Finale, Allegro con fuoco).

**G. Criss Simpson, A.A.G.O., Lawrence, Kan.**—Mr. Simpson played a program of modern works Jan. 7 at the Kansas University Auditorium for the vesper recital. His list of offerings was made up as follows: Sixth Symphony (Introduction and Allegro), Vierne; "Lamento," Dupre;

"The Mill," Cellier; Variations on a Noel, Dupre; "Sunset," Karg-Elert; Finale, Dupre.

**Arthur H. Arneke, Milwaukee, Wis.**—In a vesper program at the First Congregational Church Dec. 10 Mr. Arneke played these compositions: Toccata and Fugue in D minor, Bach; Andante Cantabile, Tchaikowsky; "In Springtime," Kinder; "Temple Bells," Peele; Rhapsody, Arneke; Paraphrase on an English Folksong, Miles; "March of the Gnomes," Stoughton; "Memories," Dickinson; Toccata, Fifth Symphony, Widor.

**Edith B. Athey, Washington, D. C.**—In her programs at the Washington Memorial Park on the outdoor organ Miss Athey has played these programs among her most recent ones:

Dec. 17—"Pilgrims' Chorus," from "Tannhäuser," Wagner; "Echo Bells," Brewer; Serenade, Gounod; "Les Preludes," Liszt; Evensong, Martin; "The Angelus," Massenet.

Dec. 24—"Good News from Heaven the Angels Bring," Pachelbel; "In dulci Jubilo," Bach; "Gesu Bambino," Yon; "Christmas Evening," Mauro-Cottone; "Nazareth," Gounod; "Christmas," Foote.

**Wilhelm Middelschulte, LL. D., Chicago**—Dr. Middelschulte gave a recital at Grace Lutheran Church, River Forest, on the afternoon of Jan. 28, playing a program made up as follows: Concerto in A minor (Allegro, Adagio and Finale), Vivaldi-Bach; Capriccio on the Departure of a Friend, Bach; Sonata in C major, Mozart; Theme, Variations and Finale, Tiele; Toccata, Helen Searles Westbrook; "Cosmic Quest," Berthelsen; "Agnus Dei," Stelzer; Cantabile, Scholin; Bohemian Rhapsody, Smrz; Passacaglia (with chorale, "Ein' Feste Burg"), Middelschulte.

**Dr. Caspar Koch, Pittsburgh, Pa.**—In his recitals at Carnegie Hall, North Side, Dr. Koch, municipal organist, has played these recent programs:

Dec. 24—Fantasia on an Ancient Noel, Grison; "Emmanuel," Carlo Rossini; "Christmas Evening," Mauro-Cottone; Christmas Pastoral, Harker; "Hallelujah," from "The Messiah," Handel.

Dec. 31—Prelude to "La Traviata," Verdi; Passacaglia et Thema Fugatum, Bach; "Danse des Mirillons" and "Danse de la Fee Dragee," Tchaikowsky; "Christmas in Sicily," Yon; "March of the Magi," Dubois.

**Irving D. Bartley, F. A. G. O., Baldwin, Kan.**—Mr. Bartley gave a recital Dec. 31 in the Union Presbyterian Church of Fort Madison, Iowa. His program consisted of these compositions: March in B flat, Silas; Second Organ Symphony, Widor; "Ase's Death" (from "Peer Gynt" Suite), Grieg; "A Cloister Scene," Mason; Canon, Schumann; Grand Chorus, Dubois; Fantasia, Sjögren; Meditation, Kinder; "Pilgrims' Chorus," Wagner; "Ave Maria," Schubert; Allegro from First Symphony, Maquaire.

**John Harms, New York City**—In a service of music at the Church of St. Matthew, Brooklyn, of which he is organist and choirmaster, Mr. Harms played this program on the evening of Nov. 26: Toccata and Fugue in D minor, Sielienne, Little Fugue in G minor and "Be Glad Now, All Ye Christian Men," Bach; Toccata on "O Filii et Filiae," Farnam; "The Soul of the Lake," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Ein' feste Burg," Reger; "Benedictus," Reger; "Carillon-Sortie," Mulet.

In the course of a Southern tour Mr. Harms played for the Woman's Club of Jacksonville, Fla., Nov. 29 at the Riverside Baptist Church and on Dec. 1 gave this program for the Savannah Music Club at the Lutheran Church of the Ascension, Savannah, Ga.: Two Trumpet Tunes and Air, Purcell; Toccata and Fugue in D minor, Bach; Sielienne, Bach; Fugue in G major (a la Gigue), Bach; "Badinerie," Bach; Pastorale, Franck; Toccata on "O Filii et Filiae," Farnam; "The Soul of the Lake," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Ein' feste Burg," Reger; "Benedictus," Reger; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Carillon-Sortie," Mulet.

**Burnett B. Andrews, Morrristown, N. J.**—Mr. Andrews, who is giving Sunday evening recitals at St. Peter's Church this season, presented the following program Nov. 26: "Grand Choeur Dialogue," Gigout; "Chanson," Barnes; Fugue in A minor, Bach; "Sunrise," Jacob; Cantilena,

McKinley; Finale, Second Symphony, Vierne.

In a recital at the Prospect Park Christian Reformed Church of Paterson, N. J., Dec. 6 Mr. Andrews played: "Marche Triomphale," Karg-Elert; Arioso, Rogers; Allegretto, de Boeck; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Largo (from "New World" Symphony), Dvorak; Cantilena, McKinley; "Christmas in Sicily," Yon; "Christmas Night," Goller; Toccata (Fifth Symphony), Widor.

**W. Arnold Lynch, Coatesville, Pa.**—Mr. Lynch gave a recital for children and youth on the morning of Dec. 28 at Olivet Methodist Church, playing this cleverly-designed program: "Grand Offertoire a St. Cecile," No. 2, Batiste; Andante from "Surprise" Symphony, Haydn; Two Character Sketches ("Grandmother Knitting" and "Grandfather's Wooden Leg"), Clokey; "The Bird's Christmas Carol," Wiggins; "Christmas in Sicily," Yon; "March of the Wise Men," Dubois; Prelude to "Lohengrin," Wagner; "The Swan," Saint-Saens; "The Squirrel," Weaver; "Carillon," Sowerby; "March of the Gnomes," Stoughton.

**Alice Knox Fergusson, A. A. G. O., Dallas, Tex.**—The Oak Cliff Oratorio Society presented Miss Fergusson, assisted by Hedley Cooper, violinist, at Christ Episcopal Church Dec. 8. Miss Fergusson played: Solemn Prelude, Edward Shippen Barnes; "A Joyous Morning Song" and Pastorella, J. Sebastian Matthews; Idyll, Harold Vincent Milligan; "Ariel," Joseph Bonnet; "Clouds," George Ceiga; "In dulci Jubilo," Johann Sebastian Bach; "Suite Arabesque," F. W. Holloway.

**Leland A. Arnold, Newton Center, Mass.**—At his vesper hour of music at Trinity Church Jan. 21 Mr. Arnold's program consisted of these numbers: "Pange Lingua," Boely; Chorale, "From High Heaven," Pachelbel; "Musette en Rondeau," Rameau; Air from the "Water Music," Handel; Fugue in E flat ("St. Ann's"), Bach; Three Chorale Improvisations, Karg-Elert; "Angeles ad Pastores" and "Magnificus est, Rex Pacificus," de Maleingreau; Meditation, Truette; "Romance," Bonnet; "Träumerei," Schumann.

**Howard L. Ralston, Washington, Pa.**—For his "hour of meditation" at the Second Presbyterian Church on the afternoon of Sunday, Dec. 3, Mr. Ralston presented this Christmas program: "Good News from Heaven the Angels Bring," Pachelbel; "A Rose Breaks into Bloom," Brahms; "The Infant Jesus," Yon; Variations on an Ancient Carol, Guilman; "March of the Magi Kings," Dubois; "The Holy Night," Buck.

The program for the hour of meditation Jan. 7 was as follows: Three Movements of Second Sonata, Mendelssohn; Sinfonia, Bach; Madrigal, Simonetti; Two Chorale Preludes, Reger; "Nave," Mulet; Andante Cantabile, Tchaikowsky; "The Swan" (played by request), Saint-Saens; "In Joyful Adoration," Mueller.

**Ernest Mitchell, New York City**—In a recital at Grace Church Sunday afternoon, Jan. 14, Mr. Mitchell presented the following program: "The Mystic Organ," Book 5 (Elevation, Communion and Fantasia and Chorale), Tournemire; "In Thee Is Joy," Bach; "Lo, a Rose," M. J. Erb; Finale, Gothic Symphony, Widor; "Liebestod," Wagner; "Sou le Noyer," Jacob; "Carillon-Sortie," Mulet.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In his recital at King's Chapel Monday, Jan. 8, Mr. Robinson presented this program: Allegro (Symphony 5), Widor; Prelude, Corelli; Chorale Preludes, "The Old Year Now Hath Passed Away" and "In Thee Is Gladness," Bach; "Ave Maria," Karg-Elert; Concert Fugue, Guilman; "Shepherds' Song," Jacob; "Rhapsodie Catalane," Bonnet.

**Miss Lenore Metzger, Chicago**—Miss Metzger, a pupil of Dr. Wilhelm Middelschulte, gave two recitals in Denver in January, playing Jan. 12 under the auspices of the Calvary Baptist choir and Jan. 14 for the women's league of the Montview Presbyterian Church. Her program at Calvary Church was as follows: Fantasia and Fugue in G minor, Bach; "Gesu Bambino," Yon; Spring Song, Macfarlane; Melody, Massenet; "Variations de Concert," Bonnet; Allegretto and Andante ("Grande Piece Symphonique"), Franck;

Londonderry Air, Coleman; Adagio Molto, Guilman; Introduction and Finale (Sonata in D minor), Guilman.

At the Montview Presbyterian Church Miss Metzger played: "Suite Gothique," Boellmann; "Gesu Bambino," Yon; Andante Cantabile, Tchaikowsky; "Variations de Concert," Bonnet; Prelude in G minor and Adagio in A minor, Bach; Spring Song, Macfarlane; Toccata in F (Fifth Symphony), Widor.

**Mrs. Leona Ashworth, Terre Haute, Ind.**—In a recital at First Church of Christ, Scientist, Sunday afternoon, Jan. 14, Mrs. Ashworth played: Sonata, No. 2, Op. 65, Mendelssohn; "Jagged Peaks in the Starlight," Clokey; Prelude and Fugue in E minor (Cathedral), Bach; Meditation, Sturges; Sonatina, from "Gottes Zeit ist die allerbeste Zeit," Bach; Toccata, Dubois.

**Leslie Grow, San Francisco, Cal.**—In a recital Jan. 26 at Temple Methodist Church, in which he was assisted by Mrs. Grow, contralto, Mr. Grow played: Fugue in E flat ("St. Ann's"), Bach; Chorale Prelude, "O Mensch, bewein' dein' Sünde gross," Bach; Menuet (Concerto in C minor), Handel; "Piece Heroique," Franck; Pastorale (First Sonata, in D minor), Guilman; "Ronde Francaise," Boellmann; Ave Maria, Schubert; Allegro (Second Symphony), Vierne.

**Roberta Bitgood, M. A., F. A. G. O., New York City**—In a Christmas concert Dec. 20 at the Methodist Episcopal Church Home by the glee club of the First Presbyterian Church under the direction of Miss Bitgood, she included the following organ selections: "Good News from Heaven the Angels Bring," Pachelbel; "In dulci Jubilo," Bach; Pastorale on "Adeste Fideles," Adams; "March of the Magi Kings," Dubois; "Gesu Bambino," Yon.

In a recital Dec. 8 at the Bishop Seabury Memorial Episcopal Church at Groton, Conn., Miss Bitgood played: "Grand Jeu" du Mage; Christmas Chorales, "Good News from Heaven the Angels Bring," Pachelbel, and "In dulci Jubilo," Bach; Sonatina from "God's Time Is Best," Bach; "Jesu, Joy of Man's Desiring," Bach; "Anna Magdalena's March," Bach; Largo from "The New World" Symphony, Dvorak; "Now Thank We All Our God," Karg-Elert; "Song of the Basket Weaver" ("St. Lawrence" Sketches), Russell; "Echo Caprice," Mueller; "Mr. Ben Jonson's Pleasure," Millford; "Grand Choeur Dialogue," Gigout.

**Joseph S. Daltry, Middletown, Conn.**—In a recital at the chapel of Wesleyan University Nov. 26 Professor Daltry presented the following program: Prelude and Fugue in C minor, Mendelssohn; Two Chorale Preludes ("Melcombe" and "Old 104th"), C. H. Hubert Parry; Trio-Sonata No. 5, in C major, Bach; Prelude in B flat minor, H. M. Higgs; Scherzo in A flat major, Edward Bairstow; Menuet in A major, Carl Phillip Emanuel Bach; Prelude (Fantasia) and Fugue in G minor, Bach; Two Chorale Preludes, Karg-Elert.

**Dudley Warner Fitch, Los Angeles, Cal.**—Mr. Fitch gave a recital of works of American composers Jan. 23 at St. Paul's Cathedral. All the writers represented are living with the exception of MacDowell. Mr. Fitch's offerings consisted of: Italian Hymn ("Come Thou Almighty King") and "Dominus Regit Me" ("The King of Love My Shepherd Is") from "Ten Hymn-Tune Fantasies," Carl McKinley; Cathedral Prelude (manuscript, dedicated to Mr. Fitch), Clokey; "Sunset Meditation," Richard Keys Biggs; "A Sea Song," "Nautilus" and "A. D. MDCXX," MacDowell; Passacaglia and Fugue (new), Roland Diggle; Prelude in F, Frederick Groton; Variations on "Annie Laurie" (manuscript), Dudley Warner Fitch; A Christmas Cradle Song (traditional), Arthur W. Poister; Toccata from Sonata No. 2 (in D minor), James H. Rogers.

**Miss Clara Wilson, Aurora, Ill.**—Miss Wilson gave a dedicatory program on an organ installed by Daniel S. Wentz in the Lutheran Church of the Redeemer Jan. 21. Miss Wilson played: Festal Prelude on "Ein Feste Burg," Faulkes; "In the Garden," Goldmark; "L'Organo Primitivo," Yon; Entr'acte Gavotte (from "Mignon"), Thomas; "Evensong," Johnson; Andante from Third Sonata, Bach; "Rhapsodie Catalane," Bonnet.

## Programs of Organ Recitals of the Month

**Warren D. Allen, Stanford University, Cal.**—Christmas music marked the programs of Mr. Allen, the university organist, in December at the Stanford University Memorial Church. His offerings Dec. 12 were as follows: Christmas Chorale Preludes ("In dulci Jubilo," "To Shepherds as They Watched by Night" and "All Hail, This Brightest Day of Days"); Bach; "Shepherds in the Fields," Malling; Pastoral Sonata in G major, Rheinberger; Traditional Christmas Melodies.

**Gerald M. Stokes, A. A. G. O., Cleveland, Ohio.**—Mr. Stokes, organist of St. Ignatius' Church, presented the following short recitals during December:

Dec. 10—Fantasetta and Variations on a Provencal Theme, Dubois; Largo ("New World" Symphony), Dvorak; "Ave Maria," Arkadelt-Liszt.

Dec. 17—Reverie, Bonnet; "Song of the Basket Weaver," Russell; Allegretto, Wolstenholme; Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme.

**H. Matthias Turton, Toronto, Ont.**—The Toronto Philharmonic Society presented its conductor, Mr. Turton, in an organ recital at the Metropolitan Church Jan. 20. The recital was made possible through the cooperation of Dr. H. A. Fricker, organist of the Metropolitan Church. Mr. Turton's interesting program was made up as follows: Second Sonata, Elgar; "Fisherman's Song" and "Vision Phantastique," de Falla; Chaconne, Bonnet; "Sonata Eroica," Jongen; "Ronde des Princesses," Stravinsky; Arabesque, "Clair de Lune" and "Cortege," Debussy; Improvisation on French-Canadian Folksong, "O Little Rock," in memory of J. Claver Casavant; "The Ride of the Valkyries," Wagner; Scherzo from Fifth Symphony, Vierne; Siciliana, Bossi; "Etude Symphonique," Bossi.

**Miss Zillah L. Holmes, A. A. G. O., Oneida, N. Y.**—Miss Holmes, dean of the Central New York A. G. O. chapter, gave a recital at 11:30 p. m. on Christmas Eve at St. John's Episcopal Church, playing these compositions: Variations on an Ancient Christmas Carol, Dethier; Reverie, Dickinson; Toccata and Fugue in D minor, Bach; "Holy Night" ("Noel"), Buck.

**Max Miranda, Beloit, Wis.**—At the Christmas candle-light service in Eaton Chapel at Beloit College Dec. 17 Mr. Miranda played these organ numbers: "Noel," Dubois; "The Holy Boy," John Ireland; A Christmas Pastoral, Scarmolin; "In dulci Jubilo," Bach; Two Lithuanian Christmas Folksongs, arranged for organ by Carl Whitmer; "The Shepherd's Pipes and the Star," Stecherbatheff; "Walloon Christmas Rhapsody," Ferrari.

**Nathaniel Nichols, Salem, Mass.**—In a recital at the First Church Sunday afternoon, Dec. 16, Mr. Nichols played: "Procession," Chauvet; Andantino in D flat, Chauvet; Scherzo, Chauvet; Largo (from Eighth Symphony), Haydn; "Liebeslied," Henselt; Cavatina in A flat, Wheelton; "Marche Heroique de Jeanne d'Arc," Dubois; "In a Monastery Garden," Kettelbey; "Chant du Soir," Bossi; Toccata and Fugue in D minor, Bach.

**Miss Emilie Parmalee, Atlanta, Ga.**—In a "service of music" at the North Avenue Presbyterian Church Sunday evening, Dec. 17, Miss Parmalee was assisted by Ardis Colby, pianist; George F. Lindner, violinist, and the church choir, directed by Margaret Baker Battle. The church was crowded and the organ and piano numbers seemed to be especially enjoyed. The instrumental program was as follows: "Noel," Dubois; "Benedictus," Rost (Miss Colby, Mr. Lindner, Miss Parmalee); Pastoral, Gullmant; Serenade, Widor (Miss Parmalee and Miss Colby); "The Shepherd's Song," Gullmant; Adagio and Scherzo, Yon (Miss Colby and Miss Parmalee); Nocturne, Kroeger; Fantasie, Demorest (Miss Parmalee and Miss Colby).

**Joseph H. Greener, M. Mus., A. A. G. O., Seattle, Wash.**—The following program was played on the four-manual Austin at the First Presbyterian Church Dec. 17 by Mr. Greener: "Choeur Ecclesiastique," Attwater; Chorale Prelude, "O Hail This Brightest Day of Days," Bach; Fantasie and Fugue in C minor, Bach; Scherzo in A, Greener; Christmas Pastoral, Greener; Allegro Scherzando, Ward;

"Salut d'Amour," Federlein; Scherzo in B minor, Rogers; "Kamennoi Ostrow," Rubinstein; Festival Toccata, Drifill.

**Joseph C. Beebe, New Britain, Conn.**—In his recital at the South Congregational Church on the evening of Jan. 14 Mr. Beebe played this Bach program: Concerto, Vivaldi; Five Chorale Preludes (Little Organ Book); Prelude and Fugue (G major); Allegro Moderato (First Trio-Sonata); Passacaglia and Fugue.

**Herman F. Siewert, F. A. G. O., Winter Park, Fla.**—In his Wednesday and Friday organ vespers at Rollins College Mr. Siewert has given the following programs among others in January:

Jan. 5—"Paeon," Matthews; "Chant de May," Jongen; "The Cuckoo," Arensky; "Morning," Oley Speaks; "Benediction Nuptiale," Frysinger; Sonata I, movement I, Borowski.

Jan. 17—Doric Toccata (in D minor), Bach; Two Chorale Preludes, Bach; "Dedication," from Suite, "Through the Looking Glass," Deems Taylor; Berceuse, from "Jocelyn," Godard; Scotch Fantasia, Macfarlane.

**Russell Hancock Miles, Urbana, Ill.**—Mr. Miles of the University of Illinois faculty gave a recital Jan. 25 at the Church of the New Jerusalem in Philadelphia for the American Organ Players' Club, presenting the following program: Sonata in G major (Allegro maestoso and Andante espressivo), Elgar; Chorale in A minor, Franck; Fugue in E flat major, Bach; Fantasie in A major, Franck; Prelude and Toccata (dedicated to Mr. Miles), Berwald; "Harmonies du Soir," Karg-Elert; "Sonata Cromatica," Miles.

**Ernest Prang Stamm, St. Louis, Mo.**—In his short recitals at the Church of the Holy Communion in January Mr. Stamm has played:

Jan. 7—Sixth Sonata (first movement), Bach; "The Swan," Saint-Saens; "Poeme Erotique," Grieg; Fugue in F minor, Handel.

Jan. 14—"Carillon," Mulet; "Solo di Clarinetto," Bossi; Midwinter," MacDowell; Fanfare, Lemmens.

Jan. 21—Prelude, Fugue and Variation, Cesar Franck; Lyric Theme from "Symphonie Pathetique," Tschalkowsky; "The Minster Bells," Wheelton.

Jan. 28—Concert Overture in C, Mansfield; "L'Arlequin," Nevin; Allegro Moderato, Gullmant.

**Ray Berry, Sioux Falls, S. D.**—Mr. Berry, whose "cathedral echoes" recitals are among the radio programs which do not pollute the air, received letters from every part of the continent commending his "Christmas serenade" broadcast by station KSOO from 11 p. m. to midnight Dec. 24. Among his programs have been these:

Dec. 24—"Christmas Eve," Malling; "Danse de la Fee Dragee" and "Danse des Mirlitons," Tschalkowsky; "Il Natale in Sicilia," Yon; "Gesu Bambino," Yon; "The Holy Night," Buck; Christmas Chorale, "A Rose Bursts Forth," Deigensch.

Dec. 31—Prelude and Fugue in D major, Bach; Allegretto (Sonata for Violin and Piano), Franck; Chorale in E major, Franck; "On Wings of Song," Mendelssohn-Fairclough; "To a Water-Lily," MacDowell; "Sur le Rhin," Vierne; "La Cathedrale Engloutie," Debussy; "Ave Maria" and "Lauda Sion," Karg-Elert.

**Lauren B. Sykes, Portland, Ore.**—The Christmas organ program Dec. 24 at the Hinson Memorial Baptist Church, by Mr. Sykes, included: "Prelude Heroic," Faulkes; "Prayer" ("The Jewels of the Madonna"), Wolf-Ferrari; Postlude on "Sleepers, Wake," Miles P. A. Martin; "Carillon," Sowerby; Pastoral, Franck; Scherzo, Gigout; "The Shepherds in the Field," Malling; Canon in F, Salome.

**Dr. J. Lawrence Erb, New London, Conn.**—Dr. Erb gave a recital in the community concert series at the First Congregational Church Oct. 31 and played: Prelude and Fugue in C minor, Bach; "Dedication," Bonnet; Andantino in G minor, Franck; Sonata No. 5 in C minor (Allegro Appassionato and Adagio), Gullmant; Chorale Prelude on Tune "Bangor," Noble; "Song of Exultation," Diggle; Allegretto Grazioso, Tours; "Prelude Francaise," Erb; "In Summer," Stebbins; Grand March from "Aida," Verdi-Shelley.

**Frederic B. Stiven, Urbana, Ill.**—Director Stiven of the music school played the University of Illinois recital Jan. 14 and made use of these compositions: Prelude

in D major, Bach; Allegretto in B minor, Gullmant; Fantasie in A major, Franck; Scherzo-Caprice, Bernard; "Dreams," Wagner.

**Lanson F. Demming, Urbana, Ill.**—Mr. Demming played the University of Illinois Sunday afternoon recital Jan. 7, presenting this program: Fantasia on "A Mighty Fortress," Bonset; Cantabile, Loret; Variations on a Theme of Beethoven, Merkel; "Vision," Rheinberger; Fantasia on Chorale, "Now Thank We All Our God," Bonset.

**Albert E. Whitham, Pittsburgh, Pa.**—Mr. Whitham gave a recital in connection with the dedication of the Austin organ in Baughman Memorial Methodist Church at New Cumberland, Pa., Dec. 12 and played these selections: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Ich ruf zu Dir, Herr Jesu Christ," Bach; "Pax Vobiscum," Garth Edmundson; Chorale Prelude, William A. Wolf; Sonata in G minor, Becker; "At the Foot of Fujiyama," Harvey B. Gaul; "Evening Bells and Cradle Song," Macfarlane; Overture to "Euryanthe," Weber.

The specification of this organ was published in the September, 1933, issue.

**Miss Marjorie Melzar, Boston, Mass.**—In a Christmas recital at the home of Mr. and Mrs. Harry Upson Camp in Reading, Mass., in December Miss Melzar, a talented pupil of Mr. Camp, played: "In dulci Jubilo," Bach; "Tidings of Joy," Bach; Noel in G, d'Aquin; Variations on a Christmas Hymn, Norris; "Silent Night, Holy Night," Harker; "March of the Magi," Dubois; "Gesu Bambino," Yon; Hallelujah Chorus, Handel.

**John V. Pearsall, Arlington, N. J.**—The second in the series of four organ recitals given under the auspices of the board of education of Kearny at the high school by Mr. Pearsall, director of music in the public schools, presented the following program: Christmas Offertory, Grison; "Cantilene Pastorale," Ashmall; "March

of the Magi," Dubois; "The Holy Night," Buck; "Gesu Bambino," Yon; Pastorale from Christmas Sonata, Diemel; "Hark, the Herald Angels Sing," Ashmall; "Offertoire en fa Pour Noel," Grison; Hallelujah Chorus ("The Messiah"), Handel.

The two recitals to follow will be given on Feb. 26 and March 26.

**Henry F. Seibert, New York City.**—Mr. Seibert, organist of Town Hall and of Holy Trinity Lutheran Church, New York, gave the third annual recital at the First Methodist Church of Lancaster, Pa., Nov. 28, playing: "Fest Hymnus," Piutti; "Carillon," Sowerby; Caprice, Sturges; Chorale Preludes ("Now Rejoice, Dear Christians All" and "When We Are in Our Greatest Need"), Bach; Prelude and Fugue on B-A-C-H, Liszt; "Onward, Christian Soldiers," Whitney-Sullivan; "Benedictus," Reger; Concert Scherzo in F, Mansfield; "Novellette," Harry A. Sykes; "Ave Maria," Schubert; First Concert Study for Pedals, Yon.

**Walter A. Eichinger, Tacoma, Wash.**—The College of Puget Sound presented Mr. Eichinger in a recital Jan. 9 at which he played these compositions: "Grand Choeur Dialogue," Gigout; "Ave Maria," Reger; Passacaglia and Fugue in C minor, Bach; "Mr. Ben Jonson's Pleasure," Milford; Chorale in E major, Franck; "Lamentation," Gullmant; Two Chorale Improvisations, Karg-Elert; Finale (Symphony 1), Vierne.

**Franck R. Green, Aurora, Neb.**—In a recital at Christ Church Jan. 12 Mr. Green presented the following program on the Hillgreen-Lane organ: Three Selections from "Le Chemin de La Croix," Dupré; Scherzo, from "A Midsummer Night's Dream," Mendelssohn; "Dreams," MeAmis; "Notturno," Grieg-Goldsworthy; "Rosace," from "Esquisses Byzantines," Mulet; "La Pluie," from "Les Heures Bourguignonnes," Jacob; "Omnia Vincit Amour," Franck R. Green.

[Continued on next page.]

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## Recital Programs

(Continued from pages 22 and 23.)

**Homer P. Whitford, Hanover, N. H.**—The following programs were given informally by Professor Whitford during the mid-year examination period at Dartmouth College on the Streeter organ in Rollins Chapel, and were attended by between 100 and 500 undergraduates:

Jan. 28—Arioso, Bach; Canon in B minor, Schumann; Cantilena, McKinley; "Dance of the Bells," Rebikov; "Idylle," Baumgartner; March, from Suite, Rogers.

Feb. 1—"Melodie," Guilman; "L'Organo Primitivo," Yon; Prelude, Cotsworth; "The French Clock," Bornschein-Fry; Nocturne, Grieg; "Valse Sentimentale," Schubert.

Feb. 3—"Träumerei," Schumann; "The Thrush," Whitford; "Consolation," Liszt; Canzonetta, d'Ambrosio; "Liebestod" ("Tristan") and "Magic Fire Music" ("Valkyrie"), Wagner.

**Herbert Ralph Ward, New York City**—In his Tuesday noon recitals at St. Paul's Chapel Mr. Ward played the following among his January programs:

Jan. 16—"Priere" ("Suite Gothique"), Boellmann; Fugue in E minor, Pachelbel; "Elsa's Procession to the Minster" ("Lohengrin"), Wagner; "Harmonies du Soir," Karg-Elert; Grand Chorus in G minor, Hollins.

Jan. 30—Largo e dolce (Sonata 3 for Cembalo and Flute), Bach; Theme and Variations on "O Filii," Deplantay; "With in a Chinese Garden," Stoughton; Prelude and Fugue on B-A-C-H, Liszt.

**Hugh Giles, Worcester, Mass.**—In a piano and organ recital at the Piedmont Congregational Church Dec. 14, in which he had the assistance of Marion McCaslin, pianist, Mr. Giles presented these selections: Prelude, Fugue and Variation, Franck; Suite ("Dialogue" and Scherzo), Clokey; Suite ("Romance" and Valse), Arensky; Pastorale, Guilman; Scherzo Capriccioso, Guilman.

**Miss Anna Blanche Foster, Redlands, Cal.**—Miss Foster was assisted by Lucy Lewis, harpist, and Gladys Pugh, soprano, in her New Year's recitals on the afternoon of Jan. 1 at the First Congregational Church. Miss Foster's selections included: Trumpet Voluntary (arranged from old manuscript), Purcell; Fifth Concerto, Handel; harp and organ, Andantino (Concerto for harp and flute), Mozart; Chorale, "A Rose Breaks into Bloom," Brahms; Chorale in A minor, Franck; harp and organ, "The Bells of Aberdey," H. J. Stewart; voice, harp and organ, "Ave Maria," Schubert.

**George Tracy, M. Mus., Monticello, Iowa**—Mr. Tracy gave his second sacred concert at the Methodist Church, assisted by Irene Macaulay, pianist; Elizabeth Wallis and Maxine Johnston Macaulay, vocalists, and Laura Sinclair, violinist, Sunday evening, Jan. 7. The organ program included: Sonata No. 1, Guilman; "Reflections" and "Steal Away," Horace Alden Miller; Allegro from Fourth Concerto (cadenza by Best), Handel; "Drink to Me Only with Thine Eyes," arranged by R. H. Miles; "Marche Militaire," Schubert.

In a preludial recital at the Monticello Methodist Church Dec. 10 Mr. Tracy played: Toccata in D minor, Bach; Gavotte, Thomas; "The Swan," Saint-Saens; Largo, Handel.

**Edward G. Mead, F. A. G. O., Oxford, Ohio**—While in Nebraska to attend the M. T. N. A. meeting, Professor Mead of Miami University gave a recital Dec. 31 at the First Baptist Church of Lincoln. He played this American program: "Salutation," Macdougall; Pastorale, Foote; "Allegro Jubilant," Milligan; Meditation, Truette; "A Song of Gratitude," Cole.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In his Monday noon recitals at King's Chapel Mr. Robinson has played:

Dec. 4—Fantasia in D flat, Saint-Saens; "Ave Maria," Henzell; Concertino in D minor (Andante, Adagio, Allegro), Handel; "March of the Night Watchman," Bach-Widor; Chorale Prelude, "Now Blessed Be Thou, Jesus Christ," Bach; Toccata and Fugue in D minor, Bach.

Dec. 11—Prelude in B minor, Bach; Chorale, "A Rose Breaks Forth," Brahms; Intermezzo (Symphony 6), Widor; Concerto in G minor, No. 3, Handel; "Sunset," Karg-Elert; Fantaisie in E flat, Saint-Saens.

Dec. 18—Chorale Preludes ("From

Heaven Above to Earth I Come," "To Shepherds as They Watched by Night" and "Good Christian Men, Rejoice Today"), Bach; Larghetto and Siciliano, Fifth Concerto, Handel; "Noel sur les Flutes," d'Aquin; "Noel Dialogue," d'Aquin; "Christmas," Foote.

**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:

Jan. 14—Scherzo and Finale from Concerto on a Bach Theme, Wilhelm Middelschulte.

Jan. 21—Fantasia on Haydn's "Austrian Hymn," Josef Labor.

Jan. 28—Toccata, Op. 18, Paul de Maleingreau; "Priere" ("Pieces Liturgiques"), Alexandre Mottu.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in the popular programs at the Philharmonic Auditorium by Dr. Hastings in January were: Chorus from "Judas Maccabaeus," Handel; Chorale, "Glory to Thee Be Given," Bach; "Litany," Schubert; "The Little Shepherd," Debussy; Meditation from "Thais," Massenet; Andantino, Franck; "Nazareth," Gounod; "Daybreak," Grieg; Madrigal, Simonetti; "Ave Maria," from "Othello," Verdi; "In Moonlight," Kinder; "Immortality," Hastings.

**Glenn Grant Grabill, Columbus, Ohio**—Mr. Grabill gave a recital of Christmas music at the First Congregational Church Sunday afternoon, Dec. 24, in cooperation with the Columbus Gallery of Fine Arts and with the assistance of his quartet. The organ selections included: "March of the Magi," Harker; "The Shepherd's Pipes and the Star," Stecherbatheff; "Walloon Christmas Rhapsody," Ferrari; Pastorale (from "Le Prologue de Jesus"), Traditional-Clokey; Christmas Pastorale, Scarmolin; "The Virgin's Slumber Song" and "Carillon," Garth Edmundson; "Adeste Fideles" and "Silent Night" (from "Musica Divina"), Philip G. Kreckel; A Christmas Revery, John Gordon Seely; A Christmas Lullaby, W. R. Voris; Halle-lujah Chorus, Handel.

**Samuel Eliezer, Paterson, N. J.**—In a vesper musicale of Christmas music at the Broadway Baptist Church Saturday afternoon, Dec. 16, Mr. Eliezer played these selections: Overture to "The Messiah," Handel; "Carillon," Bizet; "The Music Box," Liadoff; "March of the Magi," Dubois; "Christmas in Sicily," Yon; "Lo, How a Rose e'er Blooming," Praetorius; "Joy to the World," Lemare.

**Russell H. Miles, Urbana, Ill.**—Professor Miles played a recital at the University of Illinois Dec. 27 in honor of the American Historical Association, which was holding its annual meeting in Urbana. Mr. Miles' program included: "Suite Gothique," Boellmann; "Chant sans Paroles," Faure; "Canyon Walls," Clokey; "Au Couvent," Borodin; Prelude and Siciliana, Mascagni; "Drink to Me Only with Thine Eyes" (paraphrased for the organ by Mr. Miles), Old English Melody; "Finlandia," Sibelius.

**Margaret Whitney Dow, F. A. G. O., Tallahassee, Fla.**—Miss Dow gave a recital for the Carreno Club of St. Petersburg, Fla., at the congregational Church Dec. 29 and played this program: Toccata, Adagio and Fugue in C major, Bach; "In dulci Jubilo," Bach; "Carillon," Sowerby; Noel, with finale by Marcel Dupré, d'Aquin; "Suite Bretonne," Dupré; Finale in B flat, Franck.

**Clark Fiers, Pittsburgh, Pa.**—Here are some of the most recent programs played by Mr. Fiers on the new Aeolian-Skinner organ at the H. J. Heinz auditorium for the employees of that large establishment:

Jan. 8—Andante Cantabile from String Quartet, Tchaikowsky; "Blue Danube" Waltz, Strauss; "An Old Trysting-Place" and "To a Wild Rose," MacDowell.

Jan. 12—Berceuse from "Jocelyn," Godard; Humoresque, Dvorak; "Kamennoi Ostrow," Rubinstein.

On Jan. 10 Mr. Fiers played a Grieg program.

**Fred Faassen, Zion, Ill.**—Mr. Faassen's programs at Shiloh Tabernacle, broadcast by station WCBD, have included the following:

Jan. 7—Impromptu No. 3, Coleridge-Taylor; Aria, Bach; Offertory in E flat, Wely; "O Rest in the Lord," from "Elijah," Mendelssohn; "Will-o-the-Wisp," Nevin.

Jan. 14—"Vision," Rheinberger; Toccata from Fifth Symphony, Widor; "Dreams," from Seventh Sonata, Guilman; Gavotte, Martini; "Dreams," McAmis; Offertory in E flat, Wely.

## Background of the American Organist Is Subject of Paper

[The following paper was presented by Dr. Skilton, noted organist, composer and member of the faculty of the University of Kansas, at the organ forum held at the convention of the Music Teachers' National Association in Lincoln, Neb., Dec. 28.]

By CHARLES S. SKILTON, Mus. D.

The writings of Emerson have provided the American people with a philosophy of self-reliance and initiative which they have aptly applied to business enterprise and practical invention. Telegraph, telephone, airplane, submarine, department store lead a long list of devices for promoting convenience and comfort which have become as indispensable to the twentieth century as they were inconceivable to the eighteenth.

This philosophy is less evident in contributions to the art of music. On the practical side we may point to high achievement in piano and organ building and feel satisfaction in the statement of the late Karg-Elert that his organ compositions, so ill-suited to the instruments of his own country that they are practically ignored there, were conceived after study of American specifications.

In the higher field of creative composition for organ the eighteenth century turns the tables on the twentieth, for in this day our vast resources are most effectively employed in transcribing the works of Bach for piano and orchestra rather than in producing original works; the best we can create is valued according to its approach to that standard. The Emersonian doctrine operates successfully in the practical field; it may also in certain phases of other fine arts, even in our much-berated jazz, but it halts at creating organ music, and in this it seems difficult to dissociate ourselves from the background of tradition.

Let us then begin with the modern instrument and its relation to the past. The organist of today is confronted with a console more complicated than that of a planetarium and for its manipulation needs the manual skill of a concert pianist, a pedal dexterity of his own, an orchestra conductor's sense of tone color and the theoretical training of a composer. With apologies to W. S. Gilbert we might say:

The technique of Rubinstein, Liszt and Godowsky,  
The pose of De Pachmann and poise of Miss Hess;

The toes of Paviowna, the scope of Stokowski,  
The speed of a Heifetz or just a bit less; Make a composite of all such constituents, Add a pince-nez and subtract from the hair;

Now let him memorize all the Bach repertoire,

Improvise symphonies we give the matter for;

An up-to-date organist then will be there.

It is generally true in art that a multiplication of technical resources is associated with a decline of creative power. After Palestrina, who seldom used more than six voices, composers began to write for twelve, sixteen, twenty-four, the musical effect being in inverse ratio to the means employed. It is reported that the Elizabethan virtuoso, John Bull, on visiting Paris was shown a composition in forty-eight parts, regarded as the last word in counterpoint, and immediately sat down and wrote forty-eight more. The early Hamburg opera of the eighteenth century showed some originality and charm, but was soon forced to introduce whole menageries on the stage and other extravagant scenic effects to hold the public interest.

After Beethoven came Raimondi, who wrote fugues for sixteen choirs of four voices each that could all be combined into one, and even composed three oratorios, "Potiphar," "Joseph" and "Jacob," which could be given on separate evenings and then all three at the same time. The Gloria of the "Messe Solenne" employed no such apparatus and Beethoven's Fifth Symphony seems likely to outlast Mahler's "Symphony of a Thousand."

Perhaps the time has come to con-

sider seriously whether six manuals and 150 stops are really desirable. They gratify the American craving for bigness and afford opportunity for tone color and atmosphere, but do they not suggest a poor orchestra rather than a good organ—Tchaikowsky's "1812" instead of Bach's G minor Fantasia? To the writer it seems that an organ of seventy-five well-chosen stops and four manuals is capable of all the effects that could be desired.

In multiplication of registers the diapason tone is likely to suffer. On one organ of seventy-two stops there are only four diapasons, thirteen string tones, thirteen reeds and no more of a mixture than a quintadena. The question of diapason chorus, reed chorus and mixtures is being vigorously discussed in organ magazines at present and cannot be considered as settled. Chief among the critics of the modern organ and advocates of a rational use of its historic background is Albert Schweitzer, world authority on Bach, who speaks as follows in a chapter of his book on "The Art of Organ Building and Organ Playing in Germany and France," according to the recent review by Howard D. McKinley in *The New Music Review*. As to high-pressure wind-chests he says: "On the old wind-chest the pipes produced a round and soft, but full, tone; on the new ones they produce a harsh and dry one. The tone of an old organ laps round the hearer in a gentle flood; that of the new one rushes upon him with the roar of the surf."

As to foundation tone: "It is only when beautiful soft and round-toned, open stops in sufficient number provide the correct foundation for the mutations and reeds that an organ can produce a beautiful, rich and round-toned forte and fortissimo." About the placing of the organ: "An organ standing on the ground never produces the same effect as one which delivers its sound from a height. From the former position the sound is hindered in its expansion, especially if the church is full. What a number of organs, good in themselves, especially in England, are unable to produce their full effect because of their position in the chancel!"

To this we may add the regret voiced by Audsley and other architects that the magnificent cases of former centuries are no longer featured in churches. Like the harp, the organ owes much of its popular appeal to the historical and artistic associations awakened by its appearance. A grille with a dark red curtain is a sorry substitute for a stately dome of golden pipes seeming to materialize the mighty conceptions of the master who controls them. Harp and organ, the oldest instruments to be associated with religious music, are less effective than any other over the radio, where they lack their visual appeal. It is to be hoped that this phase of the background of the modern organist may receive fuller consideration in the future.

On the historical side the background is so varied that its influence on the player of the present day is confusing. A consistent tradition of organ playing is found in France and Germany, and to a lesser degree in England, Italy and Spain. England originated clavier music of the piano type in the sixteenth century, gave it an astonishing start, then yielded it to continental Europe for further development. Owing to the lack of pedals before the nineteenth century English organ music was not equally important. Even Handel, unacquainted with the work of Bach, failed to realize the possibilities of the instrument. The nineteenth century in England was dominated by Handel and Mendelssohn. Great cathedral organs were built and music of dull mediocrity was composed for them. Often there was dignity and devotional feeling, always the traditional contrapuntal skill and sometimes the charm of British folksong, as in certain works of Hollins and Wolstenholme. In concert playing England produced in the nineteenth century such a virtuoso as William T. Best, to whom von Bülow practically said: "Almost thou persuaded me to be an organist," and in our own time the well-known Edwin H. Lemare. Still the general impression seems to be that it is safe to omit English organ music from recital



programs and that it might be unwise to feature much of it. Her greatest contribution to America has been in the field of church music. Her organists and choristers have circulated widely in our country, filling important positions in large cities and establishing high standards of dignified and devotional service playing, while her hymn-tunes and anthems, rarely crossing the barrier of foreign language, are as much at home here as in the land of their birth.

The organ music of Spain, while not without historical traditions, has been practically unknown in America until the publication of recent collections compiled by Dr. Sidney C. Durst, and is therefore more of a novelty than of a background. Italy, too, has little to offer to the organist. She was great in the early seventeenth century, giving the organ, as England the piano, its first important development, culminating in the works of Frescobaldi, perhaps the greatest predecessor of Bach, whose record of drawing 10,000 people to a single organ recital at St. Peter's is not likely to be surpassed in modern times. After this magnificent beginning organ music slumbered in Italy for 200 years, till revived late in the nineteenth century by Capocci, Bossi and others, who created an interest that has given us several virtuosos and a number of significant compositions. Nevertheless the musical interests of Italy are vocal rather than instrumental, and the modern organist must find most of his background elsewhere.

There remain France and Germany. The part France has borne historically in the growth of organ music was minimized in textbooks written under German influence, but has become better appreciated by the present generation through the performances of such organists as Bonnet and Dupré and recent editions which have made the French classics available. We have come to realize that Titelouze, Le Begue, Cornet, Couperin, Clerambault and others have interpreted the grace and elegance of their artistic nation as surely as Corneille and Molière. During the present century France has rapidly become the dominating power in the organ world, both in performance and composition, and Paris is the Mecca for American students of organ. Gaul looms large in the background of the modern organist and, as in Caesar's time, is divided into three parts—the eighteenth century group noted above, such nineteenth century masters as Guilman, Dubois, Boellmann, and of the present time Widor, Vierne, Dupré, de Maleingreau and others. Special attention is given in that country to the largely neglected subject of improvisation, to the mastery of Bach and the national composers.

It is impossible to honor too greatly the high standards and admirable art which have been thus developed, but the question arises whether it is suitable for the essential background of the American composer. Highly trained musicians and cosmopolitan audiences can appreciate its scope and subtlety and its conformity to the modern musical trend, but to the average citizen, accustomed largely to Anglo-Saxon ideals, it is often somewhat of a mystery. He has little hereditary affinity for the centuries of artistic experience from which it has flowered and little acquaintance with the impressive Gregorian ritual on which it is partly founded, and there remains only his appreciation of its external qualities and some dim intuition of its inherent greatness. Certainly this intuition should be encouraged by frequent hearing of modern masterpieces, but the young organist just returned from Parisian study should not expect exclusive devotion to this foreign art, even though American composers for the king of instruments set him a conspicuous example of it.

Germany supplies the traditional background and foundation of all organ playing with the work of Bach, which still dwarfs all that of later times in this particular field. Moreover, we have come, as in the case of France, to realize the value of earlier composers and find occasional place on programs for Sweelinck, Buxtehude and others. Acknowledging that the playing of Bach is the supreme test and achieve-

ment of every organist, we also find value in the work of Mendelssohn, who gives of his best in certain organ compositions; a few unconscious gems from Schumann, who builded better than he knew in writing for the pedal clavier at the Leipzig Conservatory; solid craftsmanship in Merkel and Rheinberger; colossal technique in Reger, with an occasional rare gem like his "Benedictus," and a wealth of modern tone-color in Karg-Elert, who would have been better advised to let his compositions speak for themselves.

And what does America itself offer for background to the modern organist? There is perhaps no type of composition in which our country is so inadequately represented unless that of violin. Our popular music has conquered the world and has been widely imitated; we have song writers of surpassing excellence, at least one world figure in piano composition, creditable chamber music, highly significant choral and orchestral works, but in organ little save the efforts of a few talented individuals who have no national tradition to guide them. The nineteenth century bequeathed little American organ music that we care to play today. Dudley Buck's "Noel" is being heard this Christmas season in many churches, the slow movement of his G minor Sonata should be, but there is little else. Our living organ composers are showing excellent mastery of the technique of European schools, especially the French, but we have as yet no personality so identified with the organ as MacDowell with the piano or Horatio Parker with chorus. The German organist plays Bach and Reger, the Frenchman Bach, Vierne and himself, the Englishman Bach, Handel and Hollins, the American Bach and all the rest, like the Irishman who fights successfully the battles of every country but his own.

Possibly there is hope for the future. The violins of Stradivarius and the Cremona group preceded the composers Tartini, Viotti and Paganini. The magnificent instruments which our builders are producing, the skill in manipulating them which our performers are developing may ere long produce great composers and enable America to raise her creative organ art to the level of her technical achievement. In the meantime programs will probably continue to reflect our composite racial groups. Four recitals selected at random from THE DIAPASON offered seven German compositions, seven French, two English, including Handel; two American, one Italian, one Finnish—a suggestive cross-section of our preferences. Our students must be trained to do justice to all these styles and to differentiate between the classical and the modern.

An interesting problem arises in regard to playing Bach and his contemporaries: Shall we preserve the tempo and registration of those days, so far as our instruments permit, or shall we make free use of our mechanical facilities? Let us first recall the classical procedure. The Bach manuscripts contain scarcely any directions for performance, as he did not anticipate their publication, but we know that organists were amazed at the combinations he would set up and that it was a general custom for assistants to stand on each side to draw stops during the performance. Registration was therefore considerably varied. Speed was limited by the unimproved tracker action. The writer was one of a group who heard Mendelssohn's First Sonata played on the famous organ at Haarlem. The American listeners smiled at the slow tempo of the finale, which sounded like a careful finger exercise, but when they had the opportunity of trying the instrument none of them could play even as fast as the Dutch organist. Mendelssohn's own tempo astonished the

audience of Christ's Church in London. It seems reasonable to conclude that we are justified in varied registration and in a tempo as fast as the pipes will speak for pieces of a suitable character. "Vom Himmel kam der Engelschaar" may be played at virtuoso speed without losing its charm, but one would hesitate to electrify the G minor Fugue. In such matters taste and experience are safer guides than tradition.

Many types of background are needed by the American organist—more than one player would be fky to command, unless he were a virtuoso of the highest rank. For service playing in the Episcopal and the non-liturgical churches he will depend largely on English tradition, for most of our sacred vocal music is derived from that source or adapted according to its standards. For recitals one may excel in all-Bach programs, another in all-Widor, one may interpret the ancient classics, another may appeal to the popular taste or audiences of children. Given thorough technical training, sound musicianship, a repertoire which recognizes without prejudice the scope of the literature, and one should be prepared for the career of an organist. It is to be hoped that while one recognizes the necessity of playing masterpieces from many lands, he will always be receptive toward those which appear in his own country and eager to make them welcome to his public. Thus he may gradually apply Emerson's doctrine of self-reliance, free his art from too great dependence on the past, and aid in realizing for it that vision of the seventeenth century poet who in the early days of organ music loved and played it and wrote: "Methinks I see a noble and puissant nation shaking her invincible locks, as an eagle mewing her mighty youth and kindling her undazzled eyes at the full midday beam; purging and unscaling her long-abused sight at the fountain itself of heavenly radiance."

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## Christmas Music of 1933 in Retrospect; Trends of the Day

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

It was a stirring Christmas in many churches. In Grand Rapids, at the Park Congregational Church, Mr. Einecke's choir sang in their new scarlet cassocks and white cottas—others in purple and white—225 choristers in all; there were 500 candles on the great altar; 2,000 people crowded the church for the candle-light evensong on Dec. 24. Grand Rapids has about as many fine organists as any city of its size in the United States, but even Grand Rapids must have had an extra thrill.

A week earlier, over in Worcester, Mass., five ministers of music, all pupils of Dr. Williamson, combined their choirs for a first annual Christmas vesper, with 225 in the choir and 1,400 by accurate count in the congregation. It must have been exciting for Mr. and Mrs. Jacobs, Miss Burnham, Mr. Arkwell and Mr. Anderson, as well as for the audience, when a program was presented, running all the way from Bach to Dickinson and Candlyn.

But I cannot tell you more about individual services. Instead I shall try to point out the trends in Christmas music, with one name or so to illustrate each trend, though you must remember that if space permitted I could often name a hundred instead of one. Indeed, the programs have conquered my dogged industry; I used to try to mention every single person who sent me a program. This may be the last time that I attempt these personal references at all, pleasant as they are to me and to the friends who so generously write. Perhaps in future years I shall mention only those who do music new or otherwise remarkable. This year, however, I attempt one more survey.

### Standard Works, Old Masters

Practically everyone now uses one or two of the chorales from Bach's Christmas Oratorio, the most popular being "Beside Thy Cradle" (A. W. Cooper, Tariffville, Conn.) and "Break Forth" (Pauline Voorhees, New Haven). I note that Charles Black (Pascaic, N. J.) used Bach's "O Saviour Sweet," presumably in the Dickinson edition.

Next to Bach we must mention Praetorius, whose magical carol, "Lo, How a Rose" (C. H. Finney, Oberlin) seems as certain of immortality as any work of its period. A little less popular is the same composer's noble piece "To Us Is Born Immanuel" (R. K. Biggs, Hollywood, Cal.).

Gevaert's "Sleep of the Child Jesus" (R. C. Robinson, Boston) occurs in scores of programs every year, completing the three names of older masters oftentimes found—Bach, Praetorius, Gevaert. I have noticed that Sweelinck's "Hodie Christus Natus Est" (C. McKinley, Boston) is beginning to move into the same wide popularity.

The echo carol of the seventeenth century, "While by My Sheep" (F. Erickson, Baltimore), originally edited by Jungst and later by Dr. Dickinson and others, is another great favorite, being easy and extremely effective, particularly with antiphonal choirs.

### New Issues of 1933

As might have been prophesied, the most popular new issues were the two carols in Dr. Dickinson's "Sacred Chorus Series"—the Swiss "O Nightingale" and the Italian "Is This the Way to Bethlehem." A number of choirmasters used both these; for example, Mrs. Fox and Mr. Dunclee in New York and Hamlin Hunt in Minneapolis.

The most popular of Dr. Whitehead's new editions of carols was the Irish one, "Now Christmas Day Is Come," used in New York by Messrs. Sammond and de Tar for instance; in Worcester by Mr. Giles, in Boston by Dr. McKinley, and so on. By the way, Mr. Sammond, one of the pillars of the N.A.O. these many years, had the handsome program that I saw this year and one of the best chosen for musical values.

Mr. Dett's negro spiritual "Wasn't That a Mighty Day" was generously received (D. F. Nixdorf, Lancaster,

Pa.). It is one of the few spirituals suited to use at Christmas.

Canon Douglas' "I Sing of a Maiden" was listed by J. G. Metcalf, Champaign, Ill. Dr. Fry's pretty "Manger Hymn" was used by Mr. Sammond and others. The first part of Philip James' "Stabat Mater Speciosa," published this past year as an anthem, was reported most enthusiastically by R. W. Hays of Muskegon, Mich., who was one of those who used the new carol with descent by J. S. Matthews, "Star of Bethlehem Town." I was sorry to have only one report of the use of Mr. Jones' "Hosannah" (E. Bradish and W. Slack, Portland, Maine). I suppose that it appeared too late.

I heard of a new carol arranged by Dr. Willan from an Indian melody, "Twas in the Moon of Wintertime." This was one feature of a splendid program presented by H. H. Bancroft at Winnipeg. I hope he will send me the name of the publisher, so that we may have one more Indian carol to keep Harvey Gaul's Sioux chant from loneliness.

### Three Series of Carols

The Dickinson series of carols still leads in popularity. Of the oldest numbers the Haytian "Jesus, Thou Dear Babe" (B. E. Ballard, Los Angeles) seems most popular. Some choirmasters make an entire program of carols from this indispensable series. In Harrisburg, Pa., for example, C. E. Heckler had no less than nine Dickinson carols sung one day; in Sewickley, Pa., J. R. Williams did something similar.

Harvey Gaul's "Carol of the Russian Children" (W. Howe, Worcester) outdistances all except three or four of the Dickinson series, but he has no other so universal a favorite. Three of his American carols, however, are very widely used: The Sioux "Stars Lead Us Ever On" (H. E. Wood, Yonkers, N. Y.), the Mexican "Shepherds at the Inn" (B. E. Ballard, Los Angeles), and the Southern white carol "And the Trees Do Moan" (G. M. Thompson, Greensboro, N. C.). By the way, Mr. Thompson had two of the best lists of the season—one of them sung by his choir of college girls.

Other Gaul carols that seem to be increasingly used are the Portuguese "Little Jesus of Braga" (E. L. Nordgren, Freeport, Ill.) and the Hungarian "Christ of the Snow" (H. A. Nott).

Dr. Whitehead's carols are now sharing honors with Dr. Gaul's, though no one of them is of outstanding popularity as yet. Miss Florence Haskin of Bridgeport, Conn., used three of them, and others were enthusiastic. I list some of the most popular: "Crown Carol" (J. E. F. Martin, Montreal), "Flemish Cradle Song" (S. R. Avery, Minneapolis), "The First Nowell" (C. N. Boyd, Pittsburgh), the French "Bethlehem Carol" (A. K. Putland, Fort William, Ont.), and—a favorite of mine—"This Endris Night" (H. H. Bancroft, Winnipeg).

### American Original Carols and Anthems

Mr. Mackinnon seems to lead all other American composers this year in the number of his original works found on the lists mailed to me. "Sleeps Judea Fair" (Jessie Craig Adam, New York) is easily the most popular. Dr. Ward used it in Philadelphia, Mr. Garretson in Buffalo; and the sun hardly went down on it until darkness covered the continent. R. N. Platt of Brooklyn used no less than three Mackinnon numbers—three that probably rank in popularity next to "Sleeps Judea Fair"—namely, "On a Winter's Night," "This Is the Month" and "I Saw Three Ships." At Urbana, Ill., Mr. Morey used "I Hear along Our Street" and "A Christmas Folksong."

Probably Dr. Candlyn was second this year. His remarkable anthem on the old French carol, "Masters in This Hall" (S. Lewis Elmer, Brooklyn) was used oftener than any other composition of his.

Dr. Dickinson's "The Shepherd's Story" (H. E. Wood, Yonkers), with its ringing Nowells, is still the most popular big anthem by an American, though I did not notice it so often this year as last, probably because the popularity of big anthems at Christmas is on the wane.

A number of recent works, composed within the last five years, are

gaining. One is Mr. Kennedy's delightful "We Saw Him Sleeping" (A. Hubach, Independence, Kan.), which for delicacy is almost in a class by itself. Mr. Kramer's "Before the Paling of the Stars" does well also; I heard of it all the way from Grand Rapids (V. R. Stilwell) to Palm Beach (F. V. Anderson). And Dr. Lefebvre has made a genuine success with "Welcome, Our Saviour Christ" (Thomas Moss, Washington).

I was glad to note two little carols that are among the most beautiful in our tradition, works that we must be sure to remember. One is Philip James' "Child Jesus Came to Earth," and the other is J. S. Matthews' "The Little Door."

Of our earlier composers, Dr. Parker is the only one who holds his place, with such anthems as "Calm on the Listening Ear" (W. C. Webb, New Orleans) and "Before the Heavens" (F. Wright, Brooklyn).

### Modern Canadian and English Carols

If we omit the Whitehead carols, the most popular work in that form by a Canadian seems to be Dr. Willan's "Here Are We in Bethlehem" (Parvin Titus, Cincinnati).

Of modern English works four appear to be favorites. One is Broughton's "The Holly and the Ivy," which Dr. Candlyn has been doing in college concerts this year, though he is not sure that it is appropriate in church; there are a good many who do not share his doubts. Another popular number is G. Shaw's "How Far Is It to Bethlehem?" (F. Glynn, Memphis); another is Holst's "In the Bleak Midwinter" (E. P. Larson, Duluth); and the last is Colin Taylor's "The Three Ships," with an unusually poetic text (C. A. Rebstock, Cleveland).

### Russian Anthems

A few years ago people were trying Russian anthems at Christmas. I found only three this year: Kastalsky's "God with Us" (N. L. Norden, Germantown, Pa.), Arkhangelsky's "Glory to God in the Highest" (C. H. Einecke, Grand Rapids), and Tschesneff's "Salvation Is Created" (C. F. Mueller, Montclair, N. J.).

### Solos and Duets

The most popular American sacred solo is still Dr. H. A. Matthews' "O Lovely Voices of the Sky" (Mrs. R. D. Garver, Kansas City), which deserves popularity. Stuart Young's lovely song "The Shepherds Sing" was used by no less an authority than Dr. Clarence Dickinson of New York. Miss Taylor's delicate song, "The Little Jesus Came to Town," is at last becoming known (C. Dargan Brooks, Houston, Tex.); it has music as delightful as its text, which is saying a good deal. Professor McKinney's "The Holy Mother Songs" belongs in this select class (C. F. Read, Rome, N. Y.); and lastly there is a song for which I wrote the words and Dr. Candlyn the music, "The Song of Mary" (E. P. Larson, Duluth), of which I am bound to think highly.

Two or three of Mr. O'Hara's recent songs are sung, including "Shepherds in the Hush of Night" (C. H. Stocke, St. Louis) and "From Galilee a Mother Came" (C. F. Read, Rome, N. Y.).

There is no doubt that the one very popular duet is César Franck's "Virgin at the Manger" (D. McLaughlin, Toronto), which is one exception to the general dislike for sad music at Christmas.

### Oratorios and Cantatas

Both the oratorio and the cantata are giving way before the service of carols. There are still many who give all or part of "The Messiah" at Christmas—E. L. Gallup at Grand Rapids, E. G. Mead at Oxford, Ohio, and many others. The most popular cantata is "The Story of Christmas" by Dr. H. A. Matthews (V. R. Stilwell, Grand Rapids), with a number of the easy works of the late George B. Nevin listed frequently, including "The Adoration" (Z. L. Holmes, Sherrill, N. Y.).

The most popular Nativity plays are the Dickinson "Coming of the Prince of Peace" (K. E. Fox and D. Nichols, Morris Plains, N. J.) and McKinney's "Mystery for Christmas" (A. L. Jacobs, Worcester, Mass.). Both are admirable in every way.

A work which sounds interesting on a program though I have not seen the

music nor heard it, is a new Christmas narrative entitled "Awaiteth Him All Jerusalem," by one of Pennsylvania's younger organists of promise, H. P. Wickline, II., of Crafton.

### Organ Music

The most interesting feature of this Christmas connected with the organ was the enthusiastic use of Mr. Kreckel's "Musica Divina." R. E. Marryott of Jamesburg, N. J., and C. H. Stocke of St. Louis both used three numbers from this admirable collection; S. C. Marshall of Houghton, Mich., and E. W. Muhlenbruch of Indianapolis each used two; many organists used a single number. These simple pieces, built on some of the finest tunes of Catholic and Protestant Christendom, are finding their place.

Among modern organ pieces two seem to be most popular with our best organists. They are Candlyn's prelude on "Divinum Mysterium" (Dr. A. Whitehead, Montreal) and Dr. Willan's prelude on "Puer Nobis" (E. A. Kraft, Cleveland; Roberta Bitgood, Bloomfield, N. J., and many others). I think that they represent the finest music for the season available, and I am glad to see that they are used more and more every year. I am not saying, of course, that they are yet as popular as Yon's "Gesù Bambino," but they are coming on.

Dr. Harvey Gaul's "Christmas Pipes of County Clare" is an engaging number that catches the fancy of many good organists (D. F. Nixdorf, Lancaster, Pa.). And Borowski's admired "Adoration" seems to be used oftentimes at Christmas (W. B. Welsh, Brooklyn).

At the Buffalo St. Paul's Cathedral I noticed that Mr. Garretson used the little "Christmas Slumber Song" by Dr. Whitehead, as well as a new Passacaglia by the same composer—a work that I have not seen. Dr. Whitehead himself played a piece unfamiliar to me—John Ireland's "The Holy Boy."

### Regrets

This time I deny myself the pleasure of publishing several programs in full. I hope that I have indicated the trends in American and Canadian taste. To all who sent their lists I am grateful and apologetic. The reward was in the doing of that wonderful music; may the reward come to you all again and again!

### Music for Lent, 1934

Two new numbers for Lent are so beautiful that every choirmaster will wish to use them. One is a sacred solo by Dr. Noble for medium voice—the highest note is F. The tune is the wonderful old Scottish melody "Stracathro," and the words are the best-loved text by William Cowper, "O for a Closer Walk with God" (Schmidt). There are few years in which so excellent a sacred solo is published.

The other Lenten number is a new issue in the "Modern Anthem Series" (C. Fischer). "Jesu, Grant Me This, I Pray," founded on the pure and elevated melody of Gibbon's Song No. 13. There are sections for tenors and for basses which may be used as solos. The treatment is much like that of Bach in his "Jesu, Joy of Man's Desiring"—a simple and lovely arabesque. Any choir, even a quartet, can give this a performance of satisfactory quality. To me it is ideal musically.

### For Easter, 1934

There are three new cantatas of quality. The one which will have the widest appeal and use is "The Resurrection Light" (Schmidt), the best composition of R. S. Stoughton since his "Woman of Sychar," and similar to that popular work in style. It runs to thirty-one pages, with little solos for SATB. A section for men's voices could easily be changed to make the entire work suitable for a quartet. All is easy and tuneful and colorful.

Robin Milford has a short and easy work for women's voices in three parts entitled "Easter Morning" (C. Fischer), one of "Two Short Cantatas or Plays."

The third cantata is "The Resurrection and Ascension of Our Lord," by A. Monestel (C. Fischer), running to forty-eight pages, with solos for SATB and an effective duet for SBar. This is an easy and melodious work for chorus.



## Los Angeles Forces "Carry On" Despite Salary Reductions

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 10.—There is little to report in the organ world during the last few weeks. Christmas services were perhaps not as pretentious as heretofore. Choirs have been reduced in the majority of cases, making it impossible to keep a high standard of music going. However, in a number of churches special carol services were given and in others cantatas and pageants were the order. Reduction in the music budgets of many of our churches has and is making things more and more difficult. This is all tending to make the organist's position a part-time job.

The annual banquet and high jinks of the Southern California chapter of the Guild was held at the Chapman-Park Hotel Jan. 7. The organists were joined by the Musicians' Guild on this occasion and an enjoyable evening was had by all attending.

Carl Weirich will give a recital at Immanuel Presbyterian Church Sunday afternoon, Jan. 28. It struck me as being rather strange that Mr. Weirich, who is so widely advertised as an American organist, should submit three programs none of which contained an American composition. In fact, the local chapter had to wire a request for at least one American composition to be included. In the past we have complained that organists from abroad neglected our composers. It is far more heart-breaking when our own countrymen do it.

I have a long list of local organists who are giving recitals of American organ music the week before Mr. Weirich is due, all of which is to interest the public in an American organist.

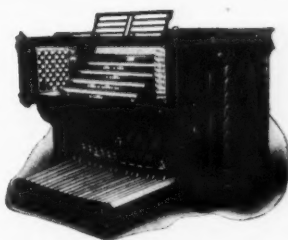
What of the organs in the schools? Here there are some ten instruments representing many thousands of dollars. I doubt if any of these organs are used for anything other than playing in and out the pupils. Would it not be possible for the officers of the Guild to approach the board of education and offer to give recitals in the different schools and try in some way to awaken at least an interest in organ music? What is the use of Bach re-

citals until we have created an understanding of the instrument among our listeners?

### Death Takes George Guyan.

The death of George Guyan, husband of Mrs. Lydia Guyan, organist of the Congregational Church of Monticello, Iowa, for the last twenty years and a well-known teacher of music, occurred at Monticello Jan. 13. Mr. Guyan was stricken suddenly and died after an illness of only three days of cerebral hemorrhage. He had been postmaster of Monticello for the last ten years, was a trustee of the church in which his wife is organist, a thirty-second degree mason, one of the leaders in the DeMolay movement and one of the most respected citizens of the community in which he spent his entire life of fifty-seven years.

Mrs. May List, who in November was appointed organist and director of the First Baptist Church of Canton, Ohio, prepared a Christmas program which attracted most favorable attention. The quartet and organ were supplemented at the morning service by violin and piano. In the afternoon a pageant, "On the Road to Bethlehem," was presented. Mrs. List held the position of organist and director at Central Church of the Disciples in New York City previous to going to Ohio.



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GALE, C. R. Christ the Lord is Risen .....	.15	Joy Dawns Again .....	.15
MACMICHAEL, M. O Blessed Lord .....	.15	WEBBE, W. Y. Christ the Lord is Risen .....	.12
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MEETING OF M. T. N. A.**

**LARGE CROWD AT LINCOLN**

**J. Lawrence Erb Presides Over Organ Forum—Three Papers Presented—  
Recital by Parvin Titus—  
Gehrkins New President.**

Breaking attendance records for many years with about 1,000 present, the Music Teachers' National Association closed its fifty-fifth annual meeting at Lincoln, Neb., Dec. 30 with a feeling that the four days' session had been in every way a success. In a difficult year President Albert Riemenschneider was able to arrange a program of unusual interest and strength. This, with an active local committee headed by Edith Lucille Robbins, president of the Nebraska Music Teachers' Association, made a combination that could hardly be excelled. The Nebraska association had deferred its April meeting to combine with the M. T. N. A., and the National Association of Schools of Music, under the presidency of Earl V. Moore, met at the same time and place.

The forenoon session on the opening day was devoted to reports from the chairmen of the various committees sponsored by the M. T. N. A. Papers were read among others by J. Lawrence Erb, Peter W. Dykema, James T. Quarles, Emmet Nelson for Palmer Christian, C. M. Tremaine and Frank A. Beach. In the afternoon were heard papers on "American Music," by Dr. John Erskine; on "Faith in Our Musical Future," by Dr. James Francis Cooke, read by William Arms Fisher in Dr. Cooke's absence, and by others.

The second day brought the vocal, organ and violin forums. The organ forum, with J. Lawrence Erb as presiding officer, had a series of instructive papers by Rowland W. Dunham, Dr. Charles Sanford Skilton and R. G. McCutchan. The choral forum Friday morning brought out an overflow audience which heard a survey of choral progress in America by Marshall B. Hulbert, Howard Hanson, D. A. Clippinger and John Rosborough. This meeting, with Mrs. William Arms Fisher presiding, was followed by a luncheon at which a large number of people, prominent in choral work, spoke on "Music Festivals, Their Permanence, Value and New Growth in the United States."

The final session Saturday was a joint meeting of the M. T. N. A. and the N. A. S. M., with Albert Riemenschneider and Earl V. Moore presiding. The session was devoted to papers and discussion on graduate work in music and the following took part: Earl V. Moore, Oliver Strunk, James T. Quarles, Charles N. Boyd, Karleton Hackett and Russell V. Morgan.

The annual banquet Thursday evening was an occasion long to be remembered. Nearly 400 were seated in the ballroom. A splendid address on "Art and the World of Men" was delivered by Chancellor E. H. Lindley of the University of Kansas.

The concert Friday evening by the Lincoln Symphony Orchestra, led by Howard Hanson and Rudolph Seidl, was also a high spot in the program. On the program were heard the Second Symphony by Dr. Hanson and a new work for cello and orchestra, "American Indian Fantasy," by Dr. Charles S. Skilton, played by Philipp Abbas, cellist. The Cathedral Choir of Lincoln under the direction of John Rosborough did some fine choral work in a memorial service for Peter C. Lutkin. Other musical numbers given during the four days' sessions included an organ recital by Parvin Titus and choral numbers by the A Cappella Choir of the State Teachers' College of Kirksville, Mo., under Barrett Stout, the A Cappella Choir of Central High School, Omaha, led by Mrs. Carol Pitts, and the Lincoln High School Chorus, directed by W. G. Tempel.

Officers chosen for 1934 were: Karl W. Gehrkins, president; Leo C. Miller, vice-president; D. M. Swarthout, secretary; Oscar W. Demmler, treasurer; Karl W. Gehrkins, editor; Wallace Goodrich, C. V. Buttelman and Edith

Lucille Robbins for the three-year term on the executive committee, and Mrs. Crosby Adams and F. B. Stiven for the one-year term on the executive committee. Milwaukee was chosen for the 1934 meeting.

**Death of George Herbert Wells.**

George Herbert Wells, for forty-seven years a church organist, died in Georgetown, D. C., Dec. 15 following a long illness. Mr. Wells was born at Ogdensburg, N. Y., where he received his early musical education. At the age of 16 he began his career as an organist at St. John's Episcopal Church, New York City. Later he held positions at St. Paul's Cathedral, Fond du Lac, Wis., and at the Church of the Annunciation, Philadelphia. It was at Philadelphia that he met the Rev. John D. Whitney, then rector of Georgetown University, and decided to go to Washington as director of the Georgetown glee club. Subsequently he was received into the Catholic Church. While at Georgetown he acted as organist at Holy Trinity Church and organized the first and only permanently successful male choir in this archdiocese in accordance with the terms of the Motu Proprio of the Pope. During his first year in Washington he conducted the musical program at the dedication of the Franciscan Monastery with the late Cardinal Gibbons presiding. Beginning in 1899 he remained as organist at the monastery until just before his death, and at the time of his death was regarded as the dean of Catholic organists in the vicinity. During the last two years he also acted as professor of Gregorian chant at Holy Name College, Brookland. Comparatively few knew that he was the compiler and part-composer of one of the best of the Catholic hymnals. Moreover, he was the composer of a great deal of worthwhile organ and sacred music, little of which, if any, he ever had published. In collaboration with Father Finn of the Paulist Choir, Mr. Wells wrote a manual for choir directors which is regarded as authoritative. Of a gentle and amiable disposition, Mr. Wells was beloved by all whose privilege it was to know him. Mr. Wells was unmarried and had no relatives. Before his death he closed all his affairs and disposed of his property through his friend, Dr. James Dickinson.

**Seder Back in the Harness.**

Edward Stanley Seder, F. A. G. O., has resumed his various activities following his recovery from injuries suffered in an automobile accident in November. Jan. 21 the Chicago Bach Chorus under his direction gave a vesper program at the University of Chicago chapel. This organization will give three programs during February—on the 18th at Christ Lutheran Church, Chicago, and on the 25th at St. Peter's Lutheran Church, Joliet, in the afternoon, and at Hope Lutheran Church, Chicago, in the evening. On Feb. 16 Mr. Seder will be heard in recital at Woodstock, Ill., on March 4 in a vesper recital at Grace Lutheran Church, River Forest, and in April by the Tri-Cities Organists' Club of Davenport, Rock Island and Moline.

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### How Organist-Broker Found Inspiration to Write Famous Carol

[To Ralph Kinder, organist and choir-master of Holy Trinity Church, Philadelphia, THE DIAPASON is indebted for the subjoined interesting story of the genesis of the famous carol "O Little Town of Bethlehem," as told in the Philadelphia Evening Bulletin Dec. 23.]

All over the United States and in foreign lands, people of many classes and occupations are singing at this season the music written by a Philadelphia real estate broker who was known as "Bubbles" because he always seemed to "bubble over with enthusiasm and love." The composer of that music was Lewis H. Redner, who died nearly twenty-five years ago, and the music is the Christmas carol "O Little Town of Bethlehem."

The Rev. Phillips Brooks, later a bishop in the Protestant Episcopal Church, was rector of Holy Trinity Church, Philadelphia, and Lewis H. Redner was organist, when the carol was written in 1868.

As with many another work which has found its way into human hearts, this one was introduced without ostentation or elaborate preparation. Mr. Redner once told how it came into being, in these words:

"As Christmas of 1868 approached, Mr. Brooks told me that he had written a simple little carol for the Christmas Sunday-school service, and he asked me to write the tune of it.

"The simple music was written in great haste and under great pressure. We were to practice it on the following Sunday. Mr. Brooks came to me on Friday and said: 'Redner, have you ground out that music yet to "O Little Town of Bethlehem?"' I replied 'No,' but that he should have it by Sunday.

"On the previous Saturday night my brain was all confused about the tune. I thought more about my Sunday-school lesson than I did about the music. But I was roused from sleep late in the night, hearing an angel strain whispering in my ear, and, seizing a piece of music paper, I jotted down the treble of the tune as we now have it, and on Sunday morning, before going to church, I filled in the harmony. Neither Mr. Brooks nor I ever thought the carol or the music to it would live beyond that Christmas of 1868."

It is generally believed that the poem was directly inspired by Bishop Brooks' visit to the Orient in 1865, when he was in Bethlehem Christmas week of that year. The first and most familiar verse is:

O little town of Bethlehem,  
How still we see thee lie.  
Above thy deep and dreamless sleep,  
The silent stars go by.  
Yet in thy dark streets shineth  
The everlasting light,  
The hopes and fears of all the years  
Are met in thee tonight.

The memory of Mr. Redner is still alive at Holy Trinity Church. In the vestry-room in the parish-house a facsimile of Mr. Brooks' original manuscript, with a few bars of the original sketch of the music, hang, framed on the wall, with a portrait of Mr. Redner.

Some connected with the church were Mr. Redner's pupils in the Sunday-school, of which he was for many years superintendent. He also filled the position of accounting warden, as well as that of organist.

Among those who remember him

well is Ralph Kinder, for many years the organist at Holy Trinity. It was he who recalled that Mr. Redner was known as "Bubbles."

"With anyone whom Mr. Redner knew well," said Mr. Kinder, "a handshake was never enough. He threw his arms around a friend and hugged him. He used to visit the Byrd school for children and the pupils would follow him around, hundreds of them.

"As far as I know, he never had any special musical training, and that is one of the remarkable things about the music of 'O Little Town of Bethlehem.' It was an inspired bit of music. Many of us who have given our lives to music would be happy to write something that would live half as long."

J. W. Townsend of Bryn Mawr, who was a vestryman during Bishop Brooks' rectorship, recalls that Mr. Redner told him of having awakened during that night in 1868 and gone downstairs to "pick out" the melody on the piano.

The Rev. Dr. John R. Huggins, assistant rector at Holy Trinity, who was at the Philadelphia Divinity School when Mr. Redner was active in church affairs, told how Mr. Redner used to visit the school several times a year, bringing bushel baskets of peanuts for the pupils. He also saw to it that the tennis courts at the old site of the school were put in shape each year.

Mr. Kinder said he believed the carol was the only music Mr. Redner wrote, with the exception of his music to another carol of Bishop Brooks, "Everywhere, Everywhere, Christmas Tonight," which is still sung at Holy Trinity and in other churches, although it is not so widely known as "O Little Town of Bethlehem."

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**Philadelphia News;  
Choral Club Heard  
at St. Clement's**

By JOHN M'E. WARD

Philadelphia, Pa., Jan. 20.—The Choral Club of the Musical Art Society of Camden, under the direction of Dr. H. S. Fry, gave a concert in St. Clement's Church on Jan. 16. The chorus of sixty was supplemented by the men's choir of the church. A capacity audience attended and was rewarded with some of the best choral work heard here in many a day. Organ numbers were interspersed by Harry C. Banks, Jr., of Girard College; Rollo Maitland of New Jerusalem Church, Dr. Fry of St. Clement's and the capable accompanist of the organization, Raymond B. Heston. The event closed with a benediction of the Blessed Sacrament in which the choir sang "Ave Maria," Arkadelt; "I Sing of a Maiden," Bradford, and "Tantum Ergo," Proper Sarum Melody.

Mary F. Thunder, wife of Henry G. Thunder, died Jan. 13. She had been ill for a long time. Mrs. Thunder was a native of Philadelphia and a daughter of John W. Forney, founder of the *Philadelphia Press*. She was proficient in artistic subjects. She was married to Mr. Thunder in London in 1899.

On Jan. 17 in Irvine Auditorium a recital of Sir Edward Elgar's works was played by Morrison C. Boyd. In the program were the "Enigma" variations, "Pomp and Circumstance" and movements from two organ sonatas.

St. Clement's boy choir, with Dr. H. S. Fry directing, participated in a musicale in the grand court at Wanamaker's Dec. 23.

Forty-two years of service in the various churches of this diocese was celebrated by Julian F. Adger, organist of St. Thomas' Episcopal Church, Dec. 31, with a rendition of the Christmas portion of Handel's "Messiah."

The thirty-fifth season of recitals at Holy Trinity was begun Jan. 6 by Ralph Kinder, assisted by various soloists, and continued every Saturday afternoon during the month.

Dvorak's Mass in D was sung in St. Mark's Episcopal Church on the Sunday after Christmas, under the direction of the organist, H. William Hawke.

St. James' M. E. Church had its monthly musicale on Jan. 7, with the aid of several guest soloists, all under the guiding hand of Nathaniel E. Watson.

**NEWS-NOTES FROM SEATTLE**

By JOHN McDONALD LYON

Seattle, Wash., Jan. 16.—Christmas was, as usual, marked by the performance of many excellent service programs in Seattle churches. In the past it has been my custom to mention as many as possible of the outstanding ones in the January column of news, but that idea is hardly fair. There are over 200 churches in Seattle, and mention of perhaps twenty or thirty would still leave out many of real worth. The best way is to mention none by name but simply to say that programs this year were as good as usual—in some cases much better—and, also, that Handel's "Messiah" is losing no whit of its old-time popularity.

In a recital at the University Temple Jan. 14 Harold Heeremans played the following program on his four-manual Kimball: Allegro (Concerto 6), Handel; "Meditation in a Cathedral," Bossi; Chorale Preludes, "How Blessed Art Thou," Bach, and "From God I Will Not Stray," Karg-Elert; "To Thee, Jehovah," Kaun; "Melodia," Reger; "Alleluia," Faulkes; Fantasia, Perry.

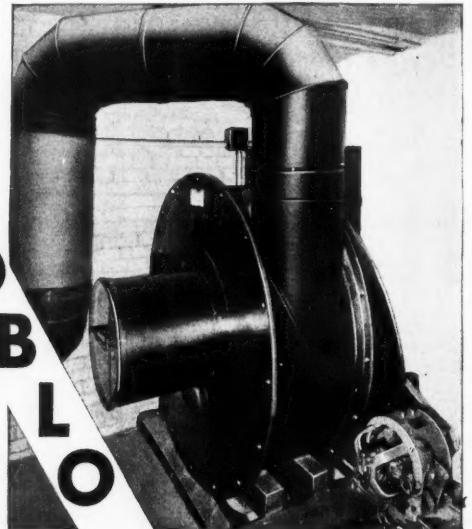
On Jan. 8 the Schola Cantorum (boy choir) of St. James' Cathedral sang a program of Christmas carols at St. Edward's Seminary. John McDonald Lyon, assistant organist and choir-master of the cathedral, directed the program.

Mr. Lyon was presented in a recital at the First Presbyterian Church, Aberdeen, Wash., Jan. 12, under the auspices of the Grays Harbor Choral Club. He played a program consisting of Bonnet's "Variations de Concert"; "Earl of Salisbury," Byrd; Chorale Prelude, "Vater unser im Himmelreich," Bach; Prelude and Fugue in E minor, Bach; Minuet from "Joseph," Handel; Toccata, Reger; "Hora Mystica," Bossi; Adagio and Toccata (Symphony 5), Widor; "Pavane de la Belle au Bois Dormant" and "Petit Pastorale" ("Ma Mere l'Oye"), Ravel; "Reed-Grown Waters," Karg-Elert; Chorale (Symphony 2), Vierne.

John Sundsten has been appointed organist and choir-master of the First Presbyterian Church. Previous to his new appointment he served Gethsemane Lutheran Church for about ten years. In his new post he will have a four-manual Austin organ and will direct a good-sized mixed chorus.

The monthly meeting of the Western Washington chapter of the A. G. O. was held at the Bergonian Hotel on the first Thursday of the month. The high-light of the meeting was a discussion of the new code for organists. Copies of the resolutions adopted by the chapter were sent to the organists and pastors of Seattle churches.

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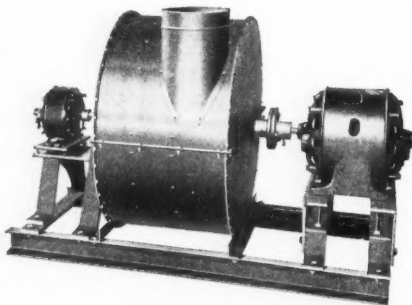
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## Accompaniment of Gregorian Chant Is Subject of Treatise

[English translation by Ruth C. Gabain, of "Treatise on the Accompaniment of Gregorian Chant," by Henry Potiron, published by Desclée & Co., Tournai, Belgium, 1933, is reviewed by Father Leo P. Manzetti. The translation of the work is based on the second French edition published in 1927. The first appeared in 1910.]

A treatise on the much controverted subject of an accompaniment to the chant is rather eagerly awaited, if not with the expectation that it may be the long-looked-for ideal, at least in the hope that it will throw some light on the vexed question.

Mr. Potiron's work is officially acknowledged as representing the views of the school of Solesmes in this regard. That these may be the ideas of fully equipped musicians on a matter of such importance depends much upon what, under the present circumstances, one understands by thorough musicians. It is one thing, indeed, to be able to decipher the paleographic manuscripts and reach a complete understanding of the monodic form of the Chant of St. Gregory, in which we acknowledge the Benedictines of Solesmes to be past-masters, but it is another thing altogether to be well versed, from both an historical and technical standpoint, in the proper style of simultaneous tones of figured music which a harmonization of the chant rightly demands to make it not only Gregorian in character but musical and artistic as well.

The volume comprises three parts. The first naturally deals with the harmonic material to be employed. Its presentation, however, makes it manifest from the very beginning that it is the same as that used by modern musicians and not by the contrapuntists of the golden age of harmony, whose mentality was certainly nearer to that of the Gregorianists than that of our contemporaries. However, the mathematical facts and physical laws, which Almighty God has placed at the root of acoustics, will never vouchsafe for many of the modern treatments as herein recommended or allowed. These are not true to, nor intrinsic with, the natural relations of sounds. Other remarks anent the tritone, consecutive perfect intervals, false relations and other unharmonic devices are too superficially explained and often wrongly treated. They are apparently adopted or rejected according to preconceived ideas that are not based on physical facts. In truth, this absence of rational principles is the very cause of modern music degenerating into an unbecoming mess of unrelated sounds. As an art it is a nonentity. As a means of worship it is a defiance of the laws of the Creator.

Since in the opinion of the critic an accompaniment of the chant, to be true to the style of the melodies themselves, should also be melodic, a treatise on the matter must necessarily approach it from a contrapuntal angle, as this of Mr. Potiron properly does. Yet it is questionable whether pupils should be launched immediately into its multiple species and intricacies before they are sufficiently drilled in all the fundamental rules that govern individual chords, as well as their interconnections, upon which the legato style of counterpoint is naturally founded. If harmony and counterpoint are to music what grammar and syntax are to languages, one asks himself if the latter can be fully grasped without a thorough knowledge of the former. But then, there is a great difference between the counterpoint that leads to a true technique of melodic music and that which barely surpasses the cheap style of harmonic blocks. Unhappily the samples proffered here are of the latter type.

The second part of the treatise concerns itself with the all-important question of rhythm. Needless to say, the critic is here, as he has ever been, in full accord, as far as its essentials are concerned, with the theory that makes metrical divisions alone the basis of rhythm, as is also that of Solesmes. Ancient rhythm up to the sixteenth century has always computed

its movement from a certain ordonnance of mere syllables and notes, groupings and metrical proportions, regardless of its tonic accentuation. The present exposition of the matter, however, seems a bit laborious, not well enough digested, coordinated and lucid, although correct and in keeping with true principles. It is this lack of a proper method of succinctly and logically presenting the case that has left the question of rhythm pending in the mind of many a musician in the past. A better elucidation would certainly help to make it clearer and more acceptable.

Part 3 opens the question of Gregorian modality with the known assertion, made by a member of the Solesmes order a few years ago, that the eight Gregorian modes can be reduced to three modal groups. The radicalism of this new conception of modes will escape no one. It is strange, indeed, that such an unheard-of theory should have been discovered only in the middle of the twentieth century, since no Greek or Gregorian theorists ever hinted, by way of word or work, at such a novel classification of the ancient modes. Not even the figured music theorists up to the seventeenth century, when Gregorian modalities still exerted some influence upon the harmonization of part music, have put forward the slightest evidence of any such theory. Sure enough, they knew more about the modes of old than any bold disharmonist of our century. In truth, the Babel-like confusion in musical and artistic principles that holds sway among modern musicians today should make them cautious about advancing uncharted theories on medieval forms of music, which are at such an essential variance with their own idiom of merely juxtaposed and crashing notes.

There is no space here to refute the so-called proofs of groupal equivalences given in support of such a radical theory. One example may not be amiss. We are all aware that the authentic and original minor scale has all its notes in equivalence with those of its corresponding major in modern music. Their individual juxtaposition is so, indeed, but their differentiation or inequivalence lies in the fact that, even by position only, its first and last note, called tonic, changes all their relations. It is these relations alone that, as effectual coefficients, constitute the mode as minor. Individual equivalences are but the raw material used for a mode, with no intellectual or modal meaning until the tonic has been determined. It is so in every language where individual expressions may be equivalent, but where no meaning is attainable until the subject has been determined. A pile of stones or bricks of every size and description does not constitute any architecture at all until they are put in a certain order accord-

ing to the architect's design. Two architects may draw their material from the same pile, yet produce two different styles of architecture. Hence designs alone make for architecture. The case is also the same as with rhythm. Notes of equal or unequal value may be selected for rhythm in music, but as long as they are not put in order according to ictuses or pulsations determined by groupings, there is not only no rhythm, but no music.

Hence it is the regularity or irregularity of the ictus that makes musical rhythm regular or free, and not the equal or unequal duration of the notes. So it is with the notes in equivalences. They show no modal significance when individually juxtaposed, but assume a modal meaning only when placed according to the function they have in the whole, the identity of which is determined by the keynote or tonic. Indeed, the relations alone between notes make modes, as ictic notes alone make rhythm. No musicians, therefore, will accept raw equivalences as factors in modal groups. It would be a baseless and childish speculation, destructive of all essential differentiation of modes and of all musical art.

Finally, the given samples of harmonization make it plain how preponderantly disharmonic is the material employed. Diatonism and rhythm alone reflect here the ancient character of the chant. As to modalism, as explained above, it has been so tampered with according to the new theory of modal groups that all that is left of it is either colorless or modeless. Then, too, the material of harmony used is that of an age other than the smooth Gregorian melodic contour would suggest; to be exact, it is that of the age of piled-up dissonances and unrelated juxtaposition of sounds. We will ever insist that discords of all sorts are bound to obliterate the plastic and suave impression that the suppleness inherent in the melodic movement of the vocal part should leave behind. Moreover, they unfortunately form for the upper melody a heavy background that is often very painfully obstructive. Indeed, modern disharmonists are neither historically, artistically, musically nor religiously prepared to teach us the proper way to accompany a music as legato and reposeful as that of St. Gregory.

The present treatise, aside from the parts which deal with counterpoint and rhythm in general, does not advance the question at hand one step. Quite the contrary, as it acts the other way.

LEO P. MANZETTI.

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