

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 Four.

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

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

WASHINGTON CHURCH OPENS THREE-MANUAL

LEWIS & HITCHCOCK WORK

Samuel A. Leech, for Thirteen Years Organist, Is at Console for Dedication of Instrument in St. Paul's Episcopal.

Dedication of the three-manual organ built by Lewis & Hitchcock, Inc., of Washington, D. C., for St. Paul's Episcopal Church of that city took place Jan. 28, with the rector, the Rev. Arlington A. McCallum, the celebrant, Samuel A. Leech, who has been organist and choirmaster of this church for the last thirteen years, presided at the organ.

The instrument replaces the organ built in 1899, which was later electrified, and is the twenty-ninth Lewis & Hitchcock organ installed in churches in Washington. The specification was prepared by Mr. Leech. It contains no duplexing or unification.

Following is the stop list:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
*Gamba, 8 ft., 61 pipes.
*Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
*Saxophone, 8 ft., 61 pipes.
*Chimes, 21 tubes.

*Enclosed in Choir swell-box.

SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.
Viola Diapason, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Aoline, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Cornopean, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Chimes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 14 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Violoncello, 8 ft., 32 pipes.
Flute, 8 ft., 32 notes.
Octave, 8 ft., 32 notes.

FOR RED LION, PA., CHURCH

Möller Three-Manual to Be Placed in New St. Paul's Evangelical.

M. P. Möller, Inc., reports the receipt of a contract for a three-manual organ to be installed in St. Paul's Evangelical Church, Red Lion, Pa. Negotiations were made through H. M. Ridgely, Philadelphia representative. R. O. Whitelegg, Möller tonal expert, assisted in preparing the specifications. The new church, of Gothic design, is being erected on the site of the old church, which received many years of satisfactory service from a two-manual tracker action Möller organ.

The new organ, containing twenty-seven ranks of pipes, harp and chimes, will be divided on each side of the chancel in chambers specially prepared for it. Tone openings both into the chancel and nave are being provided. By means of a switch on the console it will be possible to keep the nave swell shades closed or to use them in conjunction with the chancel shades. With the exception of a dulciana unit in the choir, pedal extensions and the 16-ft. bourdon in the swell, extended to play at 4-ft. and 2-ft., the organ is "straight." The 8-ft. stopped diapason in the swell is to be an independent rank (stopped metal) and not an extension of the bourdon.

Evanston Conference Listening to New Anthems



WON BY BURTON LAWRENCE FINE COURSE IN CALIFORNIA

Takes Honors in Contest of Society of American Musicians.

The Society of American Musicians held the preliminary organ contest for young artists, for the Bertha Ott award, at Kimball Hall Jan. 27. Six aspirants entered this contest and three were selected to enter the final contest. These were Miss Clara Gronau, Burton Lawrence and Kenneth Cutler. The judges were Barrett Soach, Walter Keller and William H. Barnes. The final contest, which was a public recital, was held at Kimball Hall the evening of Feb. 2. Burton Lawrence was awarded first place. The judges were Rosseter G. Cole, Franklin Stead and Mrs. Harold Maryott. Mr. Lawrence will be given a recital appearance later in the season by the Society of American Musicians under the management of Bertha Ott.

This is the third contest in which Mr. Lawrence has been winner of first place. Last year he was awarded first in the district contest of the National Federation of Music Clubs and also was given an appearance with the symphony orchestra of the American Conservatory of Music as soloist at the commencement concert in Orchestra Hall in June, 1933.

Pilcher Organ Opened in Dallas.

A two-manual organ built by Henry Pilcher's Sons of Louisville was dedicated at the Church of the Assumption in Dallas, Tex., Feb. 6, with Carl Wiesemann of St. Matthew's Cathedral at the console. Mr. Wiesemann demonstrated the excellent tone qualities of the new instrument with a program made up of these selections: Aria (Concerto 12), Handel; First Movement (Sonata 4), Guilmeut; Andante, Sonata Op. 28, Beethoven; Offertoire No. 2, Batiste; Rondo, Rinck; "Etude de Concert," Bonnet; Aria, Tenaglia; Allegro, Wolstenholme; Reverie, Dickinson; "Regina Pacis," Weitz.

Russian Music at Grace, New York.

At a musical service in Grace Church, New York City, at evensong Feb. 4 the organist and choirmaster, Ernest Mitchell, presented a beautiful program of Russian works. Mr. Mitchell played an Andante Cantabile by Tschai-kowsky as the prelude and Rachmaninoff's Prelude in C sharp minor as the postlude. The anthems included: "Come, O Blessed," Tschai-kowsky; "Cherubim Hymn," Rachmaninoff; "Legend," Tschai-kowsky; "O Gladsome Light," Gretchaninoff; and the "Cherubim Hymn" by the same composer.

FIELD DAY ON CHURCH MUSIC DRAWS THROU

MANY PROBLEMS ATTACKED

Evanston Conference Marked by "One-Act Play" on Reduced Budget—Paper by Dean McCutchan—New Anthems Presented.

Organists, choir directors, ministers and laymen gathered at Evanston Feb. 20 for a field day on church music that was marked by discussions, demonstrations and fellowship which must have been a stimulus to all of the 375 persons who registered for the sessions. The occasion was the second mid-West conference on church music conducted by the Northwestern University School of Music, with the object of enabling those in charge of the musical part of the service better to solve their problems.

The conference was of special interest this year because of the unusual conditions, due largely to the financial depression, which have affected church music and one of the features of the day was the treatment, in the form of a round-table discussion, of the difficulties that threaten musical standards in many places and the issues that are involved in reduced budgets, etc. The economic side was by no means the only part of church music which came up for consideration, the questions of worship, of hymn singing and of keeping up to date in methods and in the selection of music being emphasized by distinguished and experienced speakers. The afternoon was devoted largely to the presentation of new material in the form of anthems, and selections were sung for the benefit of those in attendance, giving them a conception of the present trend in American anthem writing. The day was declared one of pronounced benefit to all who came, and these included not only a large number of choirmasters of the Chicago area, but delegations from Milwaukee and St. Louis, and organists from as far away as Minnesota, Indiana, Colorado and even California. The events of the day were topped off in the evening with a dinner with the organists of Chicago at Thorne Hall, on the Chicago campus of Northwestern University, and a splendid recital on the large new Kimball organ in Thorne Hall by Charlotte M. Lockwood of New York.

All the sessions were held at the First Congregational Church of Evanston. They were begun with a brief devotional service conducted by the Rev. Hugh Elmer Brown, D. D., minister of that church, with Professor Horace Whitehouse of the university at the organ.

Oliver S. Beltz, conductor of the A Cappella Choir of Northwestern, in which post he succeeded Dr. Peter C. Lutkin, and associate professor of theory and history of music at the school of music, who was chairman of the committee in charge of the program for the conference, called the morning session to order and the first event was a symposium on "The Church Music Budget." This took the form of a very interesting five-sided debate, or one-act play, in which a meeting of church officials called to consider the music expense was enacted. The characters of the committeemen were represented ably by the Rev. J. Clyde Forney, D. D., pastor of the First Church of the Brethren at South Bend, Ind., who took the part of the pastor and presiding officer; Philip McDermott, well-known Chicago organist, who was the advocate of the organist's side; Frederic W. Chamberlain of Three Oaks, Mich., a prominent manufacturer, impersonating the music committee chairman; J. Ralph Wilbur of Evanston, representative of the church treasurer, and Professor Alvin F. Brightbill, professor of hymnology at Bethany Seminary, Chicago, who acted the role of the "mere" layman.



These gentlemen put on a discussion which no doubt has been duplicated in many a church, for they faced the problem of finances. The minister was in sympathy with the music but not sufficiently to let his "growing family" suffer as a consequence of a proposed horizontal cut affecting everyone on the church's payroll. The music committee chairman, appreciative of the value of good music, stood out for the same proportionate reduction for the music as for the pastor. The finance chairman saw no way out of the dilemma except a 40 per cent cut in the music budget, come what may, for, as he put it, while he desired to be reasonable, he "was up against it."

Mr. McDermott proved a valiant and convincing defender of the cause of the church musician, explaining the time and expense required for preparation to take charge of the organ and choir. Many issues, big and little, that plague those in charge of the music, such as the singer who is a member of the church, though not as well qualified to be in the choir as an outsider; the problem of volunteer choirs, of the type of music that should be used, all came up. The representative of the layman, Professor Brightbill, in his turn frankly stated that one of the hymns sung on the preceding Sunday did him more good than a month's sermons and that as for the organ and choral music it all went above his head.

When the hypothetical case had been pretty well thrashed out Dr. Forney turned the discussion over to the "congregation," and all present had an opportunity to throw light on the questions that come up in their work.

Dr. Robert G. McCutchan, dean of the school of music of DePauw University, Greencastle, Ind., and editor of the new Methodist Hymnal, then delivered a scintillating and thought-provoking paper on "The Congregation's Part in the Office of Musical Worship." Dean McCutchan advocated a more general participation of the congregation in the worship of the Protestant churches. He pointed out that the people were brought together with a call to worship and then had little opportunity to do so, their part in the service consisting in most churches of the responsive reading, the hymns and sometimes the Lord's Prayer. He made a strong plea for more intensive cultivation of hymn singing and quoted from writers on the subject, one of whom pointedly asserted that the participation of the congregation in worship received little attention from either pastor or organist in the majority of churches. He presented a valuable list of books on the subject of music in worship which should be read by every director. Dr. McCutchan made a plea for the hymns which people know and love and paid his respects to writers who would banish such tunes as "Margaret," etc.

Luncheon was served to those attending the conference at the church house and Mr. Beltz, who presided, paid a tribute to the late Dean Lutkin, whose aim was carried out after his death in the annual conferences now established. He called on several visitors for a few words and the luncheon was illuminated with an interesting tilt between Dean McCutchan and Elias Bredin, formerly of Hiram College, who took issue with the DePauw University man on some parts of his address of the morning.

A "choral clinic," as the afternoon activity of the conference was called, was an instructive hour devoted to the consideration of a number of new anthems of various types which illustrate the present tendency in American composition. Herbert E. Hyde, organist and choirmaster of St. Luke's Cathedral, Evanston, was in the chair, and made the proceedings attractive and informative as well. A collection of anthems, the output of several publishers, was distributed and nine of them were sung by the A Cappella Choir, with Professor Whitehouse at the organ. These anthems, the majority of them only recently issued, were:

"Angels of Light," Borowski. (H. T. FitzSimons Company.)
 "Thou Art the Way," Gordon B. Nevin. (J. Fischer.)

"God Is in His Holy Temple," Carl F. Mueller. (Schirmer.)
 "Blest Are the Pure in Heart," Thi-

man. (Ditson.)

"Seek Him That Maketh the Seven Stars," Rogers. (Ditson.)

"Breathe on Me," Van Denman Thompson. (Gray.)

"Blessed Be Thou," Greenfield. (Gray.)

"Easter Paean," Broughton. (Gray.)

"Jesu, Priceless Treasure," Cruger. (Ditson.)

A number of others were mentioned. The choir then sang by unanimous request Lutkin's "Let All Mortal Flesh" and his Choral Benediction.

The last feature of the afternoon was a round-table on special church services, in which music for Christmas, Easter and other special occasions was taken up under the leadership of Dean McCutchan and a number of organists and ministers asked questions and presented valuable suggestions. The Rev. Oscar T. Olson of the Wilmette Parish Church was asked to speak of the unique Good Friday and Watch Night services he conducted when pastor of a Baltimore church.

The program committee, which arranged the conference, whose success was assured by the attendance at the meetings both this year and last, was headed by Oliver S. Beltz, the other members being Horace Whitehouse, George E. McClay, Harold S. Dyer, D. Sterling Wheelwright and A. F. Brightbill.

Organists Attend A. G. O. Dinner

From Evanston the visitors wended their way to Chicago late in the afternoon, in time for the dinner in honor of the recitalist of the evening, Charlotte M. Lockwood of New York, given by the Illinois chapter, A. G. O., at Thorne Hall. Here those who came from a distance had an opportunity to meet many of the organists of Chicago and the occasion drew a throng. Herbert E. Hyde was toastmaster and radiated a spirit of good fellowship, keeping all in great good humor with his witty sallies. He welcomed Mrs. Lockwood to Chicago and she responded graciously. Dean Frank Van Dusen, E. Stanley Seder, president of the Chicago N. A. O. chapter; Mrs. Ora Bogen, president of the Chicago Club of Women Organists; S. E. Gruenstein of THE DIAPASON and William H. Barnes were others called upon for a few words and amid much hilarity the entire party joined in a "Grand Piece de Resistance disarranged for sympathy orchestra" in which the instruments were knives and forks, used on glasses, with fists and whistling for variety.

Charlotte Lockwood's Recital

Charlotte Mathewson Lockwood, one of the stars in the firmament of young organ virtuosos growing up in America, made her first Chicago appearance on the Kimball organ at George Thorne Hall, on the McKinlock campus of Northwestern University, in the evening and was greeted by an audience of large proportions, which nearly filled the beautiful auditorium. Not only were members of the Illinois chapter, A. G. O., out in force, the recital being under the chapter's auspices, but Mrs. Lockwood was heard by visitors from many distant points who had come to the church music conference which occupied the day at Evanston. The W. W. Kimball Company, which co-operated with the Guild in bringing Mrs. Lockwood from New York, received expressions of gratitude for the treat from all who had been invited.

Mrs. Lockwood's performance was characterized by clean-cut technique, spirit, finish and delicacy as to every detail of registration. This sounds like high praise, but none who heard her probably would deem it extravagant. Her program was well made—which is a large part of the battle—and it never allowed interest to lag. Youth and stature imposed no handicap on this talented performer and she was equal to every demand of the task her program set before her. The list of compositions played was made up as follows: Allegro maestoso from Sonata in G, Elgar; Variations on the Choral "Thou Prince of Peace," J. Bernhard Bach; Gavotte in F, Wesley; "Ave Maria," Arkadelt; Fantasie and Fugue on the Choral "How Brightly Shines the Morning Star," Reger; "The Soul of the Lake," Karg-Elert; Scherzo

Dr. Charles M. Courboin



from Sonata for Organ, Parker; Cradle Song, Bohemian-Poister; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. To this was added, in response to enthusiastic demands, one encore, the Rimsky-Korsakoff "Flight of the Bumble-bee."

The recital started in a spirited manner with the Elgar work. The variations of J. Bernhard Bach were played with understanding of the majesty of the chorale and revealed the elegance for which its composer was famed. Likewise in the Reger fantasia on another great German chorale Mrs. Lockwood made of it a grand picture, befitting the words of the hymn, and brought it to a stirring climax. There was decided contrast in the next number, the Karg-Elert "Soul of the Lake," and this reviewer cannot recall ever having heard it played with more realism or artistic color. Incidentally the performer must have found supreme satisfaction in the resources of the large organ, which made possible some of the color effects she produced, and the late Sigfrid Karg-Elert's spirit, if it hovered over Thorne Hall, was sure to take pleasure in the way in which all the moods he aimed to portray were pictured.

Altogether the recital was one of those events which come too seldom and are thoroughly enjoyed alike by the critical organ scholar and the man who merely loves beautiful music.

COURBOIN DOCTOR OF MUSIC

Degree Conferred by Temple University at Its Semi-Centennial.

The degree of doctor of music was conferred on Charles M. Courboin, world-renowned recital organist, on Feb. 15 by Temple University, Philadelphia, on the occasion of the university's fiftieth anniversary. At the same time the university conferred honorary degrees on Dr. Einstein and Senator Copeland. In bestowing distinctions on these three men, eminent in such different fields, the university authorities showed their appreciation of achievement in the fields of organ music equal with science and statecraft.

Mr. Courboin is too well known to every reader of THE DIAPASON to require publication of his record. Coming to this country from his native Belgium about twenty-five years ago, his name has become a household word wherever organ playing is appreciated and accurately appraised. He has appeared in cities from coast to coast and his recitals at the Wanamaker Auditorium in Philadelphia won him special fame.

On Feb. 11 Mr. Courboin appeared in recital at Princeton University, playing the following program on the large Aeolian-Skinner organ in the Princeton chapel: Sonata No. 6, Mendelssohn; Chorale Preludes, "In Thee Is Joy," and "Christ Lay in the Arms of Death," Bach; Prelude and Fugue in D major, Bach; Contabile, Franck; Serenade, Grasse; Largo from Third Symphony (transcribed by Charles M. Courboin), Saint-Saens; Toccata and Fugue in D minor, Bach.

IN THIS MONTH'S ISSUE

Organists and choirmasters have field day at Evanston on occasion of second annual mid-West church music conference under auspices of Northwestern University. Recital by Charlotte Lockwood follows busy day of discussions and demonstrations.

Splendid service of Episcopal music marks symposium of A.G.O., held at Trinity Church, New York City, under the direction of Channing Lefebvre. Another important event, a part of same symposium, is devoted to Catholic music. Demonstration of best in music of denominational churches at First Presbyterian, directed by Dr. William C. Carl, will take place March 6.

William T. Best's defense of the organ transcription, written more than forty years ago, is revealed by files of paper edited in the '90s by the late Everett E. Truette.

Dr. Clarence Dickinson and Mrs. Dickinson honored at service in which Dickinson compositions constitute the program, under direction of Luis Harold Sanford.

Father Leo Manzetti writes on accompaniment of Gregorian chant.

Many recitals mark the Lenten season, as reflected in the recital pages.

News of the organists' organizations in all parts of the continent, including activities of the A. G. O., the N. A. O. and the C. C. O.

Bach Program by Cheney in Baltimore.

Winslow Cheney, recently returned from concert appearances in France and England, was reengaged to play his third all-Bach program at Baltimore Feb. 28. The recital was under the auspices of the Chesapeake chapter of the A. G. O., and took place in Emmanuel Episcopal Church. Previous appearances by Mr. Cheney in Baltimore were made in 1930 and 1931, before he left for Europe. Both were all-Bach programs, under the auspices of the Maryland state council, N. A. O., one at Emmanuel Church and the other at Peabody Conservatory. On both occasions the programs were reviewed by the newspaper critics and received much favorable comment. Mr. Cheney's program Feb. 28 included the following: Prelude and Fugue in G major; Two Chorale Preludes on "Nun komm' der Heiden Heiland" (from the "Eighteen Great"); Sonata No. 2, C minor; Concerto No. 1, G major; Two Short Chorale Preludes, "Have Mercy, Lord God, Father Everlasting" and "In dulci Jubilo"; Toccata, Adagio and Fugue in C major.

Boston Women Give "Travel Recital."

The Women Organists' Club of Boston presented one of its fascinating travel recitals Tuesday evening, Feb. 20, at 8 o'clock, in the Eliot Church, Walnut avenue and Dale street, Roxbury. With organ, violin, cello and singers, life and scenes of Paris and its environs were depicted. The organists were Myrtle Richardson, Velma Harden, Agnes Allen and Alice Shepard. The violinist was Mabel De Wolfe, the cellist Hildegard Berthold and the contralto Esther Carter, with the Women Organists' Choral Club, Sally Frise, director, and Natalie Weidner, reader.

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.

FINE PROGRAM GIVEN AT TRINITY, NEW YORK

Channing Lefebvre at Organ in Old Trinity, New York

ORGAN IN SEMINARY AT EVANSTON BLESSED

SOWERBY HEARD IN RECITAL

Möller Three-Manual Exhibited at Century of Progress and Presented to Seabury-Western Theological Is Opened.

THIRD OF A. G. O. SYMPOSIUM

Dr. Channing Lefebvre Directs His Choir in Presentation of Episcopal Church Music from Sixth Century to Date.



The three-manual Möller organ seen and heard by thousands at the Century of Progress Exposition last summer and since then installed in the chapel of Seabury-Western Theological Seminary of the Episcopal Church at Evanston, was formally opened Feb. 4, being blessed by Bishop George Craig Stewart, while Leo Sowerby gave a recital. The organ was presented to the seminary by Mr. and Mrs. John D. Allen of Glencoe in memory of their daughter Barbara, who died in 1927 at the age of 5 years. Mr. Allen is president of the Church Club of Chicago.

The prelude to the service was played by Frank W. Smith, organist and choirmaster of the Church of the Atonement, Chicago, an old friend of Mr. Allen. Dean Grant opened the service. Following the blessing of the organ Dudley Buck's "Te Deum" in B minor was sung by the seminary choir under the direction of Mme. Edith Bideau Normelli. The seminary organist, Cyril Bascom Russell, played the service. Another outstanding number was Bach's "Jesu, Joy of Man's Desiring," sung by the choir.

Following the dedication a solo was sung by Reinald Werrenrath, the well-known baritone, who is also a friend of the donor. This number was Mendelssohn's "Lord God of Abraham."

Following the service of dedication and blessing Mr. Sowerby, organist and choirmaster of St. James' Church, Chicago, played: Chorale Preludes, "Jesu, My Joy" and "In Thee Is Joy," Bach; Cantabile, Franck; "Ariel," Bonnet; "Carillon," Sowerby; Cantileme (from Third Symphony), Vierné; Prelude on the Welsh Hymn-tune "Hyfrydol," Vaughan Williams.

WORKS OF SKILTON PLAYED

Three Orchestras Perform His Compositions Since Christmas.

Dr. Charles Sanford Skilton, F. A. G. O., dean of the Kansas chapter, has had three orchestral works presented by symphony orchestras since Christmas. "American Indian Fantasia," for cello and orchestra, was given by Philip Abbas and the Lincoln, Neb., Symphony, conducted by Dr. Howard Hanson, at the annual meeting of the Music Teachers' National Association in Lincoln. It was the third orchestral performance of this work. "Two Indian Dances" was played by the Minneapolis and Cleveland orchestras at children's concerts in Minneapolis and Columbus, Ohio. "Suite Primeval" was presented at Kansas City with the Kansas City Philharmonic Orchestra, conducted by the composer before an audience of 4,500. This was the twelfth symphony orchestra to present this work and approximately its twentieth performance.

A rare treat was given the headquarters members of the American Guild of Organists at the third recital of the symposium on religious music on Tuesday evening, Feb. 6, at Trinity Church, New York City. This recital was devoted to music of the Episcopal Church, and the splendid Trinity choir, directed by Dr. Channing Lefebvre, sang from the best of church music, dating from the sixth century to the present time.

Dr. Lefebvre made a few introductory remarks, both interesting and instructive, first explaining the terms "plainchant," "modes," "free rhythm" and "polyphony" to those unfamiliar with their meaning. He then mentioned that church music of the early and middle nineteenth century was purposely omitted on this occasion.

"I think it is an established fact," Dr. Lefebvre said, "that the musical taste of the mid-Victorian period was deplorably low, and was certainly reflected in the church compositions." But he continued later: "It is an encouraging thing that the big composers of today, when they come to write for the church, choose almost without exception to ignore this unfortunate period in the history of church music, and they are building their work on the solid foundations of the centuries before the nineteenth."

The choir began with a plainchant hymn of the sixth century, "Christe Redemptor," sung without harmony, as it was done in that period, then repeated with the kind of harmony introduced later for variety—that is duplicating the melody in fourths and fifths, a rather startling effect in these days. The "Magnificat" by Tomkins was in plainchant, some verses with *fauve-bourdon*. Farrant's "Nunc Dimittis" represented the polyphonic style, with soprano leading in importance, while the "Sanctus" of Palestrina showed the polyphonic treatment with canon. The next four numbers, an "Agnus Dei" of Byrd, "Crucifixus" of Lotti, "All They from Saba" of Jacob Handl, and "See What Affliction," by Ecceard, possessed beauty and individuality, some in decided rhythm, and some unmeasured.

An address of greeting to the Guild and friends was delivered by the rector of Trinity parish, the Rev. Dr. Frederic S. Fleming. He spoke of the great need that church musicians are meeting in these trying times. The choir began the second part of the program with "Hosanna to the Son of David," by Weelkes, a lively number, and the contrasting "Justorum Animae" ("Souls of the Righteous") by Byrd. "All People That on Earth Do Dwell," by Bach, the first accompanied number on the program, was Gustav Holst's interesting arrangement of the Long Meter Doxology, using five of Bach's actual harmonizations. This was followed by Handel's "Hallelujah!" from "Saul," appropriate for the Christmas season.

Then came the work of living composers—Rachmaninoff's "Cherubim Song," two Intros by Bairstow, "Lullay, My Liking," by Holst, and Vaughan Williams' "Te Deum." The last three works have shown what Dr. Lefebvre remarked at the beginning of the evening, that good church composers of today are using free-rhythm and the old modes of earlier times, without, however, sacrificing any of the originality for which these composers are noted.

Everyone present must have been deeply moved by the spiritual interpretations Dr. Lefebvre gave in this recital, and also well aware of the care taken in planning and carrying out such a program. The organ accompaniments were effectively played by Harold Friedell, F. A. G. O., organist of St. John's Episcopal Church, Jersey City, N. J.

The recital of music for the Catholic Church was given at the College of the

Sacred Heart by the choir of the Pius X. School of Liturgical Music, New York City, Thursday evening, Jan. 25. The school is under the direction of Mother G. Stevens. Owing to a slight accident she was unable to be present, but the choir was ably conducted by Miss Sampson, a member of the faculty, who also gave the lecture explaining the numbers as they were sung. At the organ was Achille Bragers. Mr. Bragers sang the priest's part in the numbers requiring it.

The program began with chants used in the mass—an Introit in mode 3, followed by the Kyrie in the same mode; an Ambrosian Gloria in mode 4; a gradual in mode 5; "Alleluia" in mode 7; sequence in mode 1, the simple and familiar Credo in mode 1 so well adapted to be sung by an entire congregation; offertory, "Sanctus," "Pater Noster," "Agnus Dei," etc. The second part of the program was taken up with chants of the antiphonale, which includes both Psalmody and hymnody. The program was skillfully planned to show what variety there may be in plainchant, every mode being represented and every style, from the simple syllabic to the melismatic chant, dating from the Ambrosian period of the fourth century to the fifteenth century.

This choir is noted for the beauty and purity of its tone, so well adapted to the singing of this sacred music. The appreciation of the Guild was evident from the large number of members who were present.

Club Visits Many Organs.

The Organ Club of London has issued an interesting pamphlet which gives a resume of its activities during the seven years of its existence (1926-1933) and other information of interest. It is the work of J. R. Knott and F. Webb, and it contains the aims and objects of the club, conditions of membership and a short history. In addition there is a list of the organs visited. This list already includes the most important instruments in London and some in towns within easy reach of the metropolis, taking in nine cathedrals and abbey churches, fourteen concert halls, seventeen universities, colleges and schools, four residence and chamber organs, seventy-five churches and chapels and ten cinemas.

CHORAL DIRECTORS ACTIVE

Chicago Church Musicians Hear Program—New Constitution.

Chicago supports not only five different clubs of organists, but also a Choral Directors' Guild, many of whose members as well as officers are also organists. Massed choir rehearsals and concerts, and mammoth presentations of the "Messiah" are chief activities, but on the night of Jan. 31 a social occasion and concert was given in the salon of Kimball Hall. Alice R. Deal and William H. Barnes were heard in brief groups, while Emily Roberts brought her quartet from the Wilmette Congregational Church to sing several seasonal anthems. A group of solos by a choir director, Mme. Gilderoy Scott, concluded the program, which had been arranged by William Lester.

A new constitution was presented by a committee, with President George L. Tenney in charge. Other officers include Carl Craven, Alice R. Deal, Charles Lutton and William Lester.

In connection with the N. A. O. and A. G. O. the Choral Directors' Guild will present an imposing service at the University of Chicago Chapel in the early spring.

SUMMY'S CORNER

In Press

A NEW ORGAN COLLECTION

Compiled, Edited and Arranged by
PRESTON WARE OREM

This new volume, coming from the capable hands of Dr. Orem, should prove more than welcome to the many who have been suggesting a work of this type. The material will not duplicate that of other books. Standard, modern and contemporary writers will be represented by original compositions, together with many new transcriptions, especially made.

ORDER NOW

CLAYTON F. SUMMY CO.

429 S. Wabash Avenue,
Chicago, Illinois

9 E. 45th Street
New York City, N. Y.

FORMER PUPILS PAY TRIBUTE TO TRUETTE

CLUB RECALLS HIS TRAITS

Dr. Carl McKinley Plays Recital Program and Leland A. Arnold and Dr. Hamilton C. Macdougall Speak at Boston Meeting.

With Gordon Chapel, Old South Church, and Dr. Carl McKinley as hosts, the Truette Organists' Club of Boston enjoyed an unusually fine program at its third meeting of the seventeenth season on Monday evening, Jan. 29. The first part of the evening was given over to Dr. McKinley. In Gordon Chapel he has at his command a beautiful two-manual organ with fourteen stops, and before playing his recital he gave a most informative talk, telling what could be accomplished with a small chapel organ and emphasizing the idea many times presented to his pupils by their beloved teacher and friend, Everett E. Truette, that an organist shows his ability more in taking a small organ and bringing out all its possibilities than in playing on a large, wonderfully equipped instrument. Dr. McKinley is an artist of the first rank, and his playing not only was a very enjoyable performance, but was on a very high plane of artistic merit. His program was as follows: Toccata in C major, Bach; Chorale Improvisation, "Jesu, geh voran," Karg-Elert; Two Versets from "Vesperes du Commun," Dupré; "Hymnus," Truette; Scherzo in G minor, Bossi; Three Hymn-tune Fantasies, McKinley.

At the conclusion of the recital the president, Leland A. Arnold, addressed the club in his usual gracious manner. He said:

This is our first meeting since Mr. Truette's death and it seems fitting that we should at least touch briefly on the subject that has so filled our hearts and thoughts these weeks. This is not a memorial service, in a formal sense—that will come later. We only wish to talk about Mr. Truette, informally and simply, while we are together in our own meeting.

It is not necessary for me to speak of the shock and grief that we all felt over the passing of our beloved teacher and friend. As I see your familiar faces, in this group which always gave so much pleasure to Mr. Truette as well as to ourselves, I can almost feel that he is here with us, with his genial spirit and kindly face. Let us think, as my rector puts it, that "they do not die—they do not go" and, to borrow his phraseology, "we have a fragrant memory of a life lived and of deeds done, and his name is a beacon light in musical history." I like to remember the fact that his precepts and teachings have undoubtedly influenced the lives of many people.

When I asked Dr. Macdougall if he would care to come and speak to us about Mr. Truette he said, with characteristic modesty, that there were others who could do it better than he. But I could think, and can think, of none better able to do so, in view of his friendship and appreciation of Mr. Truette. Dr. Macdougall possesses many of the very traits and qualities of character which helped endear Mr. Truette to us.

Dr. Macdougall said:

A great many people die and the world gets along very well without them. In fact, the world doesn't know they are gone. The Truette Club, so far as I know, is unique in honoring a musician, for with the exception of the Matthay Club of London, I know of no other musical organization named for a living man, and, of course, we, tonight, are meeting and speaking of him.

It was, as I remember it, in the late '70s that I first heard Truette. At that time I was practicing the organ in the Masonic Hall in Providence. And that organ was a "ripcracker." The reeds were very powerful, and Dr. McKinley, speaking of rumbles, reminds me that the pedal stops in that organ were the rumblest of rumbles. Well, Truette played that organ and had "normous fun." As I look back on it now, it is my impression that he was sent out on some advertising scheme for the New England Conservatory. He was a smart boy and a nimble player, and was sent down to Providence to play. Since that time Mr. Truette has been a beloved friend of mine, and of a great many musicians scattered all over the world.

Truette's greatness was founded on something else than musical ability. Great as his skill as organist and composer, no man can be greater than his best self. I touched on this in a little paragraph I

Charles Marie Widor at Organ in St. Sulpice, Paris



made for THE DIAPASON. My main point is this, that a man can't get away from the core of his being, and I don't care whether he is a musician, poet or business man, there is something that is his which either qualifies or limits—expands or intensifies—what his particular aim in life is. It is impossible for a man to be a great musician until he is great within himself. This is true of most great men.

Those of you who knew Truette know that he was a man of probity. His was a broad outlook on life, which made him feel a man must be a man fully and completely in the great relations of life. And, furthermore, he was a modest man—a man of firm opinions. He formed an opinion which he considered true and good and stuck to it. Probity and depth of soul must always characterize a great man. He was looked up to and respected, and back in the man's soul there was something we all loved and admired.

One can't help thinking and wondering where Truette is at the moment. Does he hear what is going on here? This leads us to the question of immortality. We have all struggled more or less with the point of immortality. I would like to speak about resultant immortality—results from his work. His work lives after him—his musical work, his compositions, his playing—they live, and who shall say they die? The influence he has had over his pupils will live forever, and will never die.

A very happy social hour was enjoyed in the beautiful living-room of the parish-house, and with one consent all the sixty-three members present felt that the kindly spirit of Mr. Truette was hovering over them.

MARION LOUISE CHAPIN, Secretary.

Good Work by Overley's Chorists.

It has become almost traditional to say that the St. Luke's Chorists of Kalamazoo, Mich., scored a success, artistic and musical, in their annual concert. For thirteen years this group of boys and adults has come before Kalamazoo audiences with the best in sacred and secular music. Each year the meed has been praise for the singers, for the director and the accompanists. On Feb. 12 the appearance of the chorists under Henry Overley at Central High School auditorium was no exception. The program ranged from the finest of ancient church masterpieces, through folk music and contemporary sacred compositions, to a descriptive sketch in the modern manner. The highlight in the sacred section of the program was "The King of Heaven," by Whitehead, in which a semi-chorus of six treble voices was used antiphonally singing from the gallery. The effect was stirring.

Death Takes Daniel W. Protheroe.

Daniel W. Protheroe, Mus. D., internationally known as a conductor of choirs, died of heart disease at his home in Chicago Sunday, Feb. 25. Although ill for a week, it had been his intention to leave his bed and direct the choir at Central Church, where he had not missed a Sunday for thirty years, but he died before the service began. Dr. Protheroe was a native of Wales, but he spent nearly all of his life in America. He was 67 years old. Dr. Protheroe was famed both as a composer and a conductor.

DUPRÉ TAKES WIDOR'S POST

Venerable Master Leaves St. Sulpice After Serving Since 1870.

According to word from Paris late in February, the retirement of Charles Marie Widor from the post of organist of the grand organ of the Church of St. Sulpice, Paris, has just been announced. Widor, born in 1845, went to St. Sulpice as organist in 1869, and has played there since that time.

Upon the recommendation of M. Widor, the cardinal of Paris and the authorities of the Church of St. Sulpice announce the appointment of Marcel Dupré as Widor's successor. When Dupré was 20 years of age he was selected by Widor as his assistant at St. Sulpice. It has been the custom for years for Widor to ask Dupré to play the offertory, almost always something of Bach, with Dupré never knowing in advance what might be called for.

M. Widor, who no longer is equal to climbing the spiral stairs to the organ loft made famous by him, now listens to the service every Sunday from the nave of St. Sulpice. The grand organ of St. Sulpice, built by Cavaille-Coll, is the largest in France.

Lenten Musicales in Evanston.

Four Lenten musicales are being given at the First Baptist Church of Evanston under the direction of William H. Barnes, with the aid of his choir and soloists. The first two took place Feb. 18 and 25 at 4 o'clock and the remaining two are to be presented March 4 and 25. The choir of the church is taking part at the first and third of these events. Feb. 18 there was a Mendelssohn program and the organ selections included the Second Sonata, two movements of the Sixth Sonata, the Nocturne from "Midsummer Night's Dream" and the "War March of the Priests" from "Athalia." Feb. 25 a vocal trio consisting of Ruby Spencer Lyon, Gladys Marx Johnson and Helen Peterson Barth took part and Dr. Barnes played: "St. Ann's" Fugue, Bach; Two Chorale Improvisations and "Legend of the Mountain," Karg-Elert; Sketch No. 4, Schumann; "Beside the Sea," Schubert, and Toccata, Matthews. The program March 4 will be devoted to compositions of Cesar Franck. March 25 Lota Mundy, violinist, and Mrs. Barnes will assist and a feature will be the "Parsifal" Paraphrase by Wilhelmj, played by Mr. and Mrs. Barnes and Mrs. Mundy.

Harold Schwab, the Boston organist, took part with William Cook, pianist, in a recital at Jordan Hall, New England Conservatory of Music, Feb. 28, when a program of music for two pianos and for piano and organ was presented. The second part was devoted to selections for piano and organ and Messrs. Cook and Schwab played the "Celloke" "Symphonic Piece," "Night," by Converse, and Clifford Dumarest's Fantasia.



By WILLIAM LESTER.

Festive Toccata ("Alleluia, He Is Risen") for organ, by Roland Diggle; published by White-Smith Music Publishing Company.

This brilliant number will serve as a stunning prelude for an Easter service. It is skillfully laid out for the organ, so that a maximum of effect is gained at an expenditure of the least effort. As may be gathered from the title, it is largely a finger-piece, the pedal for the most part being required to do little more than to mark out the harmonic movement.

A glittering theme in triplets, key of C minor, set against staccato chords in the left hand, all played on full great, serves as the principal subject. A subsidiary idea (really a derivative of the first) intervenes before a repetition of the original theme. A quieter section succeeds this exposition and is worked over at some length. A rousing recapitulation of the first material brings this attractive work to a sonorous and brilliant conclusion.

This piece is of the type that is equally pleasing to player and listener—it attempts to solve no problems of abstruse musical theory, nor to scale the emotional heights. But it is honest, four-square music, of practical value and honestly well done. There can be no doubt about its certain popularity.

PROGRAMS AT URBANA, ILL.

Book of Recitals of Year Published by University of Illinois.

Programs played at the Sunday vesper recitals of the University of Illinois at Urbana in the 1932-33 academic year are published in a handsome volume just issued by the university. There have been twenty-four recitals and they have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Lanson F. Demming, J. Glenn Metcalf of the faculty of the school of music, and Dr. Charles Hopkins of the department of mathematics.

The following data concerning the programs are of interest: Compositions for organ, 128; transcriptions, 31; solos and ensembles, 4. The composers whose works have appeared most frequently are: Bach, 15; Guilman, 12; Wagner, 12; Handel, 5; Franck, 7; Karg-Elert, 3; Saint-Saens, 5.

The university possesses two fine organs. The one in the university auditorium was built by Casavant Brothers and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company and has three manuals, forty-two speaking stops and twenty couplers.

Death of J. E. Pepin.

J. E. Pepin, a well-known Canadian organ expert on the staff of Casavant Freres, St. Hyacinthe, Quebec, died Feb. 19, according to word from Montreal. Mr. Pepin was 72 years old and had been associated with the Casavant establishment for a period of forty-six years. He was superintendent of the company's American branch plant at South Haven, Mich., during the time that it was in operation.

Westminster Choir at St. Mark's.

On March 7 the Westminster Choir will give a recital in St. Mark's Church in the Bouwerie, New York City, in aid of the choir fund. Announcement of the concert is made by W. A. Goldsworthy, organist and choirmaster of St. Mark's.

Mrs. Arthur J. Keltie, musical director of the Sunnyside Mansolemm at Long Beach, Cal., presented a program Sunday afternoon, Jan. 14, which was broadcast by station KGER, in which all the selections were compositions of Schubert. She played the "Ave Maria" and "By the Sea" on the organ. These programs attract large audiences every Sunday.

SCRAPS OF PAPER

The worst organ in the world or the best organ in the world may be built from the same identical specification. *Therefore, the quality of an organ depends on the builder—not on the specification, which can, of itself, neither insure distinction nor prevent mediocrity.*

Therefore, when you examine and compare specifications, remember that you are not examining and comparing organs, because an organ is a finished, unchangeable result, while a specification is merely an idea typed on a scrap of paper.

There are many who can write good specifications, but few who build really fine organs. Only the Aeolian-Skinner Organization can build an organ which will sound and behave like an Aeolian-Skinner.

A contract with an irresponsible man is merely a scrap of paper because it cannot be enforced.

A contract with a well-meaning man who lacks skill is a scrap of paper because nothing fine can be drawn from ignorance.

If you want to be sure of having a distinguished organ, select Aeolian-Skinner and then agree on a specification.

A good specification attached to an Aeolian-Skinner contract constitutes a sound investment and an insurance policy—not a scrap of paper.

AEOLIAN-SKINNER ORGAN COMPANY

Organ Architects and Builders

SKINNER ORGANS	AEOLIAN ORGANS
CHURCH	AUDITORIUM
RESIDENCE	UNIVERSITY
STUDIO	FACTORY
677-689 Fifth Avenue, New York, N. Y.	Boston, Massachusetts

ORGAN BUILDERS SIGN FOR THE BLUE EAGLE TO CO-OPERATE UNDER CODE

Secretary Odell of National Association Announces List of Those Who to Date Have United with NRA Movement.

Announcement is made by Lewis C. Odell, secretary-treasurer of the National Association of Organ Builders, of the list of concerns in the pipe organ industry which, by their membership in and financial support of the National Association of Organ Builders, up to date of publication, have made possible obtaining and putting into effect the code of fair competition for the industry, recently signed by General Johnson. Other concerns are joining daily as information about the code and the association sponsoring it is being more widely disseminated. The list to date is as follows:

- Aeolian-Skinner Organ Company, New York.
- Austin Organ Company, Hartford, Conn.
- F. A. Bartholomay & Sons, Philadelphia.
- Dennison Organ Pipe Company, Reading, Mass.
- Estey Organ Corporation, Brattleboro, Vt.
- Guttfleisch & Schopp, Alliance, Ohio.
- Hall Organ Company, West Haven, Conn.
- Hillgreen, Lane & Co., Alliance, Ohio.
- Hinners Organ Company, Pekin, Ill.
- Hook & Hastings Company, Kendal Green, Mass.
- George Kilgen & Son, Inc., St. Louis, Mo.
- W. W. Kimball Company, Chicago.
- W. W. Laws, Beverly, Mass.
- La Marche Brothers, Chicago.
- M. P. Moller, Inc., Hagerstown, Md.
- Musical Research Products, Inc., Philadelphia.
- National Organ Supply Company, Erie, Pa.
- Organ Supply Corporation, Erie, Pa.
- Peragallo Organ Company, Paterson, N. J.
- Henry Pilcher's Sons, Inc., Louisville, Ky.
- Rangertone, Inc., Newark, N. J.
- W. H. Reiser Manufacturing Company, Hagerstown, Md.
- Reuter Organ Company, Lawrence, Kan.
- Rochester Organ Company, Inc., Rochester, N. Y.
- A. J. Schantz, Sons & Co., Orrville, Ohio.
- Verlinden, Weickhardt, Dornoff Organ Company, Milwaukee, Wis.
- Votteler, Holtkamp, Sparling Organ Company, Cleveland, Ohio.
- Wangerin Organ Company, Milwaukee, Wis.
- Wicks Pipe Organ Company, Highland, Ill.
- Rudolph Wurlitzer Manufacturing Company, North Tonawanda, N. Y.

The D. Appleton-Century Company announce a companion volume to "Standard Organ Pieces" now in use by 25,000 Organists

MODERN ORGAN PIECES



A companion volume to "Standard Organ Pieces," of which more than 25,000 copies have been sold. This new volume is devoted to the works of modern composers, containing more than ninety compositions, many of which have never been arranged for organ. The list of composers includes Ippolitow-Iwanow, Kistler, De Falla, Moussorgsky, Palmgren, Prokofieff, Sibelius, Stojowski, Stravinsky, Wormser and many others. The value of this book to skilled organists as well as to students can hardly be overestimated, as it will provide them with a collection which, in terms of the cost of foreign sheet music, is actually worth in excess of \$150. Engraved for pipe organ on three staves, sheet music size, with large and readable notation. Be sure to read the following

COMPLETE CONTENTS

Aitken	Serenade	Ganne	Extase	Papini	Dolce far niente!
Albeniz	Tango in D	German	Morris Dance (Henry VIII)	Pierre	Serenade
Amari	Ancient Menuet	German	Shepherd's Dance (Henry VIII)	Poldini	Poupee Valsante
Berlioz	Danse des Sylphes	German	Torch Dance (Henry VIII)	Prokofieff	Gavotte in D, Op. 12
Bizet	Entry of the Torsadors	Glazounow	Meditation, Op. 32	Rachmaninoff	Prelude, Op. 23, No. 5
Blockx	Serenade (Milenka)	Godard	Mazurka, Op. 34	Rachmaninoff	Romance
Blon	Liebesträum	Goldmark	Air (Violin Concerto)	Rimsky-Korsakow	Dance of the Buffoons
Boisdeffre	By the Brook	Gounod	Ode to Saint Cecilia	Rimsky-Korsakow	Flight of Bumble Bee
Borodin	Polovtsianer Danse	Granados	Faust Ballet (Mosaic)	Rubinstein	Kamennoi-Ostrow, Op. 10
Borowski	Reverie	Grieg	Spanish Dance	Saint-Saens	Bacchanale (Samson)
Brahms	Cradle Song	Grieg	Sigurd Jorsalfar (March)	Saint-Saens	Minuet, Op. 56
Brahms	Intermezzo, Op. 117, No. 1	Hollaender	Solvejg's Song	Sapellnikoff	Chant sans Paroles
Brahms	Waltzes, Op. 39 (Mosaic)	Hollaender	To Spring, Op. 43, No. 6	Schumann	Cradle Song, Op. 124, No. 16
Bruch	Adagio (Concerto Op. 26)	Hollaender	Canzonetta	Schumann	Romance, Op. 94
Chabrier	Habanera	Ippolitow-Iwanow	Proces'n of the Sardan	Sibelius	Romance, Op. 24, No. 9
Chopin	Nocturne, Op. 55, No. 1	Jensen	Murmuring Zephyrs	Sibelius	Valse Triste
Chopin	Valse, Op. 18	Kistler	Prelude (Kunihild)	Spendiarow	Berceuse Op. 3, No. 2
Cui	Causerie, Op. 40, No. 6	Lassen	Crescendo	Stojowski	Melodie, Op. 1, No. 1
Czibulka	Love's Dream After Ball	Leoncavallo	Pagliacci (Mosaic)	Strauss, R.	Lento (Violin Concerto)
Dancla	Simple Histoire	Liszt	Liebesträum	Stravinsky	Berceuse (Fire-bird)
Delibes	Passapied (Le Roi s'amuse)	Luigini	Egyptian Ballet (Mosaic)	Szalit	Intermezzo, Op. 3, No. 3
Delibes	Valse des Fleurs (Naila)	MacDowell	Scotch Poem, Op. 31, No. 2	Thome	Under the Leaves
Drigo	Valse Bluette	Mascagni	Prelude and Sicliana	Tschaikowsky	Andante (Fifth Symphony)
Dubois	Jeanne d'Arc (March)	Masseuet	Air de Ballet	Tschaikowsky	Melodie, Op. 42, No. 3
Durand	In the Forest	Mozzowski	Melodie, Op. 18, No. 1	Tschaikowsky	Nutcracker Suite (Mosaic)
Dvorak	Inian Canzonetta	Moussorgsky	Hopak (Fair at Sorochinsk)	Wagner	Magic Fire Scene (Walkure)
Dvorak	Slavonic Dance, Op. 46, No. 1	Paderewski	Menuet a l'Antique	Widor	Andante (Fourth Symphony)
Elgar	Gavotte in A	Palmgren	May Night	Wieniawski	Legende, Op. 17
Falla	Nocturne in Ab			Wormser	Reverie (Gypsy Suite)
Field	Nocturne in Bb			Youferoff	Elegie, Op. 1
Frank	Danse Len.e				

Bound in green cloth, gold lettering For Sale at all Music Stores

Price \$5.00

D. APPLETON-CENTURY CO. 35-39 West 32nd St., New York

HARRIS' CHORISTERS IN CONCERT

When the announcement arrives that Ralph A. Harris' St. Paul's Choristers in Brooklyn are giving a concert we check the date and go. This year was no exception and on Feb. 9, in the parish hall, this choir celebrated its tenth anniversary. The night was the coldest in New York's history, yet a well-filled house greeted the choristers. The first two numbers, Christiansen's "Praise to the Lord" and Palestrina's "Exaltato Te Domino," showed earnest work and preparation. The boys sang without notes, as they did most of the numbers. Ippolitoff-Ivanoff's "Bless the Lord, O My Soul" was most stirring and engaging. This was followed by "I Will Extol Thee," from Costa's "Eli." This "war-horse" of all boy sopranos was sung in a spirited fashion by Master George A. Garriques, a gold medal winner in the Greater New York Music Education League contest in 1933. "Nobody Knows de Trouble" vied with the Russian number in beauty of nuance and interpretation. In Bach's "Here Yet Awhile" ("St. Matthew Passion") Mr. Harris, the director of St. Paul's, used an organ and piano accompaniment. His belief in giving members

of the choir an opportunity to acquire skill in accompanying displayed itself here. Byrd's "Ave Verum" was sung by a group of twelve from the choir. Gounod's "Gallia" closed the first half of the program. Mr. Harris showed exceptionally good taste in the second half of his program. The choir does not appear in vestments and he cultivates the good feeling he has engendered in St. Paul's by letting the audience feel as if it were having a family party. Dancing always does follow and almost everyone stays for it. "Morning" by Speaks, opened the second half and was sung with rare taste. In Kalman's "Play Gypsies" and Victor Herbert's "Sweethearts" an *obligato* was sung and hummed by the boys in a most effective manner. Forbes Duguid was soloist for the former and Master Robert E. Persike for the latter. Clokey's "Night" gave another boy a chance to acclaim Mr. Harris' training. Master Garriques proved his right to hold a gold medal in his handling of the many repetitions in his solo "Come to the Fair," by E. Martin. An arrangement for treble voices of Campbell-Tipton's "Spirit Flower" was skillfully interpreted by a group of twelve choristers. This, with the Bridal

Chorus from Cowen's "Rose Maiden," closed the concert. Mr. Harris is to be congratulated upon the tenth anniversary of his work at St. Paul's and the ideals in tone and interpretation he has set up. The rector, the Rev. Harold S. Olafson, spoke of this during an intermission in the second half of the program and expressed the gratitude of the parish and himself for the splendid work that was being done at St. Paul's through Mr. Harris' efforts. GRACE LEEBS DARNELL. Organ for Fine St. Louis Residence. Dr. Carroll Smith, a prominent physician of St. Louis, has ordered a Kilgen residence organ. It will be a two-manual of twenty-four stops. The Smith home, in University Hills, a fashionable residence district just outside of St. Louis, is one of the city's most imposing residences. It was completed two years ago. The organ will be installed in a tone chamber located in the basement, with openings leading to grilles in panels of the living-room on the floor above. The console will be placed in a sun-room adjoining the living-room, and will be richly carved to conform with the period style of

furniture in the home. The organ will be equipped with the new Kilgen dual control reproducing player. Mrs. Smith is studying organ with Vernor Henshie of Pilgrim Congregational Church and Shaare Emeth Temple, St. Louis. Special Service at Reading, Pa. A special service of music was given by the choir of Memorial Church of the Holy Cross at Reading, Pa., Sunday evening, Feb. 18, under the direction of Marguerite A. Scheifele, the organist. The program began with the usual organ recital at 7:15. Following were the organ compositions played: "Good-Night" ("Venezia"), Ethelbert Nevin; Second Impromptu in G minor, Mansfield; "Priere a Notre Dame" ("Suite Gothique"), Boellmann. The numbers in the service were as follows: "The Day Is Past and Over," Marks; "Gloria" (Twelfth Mass), Mozart; "Jesus, Friend of Sinners," Grieg (by the senior choir); "We March, We March to Victory," Sousa (by the boys' choir); quartet, "Blind and Alone" ("Conversion"), Matthews; tenor solo, "Forward to Christ," O'Hara; offertory, "Ave Verum" in D, Mozart; postlude, Finale (Sixth Sonata), Mendelssohn.

A U S T I N

THE NEW
TEMPLE BETH-ISRAEL
OF
HARTFORD, CONNECTICUT

WILL INSTALL A FOUR-MANUAL
AUSTIN ORGAN
OF FIFTY-EIGHT STOPS

THE ORGAN IS A GIFT FROM THE
SISTERHOOD
OF THE CONGREGATION

AUSTIN ORGAN CO., HARTFORD, CONN.
ORGAN ARCHITECTS AND BUILDERS

**New Easter Music;
Latest Issues for the
Choir Under Review**

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

Easter comes early this year, with an awkward dilemma for me. Last month I had a few new compositions to review, but my article was so long that space could not be found for all that I wished to mention. This time I shall give you the omitted material from last month, just as it was set up, and with certain important additions of numbers just from the press; but I realize that my suggestions for Easter of 1934 will reach you rather late. My comfort—very scant comfort—is the grim fact that little new music is being bought this Easter anyway.

The most original new Easter work that has reached me is Dr. Whitehead's "Watchman from the Height Beholding" (Boston Music Company), an eloquent and impressive work, particularly interesting for its treatment of baritone and soprano solos and for its noble declamatory style, dignified and commanding. A chorus is needed for certain divisions, but otherwise this is an easy anthem.

Dr. Whitehead has two other new Easter anthems. One which will be widely useful is "Alleluia, Sing to Jesus" (Schmidt) on the fine old chorale "All Menschen müssen sterben," the delightful arabesque accompaniment being derived from the *motif* as treated in Bach's "Orgelbuchlein." The choral part is very easy, and the accompaniment is lovely.

The third Whitehead work is a big anthem in eight parts, unaccompanied, called "Lift Up Your Voices Now" (Ditson), composed for Dr. Fry and the Camden Musical Art Society.

The old German melody usually called "Ye Watchers and Ye Holy Ones" has had a number of treatments as an anthem, and there are two new ones of quality this year. The better of the two is "Joy Dawns Again on Easter Day" (Gray), a section from the recent Voris cantata for Easter. This is a stunning, easy number, with one short section for humming chorus or quartet and high solo.

The other use of the Cologne tune is Wadley's "Light's Glittering Morn" (Novello), easy but contrapuntally interesting, decidedly for chorus, though not difficult.

I do not remember that anyone else has written an Easter anthem on the manly tune "Orientibus Partibus," though I am probably mistaken. At any rate, Russell Broughton has given us an admirable one of nine pages entitled "Easter Paean" (Gray), with fine opportunity for the organ reeds and admirable use of unison choir at the proper places. Except for division of parts making a chorus imperative, this is easy, but it will be thrilling with a good performance. I expect it to be one of the most popular new anthems of the year.

Dr. D. McK. Williams has taken a section of Mozart's First Mass and made a showy and beautiful anthem called "Christ Is Risen" (Gray), with a florid soprano solo and a duet for ST. Though the style is florid throughout, it need hardly be said that it is never cheap. I feel that a chorus is needed, and that this will be a splendid number with a good choir.

R. E. Marryott has composed a carol-anthem called "We Will Be Merry" (Gray) on a jolly traditional melody that lives up to the title. To bring out the drone effects you will need at least seven parts, unaccompanied; otherwise there are no difficulties.

The Dickinson contribution this year is a big anthem by Johann Eccard, composed about 1600, entitled "Christians, Rejoice" (Gray). You need two choirs, preferably choruses, though a chorus and quartet are suggested as a possibility. The part leading is simple, and there are no difficulties of any other kind for a choir accustomed to singing antiphonally and unaccompanied.

Frank Wrigley has an easy, tuneful, accompanied anthem called "An Easter

Hallelujah" (White-Smith), running to six pages, with solos for soprano or tenor or both. The text is the oft-set but still noble one beginning "Christ Our Passover."

There are two Easter hymns of quality. The better of the two is Webb's "Christ Our Lord Is Risen Today" (Gray), of which I cannot speak too warmly. It will be most effective in processional use, but the sturdy tune and discreet, robust harmonization will make this a notable addition to any service, in almost any position where a hymn is appropriate. It is printed in anthem form, and is really a hymn-anthem.

The other hymn is in the style of a naive carol, entitled "Christ Is Risen" (McLaughlin & Reilly, Boston); it is by Otto A. Singenberger. It might be a medieval German tune, so far as style and effectiveness are concerned.

Beside the cantatas mentioned last month, there is one other called "Behold the Christ" (Ditson), begun by our late lamented friend, Dr. George B. Nevin, and completed by his son, Gordon Balch Nevin. The work runs to forty-four pages and will probably take about three-quarters of an hour for performance. There are solos for SATB. The devotional text is by Dr. Nevin's wife, with free use of Scriptural passages. The opening part is in the style that made the Nevin cantatas so popular; the last part, by Gordon Nevin, is so melodious and effective that it is evident that he may inherit his father's popularity in this form. In fact, his resources are so much greater harmonically and contrapuntally that he will please many musicians who have not been interested in his father's cantatas. Parts 3 and 4 merit separate publication and will doubtless have it. The music is easy throughout, well adapted to the needs of amateur choirs.

My attention has been called to a solo for Easter with violin obbligato called "The Lord Is Risen Indeed" (Gamble), composed a few years ago by the well-known Pasadena organist, Robert W. Allen. It is for medium voice—preferably baritone, I think—and shows feeling for the capacities both of singer and of violinist. In other words, while it has no great originality, it is an effective number, the sort of solo that singers enjoy for its fluid lines—the sort that sounds very much better than it looks on paper.

Other New Music

I am enthusiastic over certain preludes for organ based on hymn-tunes. The best of the new ones is by J. S. Matthews on the "Christe Redemptor" (Ditson), a melody said to run back to the tenth century (which I doubt) and to have been composed for the bells of Gloucester Cathedral. This fine piece opens with the melody alone on chimes; but if you haven't chimes, the grand tune will sound impressive played in octaves on rolling diapason tone. While the treatment is easy, it is so beautiful that I rank this with the best chorale preludes of Noble, Willan and Candlyn; and I advise everyone to buy it. (I give this advice even though I am handicapped by the fact that Mr. Matthews is dedicating the piece to me.)

Dr. Thiman has a set of "Four Chorale Improvisations" (Novello), none of the four so inspired as the Matthews piece, but all easy and effective and beautifully polished. The tunes are "Dominus Regit Me," "Winchester New," "Wareham" (with effective use of an ostinato) and "Hauover." The price in England is only two-and-six for the set.

Two chorale numbers I have selected, from a dozen to be mentioned later. One is an introit anthem by Carl F. Mueller entitled "God Is in His Holy Temple" (G. Schirmer), for unaccompanied chorus, mostly in four parts. The style reminds one of the great Russians; it is a beautiful, atmospheric work.

The other number is Dr. Dickinson's edition of a setting of the Lord's Prayer from the Ukrainian church service (Gray). This may be sung by a single choir, with some divisions of parts, but it should have a second or antiphonal chorus or quartet, in four or two-part harmony, or even in unison.

I believe that this will be extremely popular.

For Ascension

I have been asked to suggest a few numbers for Ascensiontide, a festival which is being celebrated more and more even in the Protestant churches. Hastily I have picked out the following anthems from a pretty extensive list now available:

- Mueller—"Lo, God Is Here." Eight parts, unaccompanied. (G. Schirmer.)
- Timmins—"O God of God." Fifteen pages. (Gray.)
- Willan—"O King of Glory." Unaccompanied motet. Best. (Oxford.)
- Williams, Vaughan—"At the Name of Jesus." A fine hymn-anthem on the tune "King's Weston." (Oxford.)
- Aronsky—"O Praise the Lord of Heav'n." Unaccompanied. Splendid. (Gray.)
- Dickinson-Schubert—"My Peace I Leave." Melodious. (Gray.)
- Matthews, H. A.—"Take Ye Heed." Bass solo. Melodious. (G. Schirmer.)

New Work by Hillgreen, Lane & Co.

Hillgreen, Lane & Co., Alliance, Ohio, are installing a three-manual organ in Martin Luther Church at Youngstown, Ohio. The specification of this instrument was published in THE DIAPASON in September, 1931. Within the last month the same firm has completed installations in the M. E. Church of Ligonier, Ind., and St. Paul's Lutheran Church, Lancaster, Ohio. Contracts have been received for a three-manual to be installed in the First Christian Church, Youngstown, and for a two-manual in the First Presbyterian Church, Newell, W. Va.

Chicago Women Organists' Program.

Frances Anne Cook, organist of the North Shore Baptist Church, has prepared a program of spring music for the Chicago Club of Women Organists, to be given at the salon of the W. W. Kimball Company Monday evening, March 5. Organ soloists will be Mary Ruth Craven, Ora E. Phillips and Tina Mae Haines. The quartet of St. James' M. E. Church will be the assisting artists. The public is invited.

WICKS ORGAN IS DEDICATED

Recital in First Reformed Church at Ellenville, N. Y., by Schminke.

A two-manual Wicks organ in the First Reformed Church, Ellenville, N. Y., was dedicated Dec. 21, Dr. Oscar Schminke playing the dedicatory recital. Through the co-operation of the Rev. Perry Van Dyke, pastor of the church, and the able work of Walter Howe of Worcester, Mass., and L. H. Montague of Buffalo in the designing of the instrument, the results obtained are very gratifying. Harry Bayer, Eastern representative of the Wicks Company, likewise gave it every attention. The great and swell are installed in separate chambers. Tone openings are unusually large, thus providing very successful expression. Four-inch wind is employed throughout. The gemshorn mixture is particularly useful and the synthetic effects are good due to the fact that the nazard is taken from the flauto traverso. A synthetic quintadena and oboe obtained by combining the 8-ft. stopped flute and salicional with the nazard provide valuable solo stops. The corneopane is of a very small scale, being only 3/4 inches in diameter at CC.

The organ was installed by C. A. Nagel and finished by A. Schaefer.

Other recent contracts obtained by Mr. Bayer are from the First Presbyterian Church, Brewster, N. Y., and St. Paul's Episcopal Church, Poughkeepsie, N. Y. The Brewster installation of eight sets will be completed in March and the Poughkeepsie organ, which contains nineteen ranks, is to be installed about Sept. 1.

Beymer Directs "Creation."

A chorus of 100 voices under the direction of Paul Allen Beymer, the Cleveland organist, constituting the Painesville Choral Association, sang Haydn's "Creation" Feb. 13 at Lake Erie College in Painesville. Catherine Kelliker Daniels, A. A. G. O., was at the organ. The performance was repeated over WTAM on the evening of Feb. 24 with the aid of the symphony orchestra and the organ.

Just Published

THE OXFORD CHURCH ANTHEM BOOK

Edited by Sir Walford Davies and Dr. Henry G. Ley
\$2.50

THIS collection contains 100 anthems by 62 composers, from Arcadelt of the 16th Century to such present-day composers as Gustav Holst and Vaughan Williams.

"Only constant service can reveal the defects of new anthems". This is the principle that has guided the editors in their selection. Thus, older composers are well represented—Byrd, Purcell, Farrant, Gibbons, Tye, Tallis, Weelkes, Goss, Walmisley, Sterndale Bennett and others.

Modern composers are represented by Bairstow, Buck, Walford Davies, Armstrong Gibbs, Harris, Tertius Noble, Holst and Vaughan Williams.

A copy will gladly be sent on approval.

NEW ANTHEMS

Armstrong, Thos. —CHRIST WHOSE GLORY FILLS THE SKIES, ACC.....	16
Bairstow, E. C. —OUR FATHER IN THE HEAVENS (Trinity). Unacc.....	16
Kitson, C. H. —BRIGHT THE VISION, ACC.....	24
—JESU, GRANT ME THIS, I PRAY, ACC.....	16
<i>Treated in choral-prelude manner</i>	
—LORD, IT BELONGS NOT TO MY CARE, ACC.....	16
Merwin, Royal A. —HAIL! FESTAL DAY, SATB, with Baritone Solo, Acc.	20
Pollak, Wm. —AVE MARIA (Arcadelt). Male Voices.....	12
Titcomb, Everett —MISSA SANCTAE CRUCIS, SATB, Unacc.....	25
Whitehead, Alfred —FAUX-BOURDON ON WELL KNOWN HYMN TUNES	15
Give to Our God Immortal Praise: O what the Joy and the Glory must be; The Royal Banners forward go.	
Willan, Healey —BEHOLD THE TABERNACLE OF GOD (Dedication) Motet for SATB.....	15

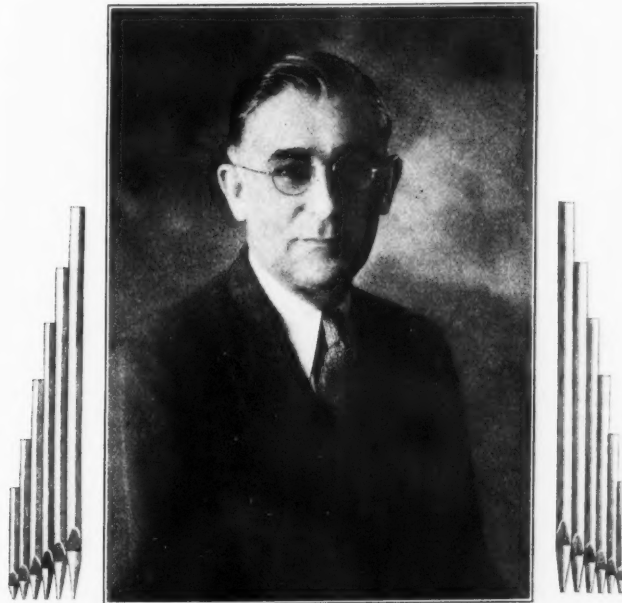
The new Carl Fischer-Oxford Catalog of Books on Music contains valuable chapters on Church Music, Choir Conducting, Hymns, etc. A copy will be sent on request.

CARL FISCHER, Inc.

Sole Agents in the U. S. A. for the Music Publication of
THE OXFORD UNIVERSITY PRESS
Cooper Square, New York

Boston: 252 Tremont St. Kimball Hall: Chicago

“ Rare Genius ”



Mr. J. A. Schaefer

The recent addition of this famous American artist to our voicing staff is significant of the high idealism manifest in the Wicks organization. . . .

We are gratified to reproduce herewith laudatory testimony to Mr. Schaefer's creative tonal accomplishments on some of our recent installations.

Ellenville, New York

During the past four years I have played a great many organs with the thought of selecting the instrument which in my mind was most *exquisitely voiced*. When I heard an example of Mr. Schaefer's work my investigations ceased, for I decided that he was able to satisfy my critical taste. I can sincerely state that he has fulfilled my every desire in the organ installed in my Church. His ability is most remarkable.

First Reformed Church

Perry Van Dyke, Pastor

Excelsior Springs, Mo.

Mr. Schaefer's artistic voicing and finishing of the organ recently installed in St. Luke's Church, Excelsior Springs, represents the accomplishments of a *rare genius*. *You are to be congratulated upon having acquired the services of such a master voicer*. His ability combined with your system of construction *must* place the Wicks Company in an enviable position.

St. Luke's Episcopal Church

J. B. Rogers, Organist

Columbia, Mo.

The organ in our College, which was voiced by the masterly hands of Mr. Schaefer, is evoking the praise of many prominent organists. Its tone is sweet, mellow and very satisfying. We could wish for nothing finer.

Christian College

Edgar D. Lee, President

A lesson in simple arithmetic

Superb Voicing + Most Reliable Action = Wicks Organ

WICKS - PIPE - ORGAN - COMPANY

HIGHLAND, ILLINOIS

Best Made Fur Fly in Debate with Parratt on Transcriptions

[Continued from February issue.]

Most of us of the present generation have distinct recollections of ardent discussions on the question of playing transcriptions on the organ—discussions that do not go as far back as forty-two years. But they had these debates in the early days—even in 1854!—as revealed by a study of *The Organ*, the earliest of American organ magazines, edited and published by Everett E. Truette, as set forth in *The Diapason* a month ago. Picking up the June, 1892, issue of Mr. Truette's paper, which is the second number of the first volume of *The Organ*, one is attracted by an article headed "Organ Arrangements," and we find, quoted from *Musical Opinion* of London, a letter written by none other than William T. Best, which shows the great English organist to have been as brilliant in repartee as in registration—as adept at argument as at performance at the console.

Mr. Best's contribution to this early-day consideration of a topic which seems never to have been settled beyond the peradventure of a debate or magazine article, is scintillating and deals in no delicate fashion with his adversary of the moment, who was the famous Walter Parratt. And it quotes Sir Henry Smart's words of *eighty years ago!* Certainly a picture of these two distinguished men in a battle of wits must be interesting enough to resurrect, and so we quote the letter of Mr. Best in full:

My attention has been called to an article on the organ in the lately started *Victorian Magazine* by "Mr. Walter Parratt, organist to the Queen," in which that gentleman maintains a singularly hostile attitude to all "arranged" music for the organ, singling out for special animadversion my contribution to this class of music, termed by him "examples of misapplied skill"; and in lectures delivered in his native town, Huddersfield, he reiterates similar opinions.

I may here remark that on the only occasion I heard him perform upon the organ he essayed a transcription of Mendelssohn's Overture, "Ruy Blas."

As the question of "arrangements" of orchestral and other music for an organ is one of some moment, I propose to show that Mr. Parratt's views on this subject are not in accord with highly competent authorities, including the late Mr. Henry Smart, whose article in the *Musical World* (1854) I am fortunate in being able to quote farther on. It is necessary to premise that organ arrangements should exhibit, in an artistic manner, every important feature of the score, and never be debased for performance on imperfectly constructed instruments by players more or less in a state of purgation.

To commence with, the father of all "arrangers" is no less a personage than Bach, who is well known to have "accommodated" Vivaldi's violin concertos to the expressionless German organ of his day with its intractable pedal bass. Of all music in arranged form, that for stringed instruments must be truly appalling to purists when "reduced"—as the French would say—for an organ. Passing to modern German and continental musicians—overtures, symphonies, marches, quartets, songs and choruses, etc., have been transferred to the organ by F. Lutz, E. Hennig, S. de Lange, E. Silas, B. Sulze, F. Liszt, R. Schaab and Alexandre Guilmant, the last-named having lately commenced to "arrange." In this country we have E. Prout, R. Stewart, G. Cooper, E. J. Hopkins, J. Stainer, G. C. Martin, H. Smart and F. Archer, all of whom would hardly select music unsuitable for organ effect.

Mr. Parratt urges that "the erection of large concert hall organs, and the necessity of pleasing the Saturday night audience, has had a disastrous influence upon organ music, as in the majority of such programs two-thirds at least are arrangements of orchestral and choral works." It must be remembered, however, that in endeavoring to raise the musical taste of the humbler classes, the municipal authorities of our large towns did not intend their concert organs to be restricted to the performance of preludes and fugues, and somewhat dry sonatas. As is the case with orchestral concerts of a popular character, the higher forms of composition

have to be introduced both warily and gradually. As regards the organ, it is beyond cavil that a well-known instrumental adagio or andante, suitably arranged, is infinitely preferable to the frequently dull specimens of modern organ music duly vaunted as being "original." Some years ago unfortunate attempts were made (in two organ journals) by utterly unknown men to supply a new stock of music for the most exacting of all instruments—the organ; but it is melancholy to record that the efforts of these native composers (many of whom had caudal appendages to their surnames) merely served to point a moral as well as excite the risibility of foreign critics.

It is gratifying to note that a better state of things now prevails; and if we could obtain anything approaching Mozart's great Fantasia in F minor, all would be well. Modern German composers are now timidly adding *crecendo* and *diminuendo* to their organ pieces, the builders being compelled to advance with the times and provide their lifeless stacks of pipes with the means of musical expression common to all English and French organs.

The works of Mr. Parratt's favorite composers—Herrn Merkel and Rheinberger—though in undeniable organ form, are apt to pall upon cultivated ears. Their numerous sonatas, in particular, bear a strong family likeness, the chief themes being encumbered with a wearisome technical development, too often proclaiming the manufactured article rather than the presence of the creative impulse, while the enormous length of many of the movements effectually prevents a frequent performance.

The late Mr. H. F. Chorley (for many years the musical critic of *The Athenaeum*) made a fierce onslaught (1854) on all adaptations for the organ, calling forth, happily, a speedy rejoinder from Henry Smart of an interesting character, with which I am able to conclude this prolonged letter to your esteemed journal. Mr. Chorley says:

"An organist who analyzes an orchestra and its varieties with the view of representing them on the organ, wastes his time, loses his way and does not know his duties and their limit. The organ can hardly be called an 'orchestra in itself' (even of wind instruments), and the fancy of devoting it to arranged music has brought it into low estimation. How shall an orchestra, the basis of which is the brisk and pungent stringed quartet, be represented by its coarser and heavier tones, among which every staccato becomes a 'quack' and every rapid arpeggio a yawn or a scream—according as the stops are of wood or of metal—and every chromatic scale a confusion, analogous to the blot of mixed tints on a painter's palette?"

To which Mr. Smart replies:

"About all this there is, doubtless, some truth; yet so overlaid with misrepresentation, or, rather, non-comprehension of the facts, as to become really valueless. If an organist 'analyzes an orchestra,' etc., with the view of reproducing on his instrument precisely the effect of the score, for example, of one of Beethoven's symphonies, he certainly 'loses his way,' and deserves all *The Athenaeum* may say of him. And it is, unfortunately, true that many organists, not thoroughly conversant either with the orchestra or their own instrument, do commit this very obvious blunder. If, however, it is intended absolutely to prohibit all adaptations for the organ—however artistically contrived—of modern orchestral and vocal music, we must emphatically dissent from the conclusion. In the first place, such an expurgatorial process must be applied analogously to everything. All 'arrangements' of every sort and kind, must be condemned. All potpourris and 'selections' for military bands, for instance, must be accounted unrighteous proceedings; for how can clarinets, cornet-à-pistons, all horns and the like represent, better than the organ, the string quality of an orchestra or the voices of the singers? Again, on this principle of rigid exactitude, M. Thalberg and all his fraternity must be summarily interdicted from all further fantasia making for the pianoforte; for an instrument which has only one quality of tone must obviously have less chance of imitating an orchestra than one which has many. And, strangest consequence of all, to carry out the integrity of his views, the critic of *The Athenaeum* must straightway forbid a process to which time must have reconciled even him—namely, the playing of Handel's choruses on the organ; for, if it be a question of exact resem-

Bethuel Gross



BETHUEL GROSS, musical director at the Georgian Hotel, Evanston, Ill., has been appointed staff organist and arranger for radio station WIND of Gary, Ind., and musical director of the Gary Hotel. He assumed his new duties Feb. 1.

Mr. Gross, who originated and presented the Thursday evening musicales at the Georgian, is organist and musical director of the beautiful City Church in Gary, built by the United States Steel Corporation, and general director of the South Shore music festival and supervisor of music in the Argo-Summit public schools.

balance of effect, we cannot see the slightest difference of impropriety between the transfer to the organ keys of 'For unto Us,' and a like manipulation of the first movement of the 'Eroica' Symphony. The effect of the one will be not an atom more like the orchestra than that of the other. And, indeed, the more modern the music—and, therefore, the more individual the employment of the wind band in its instrumentation—the less will the organ be at fault in the imitation of the score.

"That an organ is 'an orchestra in itself' no one who values the meaning of words has ever maintained. But it can be most justly asserted that the organ affords to the performer a command of the extremes of light and shade, of force and delicacy, of variety and qualities, both separately and in combination, which no other single instrument can approach. If it can do nothing toward the 'brisk and pungent string quartet,' it can boast an unrivaled grandeur in the mass of its tone, an almost unlimited command of gradation and variety of character, and a few individual qualities of sound so nearly resembling their orchestral prototypes as to be sufficient for the exactest purposes of imitation. In fine, without possessing the power of precisely copying, the organ can render more closely a general resem-

blance, or, rather, perhaps, can suggest more forcibly an idea of the effect, of an orchestral score than any other instrument; and whoever seeks more from it than this, either 'loses his way' in the pursuit or was a bad judge of his means from the beginning.

"On the assertion that the 'fancy of devoting it to arranged music has brought it into low estimation,' we are again completely at issue with *The Athenaeum*. There are, doubtless, instances in which vile taste has been manifested in the selection of music for organ arrangements and in the arrangements themselves; but the habit of cultivating this species of performance in general has, we must maintain, been of the utmost service, both to organs and organists. To the players it has opened an entirely new vista of ideas; without in the least deteriorating their love for or capability of executing the music of Bach, it has increased their mechanical accomplishment both in finger skill and the management of their instrument, and has refined and spiritualized their style; while to its urgent demands for improvement the organ itself is almost indebted for the immense ameliorations in tone and mechanism it has in late years displayed. The English organists are now, undoubtedly, the first in the world, and no long period will elapse, we hope, ere their organs will attain the same supremacy. Whenever this happens the result will be very mainly due to this fancy for 'arranged music' in which *The Athenaeum* finds so much to censure.

"In his concluding sentences, the critic from whom we quote gets wrong in his technics, as most people do who discuss matters with which they are not familiar. The information that 'every staccato becomes a quack' and 'every chromatic scale a confusion analogous to the blot of mixed tints on a painter's palette,' can only have originated in the writer's exclusive acquaintance with bad instruments and worse players; while the special effects 'yawn' and 'scream,' attributed respectively to wood and metal stops, evince total ignorance of the qualities of either. All this may be very sharp writing, but it is, nevertheless, very flat nonsense."

To add to this is quite unnecessary, except to express a hope that Mr. Parratt, as organist to the Queen, will add to the list of our composers for the instrument, as befits his high office.

Yours, etc.,

W. T. BEST.

St. George's Hall, Liverpool, April 23, 1892.

Among brief editorial comments in the same issue of *The Organ* are some interesting paragraphs. The Buffalo correspondent of a New York musical paper was quoted as writing: "This reminds me of the action of the Boston Music Hall organ; it was so slow that organist Elson went there Saturday evenings to play the music due Sunday mornings." *The Chicago Inter Ocean*—a paper long since deceased—was quoted as containing this rapturous paragraph in an account of the dedication of the great Auditorium organ in Chicago, when the reporter, speaking of Clarence Eddy's playing, said that "a master hand swept the seven-storied keyboard, a sympathetic foot touched the bass keys—one thoroughly familiar with the grand instrument, its mechanical intricacies, its musical powers."

NOW READY FOR DELIVERY

A Second and Revised Edition of

"The Contemporary American Organ"

by WILLIAM H. BARNES, Mus. D.

Probably all organists are desirous of becoming more intimately acquainted with the mechanics and tonal features of their instruments. This new edition covers all types of consoles, windchests, relays, combination actions, magnets, regulators, and other parts of the modern electric organ, with complete drawings, photographs and descriptions. Its discussion and illustrations of good tonal design, together with photographs and drawings of organ pipes, with lucid descriptions, will be a revelation to many organists.

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.

Now it is possible to buy the book you have wanted at a price you want to pay.

Sent postpaid to any address for \$2.50.

Order through

J. FISCHER & BRO.,
119 W. 40th St., New York City

or
Organ Interests, Inc.,
467 Richmond Station, Staten Island, N. Y.

**Service by Sanford
Made Up Works of
Clarence Dickinson**

By ERNEST A. ROVELSTAD

A tribute to a musician of international note by his pupil, marked by masterly interpretation of the compositions of the teacher, was paid in the program of sacred music presented Sunday night, Jan. 28, in honor of Dr. and Mrs. Clarence Dickinson by Luis Harold Sanford, organist and choirmaster of the Reformed Church of Flushing, Long Island, N. Y. Mr. Sanford is a pupil of Dr. Dickinson, who is director of the School of Sacred Music at Union Theological Seminary and organist and choirmaster of the Brick Presbyterian Church, New York. For four years Mr. Sanford was associate to Dr. Dickinson at the seminary.

As guests at the service of music, besides Dr. and Mrs. Dickinson, were members of the Long Island chapter of the American Guild of Organists and of the Sunrise chapter of the National Association of Organists. Augmenting the motet choir of the Reformed Church were sixteen members, past or present, of Dr. Dickinson's choir.

Mr. Sanford played all five movements of Dr. Dickinson's "StormKing" Symphony. With this opus, written for the occasion, the composer dedicated the organ of the Brick Church in 1919. Mr. Sanford, in the allegro maestoso, traced as with brush and canvas the composer's tone picture of that capricious lord and sentinel of the Hudson hills, tempestuous and tender. Faithful, too, was the playing of the true yet melodious canon, next the intermittently frolicking and thundering scherzo, the idyllic intermezzo and the finale, with its pedal challenge, a challenge consummately met, indeed.

Outstanding among the choral numbers, possibly both in creative sweep and in presentation, were "Soft Are the Dewes of God," essentially modern-

Dr. Clarence Dickinson



istic, and "Thy Word Is Like a Garden, Lord," in part of which the organ provided a telling trumpet accompaniment for the men's chorus. Of special interest also were the chime preface to "List to the Lark" and the pedal point effect of the soprano in Helen A. Dickinson's "The Shadows of Evening Are Falling." The theme of "For All Who Watch Tonight" was taken up in turn by members of the church quartet—Grace Krick Sanford, soprano; Willard H. Van Woert, baritone; Jean Borloz, tenor, and Marion Beaumont, contralto. Mrs. Beaumont also introduced "Beneath the Shadow of the Great Protection." The final choral selection was "Great and Glorious Is the Name of the Lord of Hosts," with incisive *a cappella* passages.

Mr. Sanford, A. A. G. O., M. S. M., has concentrated a wealth of musical activity into his not many years—he

reached his thirtieth anniversary in November. At Bush Conservatory in Chicago he won a scholarship. There followed a year at the American Conservatory. Then he went to the Juillard Graduate School, where he studied under Josef Lhevinne, and to Union Theological Seminary, where he has worked with Dr. Dickinson. Since last spring, when he became director of music at the Reformed Church in Flushing, he has done much for the musical progress of Long Island. He is also director of the Ars Musica Guild, a sixty-five-voice chorus of young people now in its second successful year.

Dr. Dickinson went to New York twenty-one years ago from St. James' Church in Chicago. He has contributed a vast deal to the music library of America, with Mrs. Dickinson collaborating in editing and arranging. Mrs. Dickinson is a doctor of philosophy from the University of Heidelberg—in fact, the first woman graduate—and is the author of "German Masters of Art," an authoritative book on this subject, now out of print and much sought-after by collectors.

Luis Harold Sanford



Willan Gives Liturgical Music.

Healey Willan, Mus. D., Toronto, Ont., gave a recital of liturgical music on the evening of Jan. 8 at the Church of St. Mary Magdalene, of which he is organist and director, with assistance of the choir. The first portion consisted of music for Advent and Dr. Willan played: Chorale Prelude, "Now Come, Thou Saviour of the Gentiles," Bach, while the choir sang the motet, "I Heard a Voice from Heaven," by Tallis. Christmas music was next, with these selections: Chorale Prelude, "Puer Nobis Nascitur," Willan; "Alleluia," Sequence "Come Rejoicing," Offertory and Communion (Midnight Mass) and these six carols: "All My Heart This Night Rejoices," Ebeling (1637-1676); "Now, O Sion," fourteenth century; "Here Are We in Bethlehem," Willan; "Coventry Carol," 1591; "Come, Rock the Cradle," 1642, and "When Christ Was Born of Mary

Free," A. H. Brown. The Epiphany group came last and consisted of these selections: Chorale, "How Brightly Shines Yon Morning Star"; Antiphon to Magnificat, "The Sages Beholding the Star"; Magnificat with Fauxbourdons, Viadana (1560-1625); "Ave Maria," Rachmaninoff; "The First Nowell," with refrain in *fauxbourdon*.

Bravery Medal to Woman Organist.

According to an Associated Press dispatch Feb. 2 from Montreal, which was published in American newspapers, the Comtesse de Boishebert, organist of the women's choir of the parish at St. Jacques, is the proud possessor of a gold medal and certificate for bravery presented on that date. She continued to play the organ while flames spread through the church March 25, 1933, and was credited with preventing a serious panic and possible loss of life.



MAKING a KILGEN PIPE

They are not mere craftsmen, this group of Kilgen specialists whose skilled hands fashion wood and metal into organ pipes—they are true artists devoting their lives to a single high ideal—the creation of perfection in tone.

With such a goal constantly before us, it naturally follows that all Kilgen pipes—flues and reeds, wood and metal—must be made complete in our own factory, and such indeed is the case.

Wood pipes are formed of carefully selected Spruce or White Pine, thoroughly weather seasoned and kiln dried. Metal pipes are cast, then shaped around mandrils in the age-old manner that has successfully withstood all attempts at improvement.

Such minute attention to detail, such pronounced and everlasting striving toward perfection in each and every part, accounts for much of the artistic success of the 1934 Kilgen, the Choice of the Masters.

Geo. Kilgen & Son, Inc.

Organ Builders for over 300 Years

4010 N. Union Boulevard

Saint Louis, Mo.



NEW YORK, Steinway Hall CHICAGO, Wrigley Bldg. LOS ANGELES, Architects' Bldg.

CHOICE of the MASTERS

Weinrich Recital Rouses Enthusiasm At San Francisco

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—On Jan. 31 the Northern California chapter of the Guild presented Carl Weinrich in recital on the four-manual Skinner in Temple M. E. Church, San Francisco. This was Mr. Weinrich's first appearance in San Francisco and it made us Westerners realize that while we can boast of our climate and scenery, we have been missing some wonderful organ playing by our distance from the Eastern coast. The consensus of opinion among the organists, and most of the organists of the bay region were present, was that Weinrich's playing left little to be desired in registration, interpretation, use of the swells, phrasing and all-around technical equipment. His vital rhythmic sense was especially marked in his masterly rendition of Bach's Toccata in F. Mr. Weinrich very kindly repeated this number at the informal reception held around the console.

His program follows: Toccata on "Ave Maris Stella" and "Cortege et Litanie," Dupré; Fugue in C sharp minor, Honegger; Concerto in A minor, Vivaldi-Bach; Pastorale in F major, Roger-Ducasse; Toccata on a Gregorian Theme, Edward Shipper Barnes; "The Mirrored Moon," Karg-Elert; Allegro from Fifth Trio-Sonata, Three Chorale Preludes and Toccata in F, Bach.

Allan Bacon, organist of the College of the Pacific at Stockton, was heard in recital in the same church Feb. 9 in the following program: Toccata and Fugue in D minor, Bach; "The Enchanted Forest," "Idyl" and "March of the Gnomes," from Suite, "In Fairyland," Stoughton; Finale from Symphony I, Vierne; "Morning Mood," from "Peer Gynt" Suite, Grieg; "The Squirrel," Weaver; Londonderry Air, arranged by Allan Bacon; Mendelssohn's Spinning Song, transcribed by Bacon; Schubert's "Ave Maria," "The Cuckoo," by d'Aquin, and Wagner's "The Ride of the Valkyries."

The Guild benefit card party held at St. Clement's community-house Feb. 12 was a great success. There were thirty-three tables and a like number of acceptable door prizes (donated).

The pleasant custom of giving vesper recitals during the trying days of examination week is observed at Mills College. Jan. 29 Doris Olson Howard, A. A. G. O., organist of the First Congregational Church of Alameda and a member of the Mills class of 1924, played: "Gothic Suite," Boellmann; "Poem," Fibich; "Little Town of Bethlehem," Reynolds; Allegretto, York; "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Nevin; "Consolation," Mendelssohn; "The Answer," Wolstenholme, and Chorale Prelude, "Schmücke dich, O liebe Seele," Bach. On Jan. 30 Ethel Whytal Miller, A. A. G. O., of the First Baptist Church

of Oakland and a member of the class of 1926, played: Two Chorale Preludes, Bach; Andante Sostenuto and Finale from Mendelssohn's Sixth Sonata; Scherzo, Gigout; Pastorale, from Guilmant's First Sonata; "Chorus of Angels," Clark; Intermezzo, Hollins, and Prelude, Fugue and Variation, Franck. On Jan. 31 William W. Carruth, F. A. G. O., instructor in organ at the college, played: Pastorale, de la Tombelle; Communion, Hollins; Berceuse and Allegro Vivace from Symphony I, Vierne; Allegretto, Guilmant; Aubade, Bernard Johnson, and Allegretto from Symphony 7, Widor. Feb. 1 Connell K. Carruth, F. A. G. O., of the class of 1920, college organist and organist and director of music at St. Paul's Episcopal Church, played: Elevation, Morandi; "Swing Low, Sweet Chariot," Diton; Chaconne, Durand; Twilight Sketches, Lemare, and "Ave Maria," Schubert.

FOUR-MANUAL FOR TEMPLE

Austin Will Build Large Instrument for Hartford Synagogue.

Announcement is made of the award of a contract for a four-manual organ to the Austin Organ Company by Temple Beth-Israel of Hartford, Conn. The instrument is to be one of fifty-eight stops. It is a gift to the temple from the sisterhood of the congregation. This will be one of the large organs of Hartford and one of the most important contracts of the year.

Death Takes Charles J. Kresser.

Charles J. Kresser, for many years organist at St. Mary's Church, Amsterdam, N. Y., died of a heart attack at St. Mary's Hospital in Albany Feb. 7. Mr. Kresser was born in Albany, a son of the late Joseph and Margaret Klein Kresser. He was an instructor of note in voice as well as piano and had written a number of compositions, many of which were for the Catholic Church. Some are in manuscript and have been left to the church in Amsterdam. He had been active as organist for more than fifty years. His enthusiasm to help young musicians and frequently "finding" them was a traditional trait in him, and many can trace their success to his efforts and efficient training. For many years he served as organist of St. Ann's Church, Albany, and for a time was in a Catholic church at Oswego, N. Y. He returned to St. Mary's, Amsterdam, and remained until 1921, when he located in Syracuse and then in Utica. As a token of the esteem in which he was held the entire membership of his choir assisted in singing the Requiem mass. Interment was in Our Lady Help of Christians Cemetery, Bethlehem Center, N. Y.

Concert by Dorr's Choristers.

St. Luke's Choristers, directed by William Ripley Dorr, with Ruth Stockham as accompanist, gave a recital at the municipal auditorium in Long Beach, Cal., Feb. 9 and sang a varied program with the finish for which all the work of Mr. Dorr with his boys is noted.

St. Matthew's Lutheran Church

YORK, PENNSYLVANIA

Purchases Second

M. P. MÖLLER ORGAN

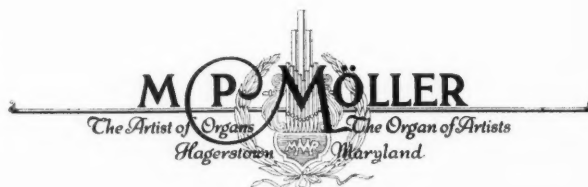


A large three-manual and Echo organ is now being installed in this beautiful new church.

The MÖLLER organ previously purchased will remain in the former church, now used for Sunday-school and parish purposes.

The choice of a second MÖLLER instrument demonstrates confidence in the superiority of MÖLLER tone, MÖLLER mechanism and MÖLLER materials, fully proven by years of experience.

Let us send you a catalogue and information about M. P. MÖLLER organs.



IF You Desire Preparation for the
"MINISTRY OF MUSIC"

Northwestern University

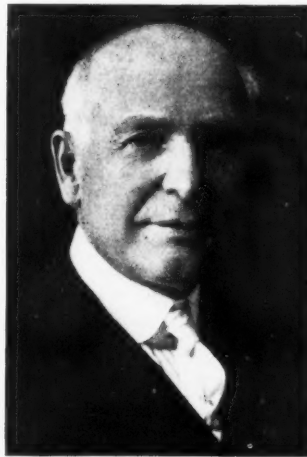
OFFERS just what you want:

1. Courses leading to Degrees, B. Mus., M. Mus.
2. A university atmosphere of wide advantages.
3. A School of 42 years' standing; eminent faculty.
4. Fine recreational and professional opportunities.
5. Personal attention to every student.

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

**Florida Organist Is
Active at Age of 81;
Oldest Wild Pupil**

James Baley



James Baley, affectionately known as "Jim" Baley among a host of friends and the people of Grace Methodist Church at St. Petersburg, Fla., is one of the oldest active organists in America—and without question one of the happiest. At the age of 81 years he still plays every Sunday and at the same time dispels gloom wherever he happens to be, whether it be in his office or in the choir loft. He walks three miles to his business every day and is able to keep pace with any of his younger colleagues.

Incidentally Mr. Baley is the oldest of the living former pupils of the late Harrison M. Wild of Chicago, and when he lived in Michigan and in Wisconsin not only studied under Mr. Wild, but maintained a warm personal friendship with that revered organist and teacher.

Mr. Baley was born at Montour Falls, N. Y., Sept. 18, 1852. His father and mother both were members of a church choir; thus his bent for church music was congenital. At the age of 10 years he began by playing a reed organ in church. In 1871 Mr. Baley took a position in a bank at St. Joseph, Mich., and soon was playing in the Methodist Church. In 1878 he married and entered the banking business at Benton Harbor, Mich. Here again he became organist of the Methodist Church. When a new Hook & Hastings organ was installed Mr. Wild was invited to give the dedicatory recital and was Mr. Baley's house guest. It was then that the young banker became Mr. Wild's devoted pupil and admirer.

In 1899 Mr. Baley moved to Kenosha, Wis., as a result of business changes and there he was organist of the First Baptist Church until the edifice was destroyed by fire. Later he

went to Grace Lutheran Church, and when a Hinners organ was installed there Mr. Baley invited Mr. Wild to play the opening recital. For more than twelve years Mr. Baley presided over this organ.

Upon moving to Florida in 1921 Mr. Baley soon was playing for the First Baptist Church, then worshipping in a theater, and when the new church was completed he presided over the three-manual Austin organ. Then he served for a brief time at St. Bartholomew's Episcopal. For the last four years he has had a very happy relationship at Grace M. E. Church, where pastor and parish repeatedly show their appreciation of their organist, the only cause for regret being the absence of an organ, which is something for which Mr. Baley is praying.

**Pittsburgh Events;
Change by Pearson;
Bidwell's Lectures**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Feb. 21.—Charles A. H. Pearson, instructor at Carnegie Institute of Technology and organist and director of Rodef Shalom Temple, has relinquished the post of organist and choir director at the Second United Presbyterian Church, Wilkesburg, which he has held on a part-time basis in conjunction with his work at the temple during the last ten years, and for nearly sixteen years in all. Mr. Pearson is succeeded by Robert K. McConnell, Jr., who has been his assistant for two seasons.

Marshall Bidwell opened his series of Lenten lectures at Carnegie Music Hall Feb. 17 with the subject "The History and Development of the Organ." About sixty choice lantern slides of rare and unusual pictures of old organs were exhibited. The subjects for the remaining lectures are as follows: Feb. 24, "The Carnegie Music Hall Organ"; March 3, "The English Madrigal"; March 10, "Haydn and the Instrumental Style"; March 17, "Cesar Franck, the Father of Modern French Music"; March 24, "Bach's St. Matthew Passion Music."

Julian R. Williams of St. Stephen's Church, Sewickley, has organized a choral society in Sewickley numbering about 150 voices. The first public performance is planned for a date shortly after Easter.

The Pittsburgh Musical Institute has announced a special organ class under the direction of William H. Oetting, at which the test pieces and other playing requirements of the A. G. O. examinations will be taught.

The H. W. Gray Company has ac-

cepted for publication William H. Oetting's hymn-tune prelude for organ on "O Little Town of Bethlehem." Mr. Oetting gave its first performance here at his recital in October at the P. M. I.

Edward H. Johe, assistant organist at the Third Presbyterian Church, Pittsburgh, and organist at the South Avenue M. E. Church, Wilkesburg, was guest recitalist at the Second Presbyterian Church, Washington, Pa., of which Howard Ralston is organist and director, Sunday afternoon, Feb. 4. Mr. Johe played the following program: Introduction and Allegro, First Sonata, Guilman; "La Damselle Elue" Prelude, Debussy; Fantasia and Fugue, G minor, Bach; "Praeludium," Bruckner; Toccata from "Oedipe et Jocasta," de Mercaux-Koch; "Benedictus," Reger; Finale, Franck.

Another outdoor choir festival is being planned for the month of May by a committee headed by Frederick Welty, director of music at the Homestead Presbyterian Church.

Max Seifert, organist and director of the Smithfield Street German Evangelical Church, gave a recital at St. Luke's Lutheran Church, West View, Jan. 14, playing the following numbers: Prelude and Fugue, E minor, Bach; "Der Tag, der ist so freudenreich," Bach; "A Rose Breaks into Bloom," Brahms; "Nun danket alle Gott," Karg-Elert; Andantino, Franck; "Chant du Soir," Bossi; First Movement, Sonata in A minor, Rheinberger; "Jagged Peaks" and "Canyon Walls," Clokey; "Träumerei," Strauss; Wedding March, Seifert; Madrigal, Jawelak; Prelude and Procession, "Die Meistersinger," Wagner. This was one of the monthly musical programs planned by John J. Baird, organist and director of St. Luke's Church.

The Oratorio Choir of the First Presbyterian Church of Passaic, N. J., ably directed by Charles Black, M. S. M., sang Mendelssohn's "Elijah" Feb. 18, with the aid of soloists.

CONFIDENCE

When an organ contract is signed it means that a purchaser has given a builder his confidence, hoping that the builder CAN and WILL produce an organ SOMETIME IN THE FUTURE which will be successful and entirely satisfactory in every particular.

COMPLETE CONFIDENCE in a builder can be established INTELLIGENTLY only through careful investigation, especially in reference to his

- Artistic Ability
- Financial Stability
- Proven quality of his instruments
- Satisfactory results in previous installations
- Reputation for finishing installations before leaving them, to the COMPLETE SATISFACTION OF PURCHASERS.

WE WELCOME AND URGE THE MOST SEARCHING INVESTIGATIONS

W. W. KIMBALL COMPANY

Established 1857

ORGAN ARCHITECTS AND BUILDERS
KIMBALL-WELTE RESIDENCE ORGANS

NEW YORK, 665 Fifth Ave.

CHICAGO, Kimball Hal



National Association of Organists Section



OFFICERS OF THE N. A. O.

President—Dr. William C. Carl, 51 Fifth avenue, New York City.

Chairman of the Executive Committee—Henry Hall Duncklee, 107 Hillyer street, East Orange, N. J.

Secretary—Miss Helen Reichard, 16 Comstock street, New Brunswick, N. J.

Treasurer—George W. Volkel, 62 Cooper square, New York City.

Headquarters—62 Cooper Square, New York City.

New York Service Led by Sammond.

The fact that New York and all the surrounding territory had just been "snowed under" in the severest blizzard of a generation did not serve to detract from the success of a public meeting at headquarters in the form of a public service of music by composers of the Tudor period, with modern music by English and American composers, given at the Middle Collegiate Reformed Church Feb. 20. Herbert S. Sammond, in charge of the music at this church and a choral conductor of eminence, arranged the program, and the church quartet, the vocal union and the junior choir all took part. Assisting at the organ were Dr. Charles Heinrich of the City College, Dr. William C. Carl, president of the N. A. O., and George William Volkel of Emmanuel Baptist Church, Brooklyn. Dr. Heinrich played the "St. Ann's" Fugue by Bach as the prelude. Dr. Carl played as the postlude the aria and allegro from Handel's Tenth Concerto. Mr. Volkel assisted Mr. Sammond at the organ in the choral numbers.

According to all who were present the program was presented in a most distinguished manner and the evening proved one of pronounced value and interest. Among the anthems were: "Praise God, the One Thrice Holy," Arthur Henry Brown; "Benedic Anima Mea," Gregorian; Magnificat, Moeran; "Almighty God, Whose Glory," Whitehead; "O Lord, Give Thy Holy Spirit," Tallis; "Thou Knowest, Lord," Purcell; "Thy Glory Dawns," Lockwood, and a carol, "The Christchild's Lullaby," arranged by Carl F. Mueller. The Rev. Ernest R. Palen delivered an address of welcome. The offering was turned over to the Musicians' Emergency Fund.

After the service members and friends of the N. A. O. viewed the photographs and prints of old New York in the church house.

Father Finn at Hartford.

The February meeting of the Hartford chapter, held Monday evening, Feb. 19, can be listed as one of the most instructive and enjoyable it has been the privilege of the members to attend. The program committee, through its chairman, Gordon W. Stearns, was fortunate in obtaining Father William Finn, director of the Paulist Choristers of New York, for a lecture at this meeting. Fifty-five members and friends of the N. A. O. sat down to a delightful meal, served in an attractively decorated room, in the parish-house of Immanuel Church. More than 100 were present at the hour of the lecture, at which time President Esther Nelson Ellison introduced the speaker. The general subject of the talk was choir conducting and group voice training. The lecture was exceedingly interesting as well as instructive and the audience was attentive to the end. When, after talking for two hours, the speaker remarked that he would be tiring his audience, vigorous handclapping indicated that they were anxious to hear more. At the end of his lecture, Father Finn answered questions for fifteen minutes.

DONALD B. WATROUS, Secretary.

Norristown, Pa., Chapter.

A paper on church music by Joseph R. Bowman of the faculty of Eastern Theological Seminary, some interesting piano solos by John S. Thompson and a group of pleasing songs by

Eleanor Honeyman were features of the January meeting of the Norristown chapter in the De Prefontaine studios. Esther Mountain's Da Duki Di Girls added to the merriment of the evening.

The monthly church service was held Sunday evening, Jan. 28, in Asbury M. E. Church, where Flora Wilson Grenfell is organist and Sidney E. Grenfell director. Eleanor Lois Fields and John S. Thompson, organist; Milton Hadley, cornetist; Bessie Felton, reader, a quartet of soloists and the Asbury M. E. Choir assisted.

A public service was held in the Jerusalem Lutheran Church, Schwenksville, Pa., Sunday afternoon, Feb. 10, under the direction of Jack M. Klein, organist and director. Catharine Morgan was the guest soloist. Miss Morgan played three compositions by Vierne. The choir sang "Jesu, Word of God Incarnate," by Gounod. Marion Kepler sang "Rejoice Greatly," from Handel's "Messiah," and Mr. Klein played the Bach Fugue in G major.

WALTER DE PREFONTE, President.

Recital for Lancaster Chapter.

A brilliant program was given Tuesday evening, Jan. 30, at St. James' Episcopal Church, Lancaster, Pa., by Melyin LeMon of the department of music at Bucknell University. The list was made up of music written exclusively for the organ. The recital was under the auspices of the Lancaster chapter, and an interesting range of compositions made up the well-balanced groups. Opening his program with Purcell's "Trumpet Tune and Air," Mr. LeMon played four selections written by forerunners of Bach. "Tocatta per l'Elevezione," taken from the composition "Fiori Musicale," by Frescobaldi, was one of the most enjoyable of this group. Clerambault's Prelude in D minor, reflecting the court life of the period of Louis XV., and a study in grand harmonies in Du Mage's "Grand Jeu" completed the group.

In the second part of the program Mr. LeMon honored Dr. William A. Wolf, president of the Pennsylvania council, N. A. O., by playing his chorale prelude, "Come, See the Place Where Jesus Lay." The composition is an original melody, accompanied by brilliant counterpoint on the manuals after the fashion of Bach. Two Bach preludes, "Christ Lay in Death's Embrace" and "In Thee Is Joy," completed the trio. "The Bells of St. Anne de Beaupre," by Russell; the chorale and variations from Mendelssohn's Sixth Sonata and the quiet theme of Reger's "Benedictus" gave evidence of the organist's mastery of his instrument. The "Ronde Francaise," by Boellmann, especially gay and fantastic, and the charming "Chimes of Westminster," by Vierne, gave a pleasing and brilliant effect.

Chapter representatives and guests were present from Harrisburg, Philadelphia, Reading, Norristown, Easton, Allentown, Williamsport and York.

Worcester Chapter.

The February meeting was held in the downtown studio and was very interesting. We had competition, as the Cleveland Symphony Orchestra was at the Auditorium. Despite that fact our meeting was exceptionally well attended. Mrs. Leon M. Simmonds, organist at the South Baptist Church, gave a fine review of the book "Excursions in Musical History," by Dickinson, and many valuable points were obtained from questions and a discussion that followed. Walter A. Morrill, organist and director of music at the Boylston Congregational Church, gave a review of the book "Choral Music and its Practice," by Cain. This proved very valuable as well as interesting. Both Mrs. Simmonds and Mr. Morrill deserve a great deal of credit for the hard work that was undoubtedly necessary to prepare such splendid papers.

Mrs. Howard S. Sheppard presided

at the business session, at which A. Leslie Jacobs was elected to membership in the chapter.

The chapter voted to contribute a small sum to the New York Philharmonic Orchestral Society for the continuance of its programs. The chapter also voted to change the next meeting night to March 19 and to combine with the Worcester County Musical Association to present, jointly, Walter Edward Howe in recital at the Municipal Auditorium.

RALPH M. WARREN,
Corresponding Secretary.

Union-Essex Chapter.

The Union-Essex chapter held its February meeting in the parish-house of the First Baptist Church, Westfield, N. J. Following the roll call and reports, a genuine treat was introduced to the gathering. Miss Mary Eaton, whose excellent violin playing was a feature of one of our past meetings, again favored us and demonstrated her virtuosity admirably. Miss Eaton was accompanied at the piano by Mrs. Fay Barnaby Kent, and for the first part of the program played Handel's Sonata in F.

The speaker of the evening was the Rev. Eugene Grafton Mintz, pastor of the church, who chose for his topic "The Relationship between Pastor and Organist." Mr. Mintz pleaded for greater cooperation and that pastor and organist try to understand each other's point of view, so that a unified service might be possible. Mr. Mintz' talk was interspersed with the relation of many humorous experiences.

Following the address, Miss Eaton and Mrs. Kent were heard in another group of selections. The members then adjourned to another part of the building, where refreshments were served.

ROBERT A. PEREDA, Secretary.

Central New Jersey Chapter.

The annual dinner meeting of the Central New Jersey chapter was held Monday evening, Feb. 5, in one of the club-rooms of the Y. W. C. A. at Trenton. Following the dinner games were played and a one-act play entitled "Pa's New Housekeeper" was presented. Preceding the play two prologues were given. These were written by Edward W. Riggs, treasurer of the chapter. The cast included Edward Riggs, Alice Jarrett, Jean Schlickling, Harvey Dansberry and Blanche Peterson.

EDITH MAGOWAN, Secretary.

Miami Chapter Meetings.

The first program of the year was given by members of the Miami chapter Jan. 22 at Trinity Methodist Church, assisted by Ann Smith, soprano. Miss Alva C. Robinson, the new president, opened the program with a group including a very effective arrangement by Kreckel of the familiar "Silent Night," and closing with DuBois' "Grand Chorus," followed by Miss Smith, who sang beautifully "Oh, Fair, O Sweet and Holy," by Cantor, and "I Love Life," by Mana-Zucca, accompanied by Amy Rice Davis at her best. Mrs. B. C. Quick, a new member and winter visitor, came next with Shelley's Prelude in F and "In Springtime," by Kinder, playing with exceptionally good registration and graceful rhythm. Mrs. Annie Laurie Lee, organist of the church, closed with Rogers' "Miniature Suite," making it something more than a miniature.

A mixed program, followed by a pleasant social hour, was given Feb. 13 at the home of Mrs. Louis D. Gates,

who opened the program with Bonnet's "Romance sans Paroles." Mrs. Mona Ericson, soprano soloist of Gesu Catholic Church, then sang effectively a group comprising "The Birthday," by Woodman; Serenade, Toselli, and the sprightly "Cuckoo" of Griselle, accompanied by Miss Robinson, organist of Gesu Church. The sonorous Prelude and Chorale for piano by Cesar Franck was played by Joe Tarpley of the music faculty of the University of Miami, who gave as an encore the "Little White Donkey" of Ibert, descending, as he remarked, from the sublime to the ridiculous. The program was closed by a guest musician from London, W. St. Clair Fisher, who improvised by request on the organ in a somewhat humorous vein. Mr. Fisher, who has organized a choral society in Chester, of which he is conductor, says his musical activities are largely a labor of love.

ALICE V. WILLIAMS, Reporter.

Kentucky Chapter.

At the February meeting, the Kentucky chapter voted to sponsor a recital in early spring, the artist chosen being Parvin Titus of Cincinnati, who will be presented at St. John's Evangelical Church, Louisville, in April.

After the business session the meeting adjourned to the Broadway Baptist Church, where Harry W. Meyers gave a short program of modern organ music, splendidly played and with colorful registration, which, with his descriptive remarks on the compositions used, afforded his fellow members a thoroughly enjoyable hour. His program included: Chorale, Honeger; "Circe's Palace," Stoughton; "At the Foot of Fujiyama," Gaul; "Black Butterflies," Jepson; "Abstraction on Schoenberg," Karg-Elert; "An Angry Demon," Clokey.

Considerably more activity has been noted among Louisville organists lately. On Feb. 4 Mrs. Frank Ropke at the Fourth Avenue Baptist Church presented a program with her choir, the organ numbers being: Toccata, Kinder; "At the Altar," Arensky, and Cantilene, Faulkes. On Feb. 11, at the Second Presbyterian Church, George Latimer in a pre-service Mendelssohn program played the Fourth Sonata and two "Songs without Words." On Feb. 19 William Schwahn, organist of the Highland Presbyterian Church, gave a recital presenting these numbers: Toccata, Adagio and Fugue in C major, Bach; Aria, Handel; Second Sonata, Mendelssohn; "Suite Gothique," Boellmann; Adagio and Pastorale from Second Symphony, Widor; Allegro Maestoso from Third Sonata, Gaultman.

At Christ Church Cathedral, Ernest A. Simon's choir of forty men and boys will present during the Lenten season Gounod's "Gallia," Stainer's "Crucifixion" and Gaul's "Passion Music."

C. L. SEIBOLD,
Corresponding Secretary.

Delaware Chapter.

The Delaware chapter held a recital at the First-Central Presbyterian Church of Wilmington Monday evening, Jan. 29. Three of the members, Paul Buechse, Bertha Mae Gardiner and Sarah Hudson White, took part, assisted by Mrs. Rita Z. Krapp, soprano, and Oscar Stiegler, tenor.

At the business meeting following the recital plans were made for a recital at St. Paul's M. E. Church on the four-manual Moller organ to be played by Firmin Swinnen.

WILMER C. HIGHFIELD, Secretary.

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

**Pasadena Chapter
Gives First Recital;
Weinrich on Coast**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 14.—The Pasadena branch chapter of the American Guild of Organists got off to a fine start with a recital at the First Presbyterian Church in Pasadena Feb. 12. The officers of the branch are: James H. Shearer, regent; Edward P. Tompkins, secretary; Frances Chatem, treasurer; Ethel Mildred Brockway, librarian, and an executive committee consisting of P. Shaul Hallett, James H. Rogers, V. Gray Farrow and Lora P. Chestnut. With such officers this new chapter should do great things.

The recital was most interesting and the large audience gave every evidence of real appreciation. Mr. Hallett opened the program with four organ numbers, the Bach "Nunc Dimittis" being especially effective. The choir under the able direction of Mr. Shearer sang numbers by Bach, Smith and Ivanoff. The Violin Sonata in A by Handel was played by Elizabeth Morgridge, with Mr. Shearer at the organ. It was a treat to hear this fine old music in such an atmosphere. Mrs. Lora Chestnut closed the program with three organ numbers, the last being the Fugue in D minor of Bach.

After the recital the members and their friends had a social hour in the parish-house of the church. Among those present were a number of organists from Los Angeles who were on hand to give this, their baby branch chapter, a good send-off.

It was a pleasure to have Carl Weinrich with us for a few days and to hear him in recital at Immanuel Presbyterian Church, Los Angeles, on Sunday, Jan. 28. Owing to unforeseen circumstances the recital had to be at 5 p. m. and this accounted for the rather small attendance, and the small attendance accounted for the small collection and the small collection accounted for the fact that once again the sponsors for an organ recital had to go down into their own pockets to pay the bill.

All this has nothing to do with Mr. Weinrich, although a small audience does have an effect on the player in more ways than one. Mr. Weinrich gave us a fine performance of the Vivaldi-Bach Concerto in A minor and the Bach Toccata in F major. It was good, clean playing and enjoyable to the listener. I liked especially his playing of the fine "Toccata on a Gregorian Theme" by Edward Shippen Barnes. It was a joy to have this piece of American music and it sustained me through the long arid wastes of the Fugue in C sharp minor of Honegger, and the even longer Pastorale in F major of Roger-Ducasse.

It was interesting to hear the choir of the First Baptist Church under the leadership of Alexander Stewart in an evening of grand opera Jan. 23. I came to the conclusion that I would rather hear a church choir sing opera than an opera chorus sing a church service. All sorts of composers were called upon to make up the program and it must have been excellent practice for the choir.

We have had some jolly recitals of American organ music during the last few weeks. Among the recitalists were Dudley Warner Fitch, who played some of the new "Hymn-tune Fantasies" of Carl McKinley, pieces by Clokey, Rogers, Grotton and a fine performance of my Passacaglia and Fugue, which I am glad to say seems to have found many friends. At St. Vincent's Amadee Tremblay played Sowerby's "Comes Autumn Time," Rogers' Suite and pieces by Stebbins, DeLamar, Biggs, etc. At Immanuel Presbyterian Clarence Mader played some of the new McKinley pieces, part of the excellent Sonata of Philip James and pieces by Barnes, Snow, Parker, Clokey, etc. At Pomona College J. W. Clokey gave an interesting program along the same lines and I have a number of others, all made up of American compositions.

ORGAN RECITAL DRAWS 2,400

Big Audiences Attracted by Playing of Webber at Youngstown.

In the course of eight recitals Thomas Webber, Jr., has raised the size of his audience at the Stambaugh Auditorium in Youngstown, Ohio, to 2,400, which was the number present Jan. 21, at the third recital of the present season, which is the second for Mr. Webber's performances on the beautiful Aeolian-Skinner four-manual in this imposing edifice, the pride of the prominent steel city. Mr. Webber's experience and success is taken as evidence that the common people are still interested in organ music if an effort is made to appeal to them as well as to educate them.

Last year Mr. Webber was engaged to play a series of five recitals which were free to the public. They were undertaken with fear and misgiving. Mr. Webber proved himself the man for the job, for the attendance ran from 1,200 to 1,990. So he was asked to play another series this year and on Jan. 21 the audience listened to this program: Prelude and Fugue in G major, Bach; Gavotte, Martini; Largo ("New World" Symphony), Dvorak; Concert Variations, Bonnet; Allegro (First Sonata), Guilman; Intermezzo, Bonnet; "The Bells of Ste. Anne de Beaupre," Russell; "Marche Slav," Tschaiikowsky.

SHERIDAN'S RIDE OUTDONE

G. Criss Simpson Kept Busy Driving and Playing in Kansas.

G. Criss Simpson, the Kansas organist, has acquired a technique in automobile driving equal almost to his proficiency at the organ console in the course of his work, which includes dual responsibilities at the University of Kansas and at his church in Kansas City, Mo. On the Sundays on which he is heard at the university he drives to Kansas City, forty miles away, in the morning to play at First Church of Christ, Scientist. Then he goes back to Lawrence for the afternoon recital, and again back to Kansas City for the evening service. Thus he multiplies Sheridan's historic feat by eight in one day. This should afford an opportunity to some poet to outdo the lines on Sheridan's ride, and the poem might then be set to music.

On Feb. 11 Mr. Simpson played the following Bach program at the University of Kansas: Prelude and Fugue in A major; Chorale Prelude, "Hark, a Voice Saith, All Are Mortal"; Trio-Sonata in C major; Chorale Prelude, "Jesu, Priceless Treasure"; Chorale Prelude, "Rejoice Now, Ye Christians"; Adagio in A minor; Prelude and Fugue in G major.

Better Organ Tone
Less Tuning with
PROMETHEUS
ELECTRIC HEATER

A Prometheus Organ Loft Heater not only produces better organ tone but it decreases the frequency of tuning. Its thermostat maintains the desired temperature without fluctuation. Economical because current is automatically shut off when required temperature is realized.

Write for FREE Illustrated Catalog.

PROMETHEUS ELECTRIC Corp.
401 West 13th St. New York City

HINNERS
Designers and Builders
PIPE ORGANS
of Latest Type
FACTORIES AT
PEKIN, ILLINOIS

EASTMAN SCHOOL OF MUSIC
OF
The University of Rochester

HOWARD HANSON, Director
RAYMOND WILSON, Assistant Director

Courses lead to Degrees: Bachelor of Music, Master of Music, Master of Arts in Music, Doctor of Philosophy in Music; Eastman School Certificate (Diploma).

REGISTRATIONS FOR 1934-35 and 1934 SUMMER SESSION NOW BEING RECEIVED

PREPARATORY AND SPECIAL DEPARTMENTS
Orchestras Broadcast Over NBC Each Thursday 3:15 P. M., E.S.T.

For Information and Catalogues, Address
ARTHUR H. LARSON, Secretary-Registrar
Eastman School of Music, Rochester, N. Y.

Guilmant Organ School
DR. WILLIAM C. CARL
Teacher of
GEORGE WILLIAM VOLKEL

and many noted Organists now holding prominent positions.

Write for Catalog.

51 Fifth Avenue **New York**

ROLLO F. MAITLAND
MUS. D., F. A. G. O.
Announces
Two Summer Courses
JULY 2ND TO 28TH, 1934

COURSE A—FOR ALL MUSIC STUDENTS
Fundamentals of Creative Self-Expression (Schlieder Principles).

COURSE B—FOR ORGANISTS
Fundamental Technic, Service Playing and Repertoire.

Each Course will include discussions of the Psychology of Pedagogy, Practice, and Memorizing.

Private Instruction is now offered in all these subjects, also Piano Technique and Repertoire.

2129 CHESTNUT STREET, PHILADELPHIA, PA.

EDWARD RECHLIN
Recitals of True Organ Music

Fall recital tour included appearances as follows:

Washington, D. C.	Fort Wayne, Ind.	Pekin, Ill.	Milwaukee
2 recitals.	Columbus, Neb.	Alma, Kan.	Antigo, Wis.
Philadelphia	Clinton, Iowa	Salina, Kan.	Weausau, Wis.
Reading, Pa.	Mankato, Minn.	Winfield, Kan.	Appleton, Wis.
Buffalo	Good Thunder, Minn.	Haven, Kan.	Rhineland, Wis.
Rochester, N. Y.	Kendallville, Ind.	Enid, Okla.	Marietta, Ohio
Volparaiso, Ind.	St. Louis	Chicago	Detroit

WINTER TOUR NOW BOOKING

Address: Rechlin Recital Tours,
151 Wilson Avenue, Flushing, L. I., N. Y.

THE DIAPASON

(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Washash 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, MARCH 1, 1934.

Be sure your address is correct on our mailing list. This is to your advantage and equally to that of The Diapason and of the postoffice. If you have not time to write us a letter in case you change your address, merely ask your letter carrier or any postoffice for a copy of Form 22-B. Fill this in with your old and new addresses, sign your name, attach a 1-cent stamp and mail. It will take you one minute and may save you and all others concerned half an hour of needless labor, besides disappointment and sometimes misunderstanding. Co-operate with us and the postal authorities in serving you!

AS TO SAVING THE CHURCH

"God Save the Church" is the rather sensationally arresting subject of the leading article in *Harper's Magazine* for February, placarded as a special feature on the cover page. It is put forth as an indictment of the entire religious establishment in America, with the implied threat that the fate of the church in Russia may await the religious organizations of this country. To this is added a so-called NRA code for the church, by which it should be saved. All very interesting—or should be—to every church organist, for our interest is centered in and our profession is bound up with the churches.

The standpoint of the writer seems to be that of the rebel against everything of the present order, and our first belief was that he was one only superficially familiar with the work of the churches or the minister. To our surprise, we find the editor of *Harper's* telling that the author of the article, David Carl Colony, is a priest of St. Elizabeth's Church in Philadelphia and a master of Latin at Haverford School.

It is interesting to find a clergyman accusing his colleagues rather plainly of laziness and ending up by saying that "if the man in the street looks upon a minister as an expensive loafer, perhaps there is some justification for that point of view." The Rev. Mr. Colony points out that calls can be made only in the afternoon and that if mornings are devoted to study it is not reflected in the sermons generally heard. That clergymen have an easy time of it may be true in some instances, but lifelong association with them does not lead to this conviction. Nor are we sure that "the hardest work the minister does" consists primarily of visitation. It would seem that sermons regularly prepared, if they receive the thought and labor they require, supplemented by all the multiplicity of demands on a minister's time, both day and night, such as devolve upon him because of his intimate relations as a pastor, are enough to keep any man busy. And if the minister does live a life of ease, as pictured, it does not contribute to longevity, as life insurance records prove.

The other indictment against the

clergy is that they get too much pay, and to prove it Mr. Colony cites that in one of the large Eastern dioceses of the Episcopal Church in 1932 the average salary per clergyman was \$50 a week, to which the writer adds house rent, reduced railroad fares, etc., thereby reaching the figure of \$70 a week. This is in a parish containing, of course, one of the largest cities. When one takes into account the hundreds who in small communities receive from \$1,000 to \$1,500 a year, and when the training, mental qualifications, etc., for the ministry are considered, it hardly would seem that the clergy in general are such overpaid profiteers.

But the ministers have their own papers and their own champions to defend them against their fellow clergyman's charges. So we pass on to the second part of the article, which directly concerns our readers, and here we find in reference to the same diocese:

The second most expensive single item is that of music. It consumes about 12 per cent of the total income, close to \$300,000. Viewed casually, of course, this is not an undue proportion of the whole. And there are those who would insist that the value of music is great in creating an atmosphere of devotion. That is true. Two things, however, should be remembered. First, most people in church like to do their own singing, and the worse their voices, the more lustily they sing. The harmony may be, under such circumstances, very poor; but the heartbeat of the congregation is more in tune with the heart of God. Second, and this is tragic in its implications, expensive voices are hired, fine organists are engaged not in order to worship God in greater beauty but to attract the "customers" from neighboring parishes. That priest is successful who can attract enough of his neighbor's parishioners to show that his congregation is growing in numbers, if not in grace.

May we be pardoned for saying that into this paragraph the Rev. Mr. Colony has packed a great deal of "bunk" that is hoary with age. But he has still more to say on the subject of music when he outlines his plan for the salvation of the church. We read:

All paid choirs should be eliminated. They have made it too easy to pass for a Christian without actually requiring a confession of faith. It is quite possible to hear others intone the creed, with various fancy flourishes which make the words unintelligible, without subscribing to a single article of faith; to hear the Lord's Prayer chanted without any intention to forgive the trespasses of others, or to seek the kingdom on earth as it is in heaven.

The mission of the choir is chiefly to lead the singing of the people. And any church should be able to find among its members enough good voices for a satisfactory group of volunteers. In most places, too, someone in the parish can play the organ sufficiently well for accompaniment. And wherever that is not the case, any number of trained musicians would be glad in these days of stress, to give their services, Sunday by Sunday, for a very nominal charge. Gradually, too, young seminarians should be encouraged in a more serious consideration of church music, so that in time a greater number of the clergy could, when necessary, play their own organs and pianos.

There are many more suggestions, none of which, we are confident, would save the church. The general thought is that pastors should labor for the merest living and that the church should do more charitable work among the poor. In giving his figures to indicate how small is the proportion given to charity in the diocese under consideration he fails to take note of the hospitals, colleges, etc., founded by churches and church people, and directly supported from church benevolences. The entire idea of the magazine writer seems to be that the church should make its prime purpose not worship, but alms-giving. From free organists to free preachers would not be a long step, and just about as disastrous a one. If music which he admits would be inferior will keep people in the church or attract more of them—if it will save the church and help charities—similar sermons might be just as acceptable and attractive. The suggestion that in these days of stress any number of trained musicians would be glad to give their services for a very nominal charge hardly is consistent with the protestations on behalf of philanthropy and social justice in the remainder of the article.

The deplorable fact is that such statements, which anyone conversant

with church music and interested in its preservation would characterize as sheer nonsense, are read by a large number of church people, many of whom will be only too glad to adopt the suggestion for economy at the expense of everything artistic, feeling justified by virtue of the fact that it is put forth by a clergyman. The reverend author of the article is doing his fellow ministers and the entire church a disservice greater than he probably realizes.

The question of worship in the beauty of holiness has often been a subject of discussion in the churches. Luther maintained that the sacred arts cultivated by the Roman Catholic Church should be fostered by the Reformation. Calvin thought otherwise. The Salvation Army type of music may please the Almighty more than the singing of a well-trained choir, and a tambourine may sound better to Him than a beautiful organ, created by man to praise his Maker; but we can find the answer of the Founder of the Church himself in the Gospel story of Christ's visit to Bethany, when the woman with the alabaster box of precious ointment poured it on her Master's head, and His disciples became as indignant as the Rev. Mr. Colony is today, making precisely the same plea that it should have been sold and the money given to the poor. Christ did not agree with them, and we are inclined to believe that His principles will do more to save the church than those now presented in *Harper's Magazine*.

THAT FIFTY-EIGHTH VARIETY

That good business and good organ music go together and that the man who works all day is refreshed and benefited by a short organ recital in the midst of his labors evidently is the theory of one of the most successful manufacturing establishments of the world. The December issue of THE DIAPASON told the story briefly of how the H. J. Heinz Company built an auditorium for its employes, with a seating capacity of 3,000, and in it installed an organ—a four-manual built by the Aeolian-Skinner Company. Here Clark Fiers, a young organist who seems to have a distinct knack for selecting programs that are up to date, attractive and yet of a high standard, plays daily, and the Heinz Company's men show every evidence of enjoyment of the process. Mr. Fiers' programs appear from time to time in our recital pages. His performances are broadcast three mornings a week. Visitors to the plant are among those entertained at these recitals.

The idea is not altogether new, for the Larkin Company in Buffalo installed a large four-manual Möller organ about eight years ago, and it is played daily where it can be heard in the plant and the offices arranged around a great court. And even earlier the National Cash Register Company of Dayton placed a large organ in its "Playhouse."

Before the Heinz Company thus added to its famed "57 varieties" it no doubt had carefully figured the benefits to be derived in increasing the happiness of its employes and guests, the influence of good music in fitting a man to do his work better, the cultural value of promoting a love for good music, the advertising value, and other good to come from the expenditure of its money, and had come to the conclusion that here was a good investment. And the men in charge of an organization such as this Pittsburgh company, with its record of success, seldom make a foolish investment. The example is one worthy of the attention of other large concerns. The new fifty-eighth variety in the form of organ music deserves a hearty welcome.

By this time we are familiar with the pianist, the "movie" jazz expert, the pastor's wife who never learned to play the organ and the young lady who plays beautifully but does not use the pedals yet, all of whom have broken into the organ profession since the depression left the door open; but one of our readers in Richmond, Va., sends a clipping from a newspaper in that city which tells of the latest incursion into the organist's field, this time by a locomotive engineer. The story, which

That Distant Past as It Is Recorded in The Diapason Files

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

It was announced that a four-manual organ of 114 stops was to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company. The contract was being prepared for signature as the issue was going to press.

A list of the largest twenty-two organs in the world, each having more than 100 speaking stops, had been compiled and copyrighted by William H. Shuey and was published exclusively in THE DIAPASON. The list was headed by the organ in Century Hall at Breslau, built by Walcker in 1913, having 187 stops and 15,133 pipes. The largest organ in the United States was that in Wanamaker's store at Philadelphia, with 140 stops and 10,059 pipes. The latter instrument was afterward greatly enlarged, so that it became the world's largest.

The new Hutchings organ in the Collegiate Church of St. Nicholas, on Fifth avenue in New York, was used for three noteworthy recitals in February. The performers were Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

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

At an organ-orchestra concert under the auspices of the Chicago N. A. O. chapter Feb. 11 in Orchestra Hall, under the direction of Frederick Stock, the performers included Palmer Christian, Stanley Martin, Dr. J. Lewis Browne, Herbert E. Hyde and Charles M. Courboin.

The W. W. Kimball Company was awarded the contract to build a large four-manual for the Scottish Rite Cathedral, St. Louis.

THE DIAPASON published the specification of the new four-manual which had been installed in the large Fountain Street Baptist Church at Grand Rapids, Mich., by the Skinner Organ Company.

Dr. Oscar E. Schminke described the organ of Bach's day as made by Gottfried Silbermann for the benefit of readers of THE DIAPASON in an extended article.

Marcel Dupré, who was in America on his second tour, had booked 110 recitals for the season.

does not lack interest, even though it may in some of its details lack verisimilitude, says that Ellis Edmunds, an engineer on the Chesapeake & Ohio Railroad, running out of Newport News, demonstrates his musical talent by playing hymns and other selections on the whistle of his engine as he passes the towns near Norfolk. One Sunday morning during the church hour as he passed through Hilton Village he played "In the Sweet Bye and Bye" and the story goes on to say that "the choir was singing, but at a signal from the pastor it stopped to let the locomotive pipe organ take a solo lead." Well, anyway, this talented and accomplished engineer can hardly make himself as great a nuisance as the hatless youth who speeds his roadster through the streets blowing one of those musical horns.

Our Leipzig contemporary, the *Zeitschrift für Instrumentenbau*, reports something new in the form of an ice-cooled organ. It appears that preceding a wedding last summer it was found that the organ was hopelessly out of tune as a consequence of the extreme heat. The organist, a chap of inventive mind, equal to any emergency, hid himself to a nearby brewery, where he obtained several large cakes of ice. These he placed inside the organ, and, lo, the instrument was sufficiently cooled in fifteen minutes, the narrator of the story relates, to be in tune. It is to be hoped, the Leipzig editor adds, that afterward the organ did not suffer from a cold in the head. Not a bad yarn!

The Free Lance

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

A valued correspondent is grieved because an advertisement of a well-known make of piano states that "there is only one instrument with a range equal to that of a complete symphony orchestra: the pianoforte. And it is also the only instrument capable of orchestral brilliance and versatility." We must allow something for the fervor of the salesman: business may not be good, and sales must be made. I knew, in my salad days, a piano salesman who sold an old instrument on the basis of its warped sound-board—a flat board could not give the tone that a warped one could, for the sound-waves traveled up and down the curves of the warped board so easily! My friend S. goes on to say: "Must we poor, misguided organists sell our instruments and buy a pianoforte * * * in order that we may properly render the great orchestral arrangements of Wagner and Tchaikowsky?" Don't be alarmed, S. There is still hope for the organist and his instrument.

There are signs that what may only be adequately described as a "wild orgy" of fast and furious playing of show pieces in the toccata style is passing over. A veteran organist said recently: "All the present young bunch ask for are notes and *more notes* to play." But don't forget that it is quite natural for a young man with good fingers, perfected by careful study, to play the organ fast and loud. It is great fun to try out the engine and see how fast "the old bus" will go. It was in 1885 that I heard Hoyte in Albert Hall play the good old Widor Toccata. (What a smashing piece that is!) I rushed down to Novello's, bought the symphony, went to my lodgings in York road, Lambeth, and pounded away on my Pleyel pedaller morning, noon and night, ever more correct, ever faster. What a joy! I used to drag my landlady upstairs to hear the piece, and when I went back to my post in Providence I trotted the piece out for an indulgent public. I am told that Widor does not play it at a fast tempo, but if someone had told me so in 1885, it would not have had the slightest influence on me.

Let us, then, treat the younger generation with sympathy; we were young once, and what a grand time it was!

We must not forget what the modern dissonant music has done for us: not only has it, despite our vehement protests and—I fear—our frequent noisy and ill-tempered comments, forced us to take account of stock, but it has thrown into bolder relief much of the music of the past. I fancy myself a liberal-conservative, and consider myself objecting to "contemporary" offerings in the concert-room only when I feel their authors show a distinct cleavage with the past and seem to be making bombastic experiments. However that may be, I feel more and more that the "contemporary" composers have made us "sit up and take notice."

This was brought most delightfully to my attention, and is the occasion of my remark, in hearing the Cleveland Orchestra, under Rodzinski, play the Strauss "Till Eulenspiegel" last evening: the whole work almost sprang into clearness and consistency; the passages formerly seeming obscure came up smiling, and even the execution scene, formerly thought to be too audaciously realistic now became logical in its terror. This may be perhaps explained as the natural result of hearing the work expounded by one of our greatest conductors, but I said to myself: "Macdougall, you are growing, I really believe. Thank the dissonant composer for the horrid and garish background against which Strauss' fine composition has gained logic and clearness and beauty."

And this is even more strikingly the case with much earlier music. I have just been playing through a collection by Tappert, "Sang und Klang aus alter

Zeit" (sixteenth to eighteenth centuries), and "Songs of Syon," chorales and psalm-tunes of a somewhat later period. The clarity, simplicity and genuineness of these old fuddy-duddy pieces is unmistakable—all due to the lurid background of the ultra-modernistic music. Brethren, let us calm ourselves and take courage.

E. A. appeals to me to discuss in the *Free Lance* column his troubles with the pastor of a church he has just left after seven years' service. He has been trained by some of the best men in New York City and is a competent choirmaster. Continuous pressure from the parson and his wife forced him out. I do not know E. A., but a long experience leads me to believe that he has just cause for righteous indignation. What can he do? Nothing. He can sue the church or the pastor for damages, but how far will that carry him? He has absolutely no redress, since the parson is the master of the situation.

Just at this point I would like to see the American Guild of Organists step into the breach. If the American Society of University Professors is able, through specially appointed visiting committees, to put the fear of God into universities which mistreat in one way or another their faculty, surely the A. G. O., with its large membership, might do something. The initial move must come from the man well established professionally, with a fine church and choir, and many important friends in church and social circles. Can you stir up such musicians so that they shall act in the interests of their weaker brethren? Possibly; but you need men—and women—with the fiery zeal of a Savonarola, the perseverance of a Martin Luther and the bravery of a Richard Coeur de Lion. Lacking such marvels of missionary zeal we shall go on with our valuable conventions consecrated to the gods of sociability and organ virtuosity.

What has your membership in either the A. G. O. or the N. A. O. done for you in the way of instruction or protection? What have you done to stimulate the interest of either or both these organizations in more practical schemes for mutual benefit?

The *London Daily Mail* has been looking into the matter of "America's expensive music." "There are three orchestras in the U. S. A. which consider themselves in a class apart. At one time the Philadelphia Symphony Orchestra, under Stokowski, was generally held to be supreme. Today I should imagine that connoisseurs would give the place to the Boston Orchestra, which is ruled by Kussevitzy (*sic*). Too bad about Philadelphia, isn't it?"

Meeting of Harrison M. Wild Club.

Thirteen former pupils of Harrison M. Wild sat down at a table in the Cordon Club, Chicago, on Feb. 13 and defied superstition as they recalled former days and listened to a most interesting talk by Mrs. Anne Pearson Maryott, the invited speaker of the day. Mrs. Maryott gave incidents during her period of study under Mr. Wild for the benefit of members of the Harrison M. Wild Organ Club, and one of the most interesting was the occasion when Mr. Wild played at her wedding. She read the list of selections her teacher played in the course of a preliminary recital of forty-five minutes' duration. The next meeting of the club will be held at the same place March 13. Tina Mae Haines will speak.

Directed by Marie E. Von Ritter.

At the semi-annual medal concert of the Illinois College of Music, held at Kimball Hall, Chicago, Jan. 26, Chrystle McLaughlin played the Toccata from Widor's Fifth Symphony. Miss Mary Wright played "America Triumphant," by Dunn, and Miss McLaughlin and Mrs. Marie E. Von Ritter played Guilman's "Marche Triomphale" for piano and organ. These were only a few items on an interesting program prepared under the direction of Mrs. Von Ritter, a well-known organist and director of the school, which was founded by her father, the late C. W. Edwards, a prominent choral director.

HARMONIC FORMS—a text-book
by CARLETON BULLIS, A.M., A.A.G.O.
Send for Circular
THE CLIFTON PRESS
2623 Lakewood Station, Cleveland, O

Winslow
CHENEY
"Brilliantly represents the tradition of the French School." —Le Monde Musical, Paris.
108 CLARK ST. BROOKLYN, N. Y.

HUGH McAMIS
F. A. G. O.
All Saints' Episcopal Church
Great Neck, Long Island, New York

CARL F. MUELLER
A. A. G. O.
MONTCLAIR, NEW JERSEY
Minister of Music
Central Presbyterian Church
Director of Music
Montclair State Teachers College

C. ALBERT SCHOLIN, M.M.
ORGANIST
Second Presbyterian Church
ST. LOUIS, MO.

RICHARD KEYS BIGGS
RECITALS — LESSONS
"One of our very best"
—New York Herald Tribune
"A genuine virtuoso"—Chicago Daily News
6657 SUNSET BLVD., HOLLYWOOD, CAL.

Thomas Webber, Jr.
ORGANIST AND DIRECTOR
First Presbyterian Church
NEW CASTLE, PA.

Rollo
MAITLAND
"One of the finest concert organists on the American continent today."
Ottawa Citizen.
2129 Chestnut Street, Philadelphia

Verne R. Stilwell
ORGANIST and CHOIRMASTER
Grace Episcopal Church
Grand Rapids, Michigan

Wm. W. Carruth
ORGANIST
Mills College, California

KYLE DUNKEL
All Angels' Church
West End Ave. and 81st Street
NEW YORK CITY

G. Calvin Ringgenberg
Washington University
St. Peter's Episcopal Church
St. Louis, Mo.

HENRY S.
F R Y
ORGAN RECITALS—INSTRUCTION
St. Clement's Church
Twentieth and Cherry Sts.
Philadelphia

Clarence Eddy
RECITALS
ORGAN LESSONS
152 E. Superior St. Chicago
Tel. Superior 8129

MAX GARVER
MIRANDA
A. A. G. O.
RECITAL ORGANIST
Beloit College, Beloit, Wis.

HAROLD TOWER
Organist and Choirmaster
St. Mark's Pro-Cathedral
GRAND RAPIDS, MICHIGAN

F. A. G. O. A. B. Mus. B.
THEODORE A. HUNT
READING, PENNSYLVANIA
Director of Music
ALBRIGHT COLLEGE
EVANGELICAL SCHOOL OF THEOLOGY
ST. ANDREW'S REFORMED CHURCH

Firmin Swinnen
RECITALS
2520 Madison Street
Wilmington, Del.

Edwin Stanley Seder
F. A. G. O.
CONCERT ORGANIST
410 South Michigan Ave. CHICAGO

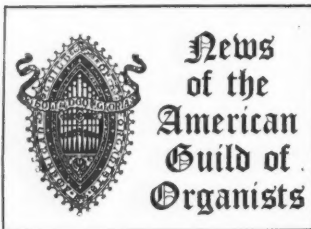
A. M. Sac. Mus. F. A. G. O.
LESLIE P. SPELMAN
DIRECTOR OF MUSIC
Meredith College
RALEIGH NORTH CAROLINA

WILLARD L. GROOM
NOTRE DAME UNIV.
On Leave in Europe

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York

JOHN GORDON SEELY
TRINITY CHURCH
TOLEDO

HARRY A.
SYKES
MUS. D. F. A. G. O.
LANCASTER, PA.



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.]

Guild Officers Nominated.

The nominating committee of the A. G. O. has made its report and presents the following ticket of general officers, headed by Warden Charles H. Doersam for renomination:

Warden—Charles Henry Doersam, F. A. G. O.
Sub-Warden—Frank E. Ward, A. A. G. O.

General Secretary—Ralph A. Harris, F. A. G. O.

General Treasurer—G. Darlington Richards, F. A. G. O.

Registrar—S. Lewis Elmer, A. A. G. O.

Librarian—James W. Bleecker, A. A. G. O.

Auditors—Oscar Franklin Comstock, F. A. G. O., and Hugh McAmis, F. A. G. O.

Chaplain—The Rev. Harry Emerson Fosdick, D. D.

For members of the council, term ending 1937 (five to be chosen)—Samuel A. Baldwin, A. G. O., F. A. G. O., Marion Janet Clayton, Vernon deTar, F. A. G. O., Charles Bigelow Ford, F. A. G. O., Kate Elizabeth Fox, F. A. G. O., Harold W. Friedell, F. A. G. O., Harold Vincent Milligan, Mus. D., F. A. G. O., T. Tertius Noble, Mus. D., David M. K. Williams, Mus. D., F. A. G. O., and Frank Wright, Mus. Bac., A. G. O.

Final Symposium on March 6.

The final symposium on religious music in the series under the auspices of the American Guild of Organists will be held in the First Presbyterian Church, Fifth avenue and Twelfth street, New York City, Tuesday evening, March 6, at 8:15 o'clock. The subject will be "Music for Denominational Churches" and it will be illustrated by Dr. William C. Carl and the choir of the First Church. The address, on "Worship and Music," will be delivered by the Rev. J. V. Moldenhawer, minister of the church. The program to be presented is as follows: "The Old Hundredth" (old metrical setting), Genevan Psalm; "Lord, Increase My Faith," Orlando Gibbons; "Now Christ Is Born," William Byrd; motet, "How Pleasant Are Thy Tabernacles," J. Philippe Rameau; "Rejoice in the Lord" (Bell anthem), Henry Purcell; the Reformation period—Introit, "Non Moriar sed vivam," Martin Luther; two Reformation motets, Ferdinand Möhring, and Chorale, "Ein feste Burg"; Psalm, "I Will Lift up Mine Eyes," Leo Sowerby; "Every Wind that Blows," Leighton Lucas; "Hymn of Praise," Tchaikovsky; "Man Born to Toil," Gustav Holst; Nocturne, Cesar Cui; "Shout for Joy, Ye Ransomed Band," Bach.

Contest and Convention in Boston.

The New England chapter of the American Guild of Organists announces a prize playing contest to be held Monday afternoon and evening, April 23, in Jordan Hall, Boston. A prize of \$100 has been offered by the Aeolian-Skinner Organ Company, and will be awarded to the contestant showing the finest musicianship and the greatest mastery of his instrument. Those eligible are permanent residents or students of the organ within the limits of the New England chapter, who have not yet attained their twenty-sixth birthday.

Each contestant will be charged a registration fee of \$2, which must be enclosed with his application, the same to be forwarded to Dean Frederick H. Johnson, Church of the Advent, Boston, not later than Monday, April

16. Each contestant will be required to play the G major Fugue of Bach—volume 2, Peters edition—and in addition one piece which may be chosen from a representative list.

A convention of the New England chapter of the A. G. O. will be held in Boston, April 23 to 25. Monday, April 23, will be devoted to the organ prize contest. Tuesday afternoon there will be a concert by the orchestra of the New England Conservatory under the direction of Dr. Wallace Goodrich in Jordan Hall and in the evening a service in Harvard Memorial Chapel by the choir of Harvard University, under the direction of Wallace Woodworth. A preliminary lecture is to be delivered by Alfred C. Meyer of the Boston Evening Transcript. Wednesday afternoon there will be a recital at Harvard Memorial Chapel by Carl Weinrich. In the evening a service will be held in Boston, the combined mixed choirs under the direction of Thompson Stone, conductor of the Handel and Haydn Society, taking part. Arrangements for discussions and general meetings will be announced later.

Features for Guild Convention.

A concert of modern organ and orchestra music conducted by Dr. Howard Hanson of the Eastman School of Music will be one of the unusual features at the convention of the American Guild of Organists to be held in Rochester, N. Y., June 25 to 29.

Harold Gleason, chairman of the program committee, is endeavoring to select only new works which will be heard for the first time at the convention. As a part of this program it is understood that Palmer Christian will present a recent work by Eric DeLamarter and that Melville Smith of Cleveland will be at the organ in a new composition by Copeland. The name of H. Leroy Baumgartner will also be found among the composers.

Grace Leeds Darnell, representing headquarters, and Leon Verrees, representing the Eastern Pennsylvania chapter, are the first two recitalists selected. Unusual musical instruments, the result of recent scientific research in the field of musical sound, together with late developments in the field of choral music will be interesting subjects.

Charles H. Doersam, warden of the Guild, has recently expressed the hope that all chapters will be represented at the convention, a 100 per cent goal which has never been attained.

Name Changed to Rochester Chapter.

The Western New York chapter has changed its name to the Rochester, N. Y., chapter. This has been decided upon to avoid confusion with the Buffalo chapter, which also lies in western New York.

The Western New York chapter originally comprised both Buffalo and Rochester and cordial relations, with interchange of artists and programs, were maintained for many years between the two cities, until the membership grew so that a separate chapter was formed in Buffalo. The chapters are maintaining the same interest in each other's work by regularly exchanging artists and programs.

Following the national convention of the A. G. O. in Rochester June 25 to 29 plans are being made for state conventions alternating in the two cities.

ROBERT BERENTSEN.

Women Play Chicago Program.

Four capable Chicago woman organists gave a fair—and brilliant—sample of what members of the fair sex are doing in this city to keep organ music on a high level when they played at a service of the Illinois chapter in the homelike Mount Olive Lutheran Church, Irving Park, Chicago, on the evening of Feb. 12. It was without doubt one of the best offerings of the season. Miss Ruth Broughton, who made a name for herself at the Fourth Presbyterian Church, opened the program on the three-manual Wangerin organ with a group of works of the "ancients," consisting of the "Gagliarda" by Schmid, Bach's Fugue in G, a Sonata by Scarlatti, which received a very graceful rendition, and the Frescobaldi Fugue in G minor. Mrs. Helen Searles Westbrook displayed not only

her ability as a performer, but her undoubted gifts as a composer. She played Vierne's "Impromptu," followed by a "Poeme" and a Toccata written by herself. The Toccata, still in manuscript, is about as refreshing a piece of organ literature as one has been able to hear among the latest output.

Miss Clara Gronau, who made a niche for herself among the ablest of woman organists, though young in years, when she appeared on the program of the Van Dusen Club at the N. A. O. convention in Chicago last summer, played with maturity, perfect command of the instrument and brilliancy the variations from Widor's Fifth Symphony, the Scherzo from the Fourth and the Gigout Toccata. And she played all of her numbers from memory. Miss Esther Wunderlich, organist of the church, not only played the service with workmanlike ability, but as the postlude gave a fine rendition of the Widor Toccata.

The choir, directed by Miss Margaret Haman, sang Buck's "Rock of Ages" and the Ipolitov-Ivanov "Bless the Lord, O My Soul." The Rev. B. H. Hemmeter, pastor of Mount Olive Church, made a brief address appropriate to the opening of the Lenten season.

Pennsylvania Chapter.

The third in the series of five examination talks was given in the studio of the dean, Uelma C. Smith, in Philadelphia, Feb. 13, by William Timmings, F. A. G. O. His subject was "History of Music and General Musical Knowledge." Mr. Timmings has had as pupils many successful candidates for the Guild degrees. He has made a special study of this subject and the talk was most interesting and instructive.

The month of March promises to be one of activity and interest for the chapter. A symposium on "The Renaissance in Organ Building" by several noted organ authorities and a recital on the Aeolian-Skinner organ in Girard College chapel by Harry C. Banks, Jr., are scheduled for March 1, and a reception and dinner, with a recital by Marion Clayton of Brooklyn are announced by the women's committee for March 13. On Sunday, March 11, the choirs of St. Paul's Church, Cheltenham, and St. John's Church, William Timmings and Ernest Allen, directors, will combine for a Guild service at St. Paul's Church. The fourth examination talk will be given by Arthur Howes, Jr., F. A. G. O., Wednesday, March 14.

ROLLO F. MAITLAND,
Chairman Publicity Committee.

Georgia Chapter.

The Georgia chapter held its January meeting on the evening of the 22d, at the home of Hugh Hodgson on Vernon road. After the business session, with about twenty in attendance, Mr. Hodgson presented the following piano selections in a most charming and intimate manner: Three Chorales, Bach; Ballet from "Orpheus," Gluck; Recitative Sonata, Beethoven; "Variations Serieuse" and Prelude, E minor, Mendelssohn; Gavotte, Prokofieff; Spanish Dances, Lecuona; Prelude, A flat, and Berceuse, Chopin.

Mr. Hodgson responded to the fellowship of the occasion, and his masterly playing was enjoyed by his colleagues.

GEORGE LEE HAMRICK.

Activities in Kansas Chapter.

Charles S. Skilton, F. A. G. O., is the choice of the nominating committee for dean of the Kansas chapter. Dr. Skilton holds an enviable place in the minds and hearts of Kansas musicians. He appeared recently at the Woman's Club in Topeka, giving a talk on Indian music. Miss Mildred Hunt, flutist, in Indian costume, illustrated the lecture. The Philharmonic Orchestra of Kansas City played his "Suite Primal" in a recent program, with Mr. Skilton as guest conductor.

During the organ forum at the Kansas State Music Teachers' Association in Pittsburg the first week of February several Guild members appeared on the program. D. A. Hirschler of Emporia spoke on the "A Cappella Choir," Alfred G. Hubach of Independence on "Organ Repertoire" and Charles S. Skilton of Lawrence on

"Guild Examinations." Many organ students heard the program.

Ralph Stutzman gave his senior organ recital in the First Presbyterian Church, Winfield, Feb. 11. He is a pupil of Cora Conn Moorhead and played selections by Guilman, Bach, Shure, Stewart, Yon and Stutzman.

The Southwestern Organ Club met Feb. 12 at Winfield. Mrs. Percy Nickless of Ponca City, Okla., spoke on "The Choir and Cathedral Schools in England." Organ numbers were given by Miss Lavonne Cann and Miss Fern Kindt.

Miss Mildred Holmer, organist of the First English Lutheran Church, Topeka, gave a vesper recital in January. Her program included compositions by Yon, Widor, Franck and Gounod.

Mrs. B. A. C. Anderson of Topeka, organist at the Masonic Temple and president of the Music Study Club, with the president of the Minerva Club, will welcome the Kansas State Federation of Music Clubs to Topeka this spring. The meeting will be held at the Woman's Club.

Hagbard Brase, organist at Lindsborg College, will conduct the great chorus at Lindsborg in "The Messiah" Easter week. The chorus was organized over fifty years ago and every year has sung Handel's great oratorio at Easter time.

MILDRED H. DRENNING, Secretary.

Talk by Stearns at Youngstown.

An interesting talk by Dr. Henry V. Stearns, minister of music at the First Presbyterian Church, featured the January meeting of the Youngstown sub-chapter at St. John's Episcopal parish-house Jan. 18. His subject was "Music in Everyday Life." Miss Lu R. Rowan gave a report of the Northern Ohio chapter meeting in Cleveland.

Indiana Chapter.

The Indiana chapter met Feb. 15 at the Meridian Street M. E. Church where, after a business meeting preceded by a dinner, the following program was presented: Anthem, "O Love That Will Not Let Me Go," Frank L. Sealy; Aria for G String, Bach; Fountain Reverie, Fletcher, and Londonderry Air, Traditional (George B. Kemp, Jr.); anthem, "Into the Woods," Cheston L. Heath; Prelude and Fugue in G minor, Bach; "Carillon," Sowerby; Toccata (Fifth Symphony), Widor (Frances Biery); Trio in F, Bargiel (Georgia Bauman, violin; Virginia Leyenberger, violoncello, and Virginia Jeffry, organ); Sonata in C minor, Op. 12, Elsie MacGregor (Elsie MacGregor, A. A. G. O.).

With the exception of Miss Biery, the organists are all members of the chapter, and, as the program indicates, Miss MacGregor was the interpreter of her own recently written Sonata. Of interest also was the anthem "Into the Woods," composed by Cheston L. Heath, M. A., dean of the chapter, and dedicated to Mrs. Clippinger, organist and choir director of the Meridian Street M. E. Church.

Indiana chapter met at the Woodruff Place Baptist Church Monday evening, Jan. 29, for dinner and a business meeting. Despite the inconveniences of near zero weather a goodly representation attended and enjoyed the program presented by Norah A. Hunt, assisted by the Woodruff Place Baptist Church choir, of which Miss Jeannette Vaughan is director and organist.

HELEN SHEPARD, Secretary.

Oklahoma Chapter Is Active.

The work of the Oklahoma chapter for the last several months has been a mixture of study and programs. At the November meeting Mrs. John Kolstad led the group in a very interesting discussion of the lives and works of Handel and Haydn. The December meeting was held in the Weaver Conservatory and was devoted to Christmas carols. Frances Wellmon Anderson talked of Italian carols and illustrated with the Praetorius "Lo, How a Rose E'er Blooming." Mrs. Marie M. Hine gave a brief history of English carols, and played one of Bach's arrangements of "Good Christian Men, Rejoice." Carol books were passed and one or two of the less familiar English carols were sung by

the members and their guests. Mrs. E. E. Chlow played "Holy Night," by Dudley Buck. Laurent Chaveaux, a native of France, told of French carols and Dean Weaver played the Pastorale in F by Bach.

A vote by ballot revealed that the most popular Christmas carols were "O Come, All Ye Faithful" and "Silent Night." These were sung by the assembled group, with Mrs. Ira T. Parker at the organ and Miss Martha Blank and Miss Esther Handley at the two pianos, directed by Mrs. Sara Ruby Kaufmann. Refreshments were served.

At the January meeting, which was held at the Tulsa Tavern, the study of Mozart and Beethoven followed the business session.

Missouri Chapter.

G. Calvin Ringgenberg presented Lucile Hammill, Christian H. Hahn and Edward Skipwith in a recital before the Missouri chapter at St. Peter's Episcopal Church Jan. 29. The program presented by these organists was as follows: Allegro from Symphony No. 1, Maquaire; Scherzo in G minor, Bossi, and "Piece Heroique," Cesar Franck (Mr. Hahn); Finale from Symphony, No. 4, Widor; "Cantilene Pastorale," Guilmant, and "Westminster Chimes," Vierne (Miss Hammill); Toccata, Adagio and Fugue, Bach, and Eighth Symphony (Moderato Cantabile and Finale), Widor (Mr. Skipwith).

Central Missouri.

The January meeting of the Central Missouri chapter was held Jan. 29 in Jefferson City, with Miss Irene Jane Slate as hostess. After a business meeting a very interesting and informative paper was read by Miss Charlotte Morse of Christian College, Columbia, Mo., on the subject "Sebastian Bach and Cesar Franck: a Comparison." In the evening the following program was given before a large and enthusiastic audience in the First Baptist Church: "Exultation" (for organ and piano), Weaver (Dean and Mrs. Fichthorn); "Night," Jenkins, and Prelude in E minor, Dethier (Dean Claude L. Fichthorn, M. A., A. A. G. O.); "The Lord Is Mindful of His Own" ("St. Paul") and "O Rest in the Lord" ("Elijah"), Mendelssohn (Mrs. August Weigel; accompanist, Miss Irene Jane Slate); Allegro (First Sonata), Mendelssohn; Meditation (from "Thais") (by request), Massenet; Lullaby, Mauro-Cottone, and Toccata, Dubois (Miss Nesta Williams, M. A., F. A. G. O.); "Invocation to Life," Spross, and "On Wings of Song," Mendelssohn (Bell Canto Trio and pianist, Miss Lucille Richey; organist, Miss Irene Jane Slate, and violinist, Mrs. W. W. Braton); Two Chorale Preludes, Bach; Pastorale (from First Sonata), Guilmant; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Echo Bells," Brewer, and Finale, from Sonata in C minor, Baldwin (Luther Spayde, Mus. M.).

NESTA WILLIAMS, Secretary.

Minnesota Chapter.

The Minnesota chapter met at Bethlehem Lutheran Church in Minneapolis Tuesday evening, Feb. 20. Laurinda Rast, the dean, presided. Dinner was

served by the ladies of the church. The dean called upon the pastor of the church, the Rev. O. S. Reigstad, who gave a short talk. A business meeting followed. The recital was given by Gudrun Ylvisaker, organist of Bethlehem Church; Marion Austin Dunn, A. A. G. O., and Hugo Goodwin, F. A. G. O., organist of St. Paul's Episcopal Church. The following program was presented: Fantasie in A, Franck; Credo and Andante from Trio-Sonata in D minor, Bach (Miss Ylvisaker); Offertoire, No. 3, Lelebur-Wely; "Paroles du Coeur," Radoux, and Fanfare, Shelley (Mrs. Dunn); Allegro Moderato and Andante from Gothic Symphony, Widor; Passacaglia in D minor, Middelschulte (Mr. Goodwin).

HENRY ENGEN, Secretary.

Northern Ohio Chapter.

The Northern Ohio chapter met Feb. 19 at the Warszawianka restaurant, Cleveland, where the members were served a tempting dinner consisting of characteristic Polish delicacies. Polish music was played and sung during the meal by native artists, and everything was done to reproduce an old-world atmosphere. At 8:30 the members gathered in St. Stanislaus' Church, where they witnessed the beautiful service of the Adoration of the Host. A mixed choir, under the able direction of Walter Grygo, did some effective *a cappella* work, the voices blending exceptionally well. After the service Thomas H. Webber, Jr., A. A. G. O., organist of the First Presbyterian Church, New Castle, Pa., and of the Stambaugh Auditorium, Youngstown, Ohio, gave an all-too-short recital on the two-manual organ recently rebuilt by Walter Holtkamp. Mr. Webber's playing, which has been attracting thousands of music-lovers to the Stambaugh Auditorium in Youngstown, is magnificent; so skillful was his registration that no one could have guessed that he had not a large four-manual instrument at his command. He played Handel's Prelude and Fugue in F, Bach's Adagio in A minor, the Organ Symphony by Guy Weitz and the Toccata from Widor's Fifth Symphony.

FLORENCE WHITE, F. A. G. O.

Mourn Passing of Frederick Maxson.

At a meeting of the board of directors of the American Organ Players' Club of Philadelphia Jan. 29 the following minute was unanimously adopted:

Whereas, The board has learned, with regret, of the sudden demise of its fellow member, Frederick Maxson, be it

Resolved, That the death of Frederick Maxson deprives this organization of one of its most valued directors and members. He was honored and respected by all with whom he came in contact. As chairman of the examination committee he was always fair and honest in his opinions and votes and untiring in his efforts to advance the active membership of the club.

Resolved, That the board of directors desires to express its sincere regret at the loss of this valued member, one of the originators of this pioneer organization.

Resolved, That copies of this resolution be sent to the family, THE DIAPASON, *The American Organist*, *The New Music Review* and daily papers.

JOHN M'E. WARD, President.

BERTRAM P. ULMER, Secretary.

CARL WEINRICH

Head of the Organ Department
Westminster Choir School
will conduct a

MASTER-CLASS

in Organ

at

NEW YORK UNIVERSITY

during July

For particulars address: Alfred M. Greenfield, Administrative Chairman, Music Department, University College, New York University, University Heights, Box 99, New York City

Management: Bernard R. Laberge—2 W. 46th St., New York City

Important Price Reduction

TEMPLE OF TONE

by

DR. GEORGE ASHDOWN AUDSLEY

The last published work of the late eminent Dr. Audsley, containing a complete summation of his ideas on organ tone, and fifteen specifications divided as follows:

- 3 CONCERT ROOM ORGANS
- 9 CHURCH ORGANS
- 3 THEATRE ORGANS

This splendid and authoritative volume has been reduced in price solely to obtain for it the circulation it so richly deserves. It may be used for study, comparison, and observation by the entire organ world — artist, player, builder, architect, consultant and manufacturer. \$5.00 postpaid—cash with order.

J. FISCHER & BRO.,
119 West 40th St.,
New York, N. Y.

Enclosed find \$5.00 for which send Dr. Audsley's "Temple of Tone".

Organ Music for Easter Programs

From Dr. Harold W. Thompson's survey in "The Diapason", June 1st, 1933.

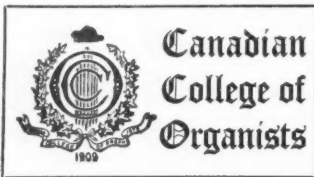
"... I think that the American composition I noted most often this year was Harvey Gaul's stunning 'Easter Morning on Mount Rubidoux' which gets more and more popular and is now displacing the Ravanello 'Christus Resurrexit' with those who want a big, crashing number. Gaul's works up better to its climax. Both pieces are published by J. Fischer & Bro., New York, a house that is very fortunate in almost cornering the market on popular organ music of high merit for Easter. Another of their hits is Pietro A. Von's 'Christ Triumphant.'"

The Fischer Edition List

An Easter Spring Song.....	Garth Edmundson	\$.50
The most popular new piece for organ.		
Easter Morning on Mount Rubidoux.....	Harvey Gaul .....	.60
Easter with the Penn. Moravians.....	Harvey Gaul .....	.60
Exultemus.....	Ralph Kinder	1.00
Jubilate, Amen (Postlude).....	Ralph Kinder	1.00
Resurrection Morn.....	Edward Johnston .....	.75
Christus Resurrexit.....	O. Ravanello	1.50
Jubilate Deo.....	Alfred J. Silver	1.00
Cristo Triumfante.....	Pietro A. Von.....	.75

J. Fischer & Bro., New York

119 West 40th Street



Canadian College of Organists

OFFICERS OF THE C. C. O.

Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.
President—Healey Willan, Mus. D., F. R. C. O., Toronto, Ont.
Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.
Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.
Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto, Ont.
Headquarters—14 Elm street, Toronto, Ont.

Toronto Center

T. M. Sargent, Secretary.

The Toronto center held a meeting Feb. 3 at the C. Franklin Legge organ works, when Franklin Legge gave a very interesting talk on organ construction, dealing chiefly with the production of the various kinds of pipes. Numbers were played on the studio organ by Charles Duff, A. C. C. O., and F. C. Silvester. There was a very good attendance, and the consensus of opinion seemed to be that the meeting was not only profitable from an educational standpoint, but also very entertaining. Mr. Duff, who recently located in Toronto, received his training at the Blind Institute at Brantford. He played numbers by Mendelssohn and Hollins. Mr. Silvester, who is known as one of the outstanding recitalists of the center, played numbers by Bach and Widor.

A meeting was held at the Sherbourne Street United Church on Monday, Feb. 12, when a recital of liturgical music was given by the choir of the Church of St. Mary Magdalene under the direction of Dr. Healey Willan, F. R. C. O. Dr. Willan's choir has made a name for itself in a *cappella* singing, and its work is proving an inspiration to other choirs. The following is the program rendered on this occasion, the organ numbers being played by Dr. Willan: "O Lord, the Maker of All Things," Mundy; "Ave Verum" and "Sacerdotes Domini," Byrd; "I Heard a Voice," Tallis; "O Lord, Increase My Faith," and "Almighty and Everlasting God," Gibbons; Chorale Prelude, "Deck Thyself, My Soul," Bach; "The Righteous Perisheth," Jacob Handl; "Come, Holy Ghost" and "Come, Let Us Worship," Palestrina; "O Vos Omnes" and "Jesu, dulcis Memoria," Vittoria; Chorale Prelude, "A Great and Mighty Wonder," Brahms; "Ave Maria," Rachmaninoff; "Cherubic Hymn," Grechaninoff; Chorale Prelude, "Puer Nobis Nascitur," Willan; "Missa Brevis I," "I Beheld Her," "Rise Up, My Love, My Fair One," and "O Trinity, Most Blessed Light," Willan.

Hamilton Center Festival.

Grace M. Johnson, Secretary.

The regular meeting of the Hamilton center was held in the Scottish Rite clubroom Saturday, Jan. 27, at 6:30. About fifty were present at supper, and afterward a brief business session was held, at which Egerton Boyce, chairman, presided. Five new members were introduced. A short speech was made by Paul Ambrose, formerly of Hamilton, but for many years a prominent organist in Trenton, N. J., and a member of the executive committee of the National Association of Organists.

The meeting adjourned to All Saints' Church, where a choral festival was held by the center. The choirs of All Saints', Centenary, St. Giles' and Ryerson Churches, under their respective choirmasters, united for the festival. The choirmasters, who are also the organists of their respective churches, were W. H. Hewlett, Mus. B., E. G. Elliott, A. T. C. M., Egerton Boyce and Leslie Leman. Each choir-master was given the opportunity of directing the combined choir in a number, of accompanying the choir at the organ in another number, and of playing an organ solo, thus revealing, in

fact, just what a choir-master has to do as part of his regular Sunday duty.

The combined forces brought nearly 200 singers together, and these were placed in the choir, below the chancel, and toward the transepts. The tone of the chorus was fresh and sonorous, bright and well pointed, and the response excellent. Though each choir-master conducted differently, the tempo and tone were well sustained, and the phrasing and interpretation were pleasing throughout. The program offered diversity, and, while the numbers chosen were all within the compass of the individual choirs, worthy musical standards were adhered to, and the ensemble at times was thrilling.

The organ solos were an interesting feature of the program. Mr. Boyce played a paraphrase on "See the Conquering Hero Comes" by Guilman, and Nocturne, Bonnet; Mr. Leman played the Overture in C minor by H. A. Fricker and Mr. Elliott played two lovely Bach chorales. Mr. Hewlett, who, with the passing of J. E. P. Aldous, now becomes the dean of Hamilton organists, was pressed into service for the recessional.

Montreal Center.

W. Bullford, Secretary.

"Of all branches of church music—anthems, organ voluntaries, canticles, psalms and hymns—that of hymns takes first place." With these words Dr. Alfred Whitehead, F. R. C. O., prefaced an informative talk on hymn-tunes before the Montreal branch in Christ Church Cathedral, Montreal, Monday evening, Feb. 5. To illustrate the various schools of music, the cathedral choir sang a well-arranged and interesting program.

First consideration was deservedly given to a group of plainsong melodies, among which were "Divinum Mysterium," "Adoro Te Devote," and "Vexilla Regis." In the latter, Dr. Whitehead encouraged the audience also to sing in some of the verses, and this assured just the right effect for verses 3 and 5, sung to *fauxbourdon*. So often a *fauxbourdon* loses its effect because the melody cannot be clearly heard, with the result that all one hears is a pleasing harmonization of parts. When the choir alone is singing and it is desired to use *fauxbourdon*, it is important that the melody should be sung strongly by one or two parts, or conversely that the other parts should be restrained to prevent the melody being lost altogether.

In his remarks about the German school of hymn-tunes, Dr. Whitehead pointed out that Martin Luther frankly compiled his tunes, using for his material both sacred and secular sources, and pressing into his service some of the folk-tunes of his day. A passing reference was made to Bach's harmonizations and arrangements of chorales, which are very highly esteemed, but curiously enough his original hymn-tunes are dull and lacking distinction. Two tunes were selected to illustrate the German school—"Attolle Paulum" as harmonized by Mendelssohn in his "St. Paul" and that really great tune, "Lasst uns erueuen," which was described by the lecturer as one of the noblest ever written. This tune is usually sung to "Ye Watchers and Ye Holy Ones," but on this occasion it was sung to "Give to Our God Immortal Praise." As in "Vexilla Regis," the audience assisted in the singing, two verses again being sung *fauxbourdon* with striking effect.

The Genevan hymns were next touched upon by Dr. Whitehead, particular praise being given to the compositions of Louis Bourgeois. He quoted Dr. Bridges as saying: "Historians who wish to give a true philosophical account of Calvin's influence at Geneva ought probably to refer a great part of it to the enthusiasm attendant upon the melodies of Bourgeois." "O Seigneur," usually sung to "When Morning Gilds the Skies," was sung to illustrate the Genevan school.

In the English group "Croft's 148th," sung to "Servants of God, Awake," was outstanding, "Rockingham" ("When I Survey the Wondrous Cross") was chosen to show how a hymn could be sung by the choir alone during the communion of the people. The first verse was sung in full; the second was taken by a soprano soloist; the third was sung partly accompanied and the

last to *fauxbourdon*. Another tune to receive *fauxbourdon* treatment was "Regnator Orbis," sung to "O, What the Joy and the Glory Must Be." All the *fauxbourdons* sung at the lecture-recital were taken from Dr. Whitehead's "Eighteen Fauxbourdons and Descants for Well-Known Hymn-tunes" (Carl Fischer).

When the program for the season's activities was being prepared, Dr. Whitehead was asked to give a lecture on his own compositions, but as he much desired to deal with hymn-tunes in a general way, the committee acceded to his wishes. However, a number of his own arrangements were sung for the choir sang "Carlisle New" ("Fierce Was the Wild Willow"); a carol, "Good Christian Men, Rejoice," based on "In dulci Jubilo," and "Soldiers of Christ, Arise," to an arrangement based on "Milites."

Dr. Whitehead did not say anything about the words of hymns except to remark that nearly always fine words and fine music are found associated, though there are astounding exceptions to this general rule. Stating that school music has improved tremendously of recent years, and that the young people will not fail to be impressed by the triteness of the hymns they hear in church, Dr. Whitehead said that all who are responsible for the choice of any form of church music should take those responsibilities seriously.

A. S. H. HANCKINSON.

Kitchener Center.

Eugene Fehrenbach, Secretary.

Eugene Hill was re-elected president of the Kitchener center at the annual meeting of that organization held at the Granite Club. The event took the form of a dinner and visitors were in attendance from Guelph, Galt, Preston and Hespeler. Gratifying reports on the year's work were presented by the secretary, W. R. Mason, and the treasurer, Clarence Totzke.

The election resulted in the re-election of Mr. Hill, with the following: Vice-president, W. R. Mason; secretary, Eugene Fehrenbach, and treas-

urer, Edgar Merkel.

Mr. Hill spoke briefly, reviewing the work of the past year and complimenting the outgoing executive committee on the cooperation they gave in the past year and outlining the benefits accruing to the individual from membership in the organization.

C. Franklin Legge of Toronto, president of the Franklin Legge Organ Company, was the special speaker at the meeting of the Kitchener center at St. John's Anglican parish hall. Mr. Legge spoke on "The Organ," dealing with it from the four different viewpoints of action, tone, specifications and acoustics.

London Center.

Edward Daly, Secretary.

A regular meeting of the London center was held Tuesday, Feb. 6. J. Parnell Morris, A. C. C. O., delivered a well-worked-out paper on "Expression," analyzing its various aspects in relation to technique and the individual's powers of imagination and ability to feel deeply.

A joint organ recital was given at New St. James' Presbyterian Church, Thursday, Feb. 8, the following members taking part: A. Ernest Harris, A. T. C. M., Luther Jackson, A. T. C. M., John McDermid, organist of the church, and George Patrick.

Winnipeg Center.

Secretary: Archibald W. Lee.

Under the auspices of this center an organ and choral recital took place on Sunday afternoon, Jan. 28, in St. Matthew's Church. The organist was Hugh Bancroft, F. R. C. O., and the chorus was St. John's graduate choir, directed by Ronald W. Gibson, A. C. C. O., and Filmer E. Hubble, A. C. C. O. The following was the program: Prelude in G major, Bach; Larghetto from Clarinet Quintet, Mozart; "Behold, a Virgin Shall Conceive," Jacob Handl; "Comest Thou, Light of Gladness," Herzogenburg; Allegro from Symphony No. 6, Widor; "The Presentation of Christ in the Temple," Euard; Pastorale, Franck; Fugue from Sonata in C minor, Reubke.

Critics and Organists Praise and Endorse

Philip G. Kreckel's

Choral Improvisations for the Organ

MUSICA DIVINA

In Two Books

"Thank you for the copy of the second volume of Philip G. Kreckel's 'Musica Divina' which I regard as one of the greatest promises for the future of American Organ Music. I am using both volumes now myself, and prescribing them to all my pupils, both for organ work and study in composition. The Joint Commission on Church Music expects shortly to have an official column in one of our church papers, and I intend to take an opportunity of giving Mr. Kreckel's work an extensive review. I hope what he has done will be a stimulus to more of our organists to follow in his footsteps."

Providence, R. I.

(Signed) WALTER WILLIAMS,

Rector, St. Dunstan's College of Sacred Music.

"Mr. Kreckel, a pupil of Reger, to whose memory the work is dedicated, shows mastery of polyphonic writing in each and every item. He has real creative ability and has treated his material with imagination. Modern harmonies are judiciously used, never obtrusively, always appropriately, with unflinching taste and restraint."

—Musical America.

Contents of Book One

"Asperges Me"
"Veni Creator"
"Veni, Veni Emmanuel"
"Creator Alme Siderum"
"Jesu Dulcis Memoria"
"Laudis Creator Optime"
Choral—"Schoenster Herr Jesu"
"Adoro Te Devote"
"Ave Verum Corpus"
Communion
"Salve Regina"
"Crux Ave Benedicta"
Angelus
Choral Variations—"Sei Gegruesset"
"Attende Domine"
"Stabat Mater"
Alleluia—Pastorale
Choral Prelude—"Queen of Peerless"
"Majesty"
"Jesu Redemptor Omnium"
"Deo Gratias"
"Victimae Paschali Laudes"
Berceuse, "Lovely Infant"
"Adeste Fideles"
"Silent Night"
Marche Pontificale
Marche Nuptiale, Recessional

Contents of Book Two

Magnificat (VIII Mode)
Kyrie "Rex Genitor"
Gloria in Excelsis Deo (Postlude)
Ave Maria
Salve Mater
Veni Sancte Spiritus
Salve Regina Coelitum
Omni Die Dic Mariae
Lauda Sion
Vesper Meditation
Deo Gratias (Solemn)
Postlude on Paschal Hymn Themes
Sleep, Holy Babe
Choral—"Wunderschoen praechtige"
Choral—"I Love Thee, Lord Most High"
Choral—"My Refuge Alone"
Lo, Now a Rose Appareth
Chorus of Seraphim
De Profundis
In Paradisum

Price, each \$1.25

J. Fischer & Bro., New York

119 West 40th Street

Who's Who Among the Organists of America

Emory L. Gallup.

From the beginning of his career in church music at the age of 11 years to the end of his tenth year as organist and choir director in that nationally-famous stronghold of liberalism, the Fountain Street Baptist Church of Grand Rapids, Mich., Emory L. Gallup has maintained an enviable standard in his chosen field. His success is measured not only in the caliber of his musical achievements but in the rich background of ecclesiastical tradition which stamps his efforts with authenticity.

Belonging by early training to that group of young Chicago organists who have contributed with distinction to the cause of church music, he studied with such outstanding teachers as Mrs. Nellie Orr Woody and Calvin F. Lamper, and for ten years with the late Harrison M. Wild. Later he became a pupil of Lynnwood Farnam. He also received extensive piano training from Robert Yale Smith, Edgar Nelson and Hugh Keiso.

Mr. Gallup's first church position, following his very early appearances as piano accompanist in the West End Christian Church and Calvary Presbyterian Church, were as organist in the First Presbyterian Church of Maywood, Ill., and St. Alban's Episcopal Church, Chicago. In February, 1915, he became organist and choir director of St. Chrysostom's Church, Chicago, where he continued until 1924, at which time he accepted his present position at the Fountain Street Baptist Church of Grand Rapids, taking charge on completion of the beautiful edifice and its large four-manual Skinner organ. It is in these last two associations that his abilities as choral director and accompanist have been brought to the attention of a music-loving public.

In addition to his activities in the field of church music, Mr. Gallup has proved himself on many occasions a distinguished recitalist. As early as 1917 he was selected to assist at the dedication of the organ in Kimball Hall, Chicago, appearing in association with many of the most famous Chicago organists, and later played before the American Guild of Organists in Boston. While he was at St. Chrysostom's Church he gave Chicago a series of recitals which won much favorable comment. Not content with a purely interpretative approach to his art, he has familiarized himself thoroughly with the mechanics of organ building and voicing, and his playing has, as a result, remained strictly and appropriately organistic.

An enthusiastic traveler, Mr. Gallup has spent much time in Europe furthering his musical attainments. While a student of Marcel Dupré, he played for several months in the American Cathedral Church in Paris. Later he studied voice with Alfredo Morelli in Rome and Mario Ancona in Florence. His pilgrimages to the Three Choir Festivals in England have brought him rich contacts with English organists and directors. The European sojourns have also enabled him to indulge his hobbies, cathedral architecture and

Emory L. Gallup at Grand Rapids Organ



European politics, in both of which fields he is something of an authority.

The music of the Fountain Street Baptist Church, under his direction, has become an integral part of the cultural life of the community. The adult mixed chorus has presented during the past season, in addition to church services of consistently high standard, Mendelssohn's "Elijah" for the third time, the Christmas portion of "The Messiah," an annual tradition, and the Brahms "Requiem" for the third time. This spring the choir will commemorate the birthday of Bach with the first presentation of the "St. Matthew Passion" in Grand Rapids. To all of these performances, notable for their masterly interpretations, Mr. Gallup contributes the brilliant organ accompaniments for which he has achieved a well-earned reputation. A. G. L.

Irving D. Bartley, Mus. B., F. A. G. O.

Irving Dana Bartley, Mus. B., F. A. G. O., professor of piano in Baker University of Fine Arts since 1928, has exerted himself successfully through his teaching and recitals to awaken interest in a large part of Kansas.

Mr. Bartley's musical career began at the age of 7. In a comparatively short time his mother had taught him how to read music and, with the promise of a cent a week for practicing ten minutes a day, his daily progress in playing the cabinet organ was marked. Even when an upright piano was purchased, his love for the reed organ remained and he would alternate his practice between the two instruments. His repertoire at this time consisted mostly of hymns from the "Pilgrim Hymnal" and "Jubilant Praise."

At the age of 11 he began practice on a two-manual reed organ with pedals. His most enjoyable period of the week was Sunday afternoon, when he would spend two or more delightful hours practicing pedals and later organ pieces, with his father at the pump handle supplying air to the bellows. These musical orgies generally ended with an improvisation.

Mr. Bartley's first organ instructor was Alfred T. Mason of Pittsfield, Mass., with whom he studied from the age of 18 to 22, and during this time he was privileged to practice on the

Irving D. Bartley



large four-manual Skinner organ at the First Congregational Church of that city, where his teacher was organist. In 1921 he completed a course at the Berkshire Business College of Pittsfield and upon graduation was employed at the Pittsfield National Bank. In March, 1925, he was appointed organist of the First Methodist Church of Pittsfield, and in this capacity he had the good fortune to have a new three-manual Skinner organ at his disposal.

In September of that year he resigned both positions to study at the New England Conservatory of Music in Boston. Throwing himself into his work with a zeal that had characterized his earlier study, Mr. Bartley completed the four-year course in three years, graduating in June, 1928, with diplomas in both piano and organ. The following year he remained at the conservatory, taking postgraduate work in piano. His piano instruction was taken under the late Edwin Klahre,

who had been a pupil of Liszt, and organ under Henry M. Dunham, until he retired, and then under Albert W. Snow, organist at Emmanuel Episcopal Church, Boston. Among other teachers from whom he received instruction were Arthur M. Curry in harmony and counterpoint and Joseph Adamowski in ensemble.

While in Boston Mr. Bartley was organist at Immanuel Baptist Church, Cambridge, from February until June, 1926; Hyde Park Congregational Church from September, 1926, to June, 1928, and Union Congregational Church, Boston, from September, 1928, until August, 1929, when he received an offer to teach organ and piano at Baker University in Baldwin, Kan. At Baldwin he directs the evening choir of the Methodist Episcopal Church and is the pianist at the morning services. Three years ago the Baldwin church was burned. Since then a new church has been erected, but funds for an organ have not been obtained. For this reason Mr. Bartley found it necessary to drive fourteen miles to Ottawa, Kan., when he was preparing for his Guild examinations.

For the last four summers Mr. Bartley has attended Syracuse University and at the end of last summer's session was awarded a bachelor of music degree with a major in piano. Among his instructors were Earl B. Stout, professor of piano, and William E. Berwald, teacher of composition. In the A. A. G. O. examination in 1932 Mr. Bartley passed with the second highest grade. In June, 1933, at 30 years of age, he won the F. A. G. O. degree.

Each year Mr. Bartley returns to Canaan, N. Y., a small town in the Berkshire Hills, to spend his vacation. In the course of the summer he gives a concert at the Canaan Congregational Church, of which his father is pastor. Assisting artists are engaged through his efforts and these concerts are attracting people from the neighboring cities and towns. Last summer Mr. Bartley included a group of four of his original compositions, all in manuscript. His programs vary from transcriptions of overtures to compositions of Franck and Widor.

FRANZ A. MOENCH

Expert Pipe Organ Service
Electric Blowers
2973 North 37th Street
Milwaukee, Wis.

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.

ALBERT RIEMENSCHNEIDER

DIRECTOR OF MUSIC,
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction,
Coaching
Address 10001, Edgewater Drive,
Cleveland, Ohio

Sterling Marshall

Trinity Church
HOUGHTON, MICH.

ELLIOT BALDWIN HUNT

Organist and Choir Director
Asbury M. E. Church, Tarrytown, N. Y.
RECITAL & CONCERT ORGANIST
64 Sherwood Ave. Ossining, N. Y.

JAMES SPENCER, Mus. Doc.,

ADRIAN COLLEGE - ADRIAN, MICHIGAN

SYMPHONESQUE

For Organ (new)

by

James Houston Spencer

Meeting with great success on recent programs of Palmer Christian, John Gordon Seely, Frank W. Asper and other prominent organists.

"... A first-class concert piece,—worthy, interesting, attractive." — THE DIAPASON.

Price 80c

Musicraft Publications

462 State St. Adrian, Mich.

Programs of Organ Recitals of the Month

Wilhelm Middelschulte, LL. D., Chicago—Dr. Middelschulte played the following program at Rosary College, River Forest, Ill., in a recital Feb. 16: Toccata and Fugue in D minor, Bach; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Forest Murmurs" from "Siegfried," Wagner; Chromatic Fantasia, Tiele; "Poem," Westbrook; "Ave Maria," Schubert; "Perpetuum Mobile," Middelschulte; Finale, Rheinberger.

On Sunday afternoon, Feb. 4, Dr. Middelschulte played a group of organ numbers at a sacred concert by the Luther Institute glee club in the Concordia gymnasium at River Forest under the direction of W. Carl Meyer.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, Jan. 21, Mr. Ringgenberg presented these offerings: Sonata in C minor, No. 2, Mendelssohn; Chorale Prelude, "O Mensch, bewein' dein' Sünde gross," Bach; Symphony No. 5, in F minor, Widor.

Roland Diggle, Mus. D., Los Angeles, Cal.—Dr. Diggle played a program made up of compositions of living American writers for the organ in a recital at St. John's Episcopal Church Jan. 21. His selections included: "Pax Vobiscum," Garth Edmundson; Passacaglia, Frank M. Church; "Peace of God," R. Deane Shure; Hymn-tune Fantasia, "Amsterdam," Carl McKinley; "Twilight," J. W. Clokey; Prelude, Anna Carbone; Sonata, R. L. Baldwin.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian's program for his twilight recital at Hill Auditorium, University of Michigan, Feb. 14 was as follows: Prelude on the Dutch Chorale "Laet One met Herten Reijne," Bull; Gavotte, Wesley; Hymn-tune Prelude on Song 13 of Orlando Gibbons, Williams; Sonata in the Style of Handel, Wolstenholme; Adagio ("Suite in Miniature"), Scherzetto (MS) and "A Stately Procession," DeLamarter; Improvisation (Basso continuo e Fughetta), Karg-Elert; "Symphonique," Spencer.

In a faculty recital Feb. 18 Mr. Christian had the assistance of Joseph Brinkman, pianist, and the program included several selections for piano and organ. The offerings included: Prelude, Fugue and Variation for organ and piano, Franck; "Carillon," Sowerby; Passacaglia, from Symphony No. 1 for organ, Sowerby; "Medieval Poem," for organ and piano, Sowerby.

Miss Lillian Carpenter, F. A. G. O., New York City—Miss Carpenter gave a recital Jan. 30 at the Andrews Methodist Church of Brooklyn, assisted by William Pilcher, tenor. Her program was made up as follows: Largo e maestoso and Allegro (First Sonata), Guilmant; Adagio, from Toccata in C, Bach; Allegretto Giocoso, from "Water Music," Handel; "The Bells of St. Anne de Beaupre," Russell; "Divertissement," Vierne; Scherzo (Sonata in E flat), Parker; Largo ("New World" Symphony), Dvorak; Finale in B flat, Franck.

Adolf Torovsky, Washington, D. C.—Mr. Torovsky gave a recital on the four-manual Skinner organ in St. John's Church, known as the "church of the Presidents," Feb. 19, playing the following compositions: Toccata and Fugue in D minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Romance sans Paroles" and "Elves," Bonnet; Minuet, Calkin; "Finlandia," Sibelius; Toccata, Mally.

On Jan. 22 Mr. Torovsky played a recital at St. James' Episcopal Church, Leesburg, Va., presenting this program: "Marche Triomphale," Karg-Elert; Chorale, "Jesus, Joy of Man's Desiring," Bach; Largo, Handel; "Vision," Bibl; Pastoral in F, Faulkes; Capriccio, Lemaignre; "Old Refrain," arranged by Kreisler; "Berceuse et Priere," Guilmant; "Ave Maria," Schubert; "Will-o'-the-Wisp," Nevin; Evensong, Johnston; Toccata in G, Dubois.

Leland A. Arnold, Boston, Mass.—In his "hour of music" Sunday afternoon, Feb. 4, at Trinity Church, Newton Center, Mr. Arnold, organist and choirmaster of Trinity, played: Concerto No. 5, "The Cuckoo and the Nightingale," Handel; Largo, Trio-Sonata No. 5, Bach; Canon in E minor, Schumann; Symphony No. 5, Widor; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "The Shepherds' Pipes and the Star," Stecherhatcheff;

"Funeral March and Song of the Seraphs," Guilmant.

On Jan. 21 Mr. Arnold's offerings were these: "Pange Lingua," Boely; Chorale, "From High Heaven," Pachelbel; "Musette en Rondeau," Rameau; Air from "Water Music," Handel; Pastoral, Scarlatti; Fugue in E flat ("St. Ann"), Bach; Three Chorale Improvisations, Karg-Elert; "Angelus ad Pastores" and "Magnificatus est, Rex Pacificus," de Maleingrau; Meditation, Truette; "Romance," Bonnet; "Träumerei," Schumann.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his Sunday afternoon recitals at Trinity Cathedral Mr. Kraft has played these programs among others in February:

Jan. 28—Overture to "Phedre," Massenet-Kraft; Prelude on "Rhosymedre" (or "Lovely"), Vaughan Williams; Andante, Stamitz; Theme and Variations, Tiele.

Feb. 7—First Movement, C minor Sonata, Salome; "Dreams" (Seventh Sonata), Guilmant; Sinfonia to "We Thank Thee, God," Bach; "Evening Song," Schumann; "March of the Magi," Dubois.

Francis H. Hopper, Muskegon, Mich.—Mr. Hopper gave the last of a series of monthly recitals at St. Paul's Episcopal Church on the afternoon of Jan. 21, playing this program: "The Chapel of San Miguel," Seder; "Romance sans Paroles" and "Elves," Bonnet; "Grande Piece Symphonique," Franck; Toccata in D, Kinder; "La Nuit," Karg-Elert; Festival Music from "Die Meistersinger," Wagner.

Ernest Mitchell, New York City—At his recital in Grace Church Sunday afternoon, Feb. 11, Mr. Mitchell had the assistance of Master John M. Langstaff, soprano. The organ selections included: Moderato (Seventh Symphony), Widor; Andante Cantabile, Tchaikowsky; Prelude and Fugue in G, Bach; Communion ("The Mystic Organ," Book 6), Tournemire; Scherzo (Second Symphony), Vierne; "Chanson," Barnes; Toccata, Widor.

Albert Riemenschneider, Berea, Ohio—In his recital at Baldwin-Wallace College Sunday afternoon, March 4, Mr. Riemenschneider will play the following program: "Comes Autumn Time," Sowerby; Four Passion Chorales from "The Liturgical Year," Bach; Sixth Symphony (complete), Widor.

Kate Elizabeth Fox, New York City—Mrs. Fox, organist and director at St. Andrew's Methodist Church, gave a recital for the students of the high school at Morristown, N. J., Jan. 31 in the school auditorium. Her program was as follows: Toccata and Fugue in D minor, Bach; "Christmas in Sicily," Yon; Intermezzo, Callaerts; "The Bells of St. Anne de Beaupre," Russell; Allegro from Sixth Symphony, Widor; Largo, Handel.

Parvin Titus, F. A. G. O., Cincinnati, Ohio—In his half-hours of organ music at Christ Church Mr. Titus has played the following among his February programs: Feb. 16—Largo, Wesley; Prelude in C minor, Mendelssohn; "In a Boat," Debussy; "The Legend of the Mountain," Karg-Elert; Cantilena, McKinley; "Grand Choeur Dialogue," Gigout.

Feb. 20—Minuet and Trio, Wolstenholme; Psalm-Prelude, Op. 32, No. 2, Howells; Songs without Words ("Confidence" and "Spinning Song"), Mendelssohn; Pastoral Scene, Dethier; "Hour of Gladness," Bossi.

Frank W. Asper, Salt Lake City, Utah—Mr. Asper gave the fifth annual recital on the Weir memorial organ in the Westminster Presbyterian Church of Stenubville, Ohio, Jan. 7, in the course of his Eastern tour. The program consisted of these compositions: Allegro from Symphony in G minor, No. 6, Widor; "In Moonlight," Kinder; "Spring Morn," Smith; Toccata and Fugue in D minor, Bach; "Kamennoi Ostrov," Rubinstein; French Rondo, Boellmann; "Träumerei," Schumann; "Piece Heroique," Franck; "To a Wild Rose," MacDowell; "Pilgrims' Chorus," from "Tannhäuser," Wagner; Communion in G, Batiste; "The Lost Chord," Sullivan.

A. E. Redsell, Port Credit, Ont.—In his monthly recital at St. Andrew's Presbyterian Church, played Thursday evening, Feb. 15, Mr. Redsell presented this program: Prelude and Fugue in F minor, Handel; "En Bateau," Debussy; "Piece Heroique," Franck; "Marche Solennelle," Mally; "Preislied," Wagner; "Caprice Orientale," Lemare; "Lasst uns erfreuen,"

Faulkes; Passacaglia (Pastoral Suite), Scott; Gavotte from "Mignon," Thomas; "The Squirrel," Weaver; Grand Offertory in G, Wely.

Charles S. Skilton, Lawrence, Kan.—Dr. Skilton was assisted by a brass quartet in his vesper recital at the University of Kansas Sunday afternoon, Feb. 18, and the offerings included the following: Chorale from Suite in C major, Homer Bartlett (organ and brass quartet); Fugue in C major, Bach; "Prize Song," from "The Mastersingers," Wagner-Fricke; Suite, "Harmonies of Florence," Seth Bingham; "Christus Resurrexit," Ravanello (organ and brass quartet).

E. Arne Hovdesven, Mercersburg, Pa.—Among Mr. Hovdesven's Sunday afternoon offerings at Mercersburg Academy in February were a Spanish program Feb. 11 and works of Scandinavian composers Feb. 18. The pieces played were: Feb. 11—"Pantomime" and "Recit du Pecheur," de Falla; Allegretto mosso, from "Goyescas," Granados; "Meditation," Julio Valdes; "Leyenda" (Legend in G minor), Intermezzo in D major and "Cadiz," Albeniz; Finale, Beohide.

Feb. 18—Fantasia in C major, Sjögren; "Morning Mood" and "In the Hall of the Mountain King," Grieg; "The Shepherds in the Field," Malling; Fugue in C, Buxtehude; "The Chalet Girl's Sunday," Ole Bull; "Finlandia," Sibelius.

Ruth Broughton, Chicago—Miss Broughton gave a recital at the Fourth Presbyterian Church Sunday afternoon, Feb. 11, and played the following compositions: Prelude and Cantilene, Rousseau; Minuet ("Suite Gothique"), Boellmann; Elevation, Allegretto and Fantasia, Saint-Saens.

Charles G. Goodrich, Monmouth, Ill.—Professor Goodrich played the following program in a recital Jan. 26 at Monmouth College as a treat for students in the midst of their midyear examinations: Prelude in C minor, Lawrence Beste; Madrigal, Rogers; Slavonic Cradle Song, Neruda-Rogers; "Indian Legend," Candlyn; "Scene Orientale," Kroeger; "Song of Autumn," Candlyn; "Departing Day," Mueller; March in D minor, Becker.

Alfred R. Brinkler, Portland, Maine—In his recitals at St. Luke's Cathedral Mr. Brinkler has played the following programs:

Jan. 28—Prelude in B minor, Bach; Allegretto, Wolstenholme; War March, Mendelssohn; Evening Song, Bairstow; Scherzo-Pastorale, Federlein; "Wind in the Pines," Clokey; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

Feb. 11—"Suite Gothique," Boellmann; "Suite Joyeux," Diggle; "Romance" in D flat, Lemare; Capriccio, Lemaignre; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Chanson du Soir," Becker; Finale from First Sonata, Borowski.

John E. Fay, Portland, Ore.—Mr. Fay gave the recital at St. Luke's Cathedral Feb. 4, as guest organist, and presented a program made up as follows: Largo from Concerto for Two Violins, Bach; "Le Coucou," d'Aquin; "Piece Heroique," Franck; Cantabile, Jongen; "Jagged Peaks in the Starlight," Clokey; Intermezzo, Callaerts; "Marche Triomphale," Karg-Elert; Reverie, Dickinson; Theme with Variations, Faulkes.

Charles H. Finney, Oberlin, Ohio—Mr. Finney, organist of the Boulevard Presbyterian Church of Cleveland, gave a recital at Calvary Presbyterian Church Sunday afternoon, Feb. 4, and his offerings consisted of the following: Festival Toccata, Fletcher; "Dawn," Jenkins; Air from "Orpheus," Gluck; "Jerusalem, Du hochgebaute Stadt," Karg-Elert; "Chant de Bonheur," Lemare; "In Moonlight," Kinder; "Suite Gothique," Boellmann.

Marcus Naylor, Warren, Pa.—Mr. Naylor played the following program in a recital at the First Presbyterian Church Jan. 29: Chorale in A minor, Franck; Sketch in D flat, Schumann; Finale, from Seven Pieces, Dupre; Concerto in F major, No. 5, Handel; Chorale Prelude, "Vom Himmel kam der Engel Schar," Bach; Fugue in D, Bach; Chorale Prelude, "Jesus, meine Freude," Bach; "Le Coucou," d'Aquin; Prelude in D, Vierne; "Carillon-Sortie," Mulet.

Verne R. Stilwell, Grand Rapids, Mich.—In a recital on the large Kimball organ at Grace Episcopal Church over which he presides Mr. Stilwell, assisted by Miss Betty Walker, harpist, presented this program Sunday afternoon, Jan. 28: "Grand Choeur Dialogue," Gigout; Adagio (Third

Sonata), Mendelssohn; Andante Cantabile in B flat, Tchaikowsky; Third Offertory to St. Cecilia, Grison.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh, director of music at Union College, who is playing recitals on Sundays at 4 o'clock, presented the following as his January offerings:

Jan. 7—First Suite, Borowski; Sixth Sonata, Mendelssohn; "Tanglewood Tales," Stoughton; "Sposalizio," Liszt; "Liebestraum," Liszt.

Jan. 14—First Sonata, Mendelssohn; "War March of the Priests," from "Athalie," Mendelssohn; Nocturne from "A Midsummer Night's Dream," Mendelssohn; "Angelus," Massenet; Meditation from "Thais," Massenet; "Cortège et Litanie," Dupre; "Lamento," Dupre; Third Chorale, Hendrick Andriessen.

Jan. 21—Program of Debussy music: Second Arabesque; "Le Petite Berger"; "Chair de Lune"; Prelude to "L'Après-Midi d'Un Faune"; "Le Bon Pasteur," from "Le Martyr de St. Sebastian"; "Le Cathedrale Engloutie"; Ballet, Prelude to "La Demoiselle Elue"; "En Bateau"; "La Fille aux Cheveux de Lin"; Andante from String Quartet.

Mrs. John R. Henry, Harrisburg, Pa.—Mrs. Henry gave a recital Jan. 23 at Olivet Presbyterian Church and her program was as follows: Overture to the Occasional Oratorio, Handel; Cradle Song, Bohemian Poister; Arioso-Presto, Quantz; "Water Sprites," Nash; "Rondo alla Campanella," Karg-Elert; Chorale Improvisations, "How Lovely Shines the Morning Star" and "Now Thank We All Our God," Karg-Elert; "Ave Maria," Arkadelt-Dickinson; "Ronde Francaise," Boellmann; Allegro Finale, Widor.

Alfred W. G. Peterson, Worcester, Mass.—Mr. Peterson, organist of Central Church, gave a recital on the afternoon of Feb. 4 in observance of the second anniversary of the completion of the second Knowles organ, a three-manual Austin, and played: Fantasia and Fugue in G minor, Bach; Air from "Rinaldo," Handel; Largo from "Xerxes," Handel; Andante Cantabile, Mozart; Chorale Prelude, "In Thee Is Gladness," Bach; Allegro Vivace from Fifth Symphony, Widor; Chorale Prelude on "Straachthra," Noble; Scherzo, Gigout; "Murmuring Brook" (played on celesta), Poldini; "Stella Matutina" and "Electa ut Sol," Dallier.

Herbert Ralph Ward, New York City—Mr. Ward's Tuesday 1 o'clock recitals at St. Paul's Chapel have been marked by the following programs among others in February:

Feb. 13—Air and Allegro Maestoso ("Water Music"), Handel; Chorale, "I Love Thee, Lord Most High," Kreckel; Prelude and Fugue (Cathedral), Bach; "Pawles Wharfe," Giles Farnaby; "Epithalame," MacMaster.

Feb. 20—"Queen of Peerless Majesty" ("Musica Divina"), Kreckel; Canzona in D minor, Bach; "Will-o'-the-Wisp," Nevin; "Cantilene Pastorale," MacMaster; Arioso and Fugate, Ludwig Boslet.

Feb. 28—Chorale Prelude, "Saviour of My Heart," Brahms; Fugue in G minor (the lesser), Bach; "Benedictus," Reger; Fantasia in A major, Franck.

Dorsey D. Baird, Hastings, Neb.—In a recital at St. Mark's Pro Cathedral Sunday afternoon, Feb. 25, Mr. Baird played these compositions: "Piece Heroique," Franck; "Minuetto Antico e Musetta," Yon; Nocturne, Ferrata. With the assistance of Clyde Keutzer, baritone, Mr. Baird also gave DeLamarter's solo cantata "The One Hundred and Forty-fourth Psalm."

Mrs. M. E. Stephens, Gadsden, Ala.—Mrs. Stephens played these numbers in a recital at the First Baptist Church Sunday evening, Jan. 28: Andante from Fifth Symphony, Beethoven; "The Fountain Sparkling in the Sunlight," Goodwin; "An Easter Spring Song," Garth Edmundson; "In Venice," Sellers; Overture to "William Tell," Rossini.

Fred Faassen, Zion, Ill.—The following are among Mr. Faassen's programs at Shiloh Tabernacle:

Feb. 4—"Vision," Rheinberger; Chorale, Andante Sostenuto, Allegro Molto and Finale from Sixth Sonata, Mendelssohn; Sketch in C, Schumann; Andante Cantabile from Symphony 4, Widor.

Feb. 11—Prayer from Gothic Suite, Boellmann; War March from "Athalie," Mendelssohn; "Dreams," Wagner; "The Lost Chord," Sullivan; "Clouds," Ceiza.

Programs of Organ Recitals of the Month

Harold B. Niver, A. A. G. O., Newark, N. J.—Mr. Niver played the following selections in a recital at Grace Church, of which he is organist and choir-master, on the evening of Feb. 1: Suite in F, Corelli; Chorale Improvisations, "O Gott, Du frommer Gott" and "Schmüctle Dich, O liebe Seele," Karg-Elert; "Carillon," Sowerby; Third Sonata (Con Moto Maestoso and Andante Tranquillo), Mendelssohn; Air for the G String, Siciliano and Sarabande from Sixth Violoncello Suite, Bach; Intermezzo and Cantabile from Sixth Symphony, Widor; Chorale in A minor, Franck.

Dr. Caspar Koch, Pittsburgh, Pa.—Dr. Koch's January programs at Carnegie Hall, North Side, in all of which he was assisted by excellent vocal or instrumental soloists, included these organ offerings which were enjoyed by large audiences of Pittsburgh people:

Jan. 7—"Flat Lux," Dubois; "Pax Vobiscum," Garth Edmundson; Capriccio, Bach; "Reve Angelique," Rubinstein; Chaconne, Durand; "Ninna Nanna," Mauro-Cottone; "Marche Pontificale," de la Tombelle.

Jan. 14—Sonata in F minor, Mendelssohn; "Marche Funebre et Chant Seraphique," Guilmant; Serenade, Foster; Variations on an American Air, Flagler; "Neptune," from "Sea Sketches," Stoughton.

Jan. 21—Concert Overture in E minor, Morandi; "Thou Art Repose," Schubert; Scherzo in G minor, Bossi; piano and organ, Allegro Molto Moderato from Concerto in A minor, Grieg (Helene Kremer, pianist, and Dr. Koch); "Dreams," Wagner; "At the Foot of Fujiyama," Gaul; "Angelus," Karg-Elert; piano and organ, Adagio from Concerto in A minor, Grieg; Scotch Fantasia, Macfarlane.

Jan. 28—Concert Overture in C minor, Hollins; "Romance," Zitterbart; "Ronde Francaise," Boellmann; "Carillon," De Lamarter; "Marche Triomphale," Ferrata.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's twentieth Sunday recital at the University of California, Los Angeles, which was played Feb. 4, was marked by the following offerings: Introduction to Third Act from "Die Meistersinger," Wagner; Fantasia and Fugue in G minor, Bach; Larghetto from Second Symphony, Beethoven; Grand Offertory in D major, Batiste; "A Medieval Minstrelsy," Dillon; "Flight of the Bumblebee," Rimsky-Korsakoff; Overture to "Mignon," Thomas.

On Feb. 18, Mr. Schreiner played: Prelude and Fugue in D major, Bach; Largo Appassionato, from Sonata in A, Beethoven; Rondo, "Rage over the Lost Penny," Beethoven; "Suite Gothique," Boellmann; "Carillon," Sowerby; "Pomp and Circumstance" March, Elgar.

Mrs. D. G. Stout, Johnson City, Tenn.—Mrs. Stout, who presides over the music in the Central Baptist Church, played the following program Jan. 28 before a large congregation of people who have been drawn by her series of performances: "In Moonlight," Kinder; "The Squirrel," Weaver; "Dreams," McAmis; Prelude and Fugue on B-A-C-H, Liszt; Caprice, Kinder; "The Holy City," Adam; "The Flight of the Bumblebee," Rimsky-Korsakoff; Concert Study, Yon; Variations on an American Air, Flagler.

Miss Nesta L. Williams, F. A. G. O., Columbia, Mo.—Miss Williams gave a recital on the large organ at the Missouri Methodist Church Jan. 22, this being one of the examination week recitals. Her offerings included: Toccata, Dubois; Largo, Beethoven; Sixth Symphony (Allegro and Cantabile), Widor; "Sportive Fauns," d'Antalfy; Lullaby, Mauro-Cottone; Largo (by request), Handel.

Ernest MacMillan, Mus. D., F. R. C. O., Toronto, Ont.—Dr. MacMillan gave the University of Toronto recital Tuesday afternoon, Jan. 30. His offerings consisted of the following works of Cesar Franck: Chorale No. 1, in E; Prelude, Fugue and Variation; Chorale No. 3, in A minor; Pastorale in E; Finale in D flat.

Frederick C. Mayer, A. A. G. O., Columbus, Ohio.—A two-manual organ built by M. P. Möller for St. John's Lutheran Church at Bellevue, Ohio, was dedicated Jan. 28 and Mr. Mayer gave a recital in the afternoon, playing these selections: Fantasia and Fugue, S. Archer Gibson; "Willow Whisper" (from "Across the

Infinite"), R. Deane Shure; "Neptune" (from "Sea Sketches"), R. S. Stoughton; Nocturne, Ferrata; Fantasia on "The Bells of Aberdovey," H. J. Stewart; "Marche Champetre," Boex; "Ein feste Burg," Carl Stein.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played these selections in his short February recitals at the Church of the Holy Communion:

Feb. 4—Toccata and Fugue in D minor, Bach; Prelude in C sharp minor, Rachmaninoff; "Commemoration March," C. J. Grey.

Feb. 11—American Rhapsody, Yon; Serenade, Rachmaninoff; Fugue from "Sonata Pontificale," Lemmens.

Feb. 18—Andante sostenuto and Allegro from "Symphonie Gothique," Widor; March Festival, Whitmer.

Feb. 25—"Yasnaya Polyana," Gaul; "Kamennoi Ostrow," Rubinstein; Finale in E flat, Faulkes.

Burton Lawrence, Chicago.—Mr. Lawrence played a vespers recital at the First Congregational Church of Glen Ellyn on the afternoon of Sunday, Feb. 11, presenting these compositions: Andantino in D flat, Lemare; "Carillon," Sowerby; Scherzo from Second Symphony, Vierné. The choir sang a beautiful program of both old and modern music.

George H. Fairclough, St. Paul, Minn.—In his Friday afternoon recitals at Northrop Memorial Auditorium, University of Minnesota, Mr. Fairclough, organist and assistant professor of music at the university, has played recently the following programs:

Feb. 2—Prelude in E flat ("St. Ann"), Bach; Chorale Prelude, "By the Waters of Babylon," Bach; "Ave Maria," Arkadelt-Liszt; Scherzo in G minor, Bossi; "Evening Prayer," Mehner; Pastorale in E, Lemare; "The Squirrel," Weaver; Concert Overture in C minor, Hollins.

Feb. 9—First Movement of Unfinished Symphony, Schubert-Fairclough; Minuet in C minor, Bach; "Benedictus," Reger; "L'Organo Primitivo," Yon; Three Movements from "Water Music," Handel.

Feb. 16—Chorale in E, Franck; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach-Grace; Fugue in G minor (desser), Bach; "Evening Song," Schumann; Sketch in F minor, Schumann; Sonata 7 ("Dreams," Cantabile and "Grand Choeur"), Guilmant; "The Curfew," Horsman; Concert Overture in E flat, Faulkes.

Charles Black, M. S. M., Passaic, N. J.—Mr. Black, who is playing Lenten programs every Wednesday at the First Presbyterian Church, gave a French program Feb. 14 and included in it: Allegro from Second Symphony, Vierné; Minuet from "L'Arlesienne," Bizet; "Elegy," Massenet; "Ariel," Bonnet; "Piece Heroique," Franck; "The Maid with the Flaxen Hair," Debussy; "Procession of the Fauns," Pierné; "The Swan," Saint-Saens; "The Cuckoo," d'Aquin; Finale from First Sonata, Guilmant.

James C. Pfohl, Davidson, N. C.—In a recital at the University of North Carolina Jan. 24 Mr. Pfohl played the following program: Fugue in E flat ("St. Ann's"), Bach; Chorale Preludes, "I Call to Thee" and "In Thee Is Joy," Bach; Prelude, Clerambault; Symphonic Chorale on "Ach, bleib mit Deiner Gnade," Karg-Elert; "Vision," Rheinberger; Humoresque, Dvorak-Pfohl; Prelude and Fugue in D major, Bach.

Herman F. Siewert, Winter Park, Fla.—Mr. Siewert played a program made up of compositions of Tschaiakowsky for his organ recital at Rollins College Feb. 14. Feb. 23 he played a Cesar Franck program. In the Tschaiakowsky recital he included: March and "Valedes Fleurs" from "Nutteracker" Suite; Allegro con Grazia, from "Symphony Pathetique," No. 6; "Andantino in Modo di Canzona," second movement from Symphony 4; Finale from Symphony No. 4.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—Professor Mead of Miami University gave a recital of contemporary organ music Sunday evening, Jan. 28, at the Irvington Presbyterian Church, Indianapolis, Ind. His offerings consisted of the following: Prelude and Fugue in C minor, Bingham; "Songe d'Enfant," Bonnet; Canon from "Storm King" Symphony, Dickinson; Chorale Fantasia on "Ye Holy Angels Bright," Darke; Indian Serenade, Vibbard; "Water Sprites," Nash; "The

Chimes of St. Mark's," Russolo; Scherzo from Symphony, Op. 14, Barnes; First Symphony (Allegro Vivace and Andante), Vierné; Finale from Sixth Symphony, Widor.

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

Feb. 4—Scherzoso, James H. Rogers; "Dreams," R. S. Stoughton.

Feb. 11—Fantasia and Toccata in D minor, C. V. Stanford; Meditation, E. J. Sturges.

Feb. 18—Sonata No. 3, Max Gulbins.

Feb. 25—Rhapsody No. 2, Herbert Howells; "Elegiac Romance," John Ireland.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in the most recent popular programs by Dr. Hastings at the Philharmonic Auditorium included: Prelude to "Faust," Gounod; Elevation in E major, Saint-Saens; Ten Versets, Franck; Larghetto from Symphony in D, Beethoven; "Love Song," Henselt; "Eulogy of Tears," Schubert; "Solitude on the Mountain," Ole Bull; Tone Picture, "Sunrise" (new), Fredericksen; Grand Chorus, "Song of Gratitude" (new), Hastings.

Samuel Eliezer, Paterson, N. J.—For his sixth vespers musicale at the Broadway Baptist Church, which was presented Saturday afternoon, Feb. 10, Mr. Eliezer played these organ numbers: "Marche Slav," Tschaiakowsky; "Contemplation," from "The Holy City," Gaul; "Kamennoi Ostrow," Rubinstein; "Au Couvent," Borodin.

Three more of these musicales are to be given to complete the series.

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

Jan. 23—Allegro (Symphony 8), Widor; Rhapsodie in E, Saint-Saens; "Caprice

Heroique," Bonnet; Sketch in D flat, Schumann; Dorian Toccata, Bach; "Clair de Lune," Vierné; Finale (Symphony 1), Maquaire.

Feb. 5—Allegro (Symphony 1), Maquaire; "Sunrise," Jacob; Fantasia in F minor, Mozart; Andante (Sonata 4), Bach; "Carillon-Sortie," Mulet; "Night," Karg-Elert; "Electa ut Sol," Dallier.

Henry F. Seibert, New York City.—Mr. Seibert played the following list of compositions in a recital at his church, Holy Trinity Lutheran, Sunday afternoon, Feb. 4: Prelude to "Parsifal," Wagner; Allegro Moderato e Serioso (Sonata 1), Mendelssohn; "The Minster Bells," Wheelton; Chorale in A minor, Franck; "Ave Maria" (Secunda), Bossi; Chorale Prelude, "Now Rejoice, Dear Christians All," Bach; Largo, Handel; Second Pedal Study, Yon.

McConnell Erwin, Chattanooga, Tenn.—In his January recital at the Chattanooga Memorial Auditorium, played Jan. 28, Mr. Erwin presented these numbers: Toccata in G major, Dubois; Largo from the "Symphony from the New World," Dvorak; "Melodie," Rachmaninoff; "Chanson Triste," Tschaiakowsky; Berceuse, Gounod; "Gems from the Pen of Stephen Collins Foster." The last number was to commemorate the birthday anniversaries of two Confederate leaders, General Robert E. Lee and General Stonewall Jackson, both of which fall in January. The recital was sponsored by the United Daughters of the Confederacy.

Lanson F. Demming, Mus. B., Urbana, Ill.—Mr. Demming played the University of Illinois Sunday afternoon recital Feb. 11 and presented this program: "Prelude Heroic," Faulkes; Chorale Improvisations, "An Wasserflüssen Babylon" and "Wie schön leucht uns der Morgenstern," Karg-Elert; Prelude in E minor, Bach; "The Squirrel," Weaver; "Danse des Mirtilons," Tschaiakowsky; "Clair de Lune," Lemare; Finale, Frederic Stanley Smith.

[Continued on next page.]

EASTER ANTHEMS

by CONTEMPORARY COMPOSERS

	Net
EDWARD SHIPPEN BARNES, Brightly Shine, ye Heavens.....	.12
NORMAN COKE-JEPHCOTT, Hymn of Resurrection.....	.12
GEORGE HENRY DAY, The Risen Christ.....	.12
T. TERTIUS NOBLE, The First Easter Dawn.....	.15
W. R. VORIS, Christ the Lord Is Risen Again.....	.12
W. R. VORIS, Ring, ye Bells of Easter Day.....	.12
W. R. VORIS, Ye Sons and Daughters.....	.12
W. R. VORIS, Lift Up Your Voices Now.....	.12
ALFRED WHITEHEAD, Ye Choirs of New Jerusalem.....	.12
ALFRED WHITEHEAD, Alleluia! Sing to Jesus.....	.12
ALFRED WOOLER, Hosanna!.....	.15

ORGAN MUSIC for EASTER

GEORGE A. BURDETT, Postlude on "Alford" (Ten Thousand Times Ten Thousand).....	.65
T. FREDERICK H. CANDLYN, Toccata on "Neander" (He Is Risen).....	.75
ROSSETTER G. COLE, Heroic Piece.....	.60
ROLAND DIGGLE, Song of Exultation (Grand Choeur).....	.75
TH. DUBOIS, Op. 80, No. 3, Hosanna! (Chorus Magnus).....	.40
M. MOUSSORGSKY, March of Victory.....	.40

THIRD SONATA

(in D minor)

by FELIX BOROWSKI

Price \$2.00 net

Played by Marshall Bidwell, Palmer Christian, Joseph W. Clokey, Harry B. Jepson, Edwin Arthur Kraft, Arthur W. Poister, and many other prominent organists.

The Arthur P. Schmidt Co.

Boston: 120 Boylston St. New York: 8 West 40th St.

Recital Programs

(Continued from pages 22 and 23.)

Maitland Farmer, Toronto, Ont.—Mr. Farmer, organist of St. Paul's Church, played the sixth recital of the season on the large organ at Convocation Hall, University of Toronto, Feb. 13, presenting the following program: Grand Fantasia in F minor, Mozart; Chorale and Variations, "Hail to Thee, My Jesu Holy," Bach; Sonata in D flat, Op. 151, Rheinberger; "Clair de Lune," Toccata in B flat minor, "Naiades" and "Carillon," Vierne.

T. L. Rickaby, Taylorville, Ill.—Mr. Rickaby, organist and choirmaster of the First Presbyterian Church, played the following selections in a recital at the church Feb. 2: Coronation March, Meyerbeer; "Summer Evening," Grieg; "Nautilus," MacDowell; "To a Water Lily," MacDowell; popular melodies, "In Old Vienna" and "Londonderry Air"; Toccata in D, C. J. Grey; Nocturne ("Moonlight") and "Friero," d'Evry; Concert Overture, A. H. Brown.

Herbert S. Sammond, New York City.—Mr. Sammond, organist and director at the Middle Collegiate Reformed Church, gave a recital preceding the lecture at the Brooklyn Institute of Arts and Sciences Feb. 4 and played this program: Allegro Vivace and Air ("Water Music"), Handel; Gavotte, Handel; "Vision," Rheinberger; Serenade, Schubert; Fantasia in E minor, Fautkes; "My Heart is Filled with Longing," Bach; "In dulci Jubilo," Bach; "Lauds Deo," Dubois.

Arthur G. Bryan, F. A. G. O., Philadelphia, Pa.—In a recital at the Muhlenberg Memorial Lutheran Church, in which he was assisted by his choir, Mr. Bryan on Feb. 7 presented a program containing these organ numbers: Chorale in A minor, Franck; Pastorale, Rheinberger; Toccata and Fugue in D minor, Bach; "Angelus," Massenet; "Dewdrops," Swinnen; "The Squirrel," Weaver; "Benediction Nuptiale," Hollins; Allegro Appassionato, Guilmant.

Frank R. Green, Aurora, Neb.—In a twilight recital at Christ Church Feb. 9 Mr. Green played: Fantasia and Fugue, Bach; "Moth Flower," Frank Green; "Une Soir en Venise," Wilbur R. Chenoweth; "The Curfew," Horsman; Improvisation on "Now the Day Is Over"; Chorale in A minor, Cesar Franck.

Three Brooklyn Choirs in Festival.

The fourth festival service of the choirs of the First Presbyterian Church, the Church of the Saviour and the Church of the Holy Trinity in Brooklyn was held at Holy Trinity Church in Brooklyn Heights Sunday evening, Feb. 4. R. Huntington Woodman played the Interlude and Finale from Handel's Concerto in G as the prelude and Louis Robert played an Introduction and Fugue in D minor by Phons Dusch, a Dutch composer. Mr. Woodman is in charge at the First Presbyterian Church, Mr. Robert at Holy Trinity and Morris W. Watkins is organist and choirmaster at the Church of Our Saviour.

SIR EDWARD ELGAR IS DEAD

English Composer Passes Away Feb. 23 at Age of 77 Years.

Sir Edward Elgar, famous English composer, whose works are in the library of every organist and choir director in America, died Feb. 23 at Worcester, England, his home, at the age of 77 years. He had been ill since last October.

Elgar's oratorios, "The Dream of Gerontius," "The Apostles" and "The Light of Life," and his cantata "King Olaf" are said to be unique in modern British music and contain many of the composer's English characteristics which made his works appeal to the music-lovers of his generation. Equally popular are his other masterpieces, two symphonies, two concertos for violin and cello, and the "Enigma" variations.

Sir Edward was made "master of the king's music," a post corresponding to that of poet laureate in the realm of literature, in 1924, and retained that honor until his death. He was a doctor of music of Yale University and a doctor of laws of the Western University of Pennsylvania. He was made a knight of the British empire in 1904 and received a rarely bestowed decoration, the Order of Merit, in 1911.

Elgar received his musical education principally from his father, who was organist of St. George's Catholic Church in Worcester for thirty-seven years. In 1885 Edward succeeded his father at the organ.

Party of Chicago Women Organists.

On the evening of Feb. 5 the Chicago Club of Women Organists gave a very enjoyable musicale and card party in the red lacquer room of the Palmer House. About 200 were present. Mrs. Ora Bogen, president of the club, presided very graciously. Mabel Laird as chairman of the committee on arrangements provided a pleasing program which was successfully carried out. The program was given by Beatrice Epstein, pianist; Mildred Fash Chryzman, soprano, and Judith Storlie, accompanist. Refreshments were served and prizes were given to the winner at each table. It was a very successful evening both socially and financially. This club has been in existence for the past six years and is and has been an inspiration to the woman organists who have taken an interest in it. It is a strong factor in the musical life of the city.

Ashton Directs Special Services.

At the Woodland Presbyterian Church, Philadelphia, special evening services of music through Lent and Easter are to be held. The fine quartet is under the leadership of George Gaskill Ashton, organist and choirmaster. The services are as follows:

- March 4—Negro spirituals.
- March 11—"At the Foot of the Cross" ("Stabat Mater"), Dvorak.
- March 18—"Gallia," Gounod.
- March 25—"Stabat Mater" (double choir), Rossini.
- March 30—"The Seven Last Words of Christ," Dubois.
- April 1—"The Resurrection Light" (double choir) (new, 1934), Stoughton.

Norden Lectures in New York

N. Lindsay Norden of Philadelphia gave a lecture on Feb. 7 at the School of Sacred Music of Union Theological Seminary, New York City, on the subject of "Applied Natural Harmony." The entire student body and many members of the faculty were present. Mr. Norden illustrated the subject matter with a reed organ in just intonation and pointed out many fallacies of theoretical teaching based upon the temperament of the piano. Theory books written by musicians whose entire musical training has been based upon temperament invariably contain a number of errors that can be corrected only by a study of the fundamentals, he declared. Mr. Norden pointed out the essential differences between just and tempered music, and played several consonant triads other than the customary major and minor. He also showed the fallacies of the relationship of the so-called relative minor scale. This lecture will be repeated soon for the Philadelphia Orchestra. Mr. Norden is giving this course at the Westminster Choir School in Princeton, teaching ear training and dictation in just intonation on a specially constructed organ.

Big Season's Program by Dr. Carl.

The Lenten and post-Lenten season of special music at the First Presbyterian Church, New York, under the direction of Dr. William C. Carl, includes:

- Feb. 25, 8 p. m.—Handel's oratorio, "Joshua."
- March 6, 8:15 p. m.—Symposium on denominational church music, sponsored by the American Guild of Organists, with soloists and full choir.
- March 25, 8 p. m.—"St. Matthew Passion" music, by Bach.
- April 1, 8 p. m. (Easter)—Handel's "Messiah."
- April 8, 15, 22 and 29, 8 p. m.—Sunday evening services devoted to worship and music, with Dr. J. V. Moldenhawer, Dr. William C. Carl, the soloists and motet choir of the First Presbyterian Church.

Novel Service at Floral Park, N. Y.

For its monthly musical service Feb. 18 the choir of the Floral Park, L. I., N. Y., Methodist Church combined with the choir of Temple Beth-El of Rockaway Park for an evening of Hebrew music. After a short address by Cantor Louis Anisman of Temple Beth-El, in which he gave several examples of Hebrew melodies, the choir of Temple Beth-El sang three responses from the Friday evening service and one from the New Year's service in Hebrew. The choir of Floral Park M. E. sang Charlotte Lockwood's arrangement of an ancient Hebrew melody, "All Thy Works Praise Thee." The program was as follows: Prelude, "Rimppiento," Toselli; "Yisgadal," Traditional; "V'Shomru," Shnipekisky; "Val Kulom," Altschuler; "All Thy Works Praise Thee," Lockwood; "Un-sane Toket," Levandowski; Postlude, "Halalujoh," Levandowski. This is the first time a service of this kind was presented and it was very well received. The program was arranged by Cantor Louis Anisman and Edwin C. Timm, organist of Temple Beth-El and Floral Park M. E.

Sowerby at University of Chicago.

Leo Sowerby, the composer, and organist-choirmaster at St. James' Episcopal Church, Chicago, will play the vesper recital at the University of Chicago March 4 and Anna Burnmeister of the choir of the Fourth Presbyterian Church will sing three new sacred songs composed by Mr. Sowerby for soprano and organ. This will be the first performance of these songs. Mr. Sowerby's organ numbers will be: Prelude and Fugue in C major, Bach; Fantasy in C, Cesar Franck, and "Carillon," DeLamarter.

Mendelssohn's "Elijah" was sung at the Tulane Theater in New Orleans Dec. 13 on the occasion of the first annual music festival sponsored by the Association of Commerce of the city. Professor William C. Webb, F. A. G. organist, conducted the performance. Mary V. Molony was the accompanist.

NEW EASTER MATERIAL

ANTHEMS

- CLEMENT, JACQUES (ca. 1510-1556).—Ascendit Deus (Our Lord Is Risen). Oct. 7754. Mixed 5-Pt.16
- DETT, R. N.—Don't You Weep No More, Mary. Oct. 7396. Mixed 4-Pt.15
- MUELLER, CARL F.—Day of Days. Oct. 7753. Mixed 4-Pt. with tenor and soprano solos16

CANTATA (Lent)

- MAUNDER, J. H.—Penitence, Pardon, and Peace. Mixed 4-Pt. with soprano (or tenor) and baritone solos and organ75

ORATORIO

- HANDEL, G. F.—The Messiah (Noble-Spicker). Choruses only60

German Institute of Music

for foreign students

Master Classes—Organ and Cembalo

GÜNTHER RAMIN

at the Church of St. Thomas in Leipzig
July 1st to 29th, 1934

Six one-hour lessons before the assembled class.
Tuition fee: 150 Reichsmarks.

Deutsches Musikinstitut für Ausländer E. V.
Fasanenstr. 1 BERLIN

G. SCHIRMER, Inc.
3 East 43rd Street, New York

**Washington Notes;
Miles and Shure Are
Heard in Recitals**

By MABEL R. FROST

Washington, D. C., Feb. 18.—Russell Hancock Miles, M. Mus., associate professor of music at the University of Illinois, was presented Jan. 23 by the choir of St. Alban's Church in a recital of widely diverse organ works ranging from Bach to the present time. In this program, which was given before a crowded church, he was assisted by the church quartet and Jeno Sevely, violinist, accompanied by Walter H. Nash, organist, who gave the Nevin setting of Bach's Air for the G string. Mr. Miles' program included the Bach Toccata and Fugue in D minor, Andante Espressivo, from the Sonata in G major, Elgar; Mr. Miles' own "Sonata Cromatica," Largo from the "New World" Symphony, Dvorak; Prelude and Toccata, Berwald; Oriental Sketch, Bird; "Au Couvent," Borodin; Mr. Miles' paraphrase on "Drink to Me Only with Thine Eyes," and Rogers' Concert Overture in B minor.

On Jan. 31 at the Mount Vernon Place M. E. Church, South, R. Dean Shure gave a "preview" of the recital he will play in Jerusalem next August—"Twelve Impressions of the Holy Land," done in the style of the fifteenth century cathedral, with special lighting effects by Sigvald Jensen and Lewis Bennet. T. Eugene West of Front Royal Va., was narrator, giving Scripture readings preceding each impression, which linked the music to the appropriate Bible passage. The recital was under auspices of the Washington Composers' Club. On his trip to Palestine Mr. Shure will be accompanied by Mrs. Shure and a group from the Mount Vernon Place choir. Mr. Shure returned recently from a Southern tour which took him as far as Atlanta, playing recitals in several colleges and churches en route.

A series of "musical meditations" on Wednesday afternoons during Lent in the Universalist National Memorial Church has been arranged by Dr. Albert W. Harned, organist and director of the church. The opening program was given on Ash Wednesday by Dr. Harned. Feb. 21 the organist was Dr. James Dickinson, fellow of the Society of St. Cecilia and organist at the Franciscan Monastery.

A novel choir program was given Jan. 14 at Hamline M. E. Church, the title being "The Christian Year in Music." John Marville directing and Edith B. Athey at the organ. Each festival and season was described by the minister.

The Washington Choral Society, Louis A. Potter conductor, is preparing for the annual spring concert several new works, among them "The Chambered Nautilus," by Deems Taylor, a work of exceptional beauty.

The choral group of the Arts Club, Otto Torney Simon, director, participated in Guy Lucas' monthly recital at St. John's Church Jan. 29. Feb. 19 Adoli Torovsky, organist and choir-master of the Church of the Epiphany, is the recitalist, assisted by Kroom Bagranoff, tenor, and Ambrose Durkin, bass.

Richard Bell presented his fourth organ recital at Christ Church, Georgetown, Jan. 28. The program was devoted to Scandinavian music and was interspersed with solos by Sola Holman, soprano.

The Concordia Cantata Choir rendered "The Life Everlasting," by H. A. Matthews, Jan. 28.

Special music for Wednesday and Friday Lenten services at St. Patrick's Church has been arranged by Jennie Gleason, organist and director.

Lewis Atwater gave a program of French music at All Souls' Church, assisted by Flora McGill Keefer, mezzo-soprano, Feb. 11. Feb. 18, fore-

shadowing the anniversary of the first President, the program was early American. On Feb. 25 the recital was made up of works of American composers.

The A Cappella Choir of the First Congregational Church announces its annual Lenten concert of sacred music, to be held in the Mayflower Hotel March 26 at 8:45 p. m. Ruby Smith Stahl will conduct.

Eber Riley, organist of Gunton Temple Presbyterian Church, played a recital at Phipps Auditorium, Johns Hopkins Hospital, Baltimore, Feb. 15, assisted by Edwin Singer, tenor.

VIRGIL FOX IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Feb. 19.—One of the truly fine musical treats Milwaukee has had this season was the exceptional organ playing of Virgil Fox, youthful concert organist. From the Passacaglia and Fugue by Bach down to Cesar Franck's Finale in B flat there was presented to the audience consistently fine playing such as has not been heard here for several seasons. Interspersed among technically and musically difficult numbers one heard such lovely compositions as "Fileuse" ("Suite Bretonne"), by Dupre; "Dreams," by McAmis; "A Rose Breaks into Bloom," by Brahms, and "The Bells of St. Anne de Beaupre," by Russell, all of which appealed greatly to the general audience. Of the more difficult compositions in the field of organ literature Mr. Fox chose besides the two already mentioned the Pastorale (Sonata 1) by Guilman; "Sing Praise to God," and "Good Christian Men, Rejoice," both by Bach; Finale (Symphony 6), Vierne; "Perpetuum Mobile" (for pedals alone), Middelschulte, and the Allegro Moderato (Concerto in F major) by Handel—the highlight of the evening's program. All in all it was a noteworthy occasion which afforded a fairly large audience appreciation to its fullest extent.

The recital, which was played on the three-manual Wangerin in Immanuel Presbyterian Church, Feb. 8, was sponsored by the Guild chapter. After the program the Guild held a luncheon in Marshall Hall in Mr. Fox's honor.

Two events of interest to organists took place on Jan. 21. At Zebaoth Lutheran Church the choir presented a vesper service at which W. J. Brockman played: Prelude, Friml; Interlude and Improvisation, Brockman, The Lutheran Church of the Divine Charity observed the second anniversary of its new church building with a sacred concert at which Miss Dorothy Steidte, harpist, was the soloist. M. C. Gamm, organist, played "Sunday Morning on Gilon," by Bendel-Stanley; "The Nightingale and the Rose," by Saint-Saens, and Fantasia in A minor, Lemmens.

The choir of St. Paul's Episcopal Church, Earl P. Morgan organist and choir-master, gave its monthly musical service Jan. 28. The organ numbers were: Prelude and Fugue in G major, Dupre; "Jesu, Joy of Man's Desiring," Bach; Canon in B minor, Schumann, and Finale (Symphony 3), Vierne.

Arthur E. Bergmann, the incumbent at Sherman Park Lutheran Church, presented his group Jan. 28. His own organ numbers were: First Movement (Third Sonata), Borowski; "At the Cradle," Grieg; Prelude and Fugue in E minor, Bach; "Dreams," McAmis; "Wind in the Pines," Clokey, and Improvisation, Bergmann.

Karl Markworth of Trinity Lutheran Church gave his seventieth organ recital Sunday, Feb. 4. He was assisted by the children's chorus of Immanuel Lutheran Church, directed by A. W. Stelhorn.

Sterling Marshall



STERLING MARSHALL, the young but accomplished and enthusiastic musician who keeps the organic fires burning lustily to dispel the cold of winter in the northern Michigan peninsula, in his capacity as organist and choir-master of Trinity Episcopal Church at Houghton, the center of the great copper country, is playing a Lenten recital every Sunday afternoon on his three-manual Austin organ. In addition to this he arranged a liturgical drama for the Feast of Lights on Feb. 2. The drama was especially appreciated by the large congregation in attendance and the presentation was beautifully carried out.

For the first three of his recitals Mr. Marshall prepared these programs:

Feb. 18—"Meditation a Sainte Cloilde," Philip James; Sonata in D major (Andante con moto), Mendelssohn; "Petite Marche," Rogers-Dubois; "At the Convent," Marshall-Borodin; Symphony 5 (Toccata), Widor.

Feb. 25—Fantasy on a Welsh Tune ("Ton y Botel"), Noble; Chorale Prelude on "Dominus Regit Me," Noble; Chorale Prelude on "Lux Benigna," Lemare; Chorale Prelude on "Rockingham," Noble; "Thou Art My Rock," Mueller.

March 4—Prelude and Fugue in E minor, Bach; Arioso, "My Heart Is Fixed," Barnes-Bach; "Evening Bells and Cradle Song," Macfarlane; "Benedictus," Reger; "Grand Choeur Dialogue," Gigout.

The Philomelic Society of Ridgewood, N. J., directed by Miss Isa McIlwraith, the New York organist, gave its third concert Jan. 22 at the Woman's Club auditorium. Miss Mary Duncan was the accompanist. Marjorie Fulton, violinist, was assisting soloist. A beautiful and varied program was presented, with old English, Russian, modern American and other works on the list.

W. Lawrence Curry

University of Pennsylvania
Beaver College
First Methodist Episcopal
Germantown, Pa.

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.
Organist, Choirmaster
First Presbyterian Church
Jewish Temple

ROSSETTER COLE

Composition and Theory. Prepares for
Examination in American Guild of
Organists
719 FINE ARTS BUILDING, CHICAGO

**H. WILLIAM
HAWKE**

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

Dennison Organ Pipe Co.
Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue
and Reed Pipe Organ Stops.
1847 1933

**Felix F. Schoenstein
& Sons** Pipe Organ Builders
SAN FRANCISCO - CALIF.

LILIAN CARPENTER
F. A. G. O.
RECITALS

Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

ARCHER LAMBUTH

ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

ERNEST MITCHELL

Organist and Choirmaster
GRACE CHURCH, New York
Broadway at Tenth Street
LESSONS RECITALS

SCHREINER

Organist
at
University of California at Los Angeles
First M. E. Church of Los Angeles
The Tabernacle, Salt Lake City

ALL SAINTS' CHURCH

WILLIAM SELF

WORCESTER, MASS.

VERNON DE TAR

Organist and Choirmaster
Calvary Episcopal Church,
New York
61 Gramercy Park, North
RECITALS INSTRUCTION

FRANK COLLINS, Jr.

A. B. M. Mus.
Organist, Louisiana State University
Organist and Choirmaster, St. James
Episcopal Church.
BATON ROUGE, LOUISIANA

VERLINDEN, WEICKHARDT, DORNOFF ORGAN CO.

VERLINDEN SYSTEM

MARVELOUS ACTION

BEAUTIFUL TONE

703 SO. 39TH STREET



MILWAUKEE, WISCONSIN

For Accompaniment of Gregorian Chant; History Is Analyzed

By FATHER LEO P. MANZETTI

Much has been written concerning the accompaniment of the Gregorian melodies. From its advisability down to the proper way of writing one, every Gregorianist and church musician seems to have had his say. Yet the question whether or not the chant should be accompanied still rings in our ears. Opinions show how they differ according to the point of view taken, the musical education received, the experience had and the artistic development attained by the writers.

Probably the strongest objection to having a harmonization added to the music of St. Gregory comes from those who adduce what they call the "historical claim." In their opinion the Gregorian composers had no accompaniment in mind when they wrote their monodic melodies, hence an accompaniment would be anachronistic and out of place. Such an argument, however, when closely looked into, is more specious than real. Anyone who has studied the history of music aright is aware that the historical claim, as understood by its advocates, is only literally historical. The whole question is more than plain chronology in its historical aspect; it is also artistic. As such it deserves a full examination.

First of all there can be no sensible judgment in the statement that the chant should not be accompanied and, if it is, that the added harmonization should not have an individuality of its own, instead effacing itself to the point of becoming merely figurative, nay, most of the time unmusical and inartistic. Would it not sound rather strange, for instance, were it laid down as an aphorism, as is done for the accompaniment of the chant, that the high dignitaries of church or state, who accompany their sovereign, be he Pope, king or President, are out of place and detract from his great dignity and supreme prerogatives; that, at all events, they are not to show a personal individuality, but should be mere mechanical robots? If, as Dom Desroquettes of the Benedictine Order of Solesmes writes, "the Gregorian melodies, to be really themselves, must be heard without accompaniment," then any supreme sovereign, to be really himself, must never be accompanied. Obviously such a fantastic speculation is not sound in principle. On the contrary, the Pope shows to better advantage in the midst of his attendants. Now, if there is any being that needs no outside help to emphasize His Supreme entity, that One is certainly Almighty God. Yet, He never remained alone in His Paradise. From all eternity He surrounded Himself with numberless hosts of angels of His own creation, whom He has not made lifeless automatons, but whose individual personalities and very presence reflect His creative power and infinite grandeur.

Coming to the literally historical fact, we know full well that if the Gregorian composers did not have any accompaniment in mind when they wrote their wonderful monodic melodies, it was not because they rejected one as unfitting, but simply because they did not know how to procure one. The question was much simpler with them than it is with us. They were utterly ignorant of such a possibility, and therefore could not have weighed in their minds its advisability or formulated a definite opposition to the idea, for the science of harmony had not yet been disclosed to the world. However, a time soon came when they began to surmise that the chant melodies could be felicitously sung simultaneously in different pitches. Here again it was more than a question of a mere accompaniment. The idea was to have the melody repeated horizontally at different intervals, probably with the sole intent of accommodating the different voices of a chorus or the singing community of the faithful, or for some other technical reason that, at this late date, we are scarcely able to fathom. At first these intervals were neither pleasant to the ear nor scien-

tifically correct. Indeed, the result was a form of combined tones far more cumbersome than that of a mere accompaniment. If Gregorianists were masters in the art of writing monodic music, they were mere essayists, nay abecedarians, in the science of harmonizing it. In fact, they were not harmonizing it as we understand the term today. Moreover, years and even centuries later, when in possession of the proper rules for making notes sound pleasantly together, they failed to let the added voices assume the limited form of an accompaniment and the original melody retain its due primacy in the singing. Instead they made this but a concomitant part of the whole. Musicians are aware that such is the technique of polyphonic music which needs the concomitance of all its parts to form a complete whole. Hence the individual voice cannot have within itself a complete technical form, structure and movement. Thus descent and polyphony somewhat involuntarily sprang into being and the chant of St. Gregory, as a complete form of monodic music, was practically lost to the world.

The only conclusion that can be drawn from the literally historical claim is that, because they were conceived without the adjunct of an accompaniment, the Gregorian melodies naturally constitute a technical whole in themselves—that is, their monodic structure carries within itself a finished form of unisonous composition. Such being the case, it would, no doubt, be foolhardy to attempt to alter its form, even if only in part, in order to accommodate another form that would necessarily disfigure it. But such is not the case. An accompaniment, when kept within its proper limits, is never intended to alter or hinder the all-important melody. No musician who has acquired a thorough knowledge of all styles of church music will believe that his accompaniment adds anything essential to the nature of Gregorian chant. Furthermore, if the Gregorianists and polyphonists of old failed in the attempt, it is not a dogma of faith that we, with our more comprehensive knowledge of different forms of music, should also fail. All these criticisms, however, cannot be taken in the least as historical proof that Gregorian chant would not gain in effectiveness or be made more impressive by the juxtaposition of another form of music, even if of a later origin, as that of simultaneously combined tones.

Is not the chant itself in its pure and monodic feature but a help and an enhancement of liturgical prayers which are otherwise perfect in themselves? It is known that the prayers of the church were formulated first without any regard to being set to music, for many were in existence long before the

Gregorian melodies made their appearance, just as the chant itself was composed without any idea of an accompaniment. On the other hand, singing cannot be said to detract from prayer or add anything essential to its nature. In fact, the Gregorian melodies here often overlap the words in purely ornamental melismatic designs which are sometimes carried to great length on a single syllable. Yet the church accepts them as a mere aid to illustrate the text more vividly. Indeed, Pope Pius X. even goes so far as to call the chant an integral part of the liturgy. Shall we say then with Dom Desroquettes that the text of liturgical prayers, to be really itself, should be heard without the chant, just because it was composed without any idea of singing?

Again, the sacrificial nature of the Eucharist is not less efficient and meritorious in a low mass than in a high mass; yet, to make it more solemn and outstanding, the church allows, besides the singing, a greater ceremonial through an augmented number of officers, and the higher the officers the more elaborate, complex and longer becomes the ceremonial. Will Dom Desroquettes also insist that, according to its historical claim, the mass, to be really itself, should be the exact replica of the Last Supper, hence performed by one officer and but a few attendants? Such a narrow conception of the liturgy would simply be a reversion to the spoliation of the externals of worship as that which took place in the eighth century under the Emperor Leo the Isaurian. What Christ said of the Sabbath day may also be applied to the liturgy. Men were not made for the liturgy, but the church formulates the latter in order to give all of man's faculties and attainments an opportunity to take an active part in the worship of God, to which he has a right as long as they remain within the limits of the participation of laymen in divine service. Has not the Pontifical Court some right to enshrine the appearance of the Supreme Pontiff? Does not a vocal or instrumental solo, even when individually perfect in itself, gain in artistic effectiveness when given the proper accompaniment as a fitting background?

Now, if the literally historical claim means anything, it undeniably proves that Gregorianists and discantors, when trying their hand at part-music, not only were not opposed to an accompaniment as such, but, on the contrary, even overdid its form, since they had several melodies sung simultaneously. Indeed, everyone who is not prejudiced or made utterly narrow-minded by imaginary restrictions or pious exaggerations can see that their attempts were more than a mere accompaniment of combined tones. Thus the historical claim is rather reversed in favor of

those who think that an accompaniment is perfectly in keeping with the history of the case. No doubt old musicians have gone at it unconsciously of the results to be attained, but they were factually unafraid of those attained.

Strange as it may seem, those who claim that on historical ground the chant sounds better unaccompanied are the very ones, when occasion presents itself, to allow it a modernistic, hence unhistorical, harmonization. I am told that at Solesmes the best time is during Lent, when there is no accompaniment. If this refers to the same style of harmonization as propounded by a member of the order and alone repeatedly advocated as well as ephemerically called scientific for a number of years in the *Revue Gregorienne*, which is published, as everyone knows, under the factual, if not nominal, supervision of the Benedictines of Solesmes, then truly the best time to hear the rendition of the chant at Solesmes is when there is no accompaniment.

However, an accompaniment of the chant that, without doing violence to the natural laws of acoustics that make the art of music worth hearing, keeps within the melodic character of the vocal part, within the very technique of its monodic texture, within the metrical movement of its rhythm, within the strict harmonic material of its individual modes, and at the same time stands throughout secondary in importance to the chant itself by always remaining subordinate, cannot be rejected *a priori* on any account, historical, liturgical, musical or artistic. Indeed, it has its place in God's great scheme of creation that makes for a world perfect not only in its essentials but also in its external form, which for centuries men have called art.

Work by the Frazee Company.

The Frazee Organ Company of Everett, Mass., recently completed the rebuilding of the organ in the First Baptist Church, Leominster, Mass., and also has completed installation of a new organ in St. Joseph's Catholic Church in Amesbury, Mass.

Claremont Colleges ANNOUNCES A SUMMER SCHOOL OF CHURCH MUSIC

TO BE HELD AT
POMONA COLLEGE
June 25 to August 3

FOR INFORMATION ADDRESS
DIRECTOR OF SUMMER SESSION
Harper Hall, Claremont, Calif.

REUTER

The widespread favorable regard accorded the Reuter Organ, has been inevitable, for from the outset the Reuter has been deliberately designed and built to be the finest organ in musical history.

In its characteristic tonal beauty, in its smooth prompt action, and in its general fineness and accuracy of construction, the Reuter ranks preeminent.

THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS

**Hymn-Book Antidote
to Jazz and "Movie,"
Writes Dr. Covert**

The press and music are two great forces in the growth of American life, and vital to a healthy economic recovery and definite religious progress, according to Dr. William Chalmers Covert, general secretary of the Presbyterian Board of Christian Education, in a new book entitled "Facing Our Day," just issued by the Abingdon Press. Discussing music and modern religious leadership, Dr. Covert calls the attention of religious leaders to the rising tide of musical interest and ability in America, and to the vital place of music in the spiritual experience of the people.

"Church music," says Dr. Covert, "has been bought for a great price. Behind present grateful appreciation and centuries of opposition, were it not for the triumphant faith it was written to celebrate, church music could not have survived the hostile attitudes of good men in the Christian Church. But the church sang on.

"With our awakening musical appreciation in America fresh sources and materials of spiritual culture and abiding joys are opening. Here lie before us in the field of worship influences and accessories the richness and power of which have not yet been realized.

"The United States had, up to the period of depression, fifty-one grand orchestras, twelve of which have been ranked by musical critics as among the best in the world. The public schools are the nation's musical nursery. Thirteen million children in the public schools are studying music. High schools everywhere have their orchestras and glee clubs. Thousands of young people are studying to be music supervisors.

"What does this development in the musical life and work of our day mean to an alert religious leader? It means he must recognize the fact that we in America are sharing positively in an advanced cultural experience, in which music, poetry and the fine arts in general are taking on their true values in the life of the people. The fact is so vitally related to the presentation of the Christian message and the program of present-day religious life that it must be reckoned with.

"The emotional life has never had proper consideration at the hands of the Puritan and Calvinistic schools of religious leaders. They have not been willing to recognize its essential place in the experience and program of vital religion. They have given intellectual-ity a well-nigh exclusive place in religion and have looked upon emotionality with suspicion and fear. We must rearrange this emphasis. We must strike another balance as between intellectuality and emotionality, or the propagation of the Christian message in the sophisticated America of tomorrow will be impossible. Our emotional life is being wrought upon expertly at its lower levels. Syncopation in jazz music and the eroticism of plays and novels of the so-called 'emancipated school' of writers, together with the sex-obsessed scenarios of many moving pictures, ravish and pervert the emotional life.

"The hymnbook and various types

of sacred music are now ready to take new places of power in organized religious life. A better appreciation of the spiritual values in sacred music is here. There is today a new momentum behind the hymn-singing movement. It is in response to a specific need in modern life and is lending to worship a new vitality easily recognized. Every minister must take advantage of this freshened, nation-wide interest in good music and capitalize it for the worship of God and the spiritual culture of the people. We must tone up our congregational life and our corporate worship by more discriminating and extended use of the hymns."

Death of Brooklyn Veteran.

Millard F. Cook, 78 years old, who served for forty-one years in the old Twenty-third Regiment in Brooklyn and was formerly organist and choir-master of several Brooklyn churches, died after a brief illness at his home in Lynbrook, N. Y., Jan. 26. He was the oldest employe in point of service of the *New York Sun*, having been with the accounting department of that newspaper for sixty-two years. Mr. Cook was born in Detroit and moved to Brooklyn as a child. He had been organist of the old Rochester Avenue Congregational Church, the Union Congregational Church and Immanuel Congregational Church in Brooklyn.

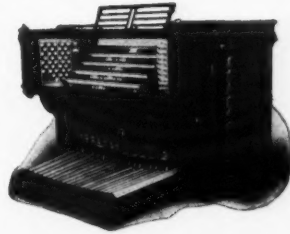
LOUIS F. MOHR & COMPANY

**ORGAN
MAINTENANCE**

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music



**A Casavant
ORGAN
CONSOLE**

Ease of control and precision of action are distinguishing characteristics of the organ consoles built by Casavant.

They couple to the conservative musical principles of the Casavant organ all that is modern in mechanical technique.

**Casavant Freres
LIMITED**

St. Hyacinthe, P.Q. Canada

**Emerson Richards
Organ Architect**

800 Schwelm Building
ATLANTIC CITY, N. J.

SETH BINGHAM

Mus. Bac., F. A. G. O.
Composer and Teacher of Composition;
Head of Theory Department, Columbia
University; Organist and Choirmaster,
Madison Avenue Presbyterian Church
921 Madison Avenue, New York

WILLIAM F. SPALDING

Organist and Choirmaster
All Saints' Episcopal Church
DENVER, COLO.

WILLIAM DOTY

University of Michigan
Assistant to
PALMER CHRISTIAN

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tilting
Tables, Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877
DEEP RIVER - - - CONN.

CARL MCKINLEY

Old South Church
BOSTON

Claude L. Murphree

A. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, Mus. B.

Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

Marshall Bidwell

Organist and Director of Music,
Carnegie Institute
PITTSBURGH

G. DARLINGTON RICHARDS

Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey

Organ Recitals - Accompanying
Hamline M. E. Church
Washington, D. C.

CHARLES F. HANSEN

Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

The W. H. Reisner Mfg. Co.

INCORPORATED

Chest, Relay and Stop Action
Magnets - Engraved Celluloid
Tablets, Pistons, Plates and a complete
line of pipe organ supplies

HAGERSTOWN, MARYLAND, U. S. A.

Foreign Representative - August Laukhuff, Weikersheim, Wurttemberg, Germany

Anthems for Lent and Easter

JUST PUBLISHED

BROUGHTON, R. Easter Paean .....	.15	SPIER, H. R. Easter .....	.15
DICKINSON, C. Christians Rejoice .....	.15	THOMPSON, V. D. Spring Bursts Today .....	.15
Joy fills the Morning .....	.15	VORIS, W. R. Jesus, all other names .....	.12
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
MARRYOTT, R. E. We Will Be Merry .....	.15	WILLIAMS, D. McK. Christ is Risen .....	.15

(For S. A. T. B.)

THE H. W. GRAY CO., 159 East 48th St., New York, N. Y.

Sole Agents for NOVELLO & CO., Ltd.



FRAZEE ORGANS
favorably known
for
FRAZEE TONE
FRAZEE ORGAN COMPANY
Everett, Mass.

**Philadelphia News;
Pietro Yon Is Heard;
Recital by R. H. Miles**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Feb. 19.—Pietro Yon, one of the most active and distinguished recitalists of the present era, gave a meritorious performance in Holy Child Catholic Church Jan. 28, assisted by the Gregorian choir developed by the church organist, Philip A. Banschach. Noteworthy was the performance of Yon's "Life of Christ," with its five episodes, splendidly sung by the choir.

The 658th recital of the American Organ Players' Club was played on the magnificent Skinner organ in the Girard College chapel by Harry C. Banks Feb. 15. He played a modern program in a highly artistic manner; in fact it was one of the few outstanding recitals of this season and received the plaudits of a large audience. Mr. Banks' numbers included: "Alleluia," Dubois; "Nua ges," Debussy; "Dithyramb," Harwood; "The Fountain," Matthews; "Dance for Harpsichord," Delius; "On Hearing the First Cuckoo in Spring," Delius; Idyl, Baumgartner; "Florentine Chimes," Bingham; "Solitude," Banks; "Variations de Concert," Bonnet; "Ronde des Princesses" and Berceuse and Finale ("The Fire Bird"), Stravinsky.

On Jan. 25 Russell H. Miles of the University of Illinois gave a most artistic recital (No. 657 of the A. O. P. C. series) in New Jerusalem Church. He showed sterling musicianship in all his numbers, particularly his own "Sonata Cromatica," a well-written work abounding in difficulties and highly recommended to all organists of well-developed technique.

A sign on the front portal of the First Baptist Church reads "In Memoriam, Frederick Maxson, Minister of Music"—a well-deserved tribute.

The Medieval Music Society held its meeting in Grace Church, Mount Airy, Jan. 28, when the choir under Newell Robinson sang the service and motets by composers of the Elizabethan period. On Feb. 27 another meeting was held in the Cathedral of Sts. Peter and Paul to hear Palestrina's mass "Papae Marcelli" under the direction of Reginald Mills Silby.

A joint recital was given in Mount Hermon Presbyterian Church on Jan. 24 by Margaret Hey, organist, assisted by Elizabeth J. Dickinson, pianist.

Alexander McCurdy, Jr., is giving elaborate programs at the Second Presbyterian Church. On Feb. 18 Rossini's "Stabat Mater" was presented with full orchestral accompaniment. Walter Baker was organist.

Dr. Carl H. Reed died Feb. 6. He was an M. D., giving up medicine for the organ, and held the post at St. Paul's Church, Chestnut Hill, for many years.

St. Peter's choir, under Harold Gilbert, gave an invitation recital for the Camden chapter, N. A. O., Feb. 19, preceded by an organ recital by Earl H. Elwell.

Recitalists for February in Cookman M. E. Church are:

- Feb. 3—Robert Elmore.
- Feb. 10—Vincent Persichetti.
- Feb. 17—Rollo Maitland, Mus. D.
- Feb. 24—Ralph Kinder.

Perfected Improved Organ Blower.

The B-F Blower Company, which manufactures organ blowers at its plant in Fond du Lac, Wis., has been engaged in some interesting work during the last two years, as a consequence of which it announces a number of improvements in its electric blowers and the perfection of a new apparatus for providing wind for organs. The officers of the company feel encouraged also over the increased demand for the "Simplex," as their blower is called, a fact demonstrated by a number of important installations made in the last few months.

Miss Isabel D. Ferris



MIDYEAR EXAMINATIONS at Wilson College, Chambersburg, Pa., were ameliorated as to their severity through the instrumentality of organ recitals, the first to be given at Wilson at this season of the year. Miss Isabel D. Ferris, organist of the college, gave the recitals and the students showed their appreciation in many ways, principally by the fact that a large proportion of the girls attended the performances every day. Miss Ferris' programs, covering eight days, were as follows:

Jan. 23—Two Chorales, "In Thee Is Gladness" and "Jesu, Joy of Man's Desiring," Bach; Offertoire from "The Marriage Suite," Dubois; Fugue in C, Buxtehude.

Jan. 24—Overture in A, Maitland; Intermezzo from Suite, Rogers; "Caprice Viennois," Kreisler-James; Festival Postlude, Schminke.

Jan. 25—Fantasie and Fugue in G minor, Bach; "Moment Musical," Schubert; Evening Song, Bairstow.

Jan. 26—Sonata in A, Mendelssohn; "Liebesfreud," Kreisler-James; "Will-o'-the-Wisp," Nevin; "Grand Choeur Dialogue," Gillette.

Jan. 27—Largo from "Concerto Grosso," Handel; "Spinning Song," Mendelssohn-Gaul; Toccata from Fourth Symphony, Widor.

Jan. 29—Berceuse, Dickinson; Sketch in D flat, Schumann; "The Bells of St. Anne de Beaupre," Russell; "Watersprites," Nash; Finale from First Symphony, Vienne.

Jan. 30—First and Second Movements from Third Sonata, Guilment; Humoresque ("The Primitive Organ"), Yon; "Marche Russe," Schminke.

Jan. 31—Caprice, Matthews; Largo from "New World" Symphony, Dvorak; "A Song of Rest," Thompson; Humoresque, Tschaiokowsky-James.

Miss Ferris was assisted by Miss Edyth Thompson, soprano; Miss Effie Leland Goltz, violinist, and Walter Goltz, flutist.

EDWARD EIGENSCHENK

Young American Virtuoso



RECITALS:
Dedications
Churches
Colleges

NOW BOOKING:
American
Tour—
Season
1934

Direction FRANK VAN DUSEN
Kimball Hall, Chicago

Electric Controlled Tubular Chimes

GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells
Xylophones, Electric Bells, Etc., for Pipe Organs

R. H. MAYLAND'S SON

54 Willoughby Street
Established 1866

BROOKLYN, N. Y.
SEND FOR CATALOGUE

MARGARET

WILLIAM

S
O
P
R
A
N
O

LESTER

O
R
G
A
N
I
S
T

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO
APPEARANCES A SPECIALTY

426 FINE ARTS BLDG. CHICAGO, ILL.

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS
and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

WILHELM MIDDELSCHULTE, LL.D.

Telephone: Hyde Park 3319 5210 KENWOOD AVENUE, CHICAGO
Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ and Theory, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.

ARTHUR C. BECKER, A. A. G. O.

CONCERT ORGANIST
Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

FRANK WRIGHT

Mus. Bac., A. G. O.

Candidates prepared for A. G. O. or University examinations by correspondence.
Summer Courses for those visiting New York.
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

Julian R. Williams RECITALS

Address: St. Stephen's Church
SEWICKLEY, PA.

WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address: Gulimant Organ School, 17 East Eleventh Street, New York City

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

**"Color Blindness"
in Organ Playing Is
Pointed Out as Bane**

Editor of THE DIAPASON: "Myself when young did eagerly frequent"—organ recitals.

It must be a habit, because I still run to them and very often wonder afterward what was wrong with my musical education.

Even at my ripe old age it is impossible for me to appreciate some of the widely advertised recitalists who appear in the old home town from time to time.

Just recently one of these gentlemen favored us with an evening of organ music. He evidently took great pains ("pains" is the word) to find a proper registration for one of the numbers halfway down the program and must have set his combination earlier in the day and, being afraid to change it, played for what seemed to me almost an hour or so on this "proper ensemble." (You know—upper work, mixtures, etc.) The effect was startling, especially in some of the chorale preludes of Bach, of which there were several. Although we were not so informed, it would seem that this man must have studied with Mr. Volstead, as he used only about one-half of 1 per cent of the color available in a large four-manual organ.

However, the recital must have been good, because it consisted mainly of Bach and was played entirely from memory, and playing without notes makes such a difference to the listeners!

Enough of sarcasm. But is it not time to speak plainly regarding the type of chap who is doing so much to kill off audiences for organ recitals? NRA (no real artist) could play on the "upper strings" of the diapason family, occasionally changing to strings (organ strings at that) and believe he was creating a musical atmosphere. He needs a large dose of good orchestral concerts. They will improve his color, taste and general musical health. His diet will be changed slightly; maybe he will not use the fugue, contradiction and spumoni by so and so at every recital; maybe his only transcription won't be Bach's Passacaglia; possibly he may try to play some of the things he has heard the best orchestras perform.

Even if he utterly fails to reproduce the same effects with Debussy's "Nuages," for example, the effort will help him improve his registration—he may not always abhor pleasant sounds and not always make his listeners agree with the friend who told Mr. Bidwell that he understood there were two kinds of music—"organ music and regular music."

But what great men we have with us these days! Some of them improvise entire symphonies upon request, using themes provided by other musicians, some so chromatic—I mean the themes—that the audience becomes absolutely dizzy when realizing how long it took Brahms and Beethoven and some of the other old-timers to produce symphonies without nearly so many accidentals!

Moral: Let's all practice a little less and listen to good symphony orchestras a great deal more.

Sincerely yours,

HARRY C. BANKS, JR.

(Member of the Society to Prevent Color Blindness).

POST FOR McCONNELL ERWIN

Chattanooga City Organist Joins Faculty of Cadek School.

The Cadek Conservatory of Music at Chattanooga, Tenn., announces the establishment of a department of organ, with McConnell Erwin, municipal organist, as head of the department. Mr. Erwin, a brilliant organist, went to Paris in 1925 and studied piano with Isidore Philipp and organ with Marcel Dupré. In 1927 he entered the American Conservatory at Fontainebleau, where he received two diplomas. Before going to Paris to study Mr. Erwin was graduated with honors from the Cincinnati Conservatory of Music in 1921 and received the collegiate diploma, the highest award given by the conservatory at that time.

Since returning to Chattanooga in 1929 Mr. Erwin has given the civic concerts twice a month and later once a month on Sunday afternoons at the Memorial Auditorium.

The Cadek conservatory was founded by the late Professor Josef O. Cadek in 1904 with the object of "offering to music students of Chattanooga and the South the opportunity for serious study under conditions approximating those attained in the great musical institutions throughout the world."

Represents Möller in Chicago.

Nils W. Hillstrom has been appointed representative of M. P. Möller, Inc., in Chicago, and took up his new duties late in February at the Chicago offices of the Möller Company in the McCormick building, Michigan avenue at Van Buren street. Mr. Hillstrom comes from New York, where he has been well-known in the organ business for several years. Last summer he spent five months in Europe visiting and studying the famous organs in several countries.

Noted Irish Organist Dead.

Dr. Annie W. Patterson, noted organist and authority on Irish music, died at Cork Jan. 16. She had been attached to the University College as lecturer in music since 1924. Among her writings on music were "The Story of Oratorio," "The Profession of Music," "Great Minds in Music" and "Native Music of Ireland." Through her mother's family she was related to Lord Macaulay.

**ERNEST
WHITE
ORGANIST
ST. JAMES' CHURCH
Walnut and Twenty-Second Sts.
PHILADELPHIA**

**PORTER HEADS
RECITAL ORGANIST
University of Chicago**

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

CHARLES M. COURBOIN
Recitals
Master Classes
Westchester R. C. Cathedral
Rye, N. Y.

Walter Wild, F. R. C. O.
Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

**ZEUCH
BOSTON**

JOHN HARMS
Organist and Choirmaster
St. Matthew's Episcopal Church
BROOKLYN, NEW YORK

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College
All Souls' Church,
Lowell
ORGAN THEORY PIANO


**David Sterling
Wheelwright**
B. Mus., A. A. G. O.
ST. PAUL'S ENGLISH
LUTHERAN CHURCH
EVANSTON, ILL.

Palmer Christian
ORGANIST
University School of Music
ANN ARBOR, MICH.

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

HARRIS S. SHAW
A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

PAUL A. HUMISTON
MUS. B., A. A. G. O.
Organist and Director of Music
East Congregational Church
Grzard Rapids, Michigan

PIETRO YON
853 Carnegie
Hall
NEW YORK CITY

Charlotte Klein
F. A. G. O.
RECITALS INSTRUCTION
St. Margaret's Church
WASHINGTON, D. C.

HAROLD C. COBB
ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

M. S. M. A. A. G. O.
LUIS HAROLD SANFORD
Organist and Choirmaster, Reformed Church
Conductor, Ars Musica Guild
Flushing, L. I., New York City
Lecture-Recitals for Organ, Voice, and Piano
and Organ, with Grace Krick Sanford

Ruth Harsha
ORGANIST
Central M. E. Church
BROOKLYN, N. Y.

HERBERT E. HYDE
ST. LUKE'S CHURCH, EVANSTON, ILL.
Representative
W. W. KIMBALL COMPANY
Organ Department
Chicago

Harold D. Smith
Cornell University
Ithaca . . New York

KINDER
PHILADELPHIA

Dr. RAY HASTINGS
Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL

Geo. B. Kemp, Jr.
ORGANIST
5164 North Illinois Street
INDIANAPOLIS, IND.

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Westminster Presbyterian Church
DAYTON, OHIO

Mus. B. F. A. G. O.
SHELDON FOOTE
Concerts Instruction
First Methodist Church El Dorado, Arkansas

**Westminster
Choir School**
TRAINING CHORAL CONDUCTORS FOR
THE CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE
JOHN FINLEY WILLIAMSON PRINCETON
PRES. N. J.

**News from Buffalo;
Guild at Cathedral;
Other Fine Programs**

By HELEN G. TOWNSEND

Buffalo, N. Y., Feb. 21.—The February meeting of the Buffalo chapter, A. G. O., was held Tuesday evening, Feb. 20, at St. Paul's Cathedral. The program was given by DeWitt C. Garretson, organist and choirmaster of the cathedral, and the Cathedral Singers, a group composed of the adult members of the cathedral choir and a few others interested in good church music. After the recital the members adjourned to the parish-house for a short business meeting and social hour. The program follows: Sonata No. 6 in B minor, Guilman; "Exultate Deo," Palestrina (Cathedral Singers); "Mater Dolorosa," Weitz; "The Rose Window," Mulet; "Jesus, the Very Thought of Thee," Whitehead (Cathedral Singers); Prelude on the Benediction, Sowerby; "Crucifixus" (from B minor Mass), Bach (Cathedral Singers); Toccata, Adagio and Fugue, Bach.

"An hour of music by American composers" was given at the community vesper service in the First Presbyterian Church Jan. 21, under the direction of Clara Foss Wallace, organist and director of that church. The offerings included: Evensong, T. Frederick Candlyn; chorus, "O Thou Who Keepest the Stars Afligh," Frank L. Sealy; alto solo, "Now the Day Is Over," Oley Speaks; chorus, "The Beatitudes," Arthur B. Jennings; soprano solo, "How Shall I Sing That Majesty," John Pointer; three selections based on negro melodies—chorus, "I'll Never Turn Back," Nathaniel Dett; tenor solo, "Rise Up, Shepherd," arranged by Franklin Robinson, and chorus, "Go Not Far from Me, O God," Nathaniel Dett; "A Madrigal," Anthony Jawelak; cantata, "The Woman of Sychar," R. S. Stoughton; Sortie in G major, James H. Rogers.

A series of recitals is being given Wednesday evenings during Lent on the new Kimball organ in the Church of the Ascension. Organists scheduled to play are DeWitt C. Garretson, William J. Gomph, Helen G. Townsend, Edna Springborn, Harold Fix and John Grant, organist and choirmaster of the church. Mr. Garretson opened the series Feb. 14 with the following program: Concerto in F major, Handel; Chorale in A minor, Franck; "The Angelus," Massenet; Chorale Prelude on "O Sacred Head," Kuhnau; Prelude and Fugue in C minor, Bach.

On Feb. 21 the recital was given by William J. Gomph, who played the following program: Sonatina (from Cantata No. 106), Bach; Largo from Concerto in D minor, Bach; Toccata in G minor, Matthews; First Movement, Unfinished Symphony, Schubert; "Piece Heroique," Bossi.

The first of the Saturday noon Lenten musicales at St. Paul's Cathedral was given Feb. 17 and the program was presented by Charles L. Safford, organist, and Laura Pappen Safford, contralto. Mr. Safford is organist and director of music at Williams College and was formerly organist of St. George's Church in New York City. He played: Chorale Prelude on "Schmücke Dich," Bach; "The Engulfed Cathedral," Debussy; Canon in B minor, Schumann; "Alleluia," Bossi; Reverie, Bonnet; "Piece Heroique," Franck.

The program for Saturday, the 24th, was given by three soloists of the cathedral—Dorothy Curry, soprano;

George M. Thompson



GEORGE M. THOMPSON, head of the organ department at the Woman's College of the University of North Carolina, which was the North Carolina College for Women until its recent merger with the state university, introduced this year a recital series during the mid-year examinations, playing three request programs, as a means of rest and relaxation for the students after a hard day in the examination rooms, and the series proved most popular, so that he has decided to make it a permanent feature. The student government association was so pleased with the results that it decided to sponsor the recitals in the future.

Though the character of these programs is essentially light, running to popular classics, many requests for Bach came this year, which is a direct result of the historical organ recitals which Mr. Thompson has been giving at the college for several years.

Among Mr. Thompson's programs were the following:

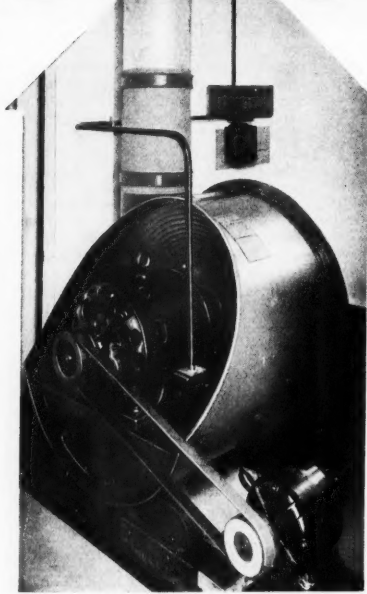
Jan. 22—"Morning," from "Peer Gynt" Suite, Grieg; "Träumerei," Schumann; Chorale Prelude, "Wachet Auf!" Bach; "In Paradisum," Dubois; "Dance of the Reed Flutes," from "Nutteracker Suite," Tchaikowsky; Andante Cantabile from String Quartet, Tchaikowsky; Magic Fire Music, from "Die Walküre," Wagner; "Poeme," Fibich; "Aragonaise," from "Le Cid," Massenet; "La Fille aux Cheveux de Lin," Debussy; Fantasia and Fugue in G minor, Bach.

Jan. 23—Largo, from "Xerxes," Handel; Capriccio, "Do Stay Here," from "The Departure of a Beloved Brother," and Sonatina from the Cantata "God's Time Is Best," Bach; Prelude to "Lohengrin," Wagner; "Ave Maria," Schubert; "Songs My Mother Taught Me," Dvorak; "Dance of the Candy Fairy," from "Nutteracker Suite," Tchaikowsky; "Souvenir," Drdla; Berceuse, from "Jocelyn," Godard; Barcarolle, from "Tales of Hoffman," Offenbach; "Pilgrims' Chorus," from "Tannhäuser," Wagner.

Roy Morgan, tenor, and Gustave Hurst, Jr., bass, with DeWitt C. Garretson at the organ.

On Sunday, Feb. 4, the choir of St. Paul's Cathedral went to Batavia to sing with the choir of St. James' Church in the Sunday afternoon musical service. The performance was conducted by Mr. Garretson, with Roger Bommer, organist and choirmaster of St. James', at the organ.

ORGOBLO



THE Orgoblo is built entirely of rust-resisting metal. It is simple, compact, quiet and efficient.

Requires small space—no special foundations and lasts for years.

Sizes range from the smallest for homes to the largest organ blowers ever built.

Ask for the Orgoblo Bulletins

SPENCER
◀ ORGOBLO ▶
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.
ORGAN POWER DIVISION
Chicago Branch Office: 53 West Jackson Blvd. 1355

HAROLD GLEASON
EASTMAN SCHOOL OF MUSIC
ROCHESTER, NEW YORK

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
12 South Street Boston, Massachusetts

EDGAR S. KIEFER TANNING CO.
(Geo. A. Hand Division)
TANNERS OF
LEATHER for the PIPE ORGAN TRADE
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

Simplex Electric Organ Blowers
have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.
WRITE FOR PRICES
B. F. BLOWER CO., INC.
41 THIRD STREET FOND DU LAC, WISCONSIN

Chanting by Method of Speech-Rhythm; More Light on Topic

Oberlin, Ohio, Feb. 2, 1934.—Editor of THE DIAPASON: In your January issue Dr. Mansfield comes back with a defense of the older system of pointing and singing the Anglican chant. I have no desire for controversy with him, but I cannot pass by in silence his implication that the methods that I set forth in my recent letter are those of "aggressive and spectacular" radicals in the Church of England. It is no doubt true that a very large number of choirs in England, and nearly all of the Anglican choirs in America, are still untouched by the movement for speech-rhythm chanting; on the other hand, it is true that a very large number of choirs are awake to the advantages of the new ways and that the leading church musicians of England have adopted them. Among a rather large group of English church musicians whom I know not one advocates the pointing and methods of the old Psalters. I have attended in recent years two summer schools conducted by the Church Music Society and, in rather lengthy discussions of the whole subject of chanting, I did not hear one voice raised in advocacy of the old method. Among prominent men advocating and working for free-rhythm chanting I might mention such names as those of Dr. Bairstow of York Minster, Dr. Macpherson of St. Paul's Cathedral, the late Hylton Stewart of Rochester Cathedral, Dr. Bullock of Westminster Abbey, Dr. Nicholson of the School of English Church Music, Dr. Henry Lee of Eton College, Dr. Percy Buck of Harrow, Stanley Roper of H. M. Chapels Royal and Cyril Rootham of St. John's College Chapel, Cambridge, Robert Bridges, the late poet laureate, editor of the "Yattendon Hymnal," was deeply interested in this movement and he assisted in editing "The Psalter Newly Pointed"; the preface to that book says: "His enthusiasm for chanting in speech-rhythm fired the members of the committee responsible for its production." He wrote the articles on "Chanting" and "The Anglican Chant" contained in the "Prayer Book Dictionary"; they should be read by anyone interested in the subject.

As to the number of choirs using speech-rhythm chanting, we might mention as a pointer the festival of English church music held in the Crystal Palace, London, last summer, where 4,000 singers from twenty-three cathedrals and 200 parish churches sang together an evensong service of great beauty and distinction. Three Psalms were included, and they were chanted according to the new principles. It goes without saying that these principles are in use in the churches from which the singers came. And beyond question these were not all the choirs in the kingdom that use the newer methods.

Dr. Mansfield mentions his success in teaching the old method to inexperienced choirs; I might mention my own success in teaching the newer method to large mixed groups at various summer conferences in America. I am of opinion that it is much easier to teach and secure efficiency with the new method than with the old. Of course in any such experiment much depends upon the teacher and his skill. I have no doubt that Dr. Mansfield secures excellent results with the older method—I have secured good results with it myself by certain modifications in the pointing and the way of using it. The results ordinarily achieved, however, especially in this Land of the Free, are not admirable. The recitation is generally an indistinguishable gabble and the mediation and cadence are, correspondingly, a measured drawl. Anyone contrasting with this the easy and natural flow of speech-rhythm chanting must, it seems to me, be converted in an instant, as I was on first hearing it at Exeter Cathedral ten years ago.

Dr. Mansfield says that in the majority of English choirs the speech-rhythm system "was not considered of sufficient importance or proved worth to justify a trial." If this be an accurate statement, it is difficult to understand

why the leading music publishing houses of England—the Oxford University Press, the Society for Promoting Christian Knowledge, the Faith Press, Novello & Co., J. Curwen & Sons—have thought it worth while to issue pointed Psalters based on the new principles. In the words of Dr. Nicholson ("Quires and Places Where They Sing") the swing over to the new system "has amounted almost to a revolution."

Dr. Mansfield and I are interested in the same points; we are both of us desirous that the use of the Anglican chant shall spread and that it shall everywhere receive the best possible rendition. Our contacts and experiences have led us along somewhat different paths. If we could spend an hour together, we should probably find ourselves in pretty close agreement. If we could visit together his neighboring cathedrals of Worcester and Gloucester and listen to the beautiful speech-rhythm chanting done there, I have great hope that he would become a convert to the newer ideas.

Faithfully yours,
LOUIS E. DANIELS.

NEW WAY OF CHANTING

Burlingame, Cal., Jan. 8.—Editor of THE DIAPASON: I am sorry to see by Dr. Mansfield's letter on the above subject that he still favors the old system of chanting with its false accentuation of words. I am an Englishman and was educated in the old school, but after years of thought and study I have come to the conclusion that there is no comparison between the strict-time method and the speech-rhythm method of chanting. I think I can more adequately express my views by quoting Dr. Sydney H. Nicholson (a man who has done more for the music of the English Church than any one living). He says in his book "Quires and Places Where They Sing," speaking on the subject of chanting: "The older, stiff system still lingers on in many places, for church people and church choirs are conservative, and take slowly to new ideas; but it is certainly doomed, for it is founded on false principles. Unless the music can add to the meaning of the words it is worse than useless, for it is marring a beautiful thing. No chant ever written has an artistic value equal to the prayer-book version of a single one of the Psalms. When it comes to a choice between the claims of the words and of the music, the words are bound in the end to prevail, for it is for them that the chant exists."

If we are to progress in the music of the church we must not be satisfied to accept everything that the old school did as correct, but we must apply intelligent thought to new ideas which are fundamentally correct. Dame Ethel Smyth says in one of her books: "The truth is we are all peasants at heart, and loathe new departures,

though very few of us are sufficiently intelligent and humble-minded to allow it." Might it not also be said that so many of us are satisfied to follow the well-beaten tracks and are either too indifferent or lazy to adopt something new which will unquestionably add to the beauty of our service? I trust that Dr. Mansfield's letter, although giving more ammunition to the opponents of the new form of chanting, will not discourage the organists who by the love of their work and the application of artistic sense have adopted the speech-rhythm form of chanting.

Sincerely yours,

J. SIDNEY LEWIS,
Organist Grace Episcopal Cathedral, San Francisco, Cal.

Dr. Hastings in Twenty-third Year.

Dr. Ray Hastings entered upon his twenty-third year as organist of the Temple Baptist Church in Los Angeles Feb. 11 and the fact was noted in the advertising of the large church in the city newspapers. Dr. Hastings also plays for all events in the Philharmonic Auditorium, the building being owned by the church, which holds its services there. The most important of his duties aside from the Sunday services is with the Los Angeles Philharmonic Orchestra. Dr. Hastings has played and maintained his prestige under four distinguished pastors and under the leadership of half a dozen directors, composing and arranging 2,288 programs for Sunday services, to say nothing of incidental programs without number. He has won a large circle of friends who include personalities in the world of music as well as the humblest worker who knows nothing of the technique of the organ, yet loves music.

Boy Choir Festival in Baltimore.

A festival of the combined boy choirs of Baltimore was held at St. Paul's Church in that city Jan. 22 and the choirs participating were those of Grace and St. Peter's, St. Michael and All Angels', St. David's, St. Paul's Chapel and St. Paul's, John Denues of Grace and St. Peter's conducted the united forces and E. Sereno Ender of St. Paul's played the service. Mr. Austin of St. David's played the "Benedictus" of Alec Rowley as the prelude and Miss Spicer of St. Paul's Chapel played the postlude, Bach's Fugue in C minor. The anthems were Wood's "The Twilight Shadows Fall" and Martin's "Hail, Gladdening Light."

Classified "Ads"

FOR SALE.

FOR SALE—USED. TWO DOUBLE opens, wood, 16 ft.; three pedal bourdons, 16 ft.; manual bourdon, one with electro-pneumatic action. Stopped diapason, trumpets, oboes, flutes, gambas, celestes, octaves, twelfths, fifteenths, mixtures. Thirty-seven-note orchestral bells, electric action, \$50.00. Xylophones, twenty-five notes, also action, \$35.00. Two sets traps, Chinese block castanet, tambourine, tom-tom, \$25.00. Sample can be sent of these pipes if desired. Cheap to quick buyer; must make room. J. E. Myers, Woodlawn, Md.

FOR SALE—ODELL TUBULAR, ATTACHED console, two manuals, sixteen ranks, with concave thirty-note pedal; oak casework, with display pipes. Fine tone, perfect shape. For particulars apply to Ochs Brothers, 596 East One Hundred Thirty-fourth street, New York City.

FOR SALE—THREE-MANUAL ELECTRIC Miller console. Two 5 H. P. Kinetic blowers. Also harp and chimes and pedal bourdon, with chest. All priced very reasonably. For particulars apply to A-2, THE DIAPASON.

FOR SALE—AUSTIN ORGAN. TWO manuals, six stops, duplex-ed. Beautiful tone and volume, compact unit. Price \$600 f. o. b. Amherst, Mass. Will install radius 400 miles. \$1,000. Address H-2, THE DIAPASON.

FOR SALE—ONE-HALF H. P. KINETIC blower, three and one-half-inch wind; Century motor, 110-220 volts, 60 cycles, 1,750 R. P. M. Fine condition. Address C-3, THE DIAPASON.

FOR SALE—TWO-MANUAL AND pedal reed organ, new electric blower, \$300, F. O. B. Chicago. F. C. Wiehach, 1404 North Hamlin avenue, Chicago.

FOR SALE—HOOK & HASTINGS, two manuals, twenty stops, with new modern console. Specification and price upon request. Address O-7, THE DIAPASON. (1f)

FOR SALE—REBUILT PIPE ORGANS, various makes, reasonable, good condition. Phone Canal 1856. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

FOR SALE—SOME USED REEDS, wood and metal pipes; also a 1/2-H.P. blowing outfit. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—TWO AEOLIAN PIPE organs, with harp and chimes. Duo-Art player built in console. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

POSITIONS WANTED.

POSITION WANTED—CONCERT ORGANIST, choirmaster (mixed or boys), conductor, teacher of organ and voice, serving prominent cathedral, wants change. Mature, thoroughly efficient. Educational or other secular work accepted. Modern conditions prerequisite. Address C-2, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED TO BUY—PIPE ORGANS, reed organs, chimes (with or without action), dummy pipes (wood or metal); also small-scale pipes for 3-inch pressure. High cash for Estey or Mason & Hamlin reed organs (two-manual) and reproducing organs. Also grand pianos. Piano and Organ Exchange, 49-08 Forty-third avenue, Woodside, L. I., N. Y.

WANTED—ONE THREE TO FIVE H. P. blower, 110-220 volts, 60 cycles, single phase. Two-manual and pedal reed organ of modern design. Prices must be reasonable. Address C-4, THE DIAPASON.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. (1f)

WANTED—USED ORGAN MUSIC, to replace library destroyed by fire. Address Rachel Dean, Rector Hall, Green-castle, Ind.

Bethuel Gross
A.B., B.M., B.M.E., M. Mus.
City Church
Gary, Ind.

BUILDING REPAIRING
La MARCHE BROTHERS
PIPE ORGANS
6525-31 Olmsted Ave. A CHICAGO CONCERN SINCE 1918 Newcastle 2071
MAINTAINING REBUILDING

PIPE ORGAN SUPPLIES OF EVERY DESCRIPTION
Organ Supply Corp.
540 East 2nd St. Erie, Pa.

TUNING REPAIRING VOICING
L. D. Morris Organ Company
Artistic Tone—Mechanical Experts
833 Sheridan Road, Chicago, Ill.
Telephone Bittersweet 1341
ADDITIONS MODERNIZING CHIMES-HARPS

15 YEARS of constant use without a sign of trouble

We do not point to the experience described in the following letter, just received, as anything exceptional among the users of Pilcher Organs. We use it primarily as timely proof of the invariable dependability for which these fine instruments have been noted for over one hundred years. The letter is from James B. Wallace, of the Department of Music, University of Mississippi, and organist of the First Presbyterian Church, of Oxford, Mississippi. He writes:

"We bought this two-manual organ from you somewhere between 1918 and 1920 and I thought you would like to know that, in all this time, it has been in constant use and never has there been one minute's trouble. It is truly a good organ and though I have played on many in my life, I have never seen one that I liked and had as much confidence in as I do the Pilcher."

Your inquiry is invited. HENRY PILCHER'S SONS, Inc., General Offices, Louisville, Ky.

PILCHER Organs

HILLGREEN, LANE & COMPANY, ALLIANCE, OHIO, have been building PIPE ORGANS since 1898 for patrons from NEW ENGLAND to HAWAII. Therefore, our organs are available everywhere for demonstration.

Agencies: Martin W. Bush, 2037 Farnam St., Omaha, Neb.; G. F. Dohring, 225 Fifth Avenue, New York; Fred W. A. Witt, 2713 Clarence Ave., Berwyn, Chicago, Ill.

DEAGAN Percussions

NEW

Electro-Vacuum Operated Cathedral Chimes Vibra-Harps Harp Celestes Factory Assembled and Adjusted

Consult Your Organ Builder

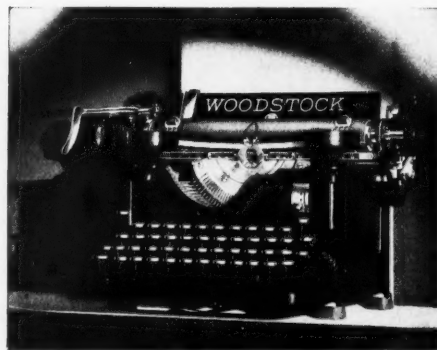
When Deagan Chimes are added to your stop list you become, even more vividly than before, a master painter of tone pictures—a conjurer who spreads before his audience a vision of peaceful countrysides . . . with the mellow tones of Tower Chimes winging their way from the steeple of a distant church.

Through the medium of genuine Deagan Chimes, this effect may be added at nominal cost to any organ now installed or building . . . Consult your builder.



J. C. Deagan Inc. 1770 Berteau Ave., CHICAGO

ASK FOR A FREE TRIAL AND INVESTIGATE



THE NEW, IMPROVED WOODSTOCK

You owe it to yourself to investigate thoroughly what the Woodstock offers you and your business. You can have a standard model Woodstock brought to your office, demonstrated and left for you to use, examine, test, PROVE. If it doesn't sell itself you will not be urged to buy. Telephone your nearest Woodstock representative . . . ask for a machine "on trial" . . . and learn Woodstock performance facts first hand.

WOODSTOCK TYPEWRITER COMPANY
Six North Michigan Avenue, Chicago

Branches in Principal Cities

Distributors the World Over