

THE DIAPASON

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FRAME ETHICS CODE FOR CHURCH ORGANIST

N. A. O. DRAFT IS COMPLETED

Committee Sets Down Rules to Make Clear the Duties and Rights of Church Musicians—Model Contract Framed.

In accordance with the motion of Senator Emerson L. Richards at the 1933 convention of the National Association of Organists, President Charles Heinroth appointed a committee, consisting of Paul Ambrose (resigned because of removal to Canada), Senator Richards and Jane Whittemore, chairman, to formulate a code of ethics for organists in their professional relations with churches. This code has been submitted to the executive committee for ratification, and is to be presented to the 1934 national convention for adoption. It has been endorsed by the Union-Essex chapter, N. A. O.

The text of the code is as follows:

CANON I. Organist and Pastor.

(In this and succeeding canons the organist will be referred to as "he.")

Religious Aim—(a) He shall realize that the primary object of organist and choir is not musical performance but stimulus to religious experience.

Loyalty—(b) He shall uphold the prestige of pastor and church at all times.

CANON II. Organist and Church Authorities.

Accounting—(a) He shall render accurate accounts for all receipts and expenditures in connection with his church position.

Commissions—(b) He shall accept no commissions or undue advancement from firms with whom he is dealing on behalf of the church.

Library—(c) He shall maintain the choir library in reasonably good order and condition.

Substitute—(d) When necessary to provide a substitute, he shall secure an acceptable one.

Cooperation—(e) He shall endeavor to exceed requirements and to comply with suggestions or criticisms as far as compatible with his musical conscience. In case of a conflict of ideas regarding music, he shall explain and protest courteously and may suggest arbitration by an impartial referee. If these methods are unavailing, he shall defer to the wishes of those engaging him, or tender his resignation.

Contract—(f) A written or verbal contract may be modified or abrogated before its term has expired only by mutual consent; or by a material breach of the agreement, so adjudged by an impartial referee by whose decision both parties agree to abide (such as the N. A. O. committee on ethics or a ministerial body or representatives from each).

Termination—(g) In other cases, written notice of desire to terminate an engagement shall be given ninety days before expiration of the term.

CANON III. Organist and Choir.

Standard—(a) He shall endeavor to establish and maintain as high a standard as possible.

Use of time—(b) He shall conserve the time of his choir by preparation, punctuality and concentration at rehearsals.

Fairness—(c) He shall refrain from humiliating singers by unkindly criticisms or unfairness.

Reverence—(d) He shall give his choir the example and discipline of reverent attention to the church services.

CANON IV. Organist and His Pupils.

Responsibility—(a) He shall assume responsibility for misuse of organ or other church property by his pupils.

Consideration—(b) He shall avoid conflict of hours of practicing and of church activities.

Precept—(c) He shall teach professional ethical principles to his pupils.

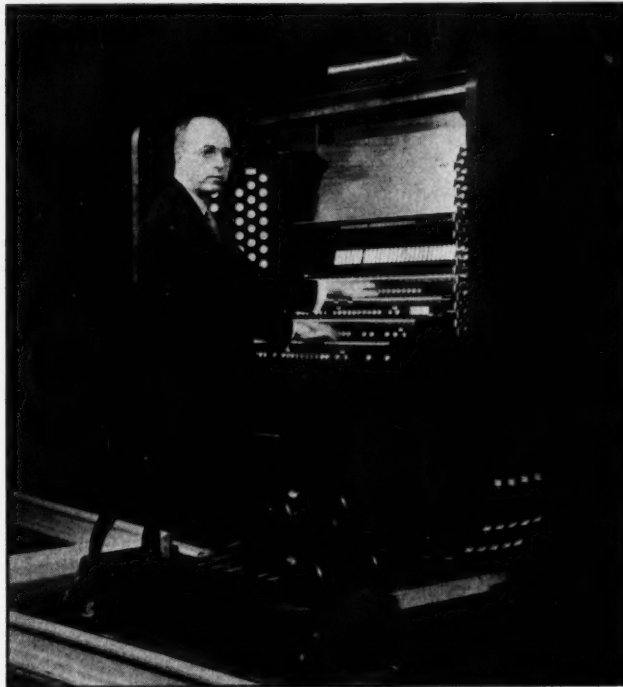
Seeking Position—(d) He shall not attempt to secure for his pupil a position for which there is no vacancy, or for which there has been no official intimation of an impending vacancy.

CANON V. Organist and His Colleagues.

Seeking Position—(a) He shall not attempt to secure for himself a position not vacant or for which there has been no

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Marshall Bidwell at Carnegie Hall Organ, Pittsburgh



MARSHALL S. BIDWELL, organist of Carnegie Music Hall, Pittsburgh, was made a doctor of music by Coe College, Cedar Rapids, Iowa, at its commencement on June 4. Mr. Bidwell was a member of the faculty of Coe College from 1919 until 1932, when

he was appointed to his present post at Pittsburgh. While at this growing institution he did a great deal to promote organ music in the entire state of Iowa and the conferring of the degree is a recognition of his work there as well as his Pittsburgh achievements.

RAMIN COMES IN THE FALL

Many Recitals Booked for German Organist Sept. 28 to Nov. 15.

Bernard R. Laberge, the organ impresario, announces that Gunther Ramin's transcontinental tour will start on Sept. 28 and continue until Nov. 15. Herr Ramin will arrive in New York on the Bremen Sept. 27 and will return Nov. 16. His itinerary includes many important American and Canadian cities, among which are New York, Philadelphia, Boston, Montreal, Detroit, Cleveland, Toledo, Pittsburgh, Cincinnati, Minneapolis, Denver, Victoria, B. C., Seattle, Portland, San Francisco and Los Angeles. He will appear also under the auspices of several colleges and universities. According to actual bookings and prospects his tour will be entirely sold out.

Mr. Laberge reports that in the course of a 12,000-mile transcontinental booking trip, which took him as far south as Mexico City and as far north as Vancouver, B. C., he found conditions considerably better than last year and he expects record bookings for next season for the various organists under his management, including Palmer Christian, Charles M. Courboin, Carl Weinrich, Charlotte Lockwood, E. Power Biggs and Virgil Fox.

Work by Estey Corporation.

The Estey Organ Corporation, recently organized to take over and operate the extensive factory of the old Estey Organ Company at Brattleboro, Vt., has undertaken to fulfill the contracts entered into by the old company. The new company has completed a two-manual in Grace Presbyterian Church at Camden, N. J., and in April installed another two-manual in the H. I. Brook Congregational Church at Livingston, Mont. A three-manual is under construction at Brattleboro for the Methodist Episcopal Church of Bala-Cynwyd, Pa.

ORGAN ART PROGRESS SHOWN AT CONVENTION

BUSY WEEK IN ROCHESTER

Nine Recitals by Men and Women from Various Sections Interspersed with Orchestral and Choral Concerts, Addresses, Etc.

In an atmosphere and a setting in which organ music has thrived for the last two decades, at the famous Eastman School of Music, Rochester, N. Y., the American Guild of Organists held its thirteenth general convention the last week of June. Like all its predecessors, the meeting was one that refreshed the minds and spirits of those who came from every part of the country to attend the sessions.

Nine organ recitals marked the five days covered by the program. In addition to this there were interesting papers by such men as Rollo Maitland, whose topic was creative self-expression and improvisation; Father William J. Finn and Walter Henry Hall, who treated of subjects in connection with choral art; Arthur J. Thompson, who took up a matter new to the Guild—acoustics—and Benjamin F. Miessner, who demonstrated his interesting new electric piano, which, besides the usual percussion effects, possesses organ tone characteristics.

A decidedly interesting organ and orchestra program conducted by Dr. Howard Hanson, director of the Eastman School, and a historical choral concert directed by Father Finn were other features of the week, which came to an enthusiastic close with a banquet at which there was a mock wedding in which the N. A. O. was the bride and the A. G. O. the bridegroom. As usual the recitalists presented a cross-section illustrating the status of the art of organ playing and the prevailing taste in composition, for various parts of the country, from New England to Texas, had representatives on the program. Four of the nine recitalists were women.

Welcomed to Rochester

Convention proceedings opened Monday afternoon and evening with registration and a gathering of the clans from every point of the compass. Robert Berentsen, the efficient convention chairman, launched the program in Kilbourn Hall when he introduced Paul Axe, comptroller of the city; Dr. Howard Hanson, director of the Eastman School of Music, and Charles Henry Doersam, F. A. G. O., warden of the Guild. Mr. Axe welcomed the visitors and called attention to the centennial observance in Rochester. Dr. Hanson spoke of the organists as a body of musicians who probably heard more sermons than any other people in the world. He congratulated them on their maintenance of high standards, as shown by the history of the A. G. O., and declared that no other group was so much interested in musical progress as the organists and that the composer had no warmer friend and help. Organists, he added, have always taken a view of music as a living art. Warden Doersam responded graciously on behalf of the visitors and dwelt on the "combination of a rare welcome and a program of distinction" which it was the privilege of the organists to enjoy in Rochester.

Robert Hufstader, organist of the Westminster Church in Buffalo, gave the first recital, playing the four-manual Skinner in Kilbourn Hall. The performance was broadcast. Mr. Hufstader had the assistance of the women of his choir and with the further aid of Joseph Fortuna, violinist, offered an unusual as well as enjoyable ensemble in Karg-Elert's Fugue, Canzona and Epilogue, for organ, women's chorus and violin. The altos of his choral forces also sang the aria "Lowly Bend before the Saviour" from the Bach cantata No. 182 very effectively. Mr.

DR. NOBLE GOES TO ENGLAND

Will Conduct Own Composition at the Gloucester Festival.

Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church in New York, has departed for England to spend the summer and will not return to American shores before Sept. 14. His copy of THE DIAPASON goes to the vicarage at Pitminster, near Taunton, in Somerset, for the summer. At the Gloucester festival Sept. 2 Dr. Noble has been invited to conduct a work of his own, which shows that he is honored in his native country as well as in the United States. The Arthur P. Schmidt Company of Boston is to publish Dr. Noble's "Introduction and Passacaglia" early in the fall.

Sowerby Made Doctor of Music.

Leo Sowerby, noted Chicago composer and organist and choirmaster of St. James' Episcopal Church, was awarded the degree of doctor of music June 18 by the University of Rochester. He was the winner of the American Prix de Rome in 1921 and is noted for his organ compositions and works for orchestra.

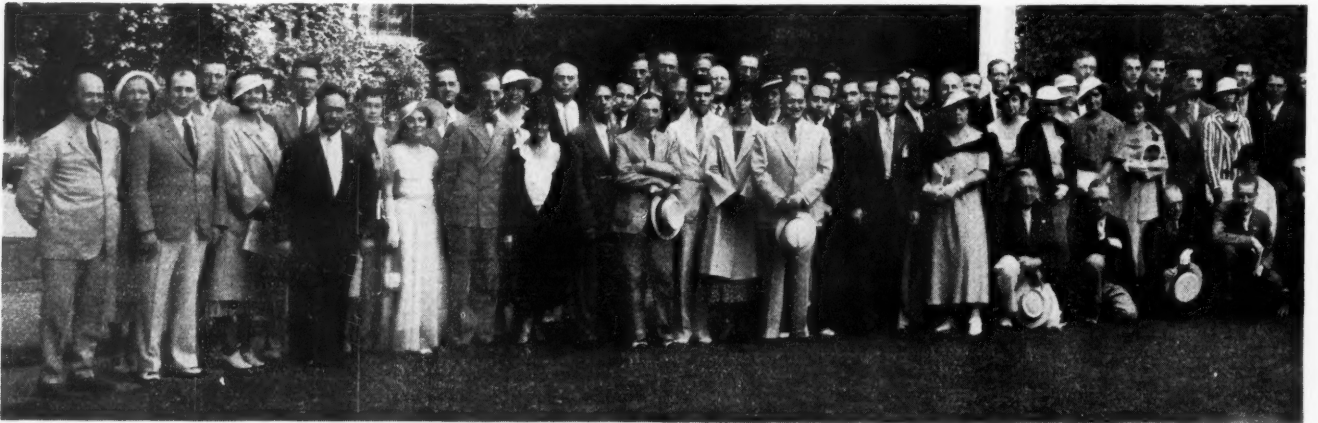
Reuter Organ for Chanute, Kan.

The board of trustees of the First Baptist Church at Chanute, Kan., has made a contract with the Reuter Organ Company of Lawrence, Kan., for the building of a new organ for its church. The organ, which is to be a substantial two-manual instrument of fifteen stops, is scheduled for installation the latter part of August.

Möller Four-Manual for Binghamton.

The West Presbyterian Church of Binghamton, N. Y., has awarded to M. P. Möller, Inc., the contract for a four-manual organ, according to news received from that city. The award follows a year of investigation and study.

Members of American Guild of Organists in 1934 Session



Hufstader's organ work was such as to justify the pride of his Buffalo colleagues, who selected him as their representative. The Buxtehude Prelude, Fugue and Chaconne and the first movement of Bach's Sixth Sonata were played in a manner to meet all technical demands, while Bruce Simonds' Prelude on "As Now the Sun's Declining Rays" was played with true poetic feeling and was made to appeal to all who heard it. The evening closed with Karg-Elert's chorale improvisation on "Turn Thou to Us, O Lord."

Eastman School Is Inspected

A short business meeting was the first item of activity on Tuesday morning and Warden Doersam appointed a committee on resolutions, with Robert Berentsen as chairman, to consider and report on several letters and suggested resolutions sent to the warden or presented by members present. Then came a most informative visit to the different departments of the Eastman School, which was an eye-opener to those who were not familiar with this fine monument which the great Kodak inventor-manufacturer left to the city of Rochester and to the world of music.

First the Sibley Library was visited and Miss Barbara Duncan, noted musicologist, who is in charge of the treasures there preserved, told of some of the rare manuscripts, etc., in her care. This library, housed in the great buildings of the Eastman School, was founded in 1904. Miss Duncan explained, by Hiram W. Sibley of Rochester. Among the priceless objects that commanded the interest of the Guild members was a two-page original Beethoven manuscript, besides which special attention was called to two Debussy manuscripts, the original manuscript of "Home, Sweet Home" and a number of other items of equal interest. The teaching and practice rooms were inspected next, including the well-equipped organ rooms, and on the top floor the visitors made their way through the mazes of the pipes and chambers of the practice organs, whose sound is heard at the consoles on the floor below.

Acoustical Problems the Subject

Arthur J. Thompson, chairman of the Guild committee on acoustics, delivered a lecture on "Modern Acoustical Problems" in Kilbourn Hall and held the attention of his audience as he told of many interesting facts in connection with church design and dwelt on the causes of so many "dead" auditoriums. It was an illuminating technical dissertation on a subject of which the speaker has made a deep study and which is a new matter to which the Guild is giving its attention.

Warden Doersam was host to about forty deans of chapters or their representatives at a luncheon at the University Club and this was the occasion for brief reports and suggestions, for which Mr. Doersam called from all present, as to the activities of the A. G. O. both locally and nationally.

Leon Verrees, another new figure among convention recitalists, was heard early in the afternoon at the Eastman Theater, on the large Austin organ. Mr.

Verrees is a Farnam pupil and is organist of St. Luke's Episcopal Church at Scranton, Pa. He played as the representative of the Eastern Pennsylvania chapter. One gained at once from his performance the conviction that he is a capable and serious musician. His three Bach numbers—the lovely chorale prelude on "By the Waters of Babylon," the Andante from the Fourth Sonata and the G major Prelude and Fugue—were followed by a very satisfying interpretation of the Rhapsody from Edward Shippin Barnes' Second Symphony. Then came a work by Mr. Verrees himself—a chorale prelude on the hymn-tune "Beatitude." Beginning with a toccata-like opening, the beautifully serene hymn melody is used with originality, and with an understanding of its devotional character. Franck's Chorale in E major and three movements of Vierne's Fourth Symphony, played with spirit and style, closed Mr. Verrees' program.

Novel Electronic Piano Shown

A very interesting demonstration came next, when Benjamin F. Miessner, scientist and inventor, went into detail to explain his electronic piano, one of the various late developments in the advancement of musical instruments which are attracting much attention. Mr. Miessner began by calling attention to the fact that there had been no change in the piano since Cristofori invented the hammer action over two hundred years ago. Meanwhile, he said, organ construction had undergone radical improvement. Mr. Miessner's piano has the usual action and strings, but no soundboard, and electrical pickup, amplification and reproduction transform the string vibrations into sound. It produces either percussion tone very much like that of the ordinary piano, or tone of the wind type, resembling the organ, at the will of the performer, and various tone colors are produced by operating knobs over the keyboard, while dynamic effects are obtained by means of a swell pedal like that on an organ.

After the lecture Anton Rovinsky gave a recital to demonstrate the possibilities of the instrument and it may be said that it was as artistic piano playing as one could wish, bringing in at various times the effects made possible by the new invention. Compositions of Mozart, Chopin and Debussy *et al.* were interpreted with exquisite taste and the Franck Prelude, Fugue and Variation and Bach's Partita in B flat major were features of the program.

Whether or not Mr. Rovinsky proved that the new piano would be a great contribution to musical development, he proved himself a superb artist.

Orchestra and Organ Concert

Orchestra, organ and electronic piano combined to provide a gala night for the Guild forces Tuesday in Kilbourn Hall and for at least the third time in the history of these conventions a rich example of the latest literature for organ and orchestra was offered. An imposing array of five organists shared the work at the console and five living organists of America provided all ex-

cept two of the compositions on the program. All of which will give the reader a fair conception of the fact that it was a noteworthy concert.

The concert was conducted by Dr. Howard Hanson, director of the Eastman School of Music, and the orchestra consisted of a splendid group of players from the Rochester Symphony.

H. Leroy Baumgartner, who despite his comparative youth can be ranked among the seasoned composers of today, wrote the first number, a "Prelude on Verses from the Sixty-third Psalm," which is his opus 21. It will be recalled that Mr. Baumgartner, now a member of the Yale music faculty, wrote the prize anthem sung at the 1925 convention in Chicago. Going farther back, he composed an Easter prelude when he was only 17 years old which is still popular. In his orchestral work he shows that he has gravitated to the ranks of the modernists. Thomas H. Webber, Jr., who played the organ part, once more won admiration for his able work.

The second number was a "Symphonic Rhapsody" by Samuel A. Baldwin of New York, whose recitals over a long period of years at the College of the City of New York made him a national figure. This interesting work was for orchestra alone.

Next Leo Sowerby of Chicago presided at the console for the performance of his own "Medieval Poem," a work previously heard and which some time ago won the favorable verdict of the metropolitan critics. It evoked a real ovation for Mr. Sowerby, who, also young in years, has already lived a life filled with honors in the musical world.

Dr. Hanson was the composer of the next number, the andante con tenerezza movement from his Nordic Symphony. For this performance Palmer Christian was at the organ and the strings played the orchestral parts. Mr. Christian is always a tower of strength and he put all his powers into sympathetic cooperation with the composer in a presentation which was excellent and which revealed the merits of the composition.

Mary Louise Schroeder was the organist for the Intermezzo from Clarence Dickinson's "Storm King" Symphony, which was in the nature of a lovely interlude between the works of modern content, and breathed a spirit such as Dr. Dickinson himself radiates.

Harold Gleason of the Eastman School, too well known nationally as an organist to require introduction, quite took the large audience off its feet with his "Prelude on a Gregorian Theme," a stunning composition whose glorious climax evoked a round of applause which must have made it very evident to Mr. Gleason what his fellows think of his work.

The evening closed with a splendid performance of the Bach Concerto in D minor, for which Anton Rovinsky was the soloist, playing the new electronic piano. Mr. Rovinsky's consummate ability shone forth in this just as it did in his playing earlier in the day.

Father Finn on Choral Training

Father William J. Finn lectured most entertainingly and held his audi-

ence's interest for more than two hours on Wednesday morning. His subject was "Choral Technique—A Definite Art," and he made a number of practical suggestions as to proper ways of obtaining the best results from vocal material. Father Finn gave his audience the benefit of much that he has learned in his long years of activity as director of the Paulist Choristers and one of the outstanding musical leaders of the Catholic Church. He began by stating that unfortunately the status of choral music had been deteriorating and he also called attention to a woeful lack of literature on the art of directing choirs as compared with the literature covering organ playing and musical theory, etc. He then went into detail as to the need of care in the choice of material and the use of various voices of different qualities, citing instances in which the singing of dramatic music with lyric voices, or vice versa, or the use of boys to sing music of a nature suited only to mature singers, ruined the effect. He pointed out especially the regrettable lack of knowledge of tone quality among many directors. Father Finn's talk was in his very fascinating style. He spoke extemporaneously.

Three Recitals Mark the Day

Three recitals marked the afternoon and evening of Wednesday. The first to be heard was Miss Grace Leeds Darnell of New York, organist and director at St. Mary's in the Garden, who represented headquarters of the Guild. Miss Darnell's program, previously published in THE DIAPASON, was played in a manner showing mastery of the instrument and throughout it was a clean and remarkably smooth performance. Three American composers—Bingham, Simonds and Norman Landis—constituted a fair proportion in a total of seven. Items that stood out were the Fugue in G major of Krebs, Simonds' Dorian Prelude on "Dies Irae" and the appealing "Romance" of Mr. Landis.

Following Miss Darnell came the representative of Illinois and Chicago, Edwin Stanley Seder, F. A. G. O., organist and director at the First Congregational Church of Oak Park. Mr. Seder brought with him Mrs. Seder (Mme. Else Harthan Arendt), famous as a soprano in the same degree as her husband is as an organist. Thus supplemented by his better half it is only a simple arithmetical problem to calculate that Mr. Seder gave at least double measure to his audience.

Mr. Seder opened with two Bach numbers—the "St. Ann" Fugue and the chorale prelude on "When in the Hour of Deepest Need." The former he played at a tempo that seemed too fast to most of his hearers. He gave a virile performance of Brahms' Prelude and Fugue in A minor. Another item on the program was the "Fast and Sinister" movement from Sowerby's Symphony, a work whose movements have attended conventions for several years and given the organists an opportunity to become acquainted with the composition. Mr. Seder's own "Chapel of San Miguel" made a fine impression and the Finale of the Vierne

Photograph Taken at General Convention Held in Rochester, N. Y.



Third Symphony was a fitting climax to the program.

Mme. Arendt made a most favorable impression as a real artist with the aria "Susser Trost," from Bach's cantata No. 151, and a dramatic rendition of Max Bruch's "Ave Maria."

Miss Darnell and Mr. Seder played on the fine Skinner organ at St. Paul's Episcopal Church.

The afternoon closed with a pleasant tea as guests of the Genesee Valley Club, and the club swimming pool was enjoyed by a number of the guests.

Recital by Francis W. Snow of Boston

In the evening, at Kilbourn Hall, Boston presented its offering in the form of a splendidly brilliant recital by Francis W. Snow, organist and choir-master of Trinity Church, representing the New England chapter. Two Dallier compositions—"Stella Matutina" and "Electa ut Sol"—opened the program and the second especially was done most beautifully. After Bach's Doric Toccata came something of special interest in Garth C. Edmundson's new "Impressions Gothiques." The Passacaglia ("In Aeternum") is a genuinely impressive work and it is entirely safe to say that here is organ music in the modern idiom which will live. At any rate, it makes an appeal to the heart as well as to the intellect. The same could be said of "Silence Mystique." The third number, "Gargoyles," is indeed, as described, a "toccata grotesque," with variety in its rollicking style.

Three Karg-Elert numbers—"Rondo alla Campanella," "Legende" and Toccata and Chorale—hardly impress one as Karg-Elert at his best. But Mr. Snow played the Scherzo from Widor's Fourth Symphony with a lightness and grace that won him a deserved round of applause and after his closing number, Vierne's "Carillon," the audience gave vent to its admiration for the performance of the evening in a heartily unmistakable manner.

History and Future of the Guild

Uselma Clarke Smith, dean of the Pennsylvania chapter of the Guild, read a paper on Thursday morning which not only reviewed the entire history of both the A. G. O. and the N. A. O., but set forth the opportunities that are confronted and possibilities for expansion and for increasing usefulness. Mr. Smith told of the founding of the Guild in 1896 by a group of 155 men, who united to promote American standards of church music. At that time an examination was a requirement for membership and there were only founders, fellows and associates. Then in 1909 a change from "aristocracy" to "democracy" was made and colleagues were admitted.

The chances for expansion were indicated by Mr. Smith when he pointed out that of 100,000 church organists in America only 6½ per cent were members of either of the national organizations. He commended the movement which brought about the consolidation of the A. G. O. and the N. A. O. Mr. Smith's recommendations were summed up by stating that the purpose of the new and larger organization should be "to show the people of the religious

world that we are able and ready to give them the help they need." In closing he asserted that "the American Guild of Organists is the largest body of musicians in the world that is seeking to raise the status of musicians, and it is the greatest society in the world that is helping in the uplift of mankind with a better and nobler message."

Fine Example from the Southwest

That the Southwest is fertile ground and that Texas has a climate favorable to the cultivation of organ music was well illustrated when Mrs. Anita Akin of Wichita Falls, representing the Texas chapter, played a recital in the beautiful Cathedral Hall at the Masonic Temple. She had a well-balanced program and the organ, a Möller, divided between the two opposite ends of the hall, is a very successful installation, with a surprisingly fine blend of tone. Mrs. Akin's program, which has been published, opened with the Bach Fugue in G minor (the lesser) and the chorale prelude on "Herzlich that mich verlangen." The first was taken at a rather deliberate tempo; the second was played with very effective registration. In Franck's "Piece Heroique" Mrs. Akin quite reached her gait. A "Menuetto Antico" by Carl Wiesemann of Dallas was played to give representation to the composers of the Lone Star State, and is a melodious trifle. Noble's chorale prelude on "St. Kilda" was performed with assurance and the Scherzo and the Finale from Widor's Fourth Symphony rounded out a very convincing recital.

A Taste of the Ultra-Modern

Going to the large auditorium of the Masonic Temple, with its Skinner organ, the assembled organists were treated to a demonstration of the ultra-modern by Professor Melville Smith of Cleveland, who has striven valiantly as the apostle of this type of writing. Harold Gleason of the Eastman School prepared the audience for the worst by his timely and soothing apologetics, citing the lack of esteem with which the work of Beethoven, Wagner, Mozart and others now sainted had been received. Mr. Smith explained the numbers before he played them and naively assured one and all that the second movement of a Sonata in F, the work of Robert Russell Bennett, still in manuscript, was "not as bad as it sounds." Mr. Bennett's contribution to the gayety of modernism in its most grotesque form was supplemented by a Toccata, Andante and Finale by Quincy Porter and a Passacaglia of Aaron Copland.

Mr. Smith provided an hour of insult to the ear, or unalloyed pleasure, or wonderment mixed with forebodings as to the future of the American organ idiom—all depending entirely on the viewpoint or the mood or the sensitivity of the listener.

After luncheon at the Masonic Temple, at which Senator Emerson L. Richards was called upon for a few words by Warden Doersam, and congratulated the organists on the consolidation of the Guild and the N. A. O., busses and automobiles conveyed the visitors to Kodak Park and then to Ontario Beach. At the Eastman plant,

covering 400 acres, a very interesting lecture and demonstration was given by Dr. Walter Clark, assistant director of the research laboratory of the plant, revealing the secrets of picture film manufacture, after which the organists were shown the projecting room. At the beach, swimming and rest in the cool breezes from Lake Ontario were enjoyed for the remainder of the afternoon.

Father Finn Conducts Choral Program

After Father Finn's address to the convention, the choral concert conducted by him at Kilbourn Hall Thursday night proved of even more interest than it would otherwise have been. It was not only a beautiful performance, but an interesting demonstration of the principles which underlie his success. A mixed choir of forty voices, selected from the leading choirs of Rochester, sang under Father Finn's baton after only six rehearsals. The various numbers for chorus were supplemented with semi-chorus, sextet and quartet selections. The fortissimo tone was full and resonant and there were thrilling climaxes in the eight-part "Crucifixus" of Lotti, "Tenebrae" and "Tues Petrus" of Palestrina were outstanding and an exquisite pianissimo was achieved in the "Tenebrae." An "Assumpta est Maria" by Aichinger, for women's voices, and "The Presentation in the Temple" by Eccard represented Gern any, and an additional program number, a "Hodie" by Sweelinck, represented Dutch composition. This was sung with fine spirit. There was a splendid rendition of the Bach Fugue "All Breathing Life" and it had to be repeated. The Russian numbers—Arkhangel'sky's "The Day of Judgment" and Rachmaninoff's Cherubic Hymn—were decidedly artistic. The Rachmaninoff especially was beautiful music.

Dr. Walter Henry Hall, professor of choral music at Columbia University and a founder of the Guild, spoke Friday morning on "Church Music as a Ministration" and on "Hymn-tunes and Their Interpretation." He immediately won his audience by his friendly and informal manner and the humorous way in which he treated his twin subjects, with which he is so familiar through years of experience. People live at too high a speed, Dr. Hall said, and therefore need spiritual and emotional development through congregational singing. He traced the history of hymn singing and emphasized the importance of participation of those in the pews in worship. One of the things he deplored was too loud organ playing for hymns. After his fine address there was a round-table discussion of the subject.

Miss Dow Plays Program from Memory

The first recital on Friday injected the spirit of Florida into the convention. Miss Margaret Whitney Dow, F. A. G. O., who does much to spread the love of good organ music in every part of her state while holding her place on the faculty of the State College for Women at Tallahassee, gave her announced program at Kilbourn Hall. Her playing was characterized by clear phrasing, impeccable technique, spirit and steady rhythm—all of them valu-

able essentials. Her Bach playing especially was marked by fine style. The Bach numbers were the Toccata, Adagio and Fugue in C major and the chorale prelude on "O Man, Bemoan Thy Grievous Sin." The three pieces in Dupre's "Suite Bretonne" were charming.

Miss Dow's ability in registration stood out and her control of the instrument was a subject of comment. She closed with a brilliant rendition of Franck's Finale in B flat. Miss Dow played entirely from memory.

Catharine Morgan Final Recitalist

Miss Catherine Morgan of Norristown, Pa., organist and director at the Haws Avenue Methodist Church in that city, is by no means a stranger at organists' conventions and her playing on Friday afternoon, when she gave the last of the convention recitals, came up to the high expectations of all who knew her. Miss Morgan, like Miss Dow, played from memory and with superb technique. Compelling rhythm and broad style were shown in the Bach Prelude and Fugue in B minor. The first movement of the Franck "Piece Symphonique" showed innate musicianship and artistry, with well-timed changes in tempo and artistic shading. Four Karg-Elert Chorale Improvisations and his "Lauda Sion" were performed with brilliance and exquisite effects were noted in the "Herzlich that mich verlangen." Her own two "Divertimenti," played by request, were charming and original.

A visit to the home of the late George Eastman followed Miss Morgan's recital and here many memories were awakened when recordings by Lynnwood Farnam were played, as well as records made by Warden Doersam, Harry B. Jepson and Harold Gleason.

The lecture and demonstration by Rollo Maitland on "Creative Self-Expression" was the final program feature. Although it was supposed to be a gift, he said ability to improvise could be acquired with training. A competition in improvisation which followed the lecture ended in a tie, timidity reducing the number of entrants to three.

The banquet on the Sagamore Hotel roof Friday night gave the convention a happy finishing touch. Warden Doersam was toastmaster and George S. Babcock, the inventive dean of the Rochester chapter, planned the fun. Dr. Howard Hanson, the guest of honor, made a stirring address in which he reviewed American progress in music for the last fifty years and urged that all the people support music in this nation. A number of chapter deans and other representatives were called upon for greetings and the warden read a number of messages from those who could not be present, including a word from Dr. William C. Carl, who is on his way to Europe. The convention came to a close at a late hour with the "wedding" of the coy bride, "N. A. O.," to the elderly "A. G. O.," and all wished for the couple a long life of happiness as the hundred or more guests said farewell.

PASS TESTS OF GUILD AND WIN CERTIFICATES

RESULTS OF EXAMINATIONS

Twelve New Fellows and Thirty-two Associates of American Guild of Organists Announced by Chairman Wright.

Twelve new fellows and thirty-two associates were elected by the American Guild of Organists and certificates were conferred upon them as a result of the 1934 examinations. In the fellowship examination there were twenty candidates and for the associateship certificate the number of candidates was sixty-seven.

Martin W. Bush of Omaha achieved the highest mark in the fellowship tests, with Clifford Megerlin of Forest Hills, N. Y., second and Joseph Ragan of Atlanta third. Frank C. Page of New York made the highest markings in the associateship tests, with Frederick F. Quinlan, Edgar C. Crowle and Ralph A. Davis next.

Following is the list of new fellows announced by Frank Wright, chairman of the examination committee, on June 21:

Martin W. Bush, Omaha, Neb.
Joseph A. Burns, Olathe, Kan.
Janet Dickson, Lansdowne, Pa.
Madeline Emich, Pittsburgh, Pa.
Clifford Megerlin, Forest Hills, N. Y.
Claude L. Murphree, Gainesville, Fla.
Elsie MacGregor, Indianapolis, Ind.
Joseph Ragan, Atlanta, Ga.
Wilbur H. Rowand, Shorter College, Rome, Ga.

Carlette C. Thomas, New York.
Mrs. Grace French Tooke, New York.
Edward P. Tompkins, Pasadena, Cal.

The new associates are:

Gordon G. Bauerle, Philadelphia.
Stanley Baughman, New York.
Charles Biesel, New York.
Ernest Walker Bray, Tiffin, Ohio.
Viola I. Burekel, St. Petersburg, Fla.
Louise Winifred Carlson, Baltimore, Md.
Walter T. Chambers, Philadelphia.
Vera M. M. Collins, Brooklyn, N. Y.
Henry P. Cross, Ridgefield Park, N. J.
Edgar Cecil Crowle, Pontiac, Mich.
Ralph A. Davis, Brooklyn, N. Y.
Virginia Duffey, New York.
Howard L. Gamble, Bethlehem, Pa.
Grace Halverson, Detroit.
Frederick J. Harris, Mount Vernon, N. Y.
Warner M. Hawkins, New York.
Harold Herre, Brooklyn, N. Y.
Norma D. Heuer, Indianapolis, Ind.
Harry E. Kitchen, Buffalo, N. Y.
Viola Lang, New York.
Martha McAninch, Little Rock, Ark.
Mrs. Macon Rice McArthur, Washington, D. C.

Frank McCannell, Newark, N. J.
Frank Crawford Page, New York.
Emilie Parmelee, Atlanta, Ga.
Dora Poteet, Dallas, Tex.
Frederick F. Quinlan, Pleasantville, N. Y.
William Heardt Reese, Yonkers, N. Y.
D. Robert Smith, Terre Haute, Ind.
George L. Swain, Binghamton, N. Y.
Boies E. Whitcomb, Buffalo, N. Y.
James Bernard Williamson, New York.

BIG FESTIVAL AT PRINCETON

Three-Day Program Marks Westminster School Commencement.

The annual three-day Talbott festival of Westminster Choir School, held June 7, 8 and 9, at Princeton, N. J., was attended this year by the most enthusiastic representation. The festival was officially opened with the annual commencement exercises. Sixteen seniors received the degree of bachelor of music, presented by Dr. Williamson. The graduating class was addressed by the Rev. Frank S. Niles, pastor of the First Presbyterian Church. Several social functions filled the remainder of the day and in the evening the department of educational dramatics, under the direction of Rhea B. Williamson, presented the dramatization of Mendelssohn's "Elijah" and "The Great Choice," by Fred Eastman. The consecration service of the 1934 class, under the leadership of Dr. J. Stanley Durkee of Plymouth Congregational Church, Brooklyn, and the singing of Bach's Mass in B minor by the Westminster Choir School, under the direction of Dr. Williamson, were the events of Friday. The mass was sung to a capacity audience in Princeton University chapel. During the intermission, an illness befell the son of Dr. Williamson, making it impossible for Dr.

Dr. Francis W. Snow



Williamson to continue the latter half of the mass. Dr. Leopold Stokowski, who was a guest of Dr. Williamson, consented to conduct in his place.

Saturday morning there was another dramatization, under the direction of Rhea B. Williamson, "Peter, the Rock," a three-act play by Mary Hamlin, tracing the character development of Simon Peter. Mrs. Hamlin, the playwright and co-author with George Arliss and Alexander Hamilton, was present at the production. The Saturday afternoon concert of the Westminster choirs, past, present and future, always proves to be of great interest. Alexander Hall, in which the concert by these three groups was given, could not accommodate the crowd who thronged to hear the program.

Each year Mrs. H. E. Talbott of Dayton, Ohio, awards a silver cup to the adult choir making the best general appearance in the processional and a cup to the church having the best-appearing choir organization. At the conclusion of the program the cups were awarded to the Park (First) Congregational Church choir of Grand Rapids, Mich., and to the Green Ridge Presbyterian Church of Scranton, Pa.

HONOR FOR FRANCIS W. SNOW

Degree of Doctor of Music Conferred on Him by Boston University.

At its commencement exercises June 11 Boston University conferred on Francis W. Snow, the Boston organist, the degree of doctor of music. In making known the honor bestowed on Mr. Snow the university announcement referred to him as a "distinguished composer and ennobler of church music, for ten years the uniformly acceptable organist in a church that has just celebrated the rounding out of 200 years of extraordinary service, Trinity Church, Boston."

Dr. Snow is a native and musical product of Massachusetts, who was born in 1890 and began his career as an organist at the age of 14 years. In 1909 he settled in Boston, where he has held several important church positions, among them being the Second Unitarian Church (1911-1918) and the Church of the Advent (1918-1922). Since 1922 Mr. Snow has been organist and choirmaster of Trinity Church, Copley Square, sometimes called "Phillips Brooks' Church," where he has a boy choir of sixty-five voices and an Aeolian-Skinner organ of four manuals and 112 stops, upon which he plays a recital every Sunday afternoon from Nov. 1 until Easter.

As a composer of choral music Mr. Snow has achieved a high place, with an attractive list of published anthems and services. As a recitalist Mr. Snow has appeared throughout New England, in New York City and in Paris (1932), where he was heard on the large exposition organ in Cavaille-Coll Hall. He also played, by invitation of the organist, M. Henri Dallier, a mass at the Madeleine, an honor which was never before accorded an American organist.

Music of the Year Offered by Bingham in New York Church

In view of the present-day discussions about Protestant church music, a cappella singing, mixed choirs versus boy choirs, Victorian anthems, volunteer choirs, American composers, taste in music, etc., an analysis of the repertoire of the adult choir of the Madison Avenue Presbyterian Church, New York City, for the season now closing, will be of interest to choirmasters.

Of the forty-eight items listed by Seth Bingham, F. A. G. O., organist and choirmaster, eighteen were sung for the first time; twenty were unaccompanied; Latin words were used in ten numbers. The nationalities were divided as follows: American, ten; English, three; French, five; German, eight; Italian, two; Russian, four; Spanish, one; Swiss, one. The choir is a mixed chorus of sixty-eight voices, sixty of whom are volunteers.

The music list is as follows:

Arkadeit—"Ave Maria."
Bach—"All Breathing Life," "Et In-carnatus" (B minor Mass), "Jesu, Price-less Treasure" (five movements), "Lauda Sion" and "O Ewigkeit" (cantata).
Brahms—Requiem (excerpts).
Burlleigh—"Every Time I Feel the Spirit" (arrangement).
Byrd—"Ave Verum" and "Make Ye Joy to God" (five parts).
Candlyn—"Agnus Dei" and "Masters in This Hall" (arrangement).
Coke-Jephcott—"When Wilt Thou Save the People?"
Gabriel Faure—Requiem (excerpts).
Frank—"Beattitudes" (excerpts) and "Psalm 150."
Gounod—"Unfold, Ye Portals" and Sanctus.
Greghaninoff—Cherubic Hymn.
Handel—"Messiah" (excerpts).
Haydn—"Creation" (excerpts).
Kennedy—"We Saw Him Sleeping."
Liszt—Benedictus.
Lotti—"Crucifixus" (eight parts).
Margerton—"He Will Not Always Be Chiding."
Mendelssohn—"Elijah" (excerpts).
Montillet—"Messe St. Cecile" (excerpts).
Mozart—"Ave Verum" and Gloria (Twelfth Mass).
Mueller—"God Is in His Holy Temple."
Nikolsky—"Praise Ye the Name."
Palestrina—"Adoramus Te."
Parker—"In Heavenly Love."
Purcell—"Remember Not, Lord" (five parts).
Rachmaninoff—"Glorious Forever."
Saint-Saens—"Angel Bands."
Schubert—"Greatest Is Jehovah" and "Twenty-third Psalm."
Sowerby—"Benedictus Es" (1933).
Stainer—"Crucifixion."
V. D. Thompson—"Dear Lord, Who Once."
Tschesnokoff—"Salvation Is Created."
Vittoria—"Ave Maria." "Jesu dulcis Memoria" and "O Vos Omnes."
Whitehead—"Now Christmas Day Is Here" (arrangement).
D. McK. Williams—"Cantate" and "Deus."

Death of Louis P. Willemin.

Louis P. Willemin, 48 years old, organist at the Cathedral of SS. Peter and Paul at Providence, R. I., for nineteen years and teacher of music at Bridgman Junior High School since 1929, died May 16 of a heart ailment at his home. He had been ill for four months. Born in Providence May 31, 1885, Mr. Willemin was graduated from Brown University in 1909. After his graduation he taught Latin and Greek at La Salle Academy. He became organist at the cathedral in 1910 and held this post until 1929. Surviving him are his mother, his widow, Mrs. Mary Roche Willemin, five children and two brothers.

Jesse Crawford at the Fair.

Jesse Crawford, long a popular theater organist, has taken charge of the Kilgen organ in the open-air theater of the Swift "Bridge of Service" at the Chicago world's fair. Mr. Crawford succeeds the concert organist and composer, Arthur Dunham. More than eight years ago Jesse Crawford first became known to theater audiences and radio fans while playing at the Chicago Theater. Moving to New York he was featured at the Paramount for a long period and has been broadcasting programs over the N. B. C. network.

IN THIS MONTH'S ISSUE

Full account is published of convention of the American Guild of Organists, held at Rochester, N. Y.

Specification of stops of large organ completed by M. P. Möller for Crescent Avenue Presbyterian Church at Plainfield, N. J., is presented.

Second annual Bach festival at Berea, Ohio, under direction of Albert Riemenschneider, a most impressive event.

Texas organists hold two-day convention at Wichita Falls; recital by Charles M. Courboin a feature.

Code of ethics to govern relations of churches and their organists is framed by committee of the National Association of Organists and will be presented for adoption at convention in Worcester, Mass.

St. Gregory Society holds important meeting at Washington and takes up questions affecting organists in Catholic churches.

Chapters of A. G. O. and N. A. O. bring their activities of the season to a close.

WORCESTER ORGAN OPENED

Zeuch and Self Give Recitals on Aeolian-Skinner in All Saints'

The William E. Rice memorial organ in All Saints' Church at Worcester, Mass., built by the Aeolian-Skinner Company—a four-manual instrument—was opened late in May with two recitals. The first was played May 21 by William E. Zeuch of the First Church, Boston, and the second on May 28 by William Self, organist and choirmaster of the Worcester church. They were beautiful recitals and drew large audiences, which admired the performances and the instrument.

Mr. Zeuch's program was as follows: Chorale, Boellmann; Air in D, Bach; Prelude and Fugue in G major, Bach; "Cyprian Idyl," Stoughton; "Ronde Française," Boellmann; "Kamennoi Ostrow," Rubinstein; Pastoral and Finale (Symphony 3), Vienne; Sketch in D flat, Schumann; "The Angelus," Massenet; Cantilene, McKinley; "Liebestod," Wagner; "ELECTA ut Sol," Dallier.

Mr. Self's offerings were these: Chorale in A minor, Franck; "Lied des Chrysanthemens" and "Romance sans Paroles," Bonnet; Moderato ("Symphony Romance"), Widor; "Le Coucou," d'Aquin; Andante (Sonata 4), Chorale Prelude, "My Heart Is Filled with Longing," and Fugue in the Form of a Gigue, Bach; "Twilight at Fiesole," Bingham; Allegro Risoluto (Symphony 2), Vienne.

THE DIAPASON.

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Group of New Buildings of Westminster Choir School

Westminster Choir School, Princeton, N. J.,

has recently placed a contract with Aeolian-Skinner for one three-manual organ and four practice organs, to be installed in their new buildings being erected near Princeton University.

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**ORGAN AT PLAINFIELD
FINISHED BY MÖLLER**

ITS STOPLIST IS PRESENTED

Mrs. Charlotte M. Lockwood, Organist of Crescent Avenue Presbyterian Church, Gives Recital on New Instrument.

The forces of M. P. Möller, Inc. have put the finishing touches on the large organ installed in the Crescent Avenue Presbyterian Church at Plainfield, N. J., and the instrument, one of the outstanding new organs of the year, has attracted the attention of organists throughout the East. The formal dedication will take place in the fall. Mrs. Charlotte M. Lockwood, organist of the church, gave a vesper recital on the new organ June 3 and played the following program: "Grand Choer Dialogue," Gigout; Suite in C. Purcell; Gavotte in F. Wesley; Toccata and Fugue in D minor, Bach; "The Soul of the Lake," Karg-Elert; "Dripping Spring," Clokey; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Evening Song, Schumann; Finale in B flat, Franck.

The resources of this large organ may be estimated from the stop list, which is as follows:

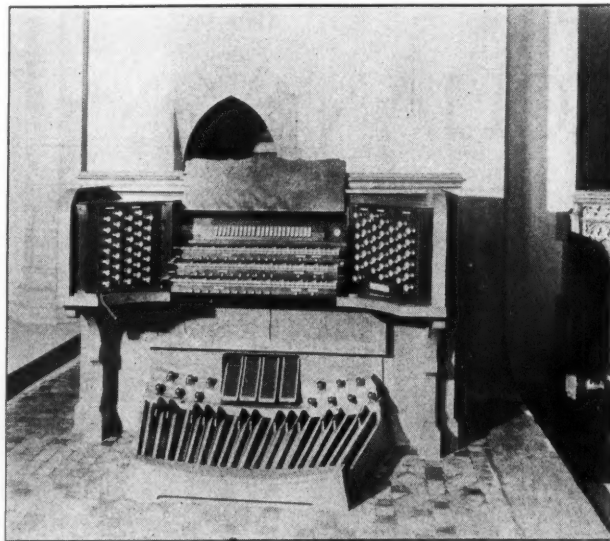
- GREAT ORGAN.**
Violone, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Clavichord, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Two-fifth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 5 ranks, 305 pipes.
Trombone, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Open Diapason, 8 ft., 73 notes.
Gedeckt, 8 ft., 73 notes.
Spitzflöte, 8 ft., 73 notes.
Flute Celeste, 8 ft., 73 notes.
Flute Triangulaire, 4 ft., 73 notes.
Cornopean, 8 ft., 73 notes.
Tremolo.

- TOWER GREAT ORGAN.**
Contra Salicional, 16 ft., 73 notes.
Principal, 8 ft., 73 notes.
Melodia, 8 ft., 73 notes.
Vox Angelica I, 8 ft., 73 notes.
Vox Angelica II, 8 ft., 73 notes.
Quintadena Celeste II, 8 ft., 73 notes.
Viole Sourdine, 8 ft., 73 notes.
Viole Celeste, 8 ft., 73 notes.
Gemshorn, 4 ft., 73 notes.
Chimney Flute, 4 ft., 73 notes.
Vox Angelica, 4 ft., 73 notes.
Viole, 4 ft., 61 notes.
Doublette, 2 ft., 61 notes.
Mixture, 3 ranks, 61 notes.
Trompette, 8 ft., 73 pipes.
Cor d'Amour, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Chimes, 21 notes.
Tremolo.

- SWELL ORGAN.**
Flute Conique, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Unda Maris II, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft.
Celesta, 4 ft.
Tremolo.

- CHOIR ORGAN.**
Contra Dulciana, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Kleine Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 73 pipes.
Dulcet, 4 ft., 73 notes.
Gemshorn, 4 ft., 73 pipes.
Quintadena Nazard, 2 2/3 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 notes.
Carillon, 3 ranks, 183 pipes.
Larigot, 1 1/2 ft., 61 notes.
Bassoon, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.

New Hillgreen-Lane Console for Youngstown Church



THE CONSOLE HERE SHOWN is the one built by Hillgreen, Lane & Co. for the instrument recently installed in Martin Luther Lutheran Church at Youngstown, Ohio, and opened in March with a recital by Thomas Webber, Jr., of New Castle, Pa. It represents the latest work of the Alliance, Ohio, builders, and has been admired by a number of organists who have seen the new instrument.

- Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 bars.
Tremolo.

- SOLO ORGAN (Enclosed).**
Diapason Chorus, 4 ranks, 292 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Trombone, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

- TOWER SOLO ORGAN.**
Contra Salicional, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Vox Angelica I, 8 ft., 73 pipes.
Vox Angelica II, 8 ft., 73 pipes.
Quintadena Celeste II, 8 ft., 146 pipes.
Viole Sourdine, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute (Chimney), 4 ft., 73 pipes.
Vox Angelica, 4 ft., 61 notes.
Viole, 4 ft., 61 notes.
Doublette, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Cor d'Amour, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Chimes, 21 bells.

- TOWER PEDAL ORGAN.**
Double Diapason, 16 ft., 44 pipes.
Contra Salicional, 16 ft., 32 notes.
Bourdon, 16 ft., 56 pipes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Flute (Melodia), 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Chimes, 32 notes.

- PEDAL ORGAN.**
Sub-Bourdon, 32 ft., 68 pipes.
Diapason, 16 ft., 32 pipes.
Principal, 16 ft., 44 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Flute Conique, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Concert Flute, 8 ft., 32 notes.
Flute (Conique), 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Stopped Flute, 4 ft., 32 notes.
Mixture, 5 ranks, 160 pipes.
Contra Trombone, 32 ft., 12 pipes.
Trombone, 16 ft., 32 notes.
Bombarde, 16 ft., 56 pipes.
Waldhorn, 16 ft., 32 notes.
Bassoon, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

Readers of *The Diapason* passing through Chicago are invited to visit the home of *The Diapason* and to make use of the facilities offered at our headquarters. The office is open from 9 to 5 o'clock; Saturdays 9 to 12.

The specification of the Youngstown organ was published by THE DIAPASON Sept. 1, 1931. The installation consists of twenty-three ranks of pipes, partly unified. The console is equipped, however, for fifteen additional ranks to be installed at a later date. The entire organ is voiced on six-inch wind pressure, with the exception of the trumpet in the great organ, which is voiced on ten inches.

R. P. ELLIOT IN U. S. POSITION

Appointed Consulting Organ Architect for War Department.

Robert P. Elliot, whose name is familiar wherever organs are known in America, has been appointed consulting organ architect to the quartermaster general of the War Department at Washington, with the duty of designing and selecting eight organs for army post chapels. He has taken up his work at the capital and his address is Room 2242, Munitions Building, War Department.

Mr. Elliot's long and varied experience in organ designing and construction during the last forty years makes him well fitted for the task to which he has been assigned. The work undertaken by the War Department is expected to occupy a year and the posts for which organs are to be built are in scattered localities, including Washington, Virginia, Texas, etc.

Mr. Elliot has been connected in the course of his career with a number of prominent builders and planned a number of instruments of prominence. He is acquainted with organists from coast to coast and there is seldom an important question of organ construction in which his opinions have not been sought. For a number of years his headquarters have been either in Chicago or New York.

Choruses Sing at Chicago Fair.

George Lee Tenney has arranged a summer-long program of choral and glee club music at A Century of Progress Exposition. Dr. Tenney directed the 1,800-voice choir on the opening day as well as the 5,500-voice chorus at last year's exposition. More than twenty choirs, choruses and glee clubs have been signed to appear in Sunday afternoon and evening programs at Swift's open-air theater on the fair grounds. Dr. Tenney is completing arrangements for these weekly programs extending to Oct. 7, and will also conduct his own groups, the united choirs and Lutheran Teachers' Chorus. Mr. Tenney has long been a favorite with Chicago music-lovers. As director at the New First Congregational Church and as the guiding spirit of choral groups both large and small he has won an enviable position in the movement for democratizing music. Associated with Dr. Tenney in the twenty-week series are Noble Cain, Walter Aschenbrenner, Arthur Dunham, Frank Bennett, Harry Walsh, Stanley Seder and others.

**AUSTIN ORGAN DESIGN
FOR OAKLAND CHURCH**

SCHEME OF THREE-MANUAL

New Diapason and Reed Chorus in the Instrument Being Built for St. Paul's Episcopal in the California City.

St. Paul's Episcopal Church in Oakland, Cal., across the bay from San Francisco, will install a three-manual organ of forty-three sets of pipes, the contract to build which has been awarded to the Austin Organ Company. The tonal scheme will conform with orthodox lines and will contain examples of the new Austin diapason and reed choruses. The console is to be of the drawknob type, with one-button capture system of setting pistons, but with the option of permitting a separate pedal combination for each manual piston if desired.

Following is the stop specification of the instrument, which is under construction at the Hartford factory:

- GREAT ORGAN.**
Open Diapason, 16 ft., 61 pipes.
Open Diapason No. 1, 8 ft., 61 pipes.
Open Diapason No. 2, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Kornett, 3 to 5 rks., 289 pipes.
*Harmonic Flute, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
*Flute Ouverte, 4 ft., 61 pipes.
(Chimes (prepared for), 8 ft.)

- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 68 pipes (wood).
Geigen, 8 ft., 68 pipes.
Rohr Flöte, 8 ft., 68 pipes (wood).
Salicional, 8 ft., 68 pipes.
Vox Celeste, 8 ft., 56 pipes.
Geigen Octave, 4 ft., 68 pipes.
Lieblich Flute (chimney), 4 ft., 68 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Gemshorn Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana (prepared for), 8 ft.)

- CHOIR ORGAN.**
Open Diapason, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes (wood).
Viola (tapered), 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Flauto Traverso, 8 ft., 68 pipes (wood).
Nazard, 2 2/3 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
English Horn, 4 ft., 68 pipes.
Tuba (heavy wind), 8 ft., 68 pipes.
Harp-Celesta (prepared for).

- PEDAL ORGAN.**
Open Diapason, 16 ft., 32 pipes (wood).
Metal Diapason (Great), 16 ft., 32 notes.
Contrabass, 16 ft., 32 pipes.
Dulciana (Choir extension), 16 ft., 12 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Octave (Pedal Diapason), 8 ft., 12 pipes.
Metal Octave (Great), 8 ft., 32 notes.
Cello (Contrabass), 8 ft., 12 pipes.
Lieblich Flute (Swell Gedeckt), 8 ft., 32 notes.
Trombone (Choir extension), 16 ft., 12 pipes.
Tromba (Choir), 8 ft., 32 notes.
Clarion (Choir), 4 ft., 32 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.

Organ Amid Flowers at Fair.

George Kilgen & Son have installed a two-manual residence organ in the exhibit of the National Association of Horticulturists at A Century of Progress Exposition. The instrument is equipped with a Kilgen dual control player. The musical idea came from the successful national flower show held in the Arena at St. Louis, where at certain periods the St. Louis Symphony Orchestra played a series of concerts. It is planned not only to have concerts of recordings, but also to have the organ played by some well-known artist selected by the exhibitor.

Gregorian Chant Recital in Seattle.

John McDonald Lyon and his male choir at the Church of Our Lady of Good Help in Seattle, Wash., gave a Gregorian chant recital at the church Sunday afternoon, June 10. The unusual program attracted widespread attention among church musicians. As the prelude Mr. Lyon played the Ricercare by Palestrina and the postlude was a Fantasy by Hoffmayer.

A U S T I N

Organists vacationing through New England are cordially invited to stop at Hartford and inspect the demonstration Diapason Chorus installed at the AUSTIN factory.

While comment on "ensemble" has often been indefinite, we wish to make the concise statement that our new ratios and scaling of Diapasons and their harmonics produce an unprecedented degree of left-hand clarity, without sacrifice of completely satisfying and unforced nobility and weight of tone.

Many competent judges who have tested the work confirm this statement, and have been astonished by the fact that clarity plus dignity has been achieved.

AUSTIN ORGAN CO., HARTFORD, CONN.

OHIO BACH FESTIVAL IMPRESSIVE EVENT

FOUR PROGRAMS AT BEREA

Albert Riemenschneider Directs Concerts at Baldwin-Wallace College —Musical Offering of National Importance.

By FLORENCE WHITE, F.A.G.O.

The second annual Baldwin-Wallace Bach festival was held at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, June 8 and 9 under the direction of Albert Riemenschneider, director of music at the conservatory.

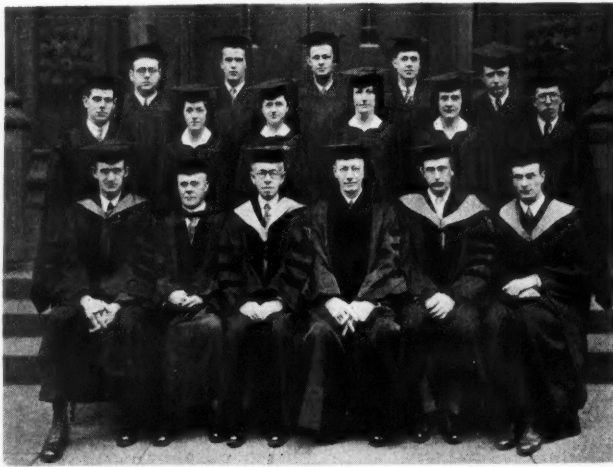
A brass choir, led by Karl F. Grossman, stationed in the tower of the college administration building, opened the festivities impressively with four chorales, following which the guests assembled in the Fanny Nast Gamble Auditorium for a program of Bach's chamber music, consisting of the Concerto in D minor for piano and strings, played by Carl G. Schluer, pianist, of Baldwin-Wallace Conservatory, and a nine-piece string orchestra; the cantata for contralto solo No. 53, "Strike at Last, Thou Hour Desired," sung by Marie Simmelnik Kraft of Cleveland, accompanied by a double quartet, contrabass, cembalo (played on a piano with only one string sounding for each key), organ and bells (played from a second organ console); the trio from the "Musical Offering," played by Nazar Kurkdjie, violin; H. A. Crumrine, flute; Armand Baer, cello, and Thelma Merner, piano; air for contralto from Cantata No. 11, "Ah, Tarry Yet, My Dearest Saviour," sung by Mrs. Kraft, Mr. Kurkdjie playing the violin obbligato and Delbert Beswick at the piano, and, finally, the Brandenburg Concerto No. 3 in G major for string orchestra.

Bach's chamber music has been so little heard that the novelty of this program was equalled only by its beauty and the artistry with which it was presented by both soloists and accompanists. All worked together in perfect unanimity, submerging themselves to present Bach's music in its purest state, as nearly as possible as he may be imagined to have conceived it.

The second program, also introduced, as were all the concerts, by a group of chorales played by the brass choir from the tower of the administration building, was devoted to choral and orchestral works. The Bach Festival Chorus, directed by Mr. Riemenschneider, opened with the Gloria from the Mass in B minor, which was followed by the cantata for tenor solo No. 55, "Ich armer Mensch," sung by Arthur Kraft of Chicago, accompanied by woodwind, strings, organ and cembalo. Then came three choruses selected from the Credo of the B minor Mass, "Et Incarnatus est de Spiritu Sanctus," "Crucifixus" and "Et Resurrexit," after which the Brandenburg Concerto No. 5 in D major was played by Margaret Schluer, piano; L. N. Kurkdjie, violin; August Mendoza, flute, with string orchestra accompaniment. The famous cantata No. 140, "Sleepers, Awake," closed the program, the solos being sung by Mrs. Rexford Babb of Akron, Ohio, soprano; Arthur Kraft, tenor, and Clegg Monroe, Cleveland, bass. The high standard of excellence set by the first program was maintained throughout, chorus and orchestra showing careful training and direction, and the soloists being far more than merely adequate.

The third recital consisted of solos, both instrumental and vocal, and a motet sung by the Bach Festival Chorus, directed by Mr. Riemenschneider. Melville Smith of Cleveland played three numbers on the organ, the Cathedral Prelude and Fugue in E minor and two chorale preludes, "Von Gott will ich nicht lassen" and "In Dir ist Freude." Carl G. Schluer, pianist, and Augustine Mendoza, flautist, then presented the Sonata No. 1 in B minor for clavier and flute, which was followed by three "Geistliche Lieder" sung by Arthur Kraft, accompanied by William Cook, organist and pianist—"Vergiss mein nicht, mein Allerliebster Gott," "Willst Du mein Herz mir schenken" and "Bist Du bei mir?" The Second English Suite, in A minor,

Faculty and Class of 1934 at Guilmant School



played by Ida Engel, Cleveland pianist, formed a brilliant little interlude, and the program ended with the motet "Jesu, Priceless Treasure."

This concert, like the others, was characterized by musicianship of the highest quality. Mr. Smith, who plays from memory, has made a special study of registration in Bach's organ compositions, and he achieved some remarkably fine effects, especially in the "In Dir ist Freude." Why the "Geistliche Lieder" are not universally known and included in every singer's repertoire must remain a musical mystery, unless it is because few can sing them as Arthur Kraft can. Ida Engel's playing was clearcut and brilliant and the chorus work in the motet was a triumph in pure tone, the closing chorale being especially fine.

The final program, for chorus and orchestra, was easily the high spot of the festival. It opened with a noteworthy presentation of the Cantata No. 137, "Praise Him the Lord," by the Bach Festival Chorus, the conservatory orchestra and four soloists—Mrs. Rexford Babb, soprano; Marie Simmelnik Kraft, contralto; Arthur Kraft, tenor, and Clegg Monroe, bass. This was followed by the Third Suite, in D major, played by the orchestra under the virile direction of Mr. Schluer.

The climax of the whole group of concerts was reached in a breath-taking performance of the Magnificat in D major, in which organ, orchestra, chorus and soloists, with their eyes fixed on Mr. Riemenschneider's baton, united in one of the most stirring musical productions ever heard in this vicinity. How Mr. Riemenschneider has brought his chorus, in the two years of its existence, to such heights as it reached in "Omnes Generationes" and "Fecit Potentiam" is a question that only he can answer. The soloists were superb. Not only were their voices and training peculiarly suited to this type of music, but they devoted themselves heart and soul to its presentation, proving their sterling musicianship by the unobtrusive perfection of their work. Mention must also be made of the accompanists, William Cook and Delbert Beswick, and of L. N. Kurkdjie, violinist; Augustine Mendoza and H. A. Crumrine, flutists; Arturo Santostefano and Leo Ezral, oboists, and Avery Klapp, bassoonist, whose obbligati added so much to the unusual beauty of these programs.

Plans are already being made for the third annual Baldwin-Wallace Bach festival, to be held in 1935. These events promise to become of national importance musically if they continue to improve at the present rate, and the indications are that they will. They have everything in their favor—the musical genius and executive ability of Professor Riemenschneider, the wealth of talent already at hand, and the appropriate setting of the small college town, free from the distractions of a large city and at the same time possessing an atmosphere of aspiration too frequently lacking in small centers.

COMPLETES 35 YEARS OF GUILMANT SCHOOL

DIPLOMAS ARE PRESENTED

Commencement in New York Under Direction of Dr. Carl Marked by Excellent Playing — Viola Lang Wins Gold Medal.

In celebration of its thirty-fifth anniversary, the thirty-third annual commencement exercises of the Guilmant Organ School, under the direction of Dr. William C. Carl, were held in the First Presbyterian Church of New York City Tuesday evening, May 29.

As usual, a large audience gathered to listen to and applaud the playing of the class of 1934. While the alumni, the faculty and the graduates marched in a stately procession from the parish-house into the main auditorium of the church, Kate Elizabeth Fox, post-graduate, 1927, played the Allegro from the Sixth Organ Symphony of Widor. The invocation was offered by the Rev. Dr. J. V. Moldenhawer, pastor of the First Church, and then Carlos Francis Newman played the Allegro from the Tenth Organ Concerto of Handel. This was followed by the "Variations de Concert" of Joseph Bonnet, with Robert Reynolds Clarke at the console, after which Viola Lang, as her share of the program, played the Largo e Maestoso and Allegro from the First Symphony of Guilmaut.

Having followed the work of the Guilmant School for many years, one has learned to expect much from Guilmaut graduates, but the playing this year was up to the high standards which Dr. Carl has maintained. There was clarity, rhythm, poise, artistic registration and a fine feeling for the musical content of the work at hand.

The William C. Carl gold medal, presented by Philip Berolzheimer to the graduate receiving the highest marks in the final examinations, was won by Viola Lang.

Before presenting the class for graduation Dr. Carl read letters of congratulation from Joseph Bonnet of Paris, honorary president of the school; Dr. Wallace Goodrich, director of the New England Conservatory of Music, and many members of the alumni association. He also announced that the Berolzheimer scholarships would be offered again to young men and women possessing talent and ability but who lack the necessary funds for the tuition.

In the absence of the Rev. Dr. Howard Dufield, chaplain of the school, the diplomas were presented by Dr. Moldenhawer. Miss Amy Ellerman, solo contralto of the First Church, sang numbers by Bach and Schubert. The recessional numbers, Toccata in F major, by Bach, and the "Sonata Eroica" by Joseph Jongen, were played by Claude L. Murphree, F. A. G. O., who completed a special course at the school this year.

Many prominent musicians joined in congratulations to Dr. Carl and members of the faculty and the class of 1934 at the informal reception held in the parish-house at the conclusion of the program.

The fall term of the Guilmant School opens Tuesday, Oct. 9, after Dr. Carl's return from abroad. During July and part of August a special summer course will be conducted by Willard Irving Nevins.

American Conservatory Graduation.

The forty-eighth annual commencement concert of the American Conservatory of Music was given at Orchestra Hall, Chicago, June 19. Wilbur Held, a pupil of Frank Van Dusen, represented the organ department on the program, playing the Prelude and Fugue in D major of Bach. Master of music degrees majoring in organ were conferred upon Harold Cobb, organist at Sinai Temple, a pupil of Frank Van Dusen, and on Albert Beck of the faculty of Concordia College, River Forest, a pupil of Dr. Wilhelm Middelschulte. The graduating class honors of the conservatory included for the year 1934 fifteen master's degrees, fifty-seven bachelor of music degrees, thirteen collegiate diplomas and twenty-seven teachers' certificates, showing the work this fine school is doing.

FINE SERVICE IN CHARLOTTE

Event in Which Choirs Join Is Conducted by W. W. Whiddit.

Observance of national music week began in Charlotte, N. C., May 6 with a choral service sponsored by the Charlotte Music Club at the First Methodist Church. The large church was crowded to capacity, nearly 2,000 persons being present for the choral service, which was participated in by 190 singers and twenty-three church choirs. William Wall Whiddit, organist and music director of St. Peter's Episcopal Church, was conductor, and Helen Foil Beard was the piano accompanist. Eugene Craft, organist of the Second Presbyterian Church, was organist for most of the numbers.

Choirs represented in the service were those of St. Peter's Episcopal, First Presbyterian, Second Presbyterian, Myers Park Presbyterian, Caldwell Memorial Presbyterian, Tenth Avenue Presbyterian, First A. R. P., Tabernacle A. R. P., Chalmers Memorial A. R. P., Glenwood A. R. P., First Methodist, Dilworth Methodist, Hawthorne Lane Methodist, Brevard Street Methodist, Duncan Memorial Methodist, Myers Park Moravian, First Christian, Seventh Day Adventist, First Baptist, St. John's Baptist, Pritchard Memorial Baptist, Ninth Avenue Baptist and Durham Memorial Baptist Churches.

The program was opened with an organ prelude by J. Milton Planetti, organist and director at the First Methodist Church.

Mrs. Nick Sloan and C. W. Upchurch, accompanied by Dr. J. R. Ninness of the First Presbyterian Church, sang "The Lord Is My Shepherd," by Spross. The boy choristers of St. Peter's Episcopal sang Harker's anthem, "How Beautiful upon the Mountains." A trio and the chorus sang "The Heavens Are Telling" from Haydn's "The Creation." Elsie Moseley, organist, played as an offertory "The Nightingale and the Rose," by Saint-Saens. A quartet sang "I Have Longed for Thy Salvation," from "Stabat Mater" by Rossini. The chorus sang the Gloria from Mozart's Twelfth Mass, Gounod's "By Babylon's Wave" and a "Choral Dismissal," by Whiddit.

Organ Is Opened in St. Louis Home.

The court of St. Louis of the Catholic Daughters of America gave a tea at the home of Dr. and Mrs. Carroll Smith, 7200 Creveling drive, St. Louis, Mo., Sunday afternoon, June 3. Francis J. Sheed of London and New York spoke on the works of George Bernard Shaw. This was also the occasion for the dedication of the Kilgen residence organ, installed recently in the Smith home. It is a two-manual, twenty-four-stop organ and is equipped with the Kilgen dual control reproducing player. Vernon Henslie, organist of Pilgrim Congregational Church and Shaare Emeth Temple, played the following program: "Hosannah," Wachs; Intermezzo, Hollins; "The Swan," Saint-Saens; "By the Sea," Schubert, Toccata, Rogers.

Dr. Harry A. Sykes



A "FESTIVAL OF MUSIC," presented May 2 in Trinity Lutheran Church, Lancaster, Pa., was all that the name implies. The combined choirs of the church under the direction of Dr. Harry A. Sykes, organist and choir-master, with William T. Timmings of Philadelphia, organist and composer, as assisting artist, presented a recital which was a great musical event of the season. The program was one intended to typify the beauty of worship in music. The junior, intermediate and senior choirs of the church, numbering more than 150 voices, were heard in three numbers written especially by Dr. Sykes for a choir having a wide range of voices. The *a cappella* work of the senior choir, for which the organization has become noted, was particularly fine. Outstanding in these numbers was "Praise to Lord Almighty," by Christiansen. "Let Us Go into the House of the Lord," by Lyman Bradford Bunnell, was the opening number. The composer, who was in

the audience, was among those who found it altogether satisfactory. "O Sing Unto the Lord," by Hassler, was the third unaccompanied number. "The Royal Banners Forward Go," by Caudlyn, the final selection, was sung with organ accompaniment.

No less enjoyable than the vocal music were the organ numbers by Mr. Timmings. He played two of his own compositions, "Paeon" and an extract from the second movement of the Symphony for Orchestra, as his opening selections and "Chanson Gracieuse" and "Introspection," by Frederick Stanley Smith, in a second group.

Dr. A. B. MacIntosh, pastor of Trinity Church, paid high tribute to Dr. Sykes for his cooperation in the services at Trinity and praised the members of all the choirs.

Conducts Work of Father and Self.

Before a congregation which filled the chapel of Westminster College at New Wilmington, Pa., the *a cappella* choir of the college gave the cantata "Behold the Christ" on the evening of May 6, under the direction of Gordon B. Nevin. Dr. George B. Nevin, father of Gordon, died while he was writing this cantata, but had completed the first part, whereupon his son took up the task and composed the remaining three parts. The words are by Lillias C. Nevin. Paul McKnight was at the organ for the performance. The choir conducted by Gordon Nevin consisted of fifty voices.

Degree to Mrs. Edgar Stillman Kelley.

Mrs. Edgar Stillman Kelley, well-known as a promoter of American music through her devoted service to the American Federation of Music Clubs and her activities as a teacher of piano, and as head of the department of music at Western College, Oxford, Ohio, from 1910 to 1933, received the degree of doctor of humane letters at the seventy-ninth annual commencement of Western College June 12. In 1916 a studio house was built on the Western College campus for Dr. and Mrs. Kelley which, it is hoped, will be their home for many years to come.

May List, Ohio Organist



MAY LIST (MRS. JAN BOAL), a native of Massillon, Ohio, has returned to her old home city to enhance its musical fame after seven years of training under eminent men and after establishing an enviable reputation in New York as an organist, accompanist and pianist. Since last fall she has been at the First Baptist Church of Canton, Ohio, where she has organized a choir of twenty-two voices that has earned in the short period of its existence a well-founded fame for the music it presents.

When 6 years old May List began piano study with her sister, Lola List Cover. At the age of 14 years she took organ with the same teacher, working with her for two years. Then she was appointed organist of the First Baptist Church in Canton. During the following seven years she continued her studies in piano and theory with Herman Kortheuer and Frances Bolton

Kortheuer of Cleveland and organ with Richard Keys Biggs and Edwin Arthur Kraft. During this period she won several state contests in piano. In 1921 and 1922 she took the summer course with Ernest Hutcheson at Chautauqua, N. Y. In a competition she was elected one of eight members of his concert class.

In January, 1923, Miss List was granted leave of absence from the Canton church and went to New York City to study accompanying and piano with Frank LaForge and Ernesto Berumen and choir directing with Dr. William C. Carl. In the fall of that year she resigned her Canton position and accepted the post of organist and director of the Washington Heights Methodist Church, New York. In the spring of 1924 she was appointed organist and director at the Central Church of the Disciples and continued at that church until August, 1930, when she was given leave of absence to go to Ohio. During all this period (1923-1930) she was studio accompanist for Wilfried Klamroth and Joseph Regneas (voice) and Alexander Bloch (violin) and appeared with a number of violinists and singers in concert both in New York and on tour. She also had theory with Dr. Frederick Schlieder, two years with Franklin Robinson and organ lessons from David McK. Williams.

In September, 1933, Miss List returned to the First Baptist Church of Canton.

In September, 1929, Miss List was married to Jan Boal, violinist. In October, 1930, Jan List Boal, Jr., arrived, and he gives promise of following in the footsteps of his musical parents.

The community festival chorus of seventy-five voices opened the thirty-second year of I. H. Bartholomew's services as organist and choir director at a music festival on May 31 in Bethlehem, Pa. Mr. Bartholomew has planned extensive activity for next season, including several prominent organ recitals. The next season will be known as Bach year, and a number of Bach's works will be presented.

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National Association of Organists Section



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 Headquarters—62 Cooper Square, New York City.

Great Plans for Convention.

The program for the twenty-seventh annual convention of the N. A. O. has been completed, and promises a brilliant event. President William C. Carl announces a list of artists that should assure a record attendance in Worcester, Mass., Sept. 10 to 14. The list of recitalists includes: Edwin Arthur Kraft, Charles M. Courboin, George W. Volkel, Charlotte Lockwood, Hugh Porter, Franklin Glynn, Clarence Watters, Andrew Tietjen, William Self, Walter E. Howe and Willard Irving Nevins. Addresses will be made by Sigmund Spaeth, Hugh Ross, Alfred Whitehead, Harold V. Milligan, A. Walter Kramer, G. Donald Harrison, Herbert S. Sammond, Captain R. H. Ranger and Harry Burleigh.

Albert Stoessel will conduct the great Worcester Festival Chorus of 250 voices. The Worcester Philharmonic Orchestra and the full choir of forty-seven voices from the First Church, Boston, under William Zeuch, are among the many attractions.

The complete program and list of artists will appear in the August issue of THE DIAPASON.

Chicago Chapter Annual Dinner.

The Chicago chapter held its annual meeting and dinner May 28 at the Cordon Club and there was a good attendance of members. Reports of the activities of the year were made by the president, E. Stanley Seder, and the secretary, Miss Florence Boydston. The nominating committee, of which S. E. Gruenstein was chairman, reported a resolution to retain the present roster of officers until the close of 1934, when the merger of the N. A. O. and the A. G. O. shall take effect. This was adopted without dissent, as was a second resolution from the committee to continue the nominating committee until the end of the year, with the view to the selection of N. A. O. representatives for the Illinois chapter of the A. G. O., in accordance with the terms of the merger.

The special feature of the evening was a lecture by Father Eugene O'Malley, conductor of the famous Paulist Choristers of Chicago, on choral methods. His reminiscences of his study in Solesmes and in England were especially interesting, as were his remarks on boy voice training.

Harrisburg Banquet and Election.

The annual banquet of the Harrisburg chapter was held at the Old Stone Inn on the Mechanicsburg road Tuesday evening, June 12. A short business meeting and election of officers followed the dinner. Clarence E. Heckler, retiring president, presiding.

Miss Laura M. Zimmerman gave a resume of the Pennsylvania state council's convention, held in Pittsburgh May 14 to 16, weaving into it the name of every member of the Harrisburg chapter in such a manner as to create much merriment.

The chief speaker of the evening was Ralph E. Schechter, head of the music department of Dickinson College. His subject, "A Pictorial History of Music Notation," was handled in an interesting and edifying manner. With the use of slides and phonograph records Mr. Schechter graphically related the development of characters from neumes to notes, going back to the predecessors of Guido and dealing with the methods used by Franco, Palestrina and others, up to the time considered the beginning of a system of notations for modern

music, that of Johann Sebastian Bach. Following the lecture a social hour was enjoyed by the forty-five members present.

Those elected to office for the ensuing year were: Arnold S. Bowman, president; Lester M. Etter, vice-president; Miss Laura M. Zimmerman, recording secretary; Miss Irene E. Bressler, financial secretary; Miss Doris E. Stuart, treasurer.

Union-Essex Events.

During the month of May the Union-Essex chapter presented two events of unusual interest, which attracted the attention of many organists. Captain Richard H. Ranger, one of our distinguished members, was host May 1 to a large gathering who were eager to see and hear his latest creations. First on the program was a demonstration of the "Electro Choir" which Captain Ranger has organized, utilizing the voices of seventy-five local boys and young men. The choir rehearses and sings to the accompaniment of electrical recordings made on the pipelless organ and is achieving noteworthy results. The second portion of the evening was given over to a demonstration of the new portable electric organ which may be carried anywhere with the minimum of effort.

On May 16 our annual meeting was held in the choir room of Grace Church, Newark, where the following officers were elected for the coming term: President, Russell S. Gilbert; vice-president, Mrs. Robert E. Walsh; vice-president, Mrs. Kate Elizabeth Fox; secretary, Robert A. Pereda; treasurer, Mrs. Vernon Maltby; chaplain, the Rev. Frank Damrosch.

After the meeting the members adjourned to the church auditorium and joined a large public audience gathered to hear an organ recital by Harold B. Niver, assisted by Mrs. Niver at the piano. Mr. and Mrs. Niver gave a scholarly and artistic performance of the following works: "Finlandia," Sibelius; Minuet in D, Mozart; organ and piano, "Piece Heroique," Cesar Franck; Andante Cantabile (Fourth Symphony) Widor; Fantasia in F minor, Mozart; organ and piano, Prelude and Sarabande, Von Wilhm; Toccata in F major, Bach.

ROBERT A. PEREDA, Secretary.

Service Held at Valley Forge.

One of the outstanding services of the season, presented under the auspices of Norristown chapter, was that Sunday afternoon, May 20, in Washington Memorial Chapel, Valley Forge. The Rev. W. W. Taylor was in charge of the service, assisted by Chester H. Norton, organist, and Marion G. Spangler, choir director of the chapel; John Thompson, organist and choirmaster of Christ Reformed Church, Norristown; Eleanor Honeyman, organist of Calvary Baptist Church, Norristown, and Samuel Gaumer, organist and choirmaster of Trinity Lutheran Church, Norristown. The service was in the form of Whitsunday vespers.

Connecticut Council.

Two enjoyable events of a decidedly different type occupied the members and friends of Connecticut council in June. On June 3 a musical service, consisting of Gabriel Faure's "Requiem" and Bach's "Sanctus" from the B minor Mass, by the choir of the South Methodist Episcopal Church, Manchester, and the following organ numbers by Archibald Sessions, were enjoyed by a large audience: Toccata and Fugue in D minor, Bach; Adagio in A minor, Bach; Finale in B flat, Franck. Much careful rehearsing, under the capable direction of Mr. Sessions, was evidenced by the splendid manner in which the choral numbers were performed. The organ numbers were also well received.

The weather man outdid himself in providing a cloudless day for a picnic, which many enjoyed, on June 18, at Camp Wopowog, near Moodus, about thirty miles from Hartford. The camp is on the Salmon river and is an ideal

CODE OF ETHICS IS FRAMED

[Continued from page 1.]

official intimation of an impending vacancy.

Taking Advantage—(b) While engaged as a substitute, he shall in no way seek the position of his principal.

Seeking Singers—(c) He shall not attempt to induce a singer to remove from the choir of a colleague to his own, without permission of his colleague.

Guest Organist—(d) He shall not use the organ of a colleague without first securing his colleague's permission to do so.

Substitute—(e) He shall pay a substitute a fee proportionate to his own salary.

Speech—(f) He shall refrain from saying anything detrimental to the reputation of a colleague.

CANON VI. Organist and Community.
Repute—(a) He shall so conduct himself that his personal life is a credit to his profession.

Service—(b) He shall endeavor to develop the love of good organ music and to raise the standards in the community.

Advertising—(c) His advertising shall be dignified and shall not exceed the facts.

Card—(d) His professional card shall bear only his name and degrees, official position, speciality if any, address and telephone number.

CANON VII. Organist and His Professional Aspirations.

Efficiency—(a) He shall strive to increase his personal efficiency in organ playing and choir conducting by listening to experts, by study, and by diligent practice.

Keeping Informed—(b) He shall read organists' magazines and keep abreast of the times in music.

Association—(c) He shall take an active part in associations of musicians for interchange of ideas, inspiration, service and advancement of the honor of the profession.

Supplementing this draft of a code there has been formulated a series of suggestions to music committees, which are as follows:

Contract—1. It is advisable to have a complete understanding of duties and compensation of organists embodied in a written contract, specifying required church services with adequate preparation, and other duties; the amount to be paid for regular and for extra services; appropriation for purchase of music; the period of vacation; right of the organist to exclusive use of the organ for himself and his pupils. The contract may be modified or abrogated before expiration of its term only by mutual consent or in case of flagrant injustice, so adjudged by an impartial referee by whose decision both parties agree to abide (such as the N. A. O. committee on ethics or a ministerial body or a committee from each). A model contract may be secured from the secretary of the N. A. O., 62 Cooper Square, New York.

Notification—2. There should be three months' notification of renewal or termination of engagement.

Vacation—3. The organist should have

spot for those interested in outdoor activities. Dr. Schwarz, the owner, proved a most genial host. A weird and interesting (weird as to tennis technique—interesting to watch) tennis match was provided by Messrs. Daltry and Tedcastle (a guest) versus Messrs. Stearns and Watrous. The result of the first set was not favorable to the latter, but, as the second set seemed destined to go on forever, it was called at 6, all being in favor of a swim. A baseball game followed the swimming and boating period, this being the feature event. The two contesting teams were Daltry's "Appleknockers" and Laubin's "Bushwhackers." Empire Dawley found it advisable to call this game in the ninth inning, with the score deadlocked at 16, for two reasons—to avert argument and to allow all contestants (tumpire included) to partake of a steak dinner. There is little doubt that Dr. Schwarz' chef was the hero of the day.

Dancing followed in the club-house, climaxing a decidedly successful afternoon and the winter and spring activities.

DONALD B. WATROUS, Secretary.

a vacation on full salary if he has held the position six months or more.

Engaging Singers—4. The organist should have at least equal authority with the music committee in engaging and dismissing singers and instrumentalists.

Guest Musicians—5. No visiting musicians should be used in services without previous consent of the incumbent.

Use of Organ—6. The organist should have exclusive control of the use of the organ. This is to prevent tampering (a) with his music; (b) with the expression pedals, which may cause the organ to sound out of tune; (c) with the adjustable combinations of stops, which the organist must depend upon to find as he left them, set according to his taste and requirements; (d) to prevent interference with his practice and his teaching; (e) to prevent usurpation of his rightful perquisites as official organist of the church, to fees for ceremonies held in the church.

Care of Organ—7. It is advisable to have regular inspection and care of the organ at specified periods by a competent organ builder. Heating of the church to normal temperature is necessary for organ tuning. An equable temperature is conducive to the life and musical excellence of the organ. Instruments should be modernized or replaced when obsolete.

Organ Practice—8. The reasonable use of the organ is beneficial, preventing corrosion, sticking of moving parts, etc. To provide for the future, the church should allow the pupils of the organist to practice at proper hours, the expense of power to be collected from them for the church by the organist. The expense of power for the practice of the organist should be borne by the church.

Recognition—9. Names of the organist, director of music and soloists should be on church bulletins. The appellation "minister of music" is recommended for incumbents well qualified as leaders in serving religion through music. Suitable encouragement, by word and deed, of church musicians will well repay in added enthusiasm and service.

There is also submitted a contract form suitable for adoption by churches, containing provisions covering various contingencies, with the suggestion that any provisions not applicable be stricken out. This contract form is as follows:

Contract between and the Church of whereby hereinafter known as the party of the first part, agrees to serve as [minister of music] [organist] [director of music] of the Church of hereinafter known as the party of the second part, for a term of one year from to

The party of the first part agrees to render the service customary to the position for which he is engaged, earnestly endeavoring to enlarge and improve the musical forces of said church, cooperating with the church authorities to that end; to give adequate preparation for the choral and organ portions of the service of public worship of said church, satisfactory to a degree compatible with the material available; to play at the regular services held in said church Sunday mornings, Sunday afternoons, Sunday evenings, and at such special services as shall be ordered by the authorities of said church, including Thanksgiving Day, Christmas Eve, Christmas Day, New Year's Eve, Ash Wednesday, Holy Week, Good Friday; to secure and pay a satisfactory substitute in case of necessary absence from duties; to select or dismiss singers or other musicians when authorized by the music committee of said church, and in consultation with them; to aid the music committee in the supervision of the maintenance of the good condition of the organ; to maintain the choir library in reasonably good order and condition; to train the Sunday-school in its music; to supervise a choir camp of days; to prepare and present a choir concert annually.

The party of the first part agrees to purchase music and necessary supplies to an amount not to exceed the appropriation of \$..... annually; to distribute promptly the treasurer's monthly check for choristers according to agreement with them; to render a monthly account to the treasurer of said church covering all receipts and expenditures for choir work.

The party of the second part agrees to pay to the party of the first part in consideration of such services rendered, the sum of dollars, in twelve equal monthly payments, commencing

ing on the day of 193.... and further agrees to pay dollars for each extra service of public worship in addition to those hereinbefore specified, in which the party of the first part is required to participate.

The party of the second part agrees to grant the absence on vacation of the party of the first part during the weeks from to and agrees to pay full salary for this period. The party of the second part will grant, if necessary, the absence without salary of Sundays during the year to the party of the first part at such times as the music committee deems that the party of the first part can be spared from the work of the church.

The party of the second part agrees to allow the party of the first part the exclusive control of the use of the organ and the requisite of fees for teaching organ playing in the church building; and requisite of fees for his musical services at ceremonies held in said church.

The party of the second part agrees to maintain the organ in reasonably good condition for musical use.

Both parties agree that this contract may be modified or abrogated only by mutual consent or when an impartial referee upon whose decision both parties have agreed to abide shall have adjudged a contested point as a material breach of this contract.

This contract shall be automatically renewed for successive periods of one year each, unless either party, at least ninety days prior to the date of expiration named herein, or the date of expiration of any renewal, as the case may be, shall give notice of desire that this contract shall terminate on such expiration date and shall not be renewed.

Severing the connection without due notice by the party of the second part shall make said party of the second part liable for the payment to the party of the first part of the salary for ninety days, or for the remainder of the contract, if it exceeds ninety days.

Severing the connection without due notice by the party of the first part shall make the party of the first part liable for the fee of a substitute engaged by the party of the second part for ninety days or for the remainder of the period of the contract if it exceeds ninety days.

In witness whereof the governing body of said church has authorized its proper officers or the chairman of the music committee to sign this agreement for the

party of the second part, and the party of the first part has hereunto subscribed his name, in duplicate, this day of nineteen hundred and thirty

..... Church
 Chairman of Music Committee.
 Organist

Sheldon Foote Conducts Festival.

The second annual May festival given by the South Arkansas Festival Association was held in El Dorado, May 16 and 17 and consisted of two concerts, both directed by Sheldon Foote, whose influence brought about the formation of the association. The first concert was given by the El Dorado Symphony Orchestra and the festival children's chorus of 500 voices. The second concert featured the presentation of Cowen's "Rose Maiden" by the adult chorus, soloists and orchestra.

Death Takes Fred W. A. Witt.

Fred W. A. Witt, a well-known organ man, died June 18 at his home in Berwyn, Ill., a suburb of Chicago, according to word received as this issue goes to press. Mr. Witt had been connected with Hillgreen, Lane & Co. of Alliance, Ohio, for more than thirty years and was considered by them as one of their most trusted and valuable representatives. Mr. Witt had been ill for some time, but continued at work until very recently. He had many friends in the organ industry and among organists in all parts of the country.

N. U. Arranges Bach Concert.

The Northwestern University School of Music has issued an invitation to the public to attend a Bach concert Wednesday, July 18, at 8:15, at St. Paul's English Lutheran Church, Evanston, by the Chicago Bach Chorus, Edwin Stanley Seder, director, and Professor Horace Whitehouse, organist. This is the only public event of the five-day summer institute of church music which opens July 16. The chorus will be heard in two cantatas.

Pittsburgh Clergy and Organists Enjoy Their Annual Dinner

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., June 21.—The Guild held its annual banquet for clergymen and organists June 18 in the parish-house of the First Baptist Church, where a sumptuous meal was served to the 134 in attendance. Dr. Charles N. Boyd was toastmaster and Dr. Bernard C. Clausen, pastor of the First Baptist Church, acted as master of ceremonies, introducing all the clergy. He made himself the "counsel for the defense," and incidentally held his "witnesses" down to five minutes each. The clergy entered into the spirit of this affair wholeheartedly and there was considerable bantering back and forth throughout the evening, with never a dull moment. Among the speakers were the Rt. Rev. Alexander Mann, Episcopal bishop of Pittsburgh; Dr. W. J. Reid of the First U. P. Church; Dr. J. Norman Hunter of the Avalon Presbyterian Church; Father Thomas Henninger, city-county chaplain; Dr. J. S. Payton of Asbury M. E. Church, and C. G. Bandman, executive secretary of Temple Rodef Shalom. Miss Alice Goodell, newly-elected sub-dean, spoke, representing the women members of the Guild.

The "piece de resistance" was the rendition of Sigmund Spaeth's "Musical Adventures of Jack and Jill" by thirty-five Guild members, with Earl Collins acting as the "Old Maestro" and Selma Brandt at the piano. For a bunch of organists who direct choirs the diction was practically unintelligible, but the phrasing, attacks, releases, dynamics, etc., were perfect. Without any preparation, George Macleod was the star of the evening, singing the long and difficult cadenza written in the style of Italian opera, with mighty efforts, but he nearly lost his uppers when Julian Williams stuck a pin into a balloon during the trill. Emil Bund

should also be mentioned for his ethereal falsetto effects during the number for women's voices. Everyone, whether clergyman or organist, had a hilarious evening.

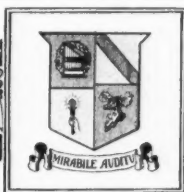
The Guild held a manuscript concert at the Sixth U. P. Church May 28, the following members having compositions on the program: Janet C. Kibler, Hazel Martin, Helen Roessing, Margaret Delaney, Hazel Harnish, Madelaine Emich, Ruth Berkey, Charles Shotts, Marianne Genet, Albin McDermott, Mary Orr, Mathilde Chapman, William Wentzell and Alan Floyd.

Miss Madelaine Emich passed the F. A. G. O. examination in May and is the only woman holding this degree in western Pennsylvania. In fact, she is the only member with this degree in the Western Pennsylvania chapter.

Herbert C. Peabody was elected dean of the Western Pennsylvania chapter at the annual meeting held in May. Other officers elected are: Alice Goodell, sub-dean; Paul Beiswenger, secretary, and Joseph E. O'Brien, treasurer. New members on the executive committee are Albin McDermott, Madelaine Emich and Harold E. Schuneman.

The Sewickley Valley Choir, organized last January and now numbering 150 voices, gave its first concert in Sewickley May 22. This choir is directed by Julian R. Williams and Mrs. Walter Rye is the accompanist. They gave an excellent account of themselves, and further concerts are planned for next season, both in Sewickley and surrounding towns.

Dr. Harvey Gaul has lined up another series of organ recitals for Sunday evenings at Calvary Church by guest organists. Robert Izod of McKeesport gave the first program on June 10 and William H. Oetting played June 17.



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the carbon eventually formed by the arcing or spark when the contact is broken is a non-conductor, necessitating constant cleaning.

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CHOICE of the MASTERS

NORMAN LANDIS GUEST AT BIRTHDAY DINNER

FRIENDS MARK ANNIVERSARY

Sixty Attend Celebration at Presbyterian Church in Flemington, N. J., and Present Check as Token of Their Appreciation.

Norman Landis, organist at the Presbyterian Church of Flemington, N. J., for thirty-eight years, was tendered a testimonial dinner by sixty of his students, former students and friends May 29 at the church. It was his sixty-first birthday and after the huge birthday cake, bearing as many candles, had been placed in front of the guest of honor, and the candles extinguished in one breath, Miss Sarah Alwater, organist of the Baptist Church, a pupil of Mr. Landis and chairman of the dinner committee, presented him with an envelope attached to three golden organ pipes on which there was the legend: "Stop, Open and Reed." In the envelope was a note of felicitation and a check as a token of appreciation from the assembled friends. Mr. Landis expressed thanks and said that he liked to feel that it was not because of any professional attainment that his former pupils had seen fit to remember him, but because he had tried to be "just plain Norman Landis." A round of applause followed.

A dinner was served by the women's council of the church, members of which presented the birthday cake as an added token of their appreciation. Walter E. Roberts presided at the banquet table and presented three former pupils who gave musical selections. George I. Tilton, organist of the Third Presbyterian Church, Trenton, responded with a brief talk on the "Ministry of Music," which he said comes next to the ministry of the gospel in importance in the work of the church. He paid a tribute to the spirit in which Mr. Landis had carried on the ministry of music in Flemington.

Letters of felicitation were read from R. Huntington Woodman of Brooklyn, former instructor of Mr. Landis, and Miss Elizabeth Van Fleet Vosseller. A number of other letters of regret were read.

Following the dinner the company retired to the main auditorium, where Mr. Landis gave an organ recital which included: "Marche Pontificale," Lemmens; "The Setting Sun," Edmundson; Nocturne, Lemare; three of his own compositions, "Romance," "Mountains" and "Arioso," and, as the closing number, Festival Toccata, by Fletcher.

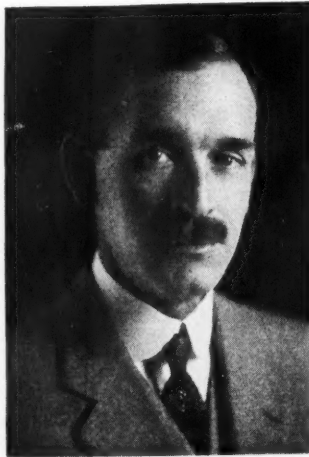
Those who assisted Miss Alwater in arranging the program were Mrs. Howard Nevins, Mrs. Wesley Allegar, Miss Dorothy Thomas and George See.

An audience of 400 persons, many of them boyhood friends of the composer, enthusiastically received Mr. Landis' "The Blind Man of Siloam" when it was sung June 3 in the Reformed Church at Carlisle, Pa., by a chorus of thirty-seven voices. Forgetting oppressive heat in the unpretentious beauty of the rich musical score that dramatized in tone a well-known New Testament story, the audience, completely filling the church, thoroughly enjoyed the cantata from the opening notes of the organ prelude to the final note that faded into a softness almost inaudible. Mr. Landis presided at the organ and his presence heightened the enjoyment of the occasion for his many friends in the audience.

Mendelssohn Program at Reading.

The last of a series of special musical services for the season was held in Memorial Church of the Holy Cross, Reading, Pa., May 27, when an all-Mendelssohn program was presented. The service was under the direction of Marguerite A. Scheifele, the organist. The guest soloist for the evening was Miss Caroline A. Fox, violinist, of Norristown. The program opened with the usual organ recital at 7:15, at which time "Spring Song" and "Thanks Be to God" ("Elijah") were heard. The hymns were from the works of Mendelssohn—"Hark, the Herald Angels Sing," "Come, Saviour Jesus" and "Still, Still with Thee." The outstanding choir number was the short cantata "Hear My Prayer" with Mrs. Esther

Norman Landis



Kulp Phillips, soprano, as soloist. Other choral numbers were "How Lovely Are the Messengers," by the combined boys' and senior choirs; women's double trio, "Lift Thine Eyes" ("Elijah"), "Cast Thy Burden upon the Lord" ("Elijah") and a chorale, "To God on High" ("St. Paul") by the boy choir, Master David Garvey, soprano. The tenor recitative "Ye People, Rend Your Hearts" and "If with All Your Hearts" ("Elijah") were sung by Norman S. Shirk. A violin solo, Andante (Concerto in E minor) was played by Miss Carolyn Fox. The postlude was the Allegro Vivace from the Reformation Symphony.

Harrisburg Service of Interest.

Under the title "A Highway Shall Be There," an evening service of unique interest was conducted at the Market Square Presbyterian Church in Harrisburg, Pa., June 3 with Donald D. Ketting, M. S. M., minister of music at this church, in charge. The organ prelude was Smetana's "Tabor," on the theme of the Hussite marching song. The subtitles and readings and musical numbers which followed were:

"Three Roads Led Out to Calvary"—Processional hymn, "The Son of God Goes Forth to War"; solo, "The Knight of Bethlehem," Thomson; hymn, "Lead On, O King Eternal"; Scripture reading, Isaiah 35.

"I Know a Road in Palestine"—Solo, "Roads," Dickinson; hymn, "O Master, Let Me Walk with Thee."

"The Redeemed Shall Walk There"—Anthem, "Lead Me, Lord," Wesley; anthem, "O Hold Thou Up My Goings," Lucas; anthem, "Lead Us, O Father," Mueller-Gluck; hymn, "Where Cross the Crowded Ways."

Organ offertory, "Pilgrims' Chorus," Wagner.

"White Captain of My Soul, Lead On!"—Solo, "The Prophet," Rimsky-Korsakoff; anthem, "Far Off I See the Goal," Levan-Gwyllt; hymn, "Through the Night of Doubt"; anthem, "The King's Highway," Williams.

The closing prayer. Response, "Lord, Lead Us Still," Brahms.

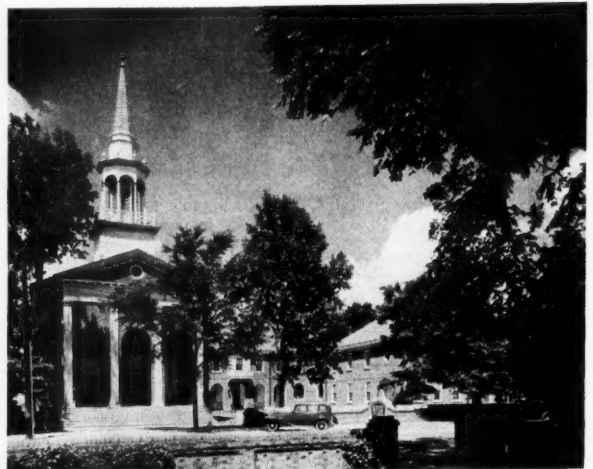
Mrs. Ella L. Deagan in Charge.

Mrs. Ella L. Deagan, now in charge of the business of J. C. Deagan, Inc., is a daughter-in-law of the late John Calhoun Deagan, whose death was recorded in the June issue of THE DIAPASON. She is the widow of Claude L. Deagan, who was associated with his father up to the time of his death ten years ago. Mrs. Deagan took up the work of her husband and in association with her father-in-law, the founder of the Deagan establishment, conducted its affairs with noteworthy success, making herself a prominent factor in the world of organ percussion manufacture.

Places Organ in Borg Home.

H. C. Ferris, the California organ expert who is known to virtually every organist on the Pacific coast, visited Chicago in June on his way back to Van Nuys, Cal., from Delavan, Wis., where he installed a Robert-Morton organ in the summer home of George W. Borg, wealthy Chicago manufacturer of automobile parts.

Through the interest and aid of Mr. John D. Rockefeller, Jr. historic Williamsburg, Virginia, is now being restored to its 18th century aspect



Williamsburg Baptist Church

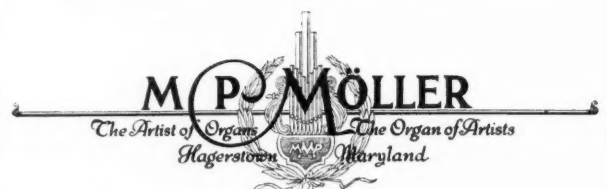
THIS new Baptist Church in Williamsburg, complete and modern in every detail, but conforming in its colonial design to the architecture of the restoration project, has recently installed

a three-manual
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The old Baptist Church, previously in use and also the possessor of a MÖLLER instrument, is now being used by the restoration interests.

The purchase of a second MÖLLER organ by this congregation attests to the fact that MÖLLER material, MÖLLER mechanism and MÖLLER tonal qualities have again proved their worth.

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**ST. GREGORY SOCIETY
MEETS IN WASHINGTON**

IMPORTANT ACTION IS TAKEN

All Music for Catholic Services to Be Submitted to Diocesan Authorities for Approval—Papers on Many Subjects.

At the closing session of a three-day convention of the Society of St. Gregory of America, held in Washington May 14 to 17, on the Catholic University campus, the following officers were elected: President, the Rev. John M. Petter, professor of sacred music at St. Bernard's Seminary, Rochester, N. Y.; vice-president, the Rev. James A. Boylan, D. D., professor of music in St. Charles Seminary, Overbrook, Pa.; treasurer, George Fischer, New York City; secretary, Elmer A. Steffen, diocesan director of music, Indianapolis, Ind. Nicola A. Montani of Philadelphia was continued as editor of the society's official magazine, *The Catholic Choirmaster*, and Joseph A. Murphy of Newark, N. J., was appointed assistant editor.

Several measures of major importance were voted upon at the convention. Among these were provisions that all music for Catholic church services, whether in printed or manuscript form, must be submitted for approval to diocesan music commissions or other proper ecclesiastical authorities. The work of completing the affiliation of all the dioceses in the United States in the society's work for the promotion of liturgical music according to the Motu Proprio of Pope Pius X. was entrusted to a special committee headed by the Rev. J. Leo Barley, archdiocesan director of music in Baltimore.

Several hundred delegates were in attendance, including choirmasters, organists and teachers of music, both clergy and laity. Many nuns of various orders were represented at the gathering.

The interest manifested in the pro-

ceedings of the convention gave fresh evidence of the progress made in the cause of liturgical music in this country since the promulgation of the Motu Proprio in 1903. Among the topics discussed at the convention were "The Study of Plainchant and How to Make It Interesting," by the Rev. John M. Petter, president of the society; "The Accompaniment of Plainchant," by Dom Gregory Hügle, O. S. B., prior of Conception Abbey, Conception, Mo.; "The Necessity of Musical Training in the Elementary Schools," by Sister M. Agnesine of the Sisters' College, Washington, D. C.; "The Work of Diocesan Commissions," by the Rev. Carlo Rossini, choirmaster of St. Patrick's Cathedral, Pittsburgh; "The Need of a Centralized Schola Cantorum," by the Rev. F. Joseph Kelly of Oratory School, Summit, N. J.; "School Music and the Motu Proprio, with Special Reference to High Schools and Colleges," by Sister Mary Martin of Marywood College, Scranton, Pa., and "The Progress of Liturgical Music in a Midwestern Diocese," by Hubert P. Pagani of Indianapolis. Various forms of liturgical music were sung and demonstrated. Adult male choirs, seminary student organizations and grade school children participated. H. P. P.

A. O. P. C. HEARS DR. W. C. CARL

Philadelphia Organization Holds Forty-fourth Annual Meeting.

Dr. William C. Carl was honor guest and speaker at the forty-fourth annual meeting of the American Organ Players' Club of Philadelphia, in the New Jerusalem Church, June 6. His subject was "The Organs and Organists of Paris." Acquainted with most of the great organists of that country, the speaker told many interesting anecdotes both musical and personal. He traced the organ music of France from the Couperins to date, including Guilman, Gigout, Bonnet, Widor, Franck, Saint-Saens and others who have given fame to that nation in the field of organ playing and composition. Dr. Carl brought an interesting collection of photographs and manuscripts which

were viewed by the organists and audience after the lecture.

For his attainments in the organ world Dr. Carl was unanimously elected an honorary member of the A. O. P. C.

Dr. Rollo Maitland spoke feelingly and entertainingly of the pioneer work of Dr. David D. Wood, a former president of the club, in the performance of the works of Bach and other classic composers.

The present officers, headed by Dr. John McE. Ward, president, were re-elected.

The final recital of the A. O. P. C. for this season was given in the First M. E. Church, Germantown, June 7, before a large audience. A carillon recital by W. Lawrence Curry opened the concert and was enjoyed not only by those within but by many outside the church. Robert Elmore played his first recital for the club and made an emphatic sensation as an exponent of modern organ playing. A pupil of Pietro A. Yon, young in years, artistic in bent, and with enthusiasm and virtuosity, he made a most favorable impression.

The choral section of the program was provided by the choral club of the Musical Art Society of Camden, N. J., known throughout the country for its high artistry. Under the direction of Dr. Henry S. Fry the club, numbering about sixty voices, well balanced, sang with beautiful tone quality. Rapturous applause greeted each number on the program and some had to be repeated. This organization is, undoubtedly, one of the best drilled in the country.

GOOD MUSIC IN SIOUX CITY

Farley's Recitals at First Presbyterian Stimulate Interest.

Donald C. Farley, minister of music and of religious education of the First Presbyterian Church of Sioux City, Iowa, and dean of the Northern Iowa A. G. O. chapter, is receiving most enthusiastic response to his series of organ recitals, in which he has presented to the people of Sioux City a variety of music. The recitals are given periodically during the year at 4 o'clock

Sunday afternoons, with occasional recitals of a more "secular" nature at special times. Through these recitals and choral programs the church is trying to provide not only adequate and beautiful musical settings for its worship, but a contribution to the cultural life of its city.

The ministry of music involves three choirs—adult, girls' and the carolers (juniors)—church school orchestra and the organ.

What Mr. Farley calls the "musicale" type of recital has been especially helpful in stimulating interest in the organ and its literature. Spoken interpretations have been received with avidity.

Mr. Farley demonstrates the operation of the instrument, using the player and the illuminated organ chambers, and gives program numbers illustrating his theme, which he has named "mental imagery through tone color." In an "organ interpretation" of this kind for the Sioux City Woman's Club he played a program with the following descriptive subdivisions and compositions as listed: *Dominant Idealism*—Chorale in E major, Franck; *Sweet Simplicity*—Londonderry Air, Traditional Welsh; *Capricious Humor*—"Elves," Bonnet; *Emotional Depths-Meditation*—Largo from the Symphony "From the New World," Dvorak, and Adagio from the Sonata, Op. 27, No. 2, "Moonlight," Beethoven; *Emotional Melange*—Musical Burlesque; *Abiding Peace*—"Eventide," Monk; *Conflict-Loyalty-Spiritual Exaltation*—"Finlandia," Sibelius.

In a recital at the First Presbyterian Church of Dubuque, Iowa, April 25 Mr. Farley presented the following program: Overture, "Ruy Blas," Mendelssohn; Largo from Symphony "From the New World," Dvorak; Chorale Prelude, "O Sacred Head Now Wounded," Bach; Gothic Suite, Boellmann; "Marche Funebre et Chant Evénement," Guilman; "Song to the Evening Star," from "Tannhäuser" (request), Wagner; "Waldweben," from "Siegfried," Wagner; "Neptune," from the Suite "Sea Sketches," Stoughton; "The Swan" (request), Saint-Saens; Concert Variations in E minor, Bonnet.

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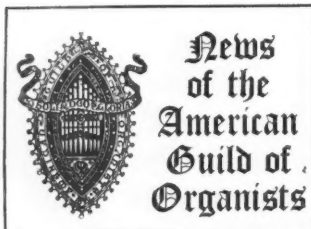
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News of the American Guild of Organists

General Office, 217 Broadway, New York City.

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

Annual Meeting and Election.

The annual meeting of the American Guild of Organists was held on Monday, May 28, at Schraff's, 220 West Fifty-seventh street, New York. The warden, Charles Henry Doersam, was in the chair. Reports showing an eventful year for the Guild were read by Mr. Ford, general treasurer; Mr. Comstock, for the auditors; Mr. Wright, chairman of the examination committee; Mr. Comstock, chairman of the chapter committee; Mr. Bleecker, chairman of the publicity committee; Mr. Elmer, chairman of the public meetings committee; Mr. Ward, chairman of the committee on subscribers; Mr. Harris, general secretary, and Mr. Doersam, the warden. All of these reports were adopted with thanks.

Messrs. Harris and Comstock were appointed tellers and the election of officers and councilors was held, resulting as follows:

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.

General 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.

Councilors (terms ending 1937)—Samuel A. Baldwin, A. G. O., F. A. G. O., Harold Vincent Milligan, Mus. D., F. A. G. O., T. Tertius Noble, Mus. D., David McK. Williams, Mus. D., F. A. G. O., and Frank Wright, Mus. B., A. G. O.

A resolution expressing the sincere regret of the Guild over the retirement of Mr. Ford from the treasurership was adopted with a rising vote.

Resolutions were adopted expressing appreciation to the following: The Rev. Dr. Daniel Russell, pastor, and the session of Rutgers Presbyterian Church; the Rev. Joseph P. McComas, D. D., vicar of St. Paul's Chapel, Trinity Church, and Charles T. Ives. On motion a rising vote of thanks was given to the warden, Mr. Doersam. The amendments to the constitution previously published were adopted.

The warden in his report said in part:

"Of national interest to the Guild during the past year, attention to the fine work of the committee on the Guild code of ethics must be called. This committee, under the able leadership of Professor S. A. Baldwin, returned a plan which has been quite generally hailed as a condensed masterpiece for ethical professional conduct. The set-up of committees at headquarters and in all chapters to which organists unfairly treated may turn to present charges or complaints is a movement in the right direction, a protection which the Guild must always afford the organist unjustly treated.

"No examination more comprehensive or of greater value is offered by any university or conservatory in this country than that submitted by the efficient examination committee of the Guild. That a larger number of our membership do not avail themselves of this great opportunity is most surprising. One way to advance the Guild status is to advance the standing of

the personnel of our organization. Here is a chance for Guild members to improve themselves, with its favorable reflection upon the Guild at large. It seems to me that definite plans to stimulate greater interest in the securing of the Guild certificates should be undertaken in the very near future, so that instead of approximately 100 candidates coming up for the tests every year, that number will be at least doubled. It is hoped through the granting of the newly amended charter will be available to all founders, associates and fellows.

"The chairman of the chapter committee has reported the addition of new chapters and the development of branch chapters into full-fledged chapters during the past year. One of the definite plans to be launched early in the autumn is a drive not only within every chapter and headquarters for new members, but also the formulation of a plan to organize chapters and branch chapters in states where the Guild is not at present represented.

"The success of the joint merger committee of the N. A. O. and the A. G. O. you already know. There was not one dissenting vote from the fifty-seven chapters and branch chapters of the sixty heard from. In the balloting on the official journal, the vote was in the ratio of three to one for THE DIAPASON. When the merger becomes effective Jan. 1, 1935, there will be but one organization of organists of national importance in the U. S. A. Through this merger, long desired by many organists in both organizations, there will result the elimination of much duplication of activities in a common cause and duplication of dues, and in the development of one strong organization there will be found the sympathetic cooperation of the best minds from both organizations. The result, viewed from every angle, should be of immeasurable value to both organizations and to every organist.

"While we are working for the Guild of today, what is to prevent us working for and dreaming of the Guild of the future? To envisage a Guild managed by a salaried business man on full time, with Guild members as officers, but in an honorary capacity, and a council to advise and direct, this organization clothed in a Guild building, properly endowed—this is not an idle, passing fancy; it can be realized if we have the will and the faith to carry on. The Guild of the future will be recognized as a symbol of high efficiency not only by the educational world, but by the layman as well. It will be the most potent musical organization in the country; and why shouldn't it be? Its standards and ideals will be the highest, and its altruistic labors will do more to bring to America an understanding and appreciation of all that is fine and noble in the art of music than any similar organization. May the day be not far distant when this hope will be realized!"

The secretary's report contained these points:

"The present active membership of the Guild is 3,589; these are all in good standing. We have an inactive list of approximately 1,000, which changes from day to day; another 1,000 (approximately) have been dropped by the chapters during the season, mostly for non-payment of dues. Three hundred and sixty-five colleagues have been elected since our last annual meeting; fourteen fellows, one fellow *ad eundem* and thirty-five associates. Twenty-one members have been reported as deceased (this number is undoubtedly incomplete), including one life member, Joseph Casavant, and seven founders, Richard H. Warren, Everett E. Truette, William B. Colson, Horton Corbett, Ernest R. Kroeger, Frank Gatwood and Clement R. Gale. There are at present forty-five active chapters and twelve branch chapters, covering nearly every state in the Union."

Ohio Organists and Clergy Meet.

Acting on a suggestion from headquarters, the Northern Ohio chapter held a get-together meeting for organists and clergy at the Ansel Road Temple, Cleveland, Tuesday evening, June 5. Over 150 members and their guests sat down to a chicken dinner, following which, with Dean Paul A. Beymer as master of ceremonies, eight speakers,

four representing the clergy and four the organists, gave short talks concerning the position of the organist in the church, the importance of music in the service and the relationship between the organist and minister. Rabbi Leon I. Feuer, director of religious education at the Ansel Road Temple, spoke first, expressing appreciation of the work done by organists for the furtherance of worship. He was followed by Henry F. Anderson, F. A. G. O., organist and choirmaster of Emmanuel Episcopal Church, Cleveland, who emphasized the seriousness of the organist's position, which, he contended, should be considered as a vocation and respected as such. He also recommended pensions for retired organists. The Rev. Harold Cooke Phillips, minister of the First Baptist Church, made the point that organist and minister should try to know each other, not only in their official capacities, but as human beings, and that in church service, both, instead of trying to show off, should submerge themselves to deliver and interpret that far greater thing, a divine message.

George F. Krueger, choirmaster of the Euclid Avenue Baptist Church, contributed the suggestion that anthems should always have relation to the rest of the service. Russell V. Morgan gave us the startling bit of information that in the Protestant churches alone in Greater Cleveland 10,000 chorists take their places every Sunday morning. The Rev. Don Tullis of the Cleveland Federated Churches gave three rules for perfect harmony between the director of music and the ministers: Gentlemanly conduct, free and full discussion of music for services six weeks in advance and a carefully selected music committee as final arbiter in all points of dispute. Arthur W. Quimby of the Cleveland Museum of Art spoke from the standpoint of an outsider, being at present a secular organist. His view was that the church should be a leader in art as well as in morals.

Finally the Very Rev. Chester Burge Emerson, dean of Trinity Cathedral, gave a brilliant summing-up of the speeches, opening with a defense of ministers, which was none the less thought-provoking for being amusingly stated. He then spoke for the organists, lamenting the fact that they so seldom receive their fair share of the credit for an impressive service. Music committees, he reminded us, are too often exasperating and expect far too much of the organist.

This being the last meeting of the season, a vote was taken for officers for next year. Dean Paul Allen Beymer was re-elected with hearty unanimity in recognition of his leadership of the last two years, as were the other officers with the exception of the treasurer, George B. Emerson, who resigned after a term of faithful service, to be replaced by Fred Williams, organist of First Church of Christ, Scientist, Cleveland.

FLORENCE WHITE.

Illinois Chapter Year's Work.

Following is the secretary's report at the annual meeting of the Illinois chapter:

The meetings of the executive committee have been held regularly the first Monday of each month in THE DIAPASON office in Kimball Hall, with an unusually high average of attendance, frequently all members being present.

At these meetings, besides the routine work of the Guild, the board has arranged programs and services. The merger of the A. G. O. and N. A. O. was discussed and approved and presented to the members for vote. Mr. Byrne was elected to represent the chapter at the Northern Ohio convention in recital, and Mr. Seder was chosen to represent us in recital at the annual convention at Rochester, N. Y.

The following new members were elected colleagues: Hugo J. Gehrke, Miss Clara R. Wilson, Miss Esther Wunderlich, George Schumann, William Hauser, Burton Lawrence, Miss Clara Gronau and Horace Whitehouse. Transfers have been registered for the following: Edward Hulett, Elias Bredin and Orrin C. Suthern.

According to the report of the sub-dean, Sterling Wheelright, ten programs and services have been given:

Oct. 29—First Methodist Episcopal

Church, Evanston, LeRoy Wetzel, organist and choirmaster.

Nov. 12—Emmanuel Episcopal Church, LaGrange, Myron P. Boehm, organist and choirmaster.

Jan. 7—Fourth Presbyterian Church, Chicago, Eric DeLamarter, organist and choirmaster.

Jan. 18—People's Church, Chicago, Walter Flandorf, organist.

Feb. 12—Mount Olive Evangelical Lutheran Church, Esther Wunderlich, organist.

April 22—First Congregational Church, Glen Ellyn, Burton Lawrence, organist and director.

April 29—Combined service, University of Chicago Chapel.

May 7—St. Paul's Episcopal Church, Chicago, Charles H. Demorest, organist and choirmaster.

May 16—St. Paul's English Lutheran Church, Evanston, Sterling Wheelright, organist and director.

May 27—First Baptist Church, Elgin, Frank Van Dusen, organist and director.

The following organists have appeared on these programs: Sterling Wheelright, LeRoy Wetzel, William H. Barnes, Wilhelm Middelschulte, Harold Cobb, George H. Clark, Walter Keller, Myron Boehm, Leo Sowerby, Edward Eigenschenk, Eric DeLamarter, Philip McDermott, Miss Frances Anne Cook, Walter Flandorf, Miss Ruth Broughton, Mrs. Helen Searles Westbrook, Miss Clara Gronau, Miss Esther Wunderlich, Whitmer Byrne, Burton Lawrence, Miss Ora E. Phillips, Lester Groom, Charles H. Demorest, Arthur Becker and Frank Van Dusen.

Oct. 17 a luncheon meeting was held at Mandel's store, which opened the season. Dec. 28 there was a Christmas frolic at the Kimball Hall salon. Feb. 20 one of the most delightful occasions was the dinner in connection with the Northwestern University conference on church music, which was held at Thorne Hall with 150 or more in attendance. Mr. Hyde proved to be a very entertaining toastmaster.

MARIE BRIEL, Secretary.

The festival service held by the Illinois chapter at St. Paul's Episcopal Church on Monday evening, May 7, had the distinction of an address by a minister who could speak from the standpoint of an organist. The Rev. Donald W. Crawford gave the guest musicians a cordial welcome and stressed the vital part that music plays in a service. Having studied the organ with aspirations toward following it as a life work, his remarks were illuminating. Charles H. Demorest, organist and choirmaster of St. Paul's Church, played the service, using the Adagio from Guilman's Fifth Sonata as the prelude and the "Ave Maris Stella" by Dupré as the postlude. The united choirs of the church assisted in the processional and recessional hymns and two groups of anthems. Their performance of "Unfold, Ye Portals," Gounod, was vibrant and telling. The same may be said of Gretchaninoff's "Cherubic Hymn" and Kopyloff's "Alleluia, Christ Is Risen."

Walter Flandorf, organist of the People's Church, brought out the possibilities of registration in his program, consisting of Chorale Prelude, "Agnus Dei," Bach; "Chant de Mai," by Jongen, and "Sortie," by Mulet. Miss Ora E. Phillips played the "Prelude" from Guilman's Third Sonata, the Sonatina from the cantata "God's Time Is Best," by Bach, and Fletcher's Festival Toccata, displaying splendid technique and a fine regard for the interpretative demands of her numbers.

Lester Groom, scholarly and brilliant, gave as his offering Bonnet's "Rhapsodie Catalane," Brahms' Chorale Prelude No. 5 and Karg-Elert's Chorale Improvisation No. 13.

Good Year in District of Columbia.

The year for the District of Columbia chapter closed on the evening of June 4 with a reception to the newly elected officers by the retiring dean, Christopher S. Tenley, at his home. During the evening a set of bookends was presented to Mr. Tenley, on the occasion of his retirement, and a metronome to the registrar.

That the chapter has enjoyed prosperity during Mr. Tenley's term of office is a matter for congratulation, and this through a period when other organizations have been feeling the results of the depression keenly. New members have been added to the roll

at every meeting and the bank balance has steadily increased. Attendance at the monthly meetings has been stimulated by short recital programs played by chapter members and guests, and the business sessions have been at all times briskly and competently conducted. Definite features introduced by Mr. Tenley have been sales of music donated by chapter members and round-table discussions of questions supposedly propounded by curious organists, led by the registrar.

The January programs each year have been in charge of the sub-dean. The first of these was given by John Russell Mason in the parlors of the Central Presbyterian Church, of which he is organist, and consisted of a group of songs by Mrs. Ruby Potter, followed by a lecture-recital on Tudor music by Miss Sadie C. Styron, illustrated with selections from Byrd and Gibbons on the harpsichord by Miss Styron, and by madrigals of the period sung by the Madrigal Singers, directed by Mrs. Sylvester. The second of these "sub-dean programs" was in charge of Mary Minge Wilkins and was given in Epiphany parish-hall, at which time, in addition to brief talks by a group of chapter members, Dr. Z. B. T. Phillips, rector of Epiphany Church and chaplain of the chapter, and Hans Kindler, director of the National Symphony Orchestra, made addresses. Adolf Torovsky, organist and choir-master of Epiphany Church, closed the program with a short organ recital.

Two recitals of outstanding interest sponsored by the chapter during the year have been given by artists of note. The first was by Marcel Dupré and the second by Charlotte Lockwood. Each year a series of service recitals has been given by chapter members, with most gratifying attendance.

Officers for the year 1934-1935 are as follows:

- Dean—Mary Minge Wilkins, A. A. G. O.
- Sub-dean—Robert Ruckman.
- Secretary—Mrs. Howard McArtor.
- Registrar—Mrs. John Milton Sylvester.
- Treasurer—J. Edgar Robinson.
- Executive Committee—Mrs. Frank Byram, Henry Bruning and Henry W. Starr.
- Auditors—Mrs. George Warfield and Claudine Ferguson.
- MRS. JOHN MILTON SYLVESTER, Registrar.

Gilley Made Indiana Dean.

The Indiana chapter met at the Athenaeum June 4, when the following officers were elected:

- Dean—Donald C. Gilley, A. A. G. O.
- Sub-dean—Lee Welker.
- Secretary—Helen Shepard.
- Treasurer—Paul R. Matthews.
- Registrar—Jeanette I. Vaughan.
- Librarian—Mrs. Frank T. Edenharter.

Auditors—Frederick Weber and Clarence Elbert.

Executive committee (term to expire 1937)—Hazel Thompson, Allen Beaumont and Mrs. Fred Jeffrey.

A dinner preceded the meeting, after which the members enjoyed an interesting and instructive talk by the Rev. Henry Dugan, J. C. D., the newly appointed chancellor of the Indianapolis Catholic diocese. Dr. Dugan spoke on "Gregorian Chant" from his position as student at the Pius X. School of Liturgical Music in New York and as instructor of chant at Ladywood School for Girls near Indianapolis. He also gave a resume of a recent article in *The Communicator* by Dom Gajard, O. S. B., entitled "Music and Religion." A program of Catholic music planned for the evening was unavoidably postponed until fall.

HELEN SHEPARD, Secretary.

Chesapeake Chapter.

The Chesapeake chapter, under the able leadership of its dean, John H. Eltermann, brought the season to a close with a banquet and business meeting. Throughout the year organ recitals and debates on musical topics have taken place. Probably the principal event was the performance of Mendelssohn's "Elijah" in May for the national music week celebration. A chorus of 500 rehearsed the work under the direction of some eight "regional" directors and came together for final rehearsal and performance under Dr. John Finley Williamson's baton. The

affair was managed by a strong committee, headed by Miss Katharine Lucke, to whom much of the success is due. An orchestra composed mainly of musicians from the Baltimore Symphony rendered the accompaniments flawlessly.

W. HENRY BAKER, Secretary.

Southern Ohio Chapter.

A meeting of the Southern Ohio chapter was held in Grace M. E. Church, Dayton, the evening of May 21. A new order of service from the hymnal soon to be published was sung by the choir under the able direction of the Rev. W. Scott Westerman, with Frank B. Michael at the organ. The service included: Chorale Prelude, "We All Believe in One God," Bach, and Lento from Suite in D major, Bach (string choir); organ prelude, Chorale, "Lord Jesus Christ, Be Present Now," Bach; Benedictus, Clemens; Magnificat, A. H. Brewer; Nunc Dimittis, Brewer; offertory, Adagio (Sonata I), Bach; anthem, "If the Lord Had Not Helped Me," Baintow; postlude, Chorale, "Lord Christ, God's Sole Begotten Son," Bach.

A very appropriate and beautiful address from the text "Walk ye worthy of the vocation wherewith ye are called" was delivered by the Rev. Charles Brashears, pastor. The service was preceded by a dinner and business meeting, with Dean Parvin Titus presiding.

EVA PEALE, Registrar.

Louisiana Chapter.

The Louisiana chapter held its annual meeting at St. Paul's Church, New Orleans, Tuesday evening, May 22. Thirty-five members and guests enjoyed a supper served by the ladies of the church. Among those present were several clergymen invited by their organists that they might become acquainted with the work and purposes of the Guild. Mrs. Bertrand Kiern, sub-dean, presided and made a report of the year's work. She also introduced the speakers of the evening. This was followed by the annual election, the officers chosen being:

- Dean—William C. Webb, F. A. G. O., F. R. C. O.
- Sub-dean—Mrs. Bertrand Kiern.
- Secretary—Miss Dorothea Walbank.
- Treasurer—Mrs. Spencer Tallmadge, A. A. G. O.
- Chaplain—Very Rev. Dean William Nes.

The remainder of the evening was spent in the church, where several of the organists took part in an impromptu recital. The chapter then adjourned for the summer with a feeling of good fellowship, and plans for a busy season next fall. E. B. T.

Activities in Kansas Chapter.

The College of Emporia A Cappella Choir gave a recital in the First Presbyterian Church of Topeka during music week. D. A. Hirschler conducted a program of rare beauty. The opening number, Bach's "Now Let Every Tongue," showed clear diction and perfect attacks and releases. The program included sacred numbers by writers of the fifteenth and sixteenth centuries; a group by Russian composers; selections by Morley, Beethoven and Grainger, and a final group by American composers. The closing number was Clokey's "Cross It Foh Yohself," a modern spiritual greatly augmented by a bass solo of power and quality.

A vesper recital presented in Grace Cathedral, Topeka, by Miss Rachel E. Johnson, organist, and Mrs. Irma Jane Fischer, soprano, was also a feature of music week. Miss Johnson began with "Prayer," Palestrina, and played in contrast, the Toccata on a Gregorian Theme, by Barnes; a group of chorale preludes by Bach, Brahms and Grimm followed; then numbers by Wagner and Widor, with "Benedictus," Reger, as an appropriate closing number.

Miss Marion Pelton of Kansas State College, Manhattan, was elected a colleague in June. She is an accomplished pianist and a very fine organist. She appeared on the program of the Guild service May 14.

Richard Jesson, organist, and Miss Hilda Grossmann, contralto, gave a recital recently at Kansas State College. Mr. Jesson played: "O Sacred Head

Now Wounded," Brahms; "Drop, Drop, Slow Tears," Walker; Toccata in B minor, Gigout; Allegro Vivace from Vienne's First Symphony; "The Lonely Pagoda," Ferrari, and Toccata, "Thou Art the Rock," Mulet.

Mrs. Spencer A. Gard, Kansas City organist, has served during the past season as chairman of the organ department of the Kansas City Musical Club, an organization of 600 members. Mrs. Gard has twin brothers who have just finished medical school at the University of Pennsylvania. She played for the wedding of one of them, Dr. Richard Garlinghouse, and Miss Miriam Thoroman in Topeka June 17. The week before that she played at the wedding of the other in Iola.

At the last program of the Southwestern Organ Club, Winfield, May 7, folk music was studied. An interesting number was "Finlandia," by Sibelius, played by Miss Ruth Pilger. An invitation was extended to the club members to join the Kansas chapter of the A. G. O. Mrs. Cora Conn Moorhead, Miss E. Marie Burdette, Miss Ernestine Parker and Miss Lavonne Cann, members of the club and of the chapter, attended the Guild meeting in Manhattan.

MILDRED H. DRENNING.

Michigan Chapter.

The season's finest event for the Michigan chapter occurred June 19, when we were entertained by Mr. and Mrs. William Hall Miner at their beautiful home in Cranbrook. A lawn party, with a tour to the hall of science of the Cranbrook School, and refreshments served by Mrs. Miner, combined to make for us an outing of rare enjoyment.

Forty-one members and guests had dinner at the Fox and Hounds Inn, Dean Mark Wisdom, on behalf of headquarters council, presented to our fellow member, Abram Ray Tyler, a founder of the Guild, a life membership in the organization. Mr. Tyler has been organist and choir-master of Temple Beth-El, Detroit, for twenty-three years, is greatly loved as a man, and equally admired as a musician, and the Michigan chapter is gratified because of this honor that has come to him. Two of our members, Grace M. Halverson and Edgar Cecil Crowle, were honored with announcement of their recent success in passing the associateship examinations. Drs. Marquis and Autenbach, the clergymen of Christ Church, Cranbrook, of which Mr. Miner is choir-master and organist, made short addresses.

At the business session Edgar Cecil Crowle was elected to represent the chapter at the Rochester convention. Officers for the ensuing year were unanimously elected, as follows: Dean, Wilfred Layton, F. R. C. O., Flint; sub-dean, Adelaide M. Lee, F. A. G. O., Detroit; secretary, Harold Jackson Bartz, F. A. G. O., Detroit; treasurer, Edgar Cecil Crowle, A. A. G. O., Pontiac.

Beautiful Christ Church, with its superb carillon and four-manual Skinner organ, provided a carillon recital, played by Mr. Miner, and an organ recital, played by our fellow member,

August Richard Maelkelberghe, both of great merit. Mr. Maelkelberghe played this program: "Fantaisie de Concert," Op. 52, Van Durme; Prelude and Fugue in A minor, Bach; "Air Languedocien," Dolmetsch; Andante con moto, Guilmant; "Piece Heroique," Franck; Recitative, Aria, Chorale, Armstrong; Caprice, Cadman; Adagio from First Sonata, Mendelssohn; Rhapsody in B minor, Silver. All who were present for this occasion are truly grateful to Mr. and Mrs. Miner, this being the fifth consecutive season in which they have similarly entertained the chapter at the time of the annual meeting.

HAROLD JACKSON BARTZ, Secretary.

Georgia Chapter Annual Service.

Praise was the dominant theme of the Guild service for the 1933-34 season of the Georgia chapter, held at the Druid Hills M. E. Church, South, in Atlanta on the evening of May 22. Dr. Brandon Peters officiated and the vested choir of thirty voices was under the able direction of Miss M. Ethel Beyer, organist. Busser's "The Sleep of the Infant Jesus" was used for the prelude and Charpentier's "Melodie" for the offertory. These were played as ensemble numbers, with Mrs. Loemker, cellist, and Mrs. Margie Griffith, harp, also an organist and member of the chapter. Following the processional hymn and the call to worship, Matthews' response "Our King and Saviour" was used. Arkhangelsky's lovely "Incline Thine Ear, O Lord" was sung after the creed and prayer. Immediately following the Scripture lesson Walmisley's festal setting of the Magnificat was given a spirited presentation. The declaration of religious principles of the Guild was next read and was followed by David McK. Williams' anthem "The King's Highway." Descant was effectively used in the final verse of the offertory hymn, after which Willan's response, "Grant, O Lord Jesus," was sung.

Dr. Peters' short address was most timely and a welcome departure from the address usually heard at such services. He chose "Music in the Bible" as a theme and gave an interesting discourse on the twenty musical instruments mentioned in the Bible.

Martin's "Hail, Gladdening Light" was the final anthem, and was given with gusto. Miss Beyer played Jongen's Chorale for the postlude after the recessional hymn and benediction.

Miss Beyer has developed a fine singing organization for her church, and it was the general opinion that this was as effective a Guild service as has ever been held in the annals of the Georgia chapter. About forty organists were in attendance, and an audience that taxed the church.

GEORGE LEE HAMRICK.

Middelschulte Plays in Detroit.

At the commencement exercises of the Detroit Conservatory of Music, held June 15 at the Detroit Institute of Arts, Dr. Wilhelm Middelschulte played a Bach program which included six chorale preludes, the Concerto in A minor, the Fantasia in C minor, the Passacaglia and the Toccata and Fugue in D minor. The Detroit Bach Chorus, directed by Eduard Ossko, sang one group.

EDWARD RECHLIN

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- | | | | |
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| Philadelphia | Clinton, Iowa | Salina, Kan. | Wausau, Wis. |
| Reading, Pa. | Menkato, Minn. | Winfield, Kan. | Appleton, Wis. |
| Buffalo | Good Thunder, Minn. | Haven, Kan. | Rhinelander, Wis. |
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S. E. GRUENSTEIN, Publisher.

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Visitors to Chicago and to A Century of Progress Exposition this summer are cordially invited to visit the office of THE DIAPASON and to avail themselves of the facilities there provided. The headquarters are in room 1507 of the Kimball Building, at Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.

SAN DIEGO STEPS BACKWARD

Announcement is made that the city of San Diego, Cal., has decided to abandon its outdoor organ recitals at Balboa Park, which have been a feature that has attracted visitors and citizens alike for about a score of years and has added fame to the city. The large Austin organ, the gift to San Diego of the late John D. Spreckels, was played for seventeen years—until his fatal illness—by Dr. Humphrey J. Stewart, and the outdoor recitals were unique. They had their inception at the Panama-Pacific Exposition, for which the instrument was built. After the closing of the fair the recitals were continued and for many years Mr. Spreckels paid the salary of Dr. Stewart. After Dr. Stewart's death Royal A. Brown, one of his pupils and a thoroughly capable musician, continued the good work.

As the Pacific Coast Musician points out, "it hardly would be wide of the mark to say that no city in the country has received such widespread advertising of a desirable sort for so long a time at so small a cost as has San Diego through these out-of-doors recitals. The organist's salary and the upkeep of the organ have amounted to little compared with what many another city expends for free musical entertainment for its public and its visitors; compared, for instance, with what Long Beach pays for its municipal band."

It makes one sad to recall the day when Portland, Maine, and San Diego, Cal., at the extremes of the United States, made their municipal organs their chief attraction for visitors—of whom both cities have many, since one is a winter resort and the other a summer resort center.

DR. COVERT HONORED

Every Presbyterian organist should find satisfaction in the bestowal of the highest honor in the gift of the church on Dr. William Chalmers Covert, who was elected moderator of the General Assembly at its meeting in Cleveland

last month. Dr. Covert has been general secretary of the Board of Christian Education of the Presbyterian Church and in this position has exerted his best efforts to beautify the services and to emphasize the importance of music in worship. He happens to be one of those ministers to whom the music has been an essential factor as the chief support of the spoken word. As pastor of the First Presbyterian Church in Chicago for a quarter of a century he established himself in the hearts of his own musical aids and when he went to Philadelphia to serve the entire church in the northern part of the United States he was in a position to make his influence on behalf of an emphasis on church music felt nationally. As a profession we are to be congratulated on the Presbyterians' choice.

AN OPPORTUNITY TO SERVE

A very appropriate suggestion comes from Dr. Charles N. Boyd of Pittsburgh in a letter which explains itself and which it is a pleasure to publish. Dr. Boyd writes:

Pittsburgh, Pa., May 18, 1934.—Dear Mr. Gruenstein: As many of your readers are aware, the Bach authority, the theologian, the historian, the author, Albert Schweitzer, is a medical missionary in Africa; his is one of the most notable present-day examples of a life of self-denial and service for others. His mission is non-denominational, under the supervision of a Paris society, but the main financial support of the Schweitzer hospital comes from the organ recitals given on his European visits by Dr. Schweitzer, and from the royalties on his books. In view of his standing as a musician, his services to humanity might be encouraged if the proceeds of some organ recitals in this country could be applied to the Schweitzer hospital fund. Dr. Schweitzer's permanent address is Günsbach, Alsace, France, where remittances should be addressed.

Yours very truly,

CHARLES N. BOYD.

Every organist who takes his work seriously serves his Maker whenever he presides at the organ in a church service. Dr. Schweitzer, by virtue of his phenomenal ability and energy, has the capacity to serve in diverse ways. He has made the organ an instrument of beneficence in a most extraordinary manner. And in doing so he has enhanced the repute of the entire organ profession. To support him in the manner which Dr. Boyd suggests in the coming fall and winter should be a satisfaction to every organist who is situated so that he can give recitals at which offerings are received or admissions are paid.

TO WHOM BELONG THE TUNES

Editor Frank H. Colby of the Pacific Coast Musician, who is a church organist of distinction when he is not reading proofs, writes:

Leonard Labluing in his exceedingly entertaining "Variations," in the current issue of Musical Courier, speaks of "one of the early popes" commenting on the dryness of church music and asking, "Why should the devil have all the good tunes?" But Luther was a long way from being a pope.

And here we had always been told that Wesley was the man who made this statement, so grudging to his Satanic majesty. But whoever said it, that was a long time ago. If the Los Angeles organist-editor will consult the brain trust class of composers of today he will be told that any tune, good or bad, has no place in the modern scheme of things musical and should naturally go to the devil.

RELIGION BY RESIGNATION

Sikeston, Mo., has taken steps to get religion. And in this case the process seems to have been drastic. The Sikeston Standard of May 18 tells the story briefly—almost abruptly—in these words:

An upheaval has taken place in the Methodist Church of this city. The superintendent of the Sunday-school has resigned. The teacher of the men's Bible class has resigned. The pipe organist has resigned. It is now hoped that a genuine revival will follow with Brotherly Love and the Golden Rule combined as the motto. What the Protestant churches now need more than anything else is Old-Fashioned Religion and less religion to be in the social swim or for business purposes only.

Correct! If thy right hand offend

thee, cut it off; and that may mean the "pipe organist."

There is nothing in this account about the minister or the congregation resigning, and so we presume they remain, and we also deduce that they are a peaceable lot. It reminds one of the story of the large number of first-class funerals required to bring about peace in a certain church. Evidently a militant religion has not been a success in Sikeston.

"When Organist ——— turns on the chimes, opens up the sound shutters and, on a solid foundation of diapason, plays a good piece of music with many chimes in it, women weep and men overhaul their consciences," writes the enraptured reporter for a large central Western daily newspaper with prodigal abandon in the use of words. Displaying an understanding of the technicalities of organ design that is almost uncanny, he writes as follows of the reconstruction of the organ: "The result is an organ rich in diapason (which organists like) and bright with cymbals and chimes. From the old church organ, built before the start of the present century, Organist ——— preserved two stops, the dolce and the dolce celestes, which are tremolo tones. After the organist plays a good chime piece on a Sunday he gets many requests for further chime music the next Sunday. Maybe the chimes bring people to church. Organist ——— doesn't know." This is one of those gems that should be set to music and played as a tremolo solo with chime accompaniment.

The election of Dr. William Chalmers Covert as moderator of the Presbyterian General Assembly recalls Dr. Covert's wit in meeting an embarrassing situation. When he was a pastor in Chicago a large new organ was opened in his church about a dozen years ago. Marcel Dupré was playing the dedicatory recital when something went wrong which, like many trifles, exaggerate themselves into mighty noises. There was a "cipher," and as it was on the great it was plainly audible not only in the church but for a block in every direction. Operations ceased while efforts were put forth to silence the offending member. As the congregation sat, impatient, Dr. Covert rose to make explanations. "This slight interruption in the program will soon be at an end," he began, "and as some of you may not understand I might say that the sound you hear is what is known among organists as a 'cipher'—so called because it means nothing." The audience was put in good humor and in another few minutes everything was in order for Mr. Dupré to resume his performance.

In our last issue we mentioned several Presbyterian elders among American organists, who thus serve their churches in a dual capacity. Another such elder has come to light in Norman Landis, who has been on the session of the First Presbyterian Church of Flemington, N. J., for the last fifteen years, serving at the same time as clerk of the session.

NEW BOOKS FOR ORGANISTS

By WILLIAM LESTER

"Student's Harmony Book," by Preston Ware Orem; published by Clayton F. Summy Company, Chicago.

Of new books on the theory and practice of music there seems to be no end. To avoid being lost in the stream, a new book on harmony must perforce possess a distinct individuality of treatment or a new contribution to the field. This volume does not undertake the impossible by attempting originality in its treatment of the beginning material, but it does present the basic fundamentals in a new, quite illuminating way. Written and aural work is cleverly introduced, the text-explanations are concise but remarkably clear and understandable, and the clever, dry wit flashing in and out makes the whole presentation human and pointed. The sequence of the thirty-three lesson-chapters is splendidly handled, with logic and proper emphasis. Certainly any pupil of average intelligence who will carefully do the required work and be willing to work through under-

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON of July 1, 1914—

The specification of a large four-manual Skinner organ ordered for Finney Memorial Chapel at Oberlin College was presented.

Charles Marie Widor, giving a recital before more than 3,000 people on the new Usher Hall organ in Edinburgh, was badly upset by a "cipher" as he played his Toccata from the Fifth Symphony, according to an account sent to THE DIAPASON by Russell D. Hill, a prominent Chicago real estate man and organ "fan." The recital was given to raise a fund "for the construction of Whitekirk Church, the recent burning of which by the extremists of the female suffrage agitation has caused just and widespread indignation," as the Scotsman announced.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON of July 1, 1924—

Theodore Dubois, the noted French organist and composer, died in Paris June 11 at the age of 87 years.

Claude Deagan, son of J. C. Deagan, founder of J. C. Deagan, Inc., died at Riverside, Cal., June 4 at the age of 38 years.

The degree of doctor of music was conferred on William Churchill Hammond at the commencement of Mount Holyoke College.

Foss L. Fellers, A. A. G. O., a member of the faculty of Moody Institute, Chicago, died June 16 of scarlet fever at Holly Springs, Miss.

A two-day organ conference called by the Aeolian Company drew a number of the foremost American organists to New York June 11 and 12.

The specifications of a four-manual for St. James' Church, New York City, under construction at the factory of the Austin Company, was published.

standingly from one known fact to the next—who will follow the logically sane path outlined by Dr. Orem—any earnest student can become efficiently literate of eye and ear under the guidance of this slender book.

It is to be hoped that this distinguished theorist will see fit to extend his efforts to the field of advanced harmony and (at least) student's counterpoint, for his whimsical humor, his clarity of thought and statement, and the good sense and liberality garnered from the experience of years of editorial work, as well as composition and teaching routine, all give golden value to his treatment of these difficult subjects.

"Junior Choir Collection," volume 2: Twenty Unison and Two-part Anthems with accompaniment for piano or organ, for Sunday-school and junior choir; by Allene K. Birby and Paul Bliss; published by the Willis Company, Cincinnati.

This little book of simple but good anthems for youthful voices should prove of great and vital value to directors dealing with such forces and material. We find such standard selections as the well-known Netherlands Folk-Song (as transcribed by Kremser); "But the Lord Is Mindful," from "St. Paul"; "Come unto Me" ("Messiah"); a chorale from Bach's "Christmas Oratorio"; songs by W. F. Bach and Haydn, and other numbers by Abt, Gounod, Parker and Mendelssohn. The original contributions from the two co-editors are highly practical, well-written selections, interesting as music and remarkably well adapted to the purpose in view.

Vernon L. de Tar Takes Bride.

Announcements come from New York of the marriage of Miss Irene Boniface Stern to Vernon L. de Tar. The wedding took place June 16 at Calvary Episcopal Church. The bride is the daughter of Mr. and Mrs. George S. Stern. Mr. de Tar is organist and choirmaster of Calvary Church and one of the ablest among the younger organists of the East.

The Free Lance

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

Cannot someone explain to me how it is that at ordinary social functions instrumental music, good or bad, is an encouragement to conversation; but as soon as a singer appears there is an immediate lull or a total cessation of talking? People will keep silence for the human voice, but not for instrumental music.

It is well known that college students acquire a distaste for "good literature" by being required to read books by standard authors in their literature courses. The other day I heard a man say that he hated good music because he had "suffered" a course in musical appreciation. Think a bit about these two things and see if you agree with me that in courses in appreciation of music we do not stress music as such, but stress certain kinds of music—for example, classical music. Have you ever noticed that discussions on, for example, better church music all boil down into advocacy of certain kinds of church music? Let the specialist mind his own business, I say.

When the seductive charms of *Variety* pall I turn nowadays to the columns of the *Moscow Daily News* (weekly edition). Communism has not yet claimed me for its own, but I like the Soviet journal for its novelty, even when its preaching on Bolshevik texts becomes wearisome. In the May 7 number there is an interesting article on "The Education of a Soviet Musician," devoted largely to the career to date of a 17-year-old pianist named Hillels. I quote: "Hillels is a young communist. The Komsomol [Soviet youth organization] played a decisive rôle in his formative years. They gave him a wholesome attitude toward his work; he has no trace of the artist's jealousy; instead of envy he has the spirit of comradely competition. When asked about his plans Hillels speaks only of work: the romantics, pure Bach, Prokofieff's sonatas—these call forth his intensest concentration. The government has come to his aid. He receives a generous pension and has been granted an apartment with a separate study for practicing." How does that strike you?

American musicians will regret the death of Gustav Holst. I owe him a great deal for his "Planets." Just as religious people will credit their conversion from ungodly courses to the reading of some powerful tract, so I was saved from absolute hopelessness as regards modern music by hearing a splendid performance of "Planets" by the New York Philharmonic eight or ten years ago. At that time "Planets" was, to old fogys like myself, fearfully modern, badly discordant, but underneath the fearsome sounds (Aren't you ashamed of yourself now, Macdougall!) I felt something strong, genuine, new. Their works do follow them.

Dr. Stubbs in his valuable department of the *New Music Review* has a good word for ten or fifteen of the more prominent English musicians who flourished in the mid-Victorian era; sanely, he thinks their works are "far too valuable to be cast into the ordinary ash-heap of the less worthy anthems and services that came into existence through the increased demand brought about by the Oxford movement." I do not, however, think he is as satisfactory when he says in another column that "the polyphonic masterpieces of the great Italian (Palestrina) are too seldom heard in our churches." Music written for the Latin Church may well be sung in its own affiliated churches, but not in Protestant churches, for which the history of this music and its liturgical spirit do not fit it. Why not let museum pieces find their places in the museum?

The paragraph just written recalls the book by Dr. Archibald Davison on "Protestant Church Music," published sometime within the past year. This

has been adequately treated by Dr. Harold W. Thompson in THE DIAPASON (see last month's issue) and I can add little of real moment. The only thing of substantial value in Dr. Davison's book is his attempt to apply the principles of objective criticism in answer to the question "What constitutes good music?" That he does not succeed is not to be held against him; he had the insight to note that if music of a certain type is not good for the Protestant Church it must be that in the music itself, that is, in its rhythm, harmony, melody or color, is to be found the basis for its rejection. We have much criticism based on emotional reactions or on historical or secular considerations, but little based on facts. With one exception so far as I know Dr. Davison's book is the first one to direct attention to the possibility of an objective method in musical criticism, and to apply that method rigorously. Unfortunately Dr. Davison is "hoist with his own petard," for he admits that his rules of criticism will shut out the rhythmical Bach and Handel.

I have known and admired Dr. Davison for many years, but I must candidly say that I think he has missed a great opportunity to inspire his American fellow musicians engaged in church music as organists and choirmasters; instead, he has jeered at much music and many composers they hold dear and he has offered, as appropriate substitutes, music that the American organist and choirmaster in Protestant churches, taking him as he exists, will never accept.

Schnabel, the pianist, is reported as saying that he does not think this "understanding of music" of which he hears so much is really necessary. The liking of music is enough. Still, is it not true that if one has any brains at all one is curious about the music that one likes—would like to know how it is made?

The English papers usually print information as to the amount of property left by any well-known person. It seems that Elgar left an estate of over £13,000, or, at the present rate of exchange, more than \$71,000. The will reads: "I regret that, owing to the sudden collapse of everything artistic and commercial, I have found it necessary to * * * cancel the legacies which it had been my purpose to leave to servants and friends and institutions."

Middelschulte Pupils Give Recital.
Several gifted organ pupils of Dr. Wilhelm Middelschulte who give promise of attaining the top rung in the ladder of success as recital organists were heard at Kimball Hall June 2 in a recital under the auspices of the American Conservatory of Music. Alfred LeRoy Urseth played two movements of Bach's Sonata in E minor. Lenora Metzger was heard in Franck's "Grande Piece Symphonique" and Rita Bittorf in Reger's "Benedictus." Helen Searles Westbrook played her own Toccata in D major and "Pastorale Scherzando," which have been recognized as compositions of high merit, and Dr. Middelschulte's Chromatic Fantasie. The last performer on the list was Mario Salvador, a young genius of 17 years who gives every promise of a most brilliant career and who played the Bach Prelude and Fugue in D major and the first movement of Widor's Fifth Symphony.

Music for Indianapolis Jubilee.
The Second Reformed Church of Indianapolis, Ind., celebrated its diamond anniversary June 3 and 10 and in connection with the festival services Erwin W. Muhlenbruch, the organist and director, presented beautiful and appropriate programs. The choir had the assistance of violin and trumpet and a fifteen-minute organ offering preceded each of the services. Mr. Muhlenbruch played the following selections: March from the "Occasional Oratorio." Handel: Largo from "Xerxes." Handel: Festival Prelude on "Ein' Feste Burg." Faulkes; "Chorale Symphonique." Diggle: Adagio in B minor. Corelli: Festival Hymn, Bartlett; Prelude in G major, Bach; Intermezzo and Pastorale from "Miniature Suite." Rogers: Finale from First Sonata, Frederick Stanley Smith; "Thanksgiving." Demarest; Fantasy on "St. Theodulph." McKinley; "Allegro Jubilant." Milligan.

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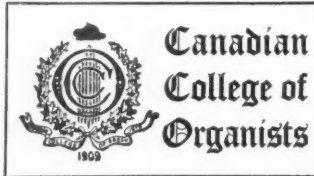
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Annual Convention Aug. 27 to 30.

The annual convention of the Canadian College of Organists will be held in Toronto from Aug. 27 to 30. Recitals and lectures have been arranged as well as social entertainment, and a large registration is expected. The guest recitalist from the N. A. O. will play at Convocation Hall on Wednesday night, and at the concluding banquet the Authors and Composers' Association will join forces. Several visitors from American cities, who enjoyed the last convention, have expressed their intention of being with us again this year.

A preliminary outline of the convention program, which is still to be completed and is subject to change, is as follows:

MONDAY, AUG. 27.

8 p. m.—Assemble at Arts and Letters Club for registration and informal meeting.

TUESDAY, AUG. 28.

10:30 a. m.—Visit to Royal Ontario Museum and inspection of famous exhibition of musical instruments.

2:15 p. m.—At Grace Church, organ recital.

3:15 p. m.—At Eaton Memorial Church, paper on "Acoustical Problems of Churches and Public Buildings," by Professor G. R. Anderson, University of Toronto.

4 p. m.—At Eaton Memorial Church, organ recital by T. J. Crawford, Mus. B., F. R. C. O., followed by tea in the church rooms.

8:15 p. m.—At Arts and Letters Club, recital of Elizabethan music, vocal and instrumental, under direction of Dr. Willan.

WEDNESDAY, AUG. 29.

10 a. m.—At Arts and Letters Club, general meeting.

2 p. m.—Short tour to visit various organs of interest.

4 p. m.—At Royal Canadian Yacht Club, garden party.

8:15 p. m.—At Convocation Hall, organ recital by George William Volkol, F. A. G. O., guest recitalist.

THURSDAY, AUG. 30.

Morning—Free to visit the Canadian National Exhibition.

Afternoon—To be arranged.

7 p. m.—Dinner on which occasion the Authors' and Composers' Association of Canada will take part.

Compositions for 1935 Examinations.

The following compositions have been selected for the C. C. O. examinations in February, 1935:

For Fellowship—Sonata 12, in D flat (first movement only), Rheinberger; Toccata in F, Bach; Andante from Symphony 5, Beethoven (arranged by Best; Novello).

For Associateship—Prelude and Fugue in D minor, Mendelssohn; Cantabile in G, Jongen (Durand).

FREDERICK C. SILVESTER, Registrar for Examinations, 135 College street, Toronto.

HEALEY WILLAN, President.

London Center.

Secretary: T. C. Chattoe, Mus. B.

The May meeting of the local center was held on Tuesday, May 1, K. C. Byfield, chairman, presided. After various items of current business, a very interesting paper entitled "Babel" was read by Ewart George, A. C. C. O.

Mr. George followed the modern trend of thought in its relation to music. He stated that chaos has resulted in music because of the tendency to introduce more and more discord and declared that there were immutable mathematical ratios which extend

through all phases of life, past and present, as well as in music, which could not be set aside.

Following is the program of a recital by E. Power Biggs presented by the center April 26 in the Dundas Street United Church: Sonata in G (Allegro Risoluto), Elgar; Trio-Sonata No. 3, in D minor (Andante and Adagio e dolce), Bach; Chorale Prelude, "In Thee Is Joy," Bach; Passacaglia and Fugue in C minor, Bach; Air and Variations, Haydn; Air and Gavotte, Wesley; "Piece Heroique," Franck; Variations from Fifth Symphony, Widor; "The Reed-Grown Waters," from "Pastels from Lake Constance," Karg-Elert; Sonata in C minor, Reubke.

The regular meeting of the London center was held at Sarnia June 6. Thirteen members made the journey to the border city and were entertained at the golf club by a group of Sarnia organists. An excellent dinner was served, followed by a business meeting at which it was decided to hold the annual picnic at Springbank Park June 28. A cordial invitation was extended to Sarnia friends. The date of the September meeting was fixed as the first Tuesday following the Western fair.

Then followed the chief business of the evening—to prepare the ground for the formation of a Sarnia center. Messrs. Howard and Colebrook spoke, asking for information about the C. C. O. and the procedure in forming a center. Several of the London members gave information on various points. The meeting closed with excellent prospects for the formation of a Sarnia center in the near future.

Hamilton Center.

Secretary: Grace M. Johnson.

The closing meeting of the Hamilton center for the season was held Saturday, May 26, at St. Luke's Anglican Church, Burlington. About thirty sat down to supper. Routine business was transacted and two new members were enrolled. Egerton Boyce, chairman, presided. Afterward the company adjourned to the hall, where the rector, the Rev. G. W. Tebbs, gave an illustrated talk on "English Gardens."

FOR CHURCH IN JERSEY CITY

Kilgen to Install Three-Manual in Trinitatis Lutheran.

A three-manual organ of "straight" design has been ordered from George Kilgen & Son of St. Louis for the Trinitatis Lutheran Church of Jersey City, N. J. The church is one of the older congregations of the city. Installation of the organ is expected in late summer. The specifications of the organ are as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Flute Harmonique, 8 ft., 73 pipes.
3. Gromshorn, 8 ft., 73 pipes.
4. Octave, 4 ft., 73 pipes.
5. Chimes, 20 tubes.

SWELL ORGAN.

6. Geigen Principal, 8 ft., 73 pipes.
7. Gedeckt, 8 ft., 73 pipes.
8. Viola da Gamba, 8 ft., 73 pipes.
9. Voix Celeste, 8 ft., 73 pipes.
10. Flute Traversiere, 4 ft., 73 pipes.
11. Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

12. Open Diapason, 8 ft., 73 pipes.
13. Melodia, 8 ft., 73 pipes.
14. Dulciana, 8 ft., 73 pipes.
15. Unda Maris, 8 ft., 73 pipes.
16. Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.

17. Bourdon, 16 ft., 32 pipes.
18. Lieblich Gedeckt (extension Swell Gedeckt), 16 ft., 12 pipes.
19. Flute (extension of Bourdon), 8 ft., 12 pipes.
20. Still Gedeckt (from Swell Organ), 8 ft., 32 notes.

The ninth annual Memorial Day program at the chapel of the beautiful Sunnyside Mausoleum in Long Beach, Cal., was given by St. Luke's Choristers, directed by William Ripley Dorr, and made a deep impression. In the afternoon Mr. Dorr's choir repeated the program at the Mountain View Mausoleum in Pasadena before an audience of a thousand people.

Walter A. Eichinger's choir at Our Saviour's Lutheran Church, Tacoma, Wash., gave a concert of sacred music Sunday evening, May 27, at the church. The offerings consisted of compositions by Handel, Mendelssohn, Bach, Purcell, Franck, Brahms, Tschaiowsky and others.

Albert E. Seymour



—Photograph by Sarony.

"EPISODES IN THE LIFE OF CHRIST" was the subject of a beautifully arranged special service by choir and orchestra of twelve pieces, conducted on Easter evening at the First Presbyterian Church of Darby, Pa., by Albert E. Seymour, with Sylvia Spahr Seymour at the organ. It was designed as a portrayal of the life of the Saviour in story and song and the readings and musical numbers were arranged as follows:

The Entry into Jerusalem—Reading, Matthew 21, 1-9; hymn, "Ride On! Ride On!"; Dykes; anthem, "Jerusalem," Parker.

Gethsemane—Reading, Mark 14, 32-41; hymn, "Go to Dark Gethsemane," Redhead.

Calvary—Reading, Luke 23, 33-46; hymn, "Alas and Did," Wilson; soprano solo, "There Is a Green Hill," Gounod (Emma Kemp Seymour).

Resurrection—Reading, Mark 16, 1-8;

alto solo, "Resurrection," Shelley (A. Marie Spahr); anthem, "King of Kings," Simper (tenor solo, James Rooks); hymn, "The Strife Is O'er."

The Ascension—Reading, Luke 24, 49-50, and Acts 1, 6-11; anthem, "Unfold, Ye Portals," Gounod; hymn, "See, the Conqueror," Bambridge; benediction; silent prayer; choir response, Seymour; postlude, "Hosanna," Wachs.

Mr. Seymour has spent the last thirty-five years in the choir loft either as singer, organist or director. His organ study was under the late Frederick Maxson of Philadelphia. For several years Mr. Seymour was a member of the chorus of the Philadelphia Orchestra and during the world war he conducted community sings. During December he directed the carol singing in the grand court of the Philadelphia Wanamaker store. In 1915 he organized a volunteer choir in the First Presbyterian Church of Darby and later formed an orchestra to assist at special services. Maunder's "Olivet to Calvary" was given in Lent with the organ and an orchestra of eighteen instruments playing the accompaniments.

Kraft Takes Additional Post.

Edwin Arthur Kraft of Cleveland is one of those busy American organists who do not keep NRA hours and who would be anathema to the labor unions. In addition to his duties as organist and choirmaster of Trinity Cathedral, where he has made a worldwide reputation, and as musical director and organist at Lake Erie College, Painesville, Ohio, Mr. Kraft next year will be director of music at the Laurel School, South Euclid, Ohio. This is a select girls' preparatory school. Mr. Kraft will begin his work of teaching the young women what good music—especially good organ music—is when the school year opens Sept. 18.

In a student recital of the Pittsburgh Musical Institute at the recital hall of the institute June 11 the program was given by Louise Clark, Winifred Miller, Martha Dunlap, Sarah Waugaman, Florence A. Kinley and Mathilda Meyer Chapman.

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

The rigors and labors of examinations and commencement have defeated my intention to give you an article this month on the charming compositions of W. R. Voris—a pleasure which I hope to enjoy next month when I can give careful attention to make the account complete. But I find that the summer months always bring demands for suggestions as to new music, and I gladly fill a brief column or two with an account of my discoveries.

A Remarkable Cantata

The 150th anniversary of the organization in the United States of the Methodist Church has inspired an oratorio worthy of the heroic subject. Professor Van Denman Thompson has been making great strides in composition during the past three years, having taken the trouble to master the more difficult parts of writing as few other American composers have been patient to do. I expected a great deal from his "The Evangel of the New World" (Presser), but the work far surpasses expectation. From the clangorous overture, with its broad and noble sweep, to the last splendid chorus, this is a work to be matched with the best. I suppose that there are few grander themes in American history than the courage and devotion of the frontier circuit riders; certainly if any part of our religious story is epic, it is this. I wish that Willa Cather had done it justice in such a novel as glorifies the tale of the Catholic priests in "Death Comes for the Archbishop." Having no great poem to fall back upon, Professor Thompson has taken hymns by the great Methodist, Charles Wesley, parts of Scripture and a few poems by Ethel Arnold Tilden, right in spirit if not great literature, and all easy to sing.

The choral parts are extraordinarily fine, whether accompanied or unaccompanied, and certainly show a variety and power that we had not previously seen in the composer's works. The solos are suave and sometimes even "tuneful"—not inappropriately, I think, for the Methodists "never wanted the devil to have all the good tunes." Two or three of these solos will be used often separately: "Come, Holy Ghost" (soprano) and "The Harvest Truly Is Plenteous" (baritone) and the longer though somewhat inferior "The Spirit of God Is upon Me" (tenor).

To me the most interesting single number in the whole work is a "choral episode" for unaccompanied chorus based upon camp-meeting tunes taken from old hymnals of the early nineteenth century—remarkable melodies by William Hunter, Daniel Reed and other composers about whom we are eager to learn more. I suggest that this section would make a splendid piece for any choral concert. The whole work deserves the beautiful performance which its singular merits demand.

Book of Folk-Hymns

While we are on the subject of American white spirituals, I have some good news. As I have mentioned earlier, Mrs. John P. Buchanan of Marion, Va., has been bringing out with the firm of J. Fischer a series of delightful and important choral adaptations of some of these old tunes. She is just about to publish an old Dorian folk-hymn called "Retirement," with the words "When I Survey." She and John Powell and Hilton Rufty of Richmond are issuing together a booklet of twelve folk-hymns for the use of the National Federation of Music Clubs, or anyone else. Mrs. Buchanan has also a book almost ready for the press on these folk-hymns, with at least fifty folk-hymn settings from her own collection. She is, of course, one of the most important of American collectors and has what is very rare with collectors—an excellent knowledge of the technical elements in music.

George Fischer, president of J. Fischer & Bro., has already shown in his cordial willingness to publish American folk-music a good deal of

that discriminating intelligence and zeal which make him a leader. I am not in the habit of paying compliments to composers, but I do want his investments in these Buchanan collections to be encouraged, for the good of American culture.

Some Organ Pieces

If you are to buy only one new organ piece of 1934 by a Canadian or American organist, it might well be Candlyn's Passacaglia (Carl Fischer), about the best organ piece by its composer so far. It is not so difficult as the great Willan Passacaglia (G. Schirmer), which is, I suppose, the one by which we measure any other modern composition in its form. But it is vigorous, varied, beautifully finished music, always within the ability of a moderately good player, always real music and not just cleverness. There is a delightful but less important companion piece by Candlyn, a "Tuba Theme" which takes you back to Handel and the eighteenth century. The title is perhaps a little unfortunate, for it will sound well if you haven't a tuba; indeed, as in the case of Handel, a number of widely different interpretations are possible. It is quite easy.

Dr. T. Tertius Noble has two lovely little pieces. One is a chorale prelude on the tune "Charity" (Schmidt), a gracious little number for use in a service. The other is called "Autumn" (Schmidt), inspired by Wordsworth's poem to the highland reaper. It is like the composer's "Elizabethan Idyl" in ease of performance and effectiveness, being the nearest approach of Dr. Noble to what used to be ingeniously described as an oboe tune; it is five pages long.

For the admirers of Karg-Elert there is a "Cycle of Eight Short Pieces" (Schmidt), interesting studies of the combination of such old forms as the gagliarda and the toccatina with the composer's iridescent harmony. These will give you a set of dainty little pieces, useful for encores, for the study of form and for the mastery of the composer's palette.

Books

I have already mentioned the "Church Anthem Book" edited by Davies and Ley, published in England by the Oxford Press and in this country by Carl Fischer. I shall review it at length in an early article, for it is certainly the best English collection of anthems. At the same time I shall review another important Oxford publication, the pamphlet of the Church Music Society entitled "A Repertoire of English Cathedral Music" (Carl Fischer), an extremely interesting study by Fellows and Stewart.

I believe I have not mentioned yet a book which everyone will want for the reasonable price of \$1.25 (alas, so many English publications run to appalling prices by the time they are imported!) It is the latest and probably not the last of the studies in Bach of Charles Sanford Terry, and is called "The Music of Bach, an Introduction" (Carl Fischer). There are over a hundred pages of comment, followed by chronological tables that will be welcomed enthusiastically by the real students. Everyone, even an un instructed layman, will profit by the remarks, always happy and independent and sane, of the great Scottish professor who is one of the glories of our art in his devotion to a subject concerning which he is one of the few masters.

In May of last year the School of Music of Northwestern University, Department of Church and Choral Music, printed as Bulletin No. 7 a "Lutkin Memorial Issue," devoted to the man whose art and character are the boast of that university. H. W. Gray says in one of the essays in the pamphlet: "I have known many conductors who held the respect of their choirs, but I have never met one who was so much loved." There is a list of all the dean's published works and a miniature score of his famous little farewell anthem and sevenfold amen, "The Lord Bless You and Keep You"—probably more widely used in the United States than any other benediction anthem. These bulletins are given away free to organists. Let me remind you that other bulletins in the series include Dean Lutkin's own admirable "Selected Hymns and Carols" (Bulletin No. 1)

and "Hymns and Hymn Singing" (No. 3). You will need to hurry to get copies before the edition is exhausted, perhaps never to be reprinted. I believe that the department does not intend to publish any more in the series; at least, not for some time.

Miscellany

Dr. Noble has a sturdy new setting in A of the Magnificat and Nunc Dimittis (Schmidt), composed for the commemoration of the founding of St. James' Church, Chicago, where Leo Sowerby is the organist. The extremely effective Nunc is for baritone solo obbligato, with accompanied chorus.

Dr. Thiman has a pretty little evening anthem to the touching prayer of the sixteenth century, "O Lord, Support Us All the Day Long" (Novello, Gray). This is accompanied, very easy, lyric in quality. A good mixed quartet will make much of it.

Martin Shaw has set as a kind of carol for harvest (he calls it an anthem) the poem by John Masefield beginning "O Christ, Who Holds the Open Gate" (Novello). This is, of course, one of the best modern religious poems. The accompanied setting runs to six pages.

A novelty is Dr. William Lester's arrangement of three chorales of the seventeenth century (including the glorious "Wachet auf") for mixed chorus with descants, accompanied by organ or brass ensemble, or brass quartet or sextet (Gamble Hinged Music Company).

Chicago Mecca for Church Musicians.

Advance registrations and inquiries indicate a capacity attendance for the church music institute which Northwestern University will conduct in Evanston, Ill., the week of July 16. Even the record of 200 active members for the first institute last summer promises to be exceeded. Such conservative areas as New England and Eastern states have shown the greatest interest. With the world's fair promising two free symphony concerts daily by both the Chicago Symphony and the Detroit Symphony Orchestra, Chicago takes eminence as the summer musical center of the country. The church music classes have been scheduled to conclude in time each day for late afternoon and evenings to be spent at the fair. Rooms may be had in the university dormitories at reduced rates by applying directly to Miss Alice Crabill, Willard Hall, Evanston. The class schedule may be had by addressing the Church and Choral Music Department, N. U. School of Music, Evanston, Ill.

Seibert Conducts Big Concert.

Henry F. Seibert conducted a very successful concert under the auspices of the Lutheran Hospital of Manhattan at Madison Square Garden in New York June 5. The Lutheran Mass Chorus was supplemented by soloists, including Paul Althouse, tenor, of the Metropolitan Opera Company and Erico Giorgi, baritone, of the Philadelphia Opera. There was also an orchestra of sixty pieces from the Philharmonic Society. Mr. Seibert is organist of Holy Trinity Lutheran Church and of Town Hall, New York.

Lauren B. Sykes' 1934 class of organ pupils appeared in a recital at the Central Presbyterian Church of Portland, Ore., May 25. They were assisted by the young ladies' choir of the Hinson Memorial Baptist Church. Those who played organ selections were Melba Yost, Marie Hicken, Margaret Slater, Ruth Grubbs, Martha Grant, Katharine Glanz and Herbert Dunlap.

Horace M. Hollister



HORACE M. HOLLISTER will come from New York this summer to be on the faculty of the Northwestern University School of Music for the course for church musicians which has been announced to be held at Evanston. Mr. Hollister, who has had remarkable success with children's choirs, will conduct a class on the junior choir, with daily sessions. Mr. Hollister is associated with Seth Bingham at the Madison Avenue Presbyterian Church in New York. He is a graduate of the School of Sacred Music at Union Theological Seminary.

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Specification of Instrument Designed for St. Mary's and to Be Installed in the Fall by Everett, Mass., Builder.

The Frazee Organ Company of Everett, Mass., is building a large three-manual organ for St. Mary's Church at Lewiston, Maine, the contract having been awarded in May by Father Eugene Gauthier. This organ will be installed in the fall. The stop specification is as follows:

GREAT ORGAN.

Diapason, 16 ft., 12 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Soft Flute, 8 ft., 73 pipes.
Soft Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Grave Mixture (Twelfth and Fifteenth), 2 rks., 122 pipes.
Trompette, 8 ft., 73 pipes.
Chimes, 23 notes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Violin d'Orchestre, 8 ft., 61 pipes.
Violin Celeste, 8 ft., 61 pipes.
Sallcional, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Flautoino, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 23 notes.
Tremulant.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo (prepared for), 2 ft., 61 pipes.
Clarinet (prepared for), 8 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Chimes, 23 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute, 8 ft., 32 pipes.
Flute, 4 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.

The Frazee factory is also at work on a two-manual for the Medford Hillside M. E. Church, Medford Hillside, Mass., and this will be ready for use in the early fall.

NEWS-NOTES FROM SEATTLE

By JOHN McDONALD LYON.

Seattle, Wash., June 16.—The Western Washington chapter of the American Guild of Organists elected its staff of officers for the next season at the meeting of the chapter held at the Pine Tree tea-room on the first Thursday of this month. Incoming officers will be Lindsey B. Curtis, dean; Helen L. McColl, sub-dean; Wallace Seely, secretary, and Walter G. Reynolds, treasurer.

Walter A. Eichinger, M. Mus., of the College of Puget Sound, played the following program on the three-manual Hope-Jones organ of the college on June 3: Chorale in A minor, Franck; Chorale Preludes, "Es ist ein Ros' entsprungen," "Schmücke Dich, O liebe Seele," Brahms; Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Sketch in D flat, Schumann; Canon in B minor, Schumann; Prelude and Fugue in B minor, Bach; "Ave Maria," Karg-Elert; "Adeste Fideles," Karg-Elert; Finale, Franck.

Harold Heeremans, organist and choirmaster of the University Temple, played a recital on the four-manual Kimball May 25. The program consisted of the Prelude in G, Bach; "Piece Heroique," Franck; Prelude, Clerambault; "Meditation in a Cathedral," Bossi; "Carillon-Sortie" in D,

Fred Faassen at Zion Organ, at Which He Long Presided



AFTER SEVENTEEN YEARS of service as organist of Shiloh Tabernacle at Zion, Ill., the unique community on the north shore of Chicago, founded by the late John Alexander Dowie, Fred Faassen has retired from his duties there. Mr. Faassen's work at the console of the large four-manual instrument and his broadcast recitals have been a feature of the services at Zion.

Mr. Faassen was born at Pella, Iowa, in 1896. His training as an organist was acquired under several widely-known teachers, including Wilhelm Middelschulte, Clarence Eddy, Walter Knupfer, Rossetter Cole, Leo Sowerby and others. He is a graduate of the American Conservatory of Music in Chicago and holds the degree of bachelor of music.

Mulet; Air ("Water Music" Suite), Handel; "Legend of the Mountain," Karg-Elert; "Sportive Fauns," d'Antalfy.

The Liturgical Male Choir of Our Lady of Good Help Church, Seattle, sang a concert of Gregorian chant as a fitting close to its active season on June 10. John McDonald Lyon, organist and choirmaster of the church, conducted the choir and played the organ numbers.

A musical service under the auspices of the Western Washington chapter of the Guild took place at the University Temple May 20. Mrs. Helga Lund, organist of the First Swedish Baptist Church, and Talmadge F. Elwell, assistant organist of the University Temple, played the organ numbers. Choral numbers were sung by the choirs of the University Temple and Queen Anne Methodist Church.

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., June 18.—The evening of May 31 marked the annual election of officers of the Wisconsin chapter, A. G. O. Lewis A. Vantine, a charter member of the chapter and always interested in its welfare, was elected dean to succeed Earl P. Morgan, who has faithfully served the chapter for two years. Karl A. Markworth was elected sub-dean. Other officers are Mrs. Leona Whelan, recording secretary; Miss Frieda Dieckmann, corresponding secretary, and Mrs. Eva Wright, treasurer. The executive committee consists of Arthur Knudson, W. J. L. Meyer, Mrs. Alfred Heiden, Mrs. Fred Foster, Mrs. Winogene Kirchner and Mrs. Rees Powell. This election was held at the lovely home of the Oscar Kirchners. Refreshments were enjoyed after the meeting.

On May 24 Winogene Hewitt Kirchner presented several organ pupils in a recital in Conservatory Hall. Albert Mullinix played the Toccata and Fugue

in D minor by Bach and a Concert Fantasia on Old English Airs by Best. Mrs. Alma Land Bartholomew was heard in "Angelus," Karg-Elert; "Piece Heroique," Franck; Pastoral, Dubois; "Fountain Reverie," Fletcher; Toccatina, Gillette. Miss Blanche Verlingen played Bonnet's "Variations de Concert" and Mrs. Gertrude Loos Barr played: "Romance sans Paroles" and "Rhapsodie Catalane" by Bonnet.

With the entry of this country into the world war, Mr. Faassen enlisted in the United States Navy and was stationed at the Great Lakes Naval Station. He was selected to be a member of Sousa's celebrated Battalion Band, a war-time organization of 350 picked musicians, which played in cities throughout the country. Later he was sent aboard the transport Aeolus, on which he served until the close of the war. After being released from active duty Mr. Faassen went to Zion, where he had since then been organist.

Mr. Faassen married Miss Grace Carol Viking Nov. 25, 1919. She was born in Chicago, but spent her early life in Shanghai, China, where her father is a missionary. When she met Mr. Faassen she was teaching in the Zion schools.

WESTMINSTER CHOIR SOON TO TOUR EUROPE

RUSSIAN VISIT AS FEATURE

Final Rehearsals for Concerts Will Be Held at Silver Bay, N. Y., During Summer Session of Dr. Williamson's Choir School.

The Westminster Choir School of Princeton, N. J., under the direction of Dr. John Finley Williamson, will hold its 1934 summer session at Silver Bay, on Lake George, N. Y., from Aug. 1 to 19. The session is conducted primarily for organists, directors and music supervisors. The Westminster Choir, one of the leading a cappella choral organizations in the world, will be at Silver Bay for ten days of this period, for its final rehearsals preceding its European tour, which will extend from the close of the summer session until about Nov. 1. This tour will include Russia, England, Denmark, Sweden, Poland, Latvia, Yugoslavia and Italy. The choir has the distinction of being the first American concert organization to receive an official invitation from the Soviet government to tour Russia.

The choir is to participate in the great two-day musical festival to be held at Silver Bay Aug. 18 and 19, and which is to be directed by Dr. Williamson. A chorus of 500 to 1,000 voices is to be heard in the festival, which will be given out-of-doors.

Silver Bay has been chosen by the choir as a favorable location for summer sessions, since it gives the students an opportunity for rest and recreation as well as study. The summer session is being held there for the third consecutive season. The regular course of study, under the personal supervision of Dr. Williamson, includes a vocal class, a conducting class and a model choir class. There will also be advanced classes, limited to graduates and former students of the school and those who have attended one or more previous summer sessions.

Dr. Williamson will be one of the leaders in the conference on worship to be held for the first time at Silver Bay from Aug. 10 to 17, under a directing committee which consists of Dr. John L. Caughey of Glens Falls, Bishop Ernest M. Stires of Long Island and Dr. Earl L. Douglass of Philadelphia. He will lead the daily discussions on "Music and Worship." Mrs. Williamson will lead a group in "Drama and Pageantry in Worship."

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Who's Who Among the Organists of America

ROBERT E. SKAIFE.

Born and trained as an organist in England, where he came under the influence of the traditions of Sir Walter Parratt and the late Dr. Peace, Robert E. Skaife has spent the last thirty years serving New England churches and at the same time devoting his weekdays to business. He is a warm admirer and old friend of that Englishman who has made such an impress on organ music in America—Edwin H. Lemare.

Robert Skaife was born in 1877 at Stockport, England. He received his earliest musical training from his mother, who was a friend of Parratt and who, when studying voice with one of the Peace family, had as her accompanist a talented boy who later became the famed Dr. Peace. In 1890 Mr. Skaife went to Belgium for three years and did some studying there. On his return to England he went to Sheffield with his father and there heard Mr. Lemare, little dreaming that later he would meet him again in America, where a warm friendship between the two developed. "He was my inspiration," Mr. Skaife declares, "and after hearing him play the first time my only ambition was to play the organ."

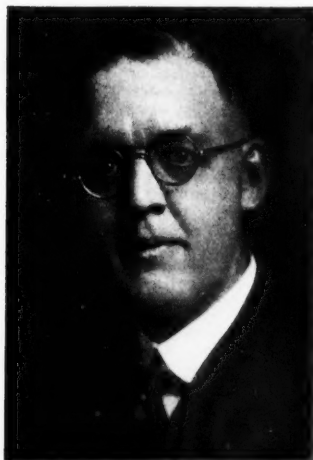
Mr. Skaife visited most of the cathedrals in England and as a young man never missed a recital by Dr. Kendrick Pyne at the Manchester Town Hall. He also heard Guilman play there. He listened to Sir Walter Parratt and others many times and visited St. George's Hall, Liverpool, to hear Best and Peace.

Mr. Skaife studied in England under Reginald Froude-Coules of Worsley, a favorite pupil of Sir John Stainer. His first post was as assistant organist of Holy Trinity Church, Manchester, where he remained for five years.

In 1903 he moved to America and was appointed organist and choirmaster of Christ Church, Hudson, N. Y. From there he went to the Church of the Good Shepherd, Boston, where he was organist and choirmaster for nine years. Next he was at the Congregational Church of Spencer, Mass., until he moved to the eastern part of the state in 1925 and obtained the post at All Saints' Church, Whitman, Mass., where he has served continuously for nine years. When not devoting himself to his church duties Mr. Skaife is an expert accountant. He is a student of hymnology and devoted to the improvement of congregational singing.

Last year Mr. Skaife met with an accident in which he was struck by a

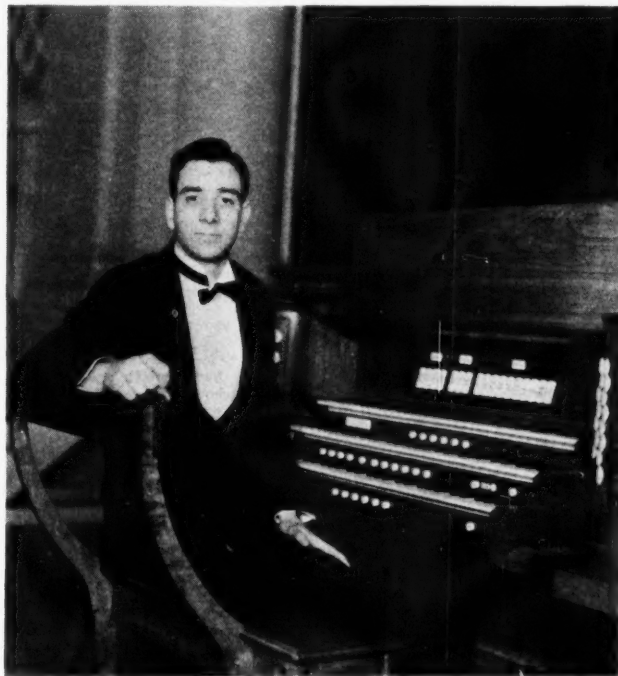
Robert E. Skaife



train. He escaped with his life, but had to drop his work for half a year. He has fully recovered, however, and is active again at the console. Mr. Skaife has been a member of the New England chapter of the American Guild of Organists for several years.

In 1908 Mr. Skaife married Miss Ethel May Richardson of Leeds, England, and they have one son, Robert

James Christian Pfohl, North Carolina Organist



Ashley Skaife, who was graduated from Harvard University with honors last year and is now on the faculty of Thayer Academy, South Braintree, Mass.

JAMES CHRISTIAN PFOHL.

Born in Winston-Salem, N. C., Sept. 17, 1912, James Christian Pfohl has been intimately connected with music since his early years. He is the next to the youngest of six children of Bishop and Mrs. J. Kenneth Pfohl of the Moravian Church. Reared in the musical atmosphere of the church, and with a family that is musical, Pfohl early showed an unusual talent. His mother has been organist and director of the Home Moravian Church choir for the last twenty years. From her he took piano lessons at the age of 5, and also began to play the cornet, appearing in the famous Moravian Easter Land at the age of 6. He was graduated from the Winston-Salem high school in 1929, after taking a very active part in the musical program of the public schools. Awarded a fellowship, he studied at the national high school orchestra camp at Interlochen, Mich., during the summer. The next year he studied piano at Salem College, Winston-Salem, under Charles G. Vardell, and directed five country high school orchestras. During the summers of 1930 and 1931 he was on the staff at the Wainwright band camp at Oliver Lake, Ind., and in 1930 he entered the University of North Carolina, where he began the study of organ under Nelson D. Kennedy. At Chapel Hill he was director of music in the First Methodist Church and played in the university band, orchestra and glee club.

Mr. Pfohl next entered the University of Michigan School of Music, where he won an assistantship to teach string bass. He majored in organ under Palmer Christian. While he was at Ann Arbor he was organist of the First Congregational Church and taught string bass, percussion, trombone and trumpet in the school of music. He formed and conducted the University Salon Orchestra, and was assistant director of the Michigan Choral Union. Mr. Pfohl won the Stanley medal, which is given for outstanding work in practical music. He was a member of Phi Kappa Phi, a scholarship fraternity; Phi Mu Alpha, a musical fraternity, and Sigma Chi. He was graduated with

distinction in organ from the school of music in 1933.

In the fall of 1933 he went to Davidson College in North Carolina as director of music and also serves as director of the Wachovia Musical Society of Winston-Salem, N. C., and assistant to his mother as organist and choir director of the Home Moravian Church in Winston-Salem. Under his leadership music at Davidson has undergone a complete change. In addition to directing the band and glee club he has organized a concert band and orchestra. So successful has he been that the faculty recently voted to give college credit for work in the various musical organizations. In addition to his work with these organizations he plays the organ for chapel services and teaches organ. This summer Mr. Pfohl is guest instructor at the University of Michigan and organist at the First Congregational Church. While there he will study for his master's degree and continue his work under Mr. Christian.

Mr. Pfohl married Miss Louise Nelson of Springfield, Mo., and Ann Arbor, Mich., on June 11. She is a pianist of unusual ability, having received her degree from the University of Michi-

gan School of Music. She holds a master's degree from the same institution. Mrs. Pfohl received a Juilliard scholarship and studied piano in Vienna for a year under Paul Weingarten.

Mr. Pfohl gives to his mother and family much of the credit for what he has accomplished. All of the family are capable musicians, and his sister, Miss Ruth Pfohl, is instructor in harp at the University of Michigan. He is a member of the American Guild of Organists, the National Association of Organists and the Music Teachers' National Association. He has played organ recitals at the University of Michigan, Hope College, Holland, Mich.; Mary Baldwin College, Staunton, Va.; the University of North Carolina, Duke University, Winston-Salem, N. C.; Greensboro, N. C.; Statesville, N. C.; before the North Carolina chapter of the American Guild of Organists, Charlotte, N. C., and at Davidson, N. C.

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Corleen Wields

Programs of Organ Recitals of the Month

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs gave a dedicatory recital May 22 at the Silver Gate Masonic Temple on a two-manual organ built by the Maas Organ Company of Los Angeles. Mr. Biggs' program was made up of these selections: Sketch in F minor, Schumann; Sketch in D flat, Schumann; Andante, Borowski; "Minuette Antico," Yon; "The Bells of St. Anne de Beaupre," Russell; "En Bateau," Debussy; Rustic March, Boex; "Sunset," Biggs; Scherzo, Rogers; Toccata, Boellmann.

Homer P. Whitford, Hanover, N. H.—Professor Whitford gave the following programs of light compositions during the final examination period at Dartmouth College:

June 6—Nocturne, Grieg; Spring Song, Mendelssohn; "In Solitude," Scott; "The Primitive Organ," Yon; "Estrellita" (Mexican Serenade), Ponce; "Dance of the Bells," Rebikov.

June 8—Rize Song, from "Die Meistersinger," Wagner; "Will-o'-the-Wisp," G. B. Nevin; Arabesque, from Twenty-four Pieces, Vierne; "The French Clock," Bornschein; "In Summer," Stebbins; "The Squirrel," Weaver.

At his commencement recital at Dartmouth Sunday afternoon, June 17, Professor Whitford played: Chorale and Variations, from Sixth Sonata, Mendelssohn; "In Summer," Stebbins; "The Primitive Organ," Yon; Fantasia in G minor, Bach; "In Solitude," Scott; "The French Clock," Bornschein; "The Squirrel," Weaver; Toccata from Fifth Symphony, Widor.

Alexander Schreiner, Los Angeles, Cal.—At his Sunday recital at the University of California, Los Angeles, May 27 Mr. Schreiner played: Finale from First Symphony, Vierne; Andante from Fifth Symphony, Beethoven; Canon in B major, Schumann; Canon in B minor, Schumann; "Suite Gothique," Boellmann.

Mr. Schreiner's offerings June 1 were the following: Pastoral from Second Symphony, Widor; Allegro from Sixth Symphony, Widor; Andante from Fifth Symphony, Beethoven; "Ave Maria," Arkadelt-Liszt; Three Viennese Melodies, Godowsky; "Marche Slav," Tschaiakowsky.

For the Sunday program June 3 Mr. Schreiner played: First Sonata in G minor, Rene L. Becker; Prelude and Fugue in B major, Dupre; Adagio in A flat, Mendelssohn; "Hunting Song," Mendelssohn; "Sakuntala" Overture, Goldmark.

Walter Blodgett, Cleveland, Ohio—In his recitals at the Epworth-Enclid Methodist Church Sunday afternoons Mr. Blodgett presented the following recent programs:

May 6—Voluntary in D, Croft; Prelude on "Rhosymedre," Vaughan Williams; Minuet, Martini; "Heroic Piece," Franck; "Song of May," Jongen; "Chassidic Dance," Paul Beymer; Andante from String Quartet, Debussy.

May 13—Toccata on "Fange Lingua," Bairstow; "In Quiet Joy," Dupre; Prelude on "Veni Emmanuel," Broughton; Fantasia on "Amsterdam," McKinley; Pastoral, Piere; Minuet, Symphony 3, Vierne; "Over the Hills and Far Away," Grainger; Flute Solo, Mozart-Blodgett; "Sunshine and Shadow," Gale.

May 27—Bach program: Chorale Preludes, "Deck Thyself, O My Soul," "We Believe in One God, Creator" and "The Old Year Has Passed Away"; Prelude and Fugue in C minor; Prelude to a Church Cantata, "Lo, I Stand with One Foot in the Grave"; Fugue a la Gigue; "Jesus, Joy of Man's Desiring"; Fugue in D major.

G. Calvin Ringgenberg, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, May 20, Mr. Ringgenberg played these works: Symphony in G minor, No. 6, Widor; "Cortege Nuptiale," Chaminade; Pastoral, No. 4, Chaminade; Tune from County Derry, Grainger-Ringgenberg; "Marche Pittoresque," Kroeger.

Claude Means, Greenwich, Conn.—In a recital at a Greenwich home May 20 Mr. Means, organist and choirmaster of Christ Church, played the following program: "Variations de Concert," Bonnet; Chorale Preludes, "My Inmost Heart Both Yearn" and "Rejoice Now, Christian Men," Bach; "Dreams," Hugh McAmis; "Piece Heroique," Franck; Pas-

torale, Ravel; Toccata from Fifth Symphony, Widor.

Paul E. Grosh, Grove City, Pa.—In a recital at the chapel of Grove City College, where he is professor of music, Mr. Grosh played the following program May 28, assisted by Miss Tirzah Williamson, soprano: Chorale in A minor, Franck; Prelude, Clerambault; Cantabile, Franck; "Miniature," M. Johnson; Funeral March, Gullmant; Prelude, Ropartz; Arcadian Sketch, Stoughton; "Bells of Berghall," Sibelius; Toccata (Gothic Suite), Boellmann.

Edith B. Athey, Washington, D. C.—On her programs for the memorial concerts outdoors at Washington Memorial Park on Sunday afternoons Miss Athey, organist of the Hamline Methodist Church, has played:

June 3—"June," Tschaiakowsky; Adagio, from "Moonlight" Sonata, Beethoven; Andantino, Mulet; "Morning" ("Peer Gynt" Suite), Grieg; Nocturne, Russell K. Miller; Melody from "Orpheus," Gluck; Barcarolle, from "Tales of Hoffman," Offenbach; Evensong, Johnston; Berceuse, Gretchaninoff.

June 10—Pastoral Symphony, from "The Messiah," Handel; Andante, Borowski; "To a Wild Rose," MacDowell; Andante Cantabile, Tschaiakowsky; "Hymn of the Nuns," Wely; Serenade, Gounod; "Sunset and Evening Bells," Federlein; "Calm as the Night," Bohm.

Carey Jensen, Minneapolis, Minn.—Mr. Jensen, organist of the Portland Avenue Church of Christ and a pupil of Stanley R. Avery, played a recital entirely from memory at St. Mark's Episcopal Church on the evening of June 6. His offerings consisted of these works: Toccata, Adagio and Fugue in C major, Bach; Prelude to "The Blessed Damozel," Debussy; "Epithalame," MacMaster; "Legend of the Mountain," Karg-Elert; Symphony No. 5 (three movements), Vierne.

Carl McKinley, Mus. D., A. A. G. O., Boston, Mass.—Dr. McKinley gave a recital for the New England chapter of the A. A. G. O. at the Old South Church, of which he is organist, on the evening of May 28 and played the following compositions: Chorale Improvisation, "Herr Jesu Christ, dich zu uns wend," Karg-Elert; "Kyrie Elelson," Reger; Toccata, Adagio and Fugue in C major, Bach; Three Hymn-tune Fantasies, McKinley; "Clair de Lune," Vierne (dedicated to Ernest M. Skinner, builder of the Old South organ); Impromptu, Vierne; Allegro from Sixth Symphony, Widor.

Gordon B. Nevin, New Wilmington, Pa.—In a commencement vespers recital at the chapel of Westminster College June 10 Mr. Nevin of the faculty played this program: "Castilleja Sonata" (first movement), Latham True; "To Spring," H. A. Matthews; "O Mensch, bewein' dein' Sünde gross," Bach; Festival Postlude on Ancient Melodies, Russell K. Miller; "Legende," Joseph W. Clokey; Sixth Sonata, Mendelssohn; "A Sylvan Idyll," Gordon Balch Nevin.

Walter A. Eichinger, M. Mus., Tacoma, Wash.—In a recital June 3 at the College of Puget Sound Mr. Eichinger presented the following program: Chorale in A minor, Franck; Chorale Preludes, "Es ist ein Ros' entsprungen" and "Schmücke Dich, O liebe Seele," Brahms; Chorale Prelude and Fugue, "O Traurigkeit, O Herzeleid," Brahms; Sketch in D flat, Schumann; Canon in B minor, Schumann; Prelude and Fugue in B minor, Bach; "Cathedral Windows" ("Ave Maria" and "Adestes Fideles"), Karg-Elert; Finale from Six Pieces, Franck.

Alfred Kaepfel, A. A. G. O., New Orleans, La.—In a recital at Christ Church Cathedral Sunday afternoon, June 3, Mr. Kaepfel played this program: Second Violin Concerto in A minor, Vivaldi-Bach; organ and piano duo, Symphonic Piece, Clokey (Clare Cui and Alfred Kaepfel); Prelude and Fugue in G, Bach; "Concerto Gregoriano," Yon.

The cathedral choir under the direction of Professor William C. Webb, organist and choirmaster, sang Noble's "Gerlee Was the Wild Willow," Franck's "150th Psalm" and Schubert's "Omnipotence."

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting played the following program in a recital Sunday evening, June 17, at Calvary Episcopal Church: "Symphonie de L'Agneau Mystique," Op. 24, de Male-

ingreau; Three Chorale Preludes, "Our Father, Who Art in Heaven," Reger; "A Rose Breaks into Bloom," Brahms, and "Praise the Lord, the Almighty King," Karg-Elert; Sketches from Nature ("Pipes of Pan," "Dripping Spring," "Twilight Moth" and "An Angry Demon"), Clokey.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft gave an organ recital in connection with the seventy-fifth anniversary concert by the choir of Lake Erie College, Painesville, Ohio, directed by him, and the college glee club, on June 10. The organ program was played at 4 o'clock and the concert by the choir and glee club took place in the evening. Mr. Kraft's offerings on this occasion were the following: "Song of Gratitude," Cole; Chorale Prelude, "Lord! Hear the Voice of My Complaint," Bach; Fugue in G minor (Greater), Bach; "Carillon," Sowerby; First Movement of Second Sonata, Op. 42, Merkel; Nocturne, Dethier; Fantasia in A, Franck; Capriccio, Faulkes; Serenade, Bachmannoff-Kraft; "Ride of the Valkyries," Wagner.

Stanley E. Saxton, Saratoga Springs, N. Y.—In a recital at Skidmore College June 10 Mr. Saxton's numbers were: Concerto in F, Handel; Andante from "Grande Piece Symphonique," Franck; Prelude and Fugue on B-A-C-H, Liszt; Pavana, Ravel; Excerpts from Opera "Merry Mount" ("Maypole Dance" and Chorale and Finale to the First Act), Howard Hanson; "Dripping Spring," Clokey; "Cortege et Litanie," Dupre.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital for Miami University at the Memorial Presbyterian Church Sunday evening, June 10, Mr. Mead presented a program made up of these American compositions: Prelude and Fugue in F minor, Mead; Adagio in E minor, Durst; "Storm King" Symphony (Canon and Scherzo), Dickinson; Suite, "Fireside Fancies," Clokey.

Hugh C. Price, M. Mus., La Salle, Ill.—In a recital at the Methodist Church of Kewanee, Ill., June 11 Mr. Price played: Festival Prelude (written for the dedication services of the First Methodist Episcopal Church), Hugh C. Price; Chorale, "I Call to Thee, Lord Jesus," Bach; Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Scherzo, Dunham; "Perpetuum Mobile," Middelschulte; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Harp Nocturne, Yon; "Dreams," McAmis; Finale in D, Guilman.

In a recital May 27 at the First Lutheran Church of Princeton, Ill., Mr. Price presented this program: Toccata and Fugue, D minor, Bach; Sonata, D major, Mendelssohn; Prelude, C sharp minor, Rachmaninoff; Melody in F, Rubinstein; "Blue Danube," Strauss; Festival Prelude, Hugh C. Price; "The Bells of St. Anne," Russell; "Will-o'-the-Wisp," Nevin; "Dreams," McAmis; Concert Variations, Bonnet.

Dorsey D. Baird, Hastings, Neb.—Mr. Baird, organist, and Ruth Fuhr, pianist, gave a piano and organ vespers recital May 27 at St. Mark's Pro-cathedral and their program was made up of these works: Prelude and Fugue in C minor, Bach; Suite (Minuette, "Romance" and Scherzo), Mozart; Grand Aria, Denarest; Fantasia, Denarest.

J. Lawrence Erb, New London, Conn.—In a recital at the First Congregational Church March 28 Professor Erb of the Connecticut College for Women played: Sonata, No. 2, Mendelssohn; "Now That Daylight Fills the Sky," Turner; Arioso, Rogers; "Vision," Bibl; "Prayer," Stark; Grand Chorus in D, Renaud.

Eleanor Frances Oliver, Saratoga Springs, N. Y.—Miss Oliver, a pupil of Stanley E. Saxton at Skidmore College, won her degree in organ at the college this year and played a graduation recital May 7, interpreting the following program: Toccata and Fugue in D minor, Bach; Carol Rhapsody, Stanley Saxton; Sketch in C minor, Schumann; "Jagged Peaks in the Starlight," Clokey; Finale from Sixth Symphony, Widor; "Carillon," Sowerby; Chorale in A minor, Franck.

Roberta Bitgood, New London, Conn.—In a recital May 3 at St. James' Church Miss Bitgood played these compositions: Fantasia on "All Glory, Laud and Honor," McKinley; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; "An Easter

Alleluia," Slater; Andante, Allegro, Andante ("Grande Piece Symphonique"), Franck; Fantasia and Fugue in G minor, Bach; "Byzantine Sketches" ("Rose Window," "Noel" and "Thou Art the Rock"), Mulet; "Jesu, Joy of Man's Desiring," Bach; "Dance of the Reed Flutes," Tschaiakowsky; "Old Dutch Lullaby," Dickinson; Allegretto Giocoso ("Water Music"), Handel; Finale (First Symphony), Vierne.

Harry Upton Camp, Reading, Mass.—Mr. Camp played the following selections in a recital at his home June 18: Prelude, Clerambault; Preludio, Corelli; "Psalm XIX," Marcello; "Noel," d'Aquin; Chorale Preludes, "Vom Himmel hoch," "Ich ruf zu Dir," and "In Dir ist Freude," Bach; Sinfonia in F, "Tidings of Joy" and "Jesu, Joy of Man's Desiring," Bach; Sketch in D flat (arranged for organ by Gerald F. Frazer), Schumann; "L'Organo Primitivo," Yon; Cantilena, McKinley; Hymn-tune Fantasies, "St. Clement" and "Amsterdam," McKinley.

Bertram T. Wheatley, Dallas, Tex.—In his recitals at the Church of the Incarnation on Sunday afternoons Mr. Wheatley has played:

May 13—Fifth Sonata, Guilman; Serenade, Piere; Grand Offertoire in F minor, Batiste; "Funeral March of a Marionette," Gounod; "Pas des Harpes," from "La Source" Suite, Delibes; Meditation, from "Thais," Massenet; Overture, "Decevant Mirage," Gabriel-Marie; Grand March, "Queen of Sheba," Gounod.

May 20—"Ave Maria," Arkadelt; Fantasia in C major, Bach; Fugue (from Suite in F minor), Handel; "Evening Song," Schumann; Transcription on the Tune "Nicaea," John A. West; Transcription and Paraphrase on "Robin Adair," Lemare; March in F major, Guilman; "Misereere," from "Il Trovatore," Verdi; Prelude to "Le Deluge," Saint-Saens; "The Swan," Saint-Saens; Caprice, Huarter; Love Song, Minnie T. Wright; March from "Scenes Pittoresques," Massenet; Arrangement of "Mighty Lak a Rose," Nevin; "Grand Choeur" in A major, Faulkes.

May 27—Capriccio, Froberger; Aria, Tenaglia; "Hallelujah Chorus" (from "The Messiah"), Handel; Minuet (from Symphony in G minor), Mozart; Fourth Sonata (Op. 61, in D minor), Guilman; Scotch Fantasia, Macfarlane.

Herbert Ralph Ward, New York City—Among Mr. Ward's Tuesday noon recital programs at St. Paul's Chapel in June were the following:

June 19—Canon, "Ti Prego O Madre Pia," Curschman; Peasant Dance, Antonine Kammell; Fantasia in A major, Franck; Toccata in D, Marcel Routhier.

June 26—Meditation (Symphony 1), Widor; "Canyon Walls," Clokey; Canonetta in E flat major, S. Reid Spencer; Fantasia and Fugue in G minor, Bach.

Louise Allen Howlett, Skaneateles, N. Y.—Mrs. Howlett, organist of the First Presbyterian Church, gave a recital on the new two-manual Möller organ in St. John's Episcopal Church at Marcellus, N. Y., June 13. Her program consisted of these compositions: Prelude in C minor, Willan; "Monastery Hymn at Sunrise," Wareing; "Jesu, Joy of Man's Desiring" and Air for the G String, Bach; "Romance sans Paroles," Bonnet; Prelude and Fugue on B-A-C-H, Liszt; Sonata No. 2 (Grave—Adagio), Mendelssohn; "Evensong," Bairstow; Gavotte, from "Mignon," Thomas; Fountain Reverie, Fletcher; Toccata in E minor, Callaerts.

Edgar Danby, Detroit, Mich.—Mr. Danby played this program at the Detroit Institute of Arts May 20: Chorale in A minor, Franck; "Dialogue," Quef; "Arabesque," John Gordon Seely; Finale (from Second Symphony), Widor; Chorale, "Lo, a Rose is Blooming," Brahms; Scherzo from "Midsummer Night's Dream," Mendelssohn; Allegro Vivace, Baric; Intermezzo, Bonnet; Toccata (from Fifth Symphony), Widor.

Elizabeth Whiley, Oxford, Ohio—In a graduation recital at Miami University, played on the three-manual Skinner organ in Presser Hall, May 6, Miss Whiley presented this program: First Movement, Sixth Sonata, Mendelssohn; Adagio, Fifth Symphony, Widor; Passacaglia and Fugue in C minor, Bach; Nocturne in F sharp major, Whiley; "Pantomime," Jepsen; "Drifting Clouds," d'Antalfy; First Sonata, Guilman.

Recital Programs

[Continued from page 22.]

Frederick C. Mayer, West Point, N. Y.—At the 122d organ recital, and the last of the season at the West Point Military Academy, June 10, Mr. Mayer played these numbers: "Miserere Mei Domine," Bach-Widor; Allegro moderato and Andante con moto from Unfinished Symphony, Schubert; "Liebestod," from "Tristan," Wagner; "Alma Mater," Kuecken; Postlude in B flat, Ropartz.

James E. Bryan, F.A.G.O., Philadelphia, Pa.—In a recital which was a part of a concert by his choir at St. Paul's Reformed Episcopal Church June 14, Mr. Bryan, organist and choirmaster of the church, played: Sonata in C minor (first movement), Salome; Pastorale, from Sonata in D flat, Rheinberger; Six Pieces from "Water Music," Handel; "The Bells of Aberdovey," Stewart; "Pomp and Circumstance," March, Elgar.

Ernest Prang Stamm, St. Louis, Mo.—The following compositions were played by Mr. Stamm preceding the services at the Church of the Holy Communion in June, and the last two Sundays in May: May 29.—Fantasia in G, Bach; Andante Espressivo, from Sonata in G, Elgar; "In the Hall of the Mountain King," from "Peer Gynt" Suite, Grieg. May 27.—"Marche Funebre et Chant Seraphique," Guilmant; "Invocation," Mally; Finale from Suite for Organ, Bartlett.

June 3.—Concert Overture in E flat, Faulkes; Pastorale, from Pastoral Sonata, Rheinberger; "Invocation," Kroeger.

June 10.—International Fantasy, Rogers;

"Dedeece," Bonnet; Finale, Franck.

June 17.—"Yasnaya Polyana," Gaul;

"Feuerzauber," from "Die Walkure," Wagner; "Marche Triomphale," Callaerts.

June 24.—Scherzo, Dethier; "The Bells of St. Anne de Beaupre," Russell; Post-

lude, Parker.

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy was heard by a distinguished company of clergymen, organists and others in a recital on the Möller organ at Seabury-Western Theological Seminary in Evanston on the afternoon of June 8, when he played the following program: Two Sketches, Schumann; Four Chorale Preludes, Bach; "Divertissement," Vierne; "A Rose Breaks into Bloom," Brahms; "The Tumult in the Praetorium," de Malingreau; "The Legend of the Mountain" and "Now Thank We All Our God," Karg-Elert.

Marcus Naylor, Warren, Pa.—In his recital at the First Presbyterian Church Sunday afternoon, June 17, Mr. Naylor played: Fantasia in F minor, Mozart; Chorale Prelude, "Sleepers, Wake!" Bach; "Scherzo Symphonique," Guilmant; Sonata in A major (No. 3), Mendelssohn; "The Ride of the Valkyries," Wagner; Ballad in D flat, Wolstenholme; "Rakoczy" March, from "Faust," Berlioz.

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

June 3.—Fantasie, Op. 5, Hermann Schroeder; "Benedictus," Op. 59, Reger.

June 10.—Tocatta and Fugue in F minor, Johann Nep. David; "Oh, the Lifting Springtime," Stebbins.

June 17.—Allegro Appassionato, Bruno Leibold; Intermezzo and "Carillon," Eric Thiman.

June 24.—Fantasie and Fugue in D major, Karg-Elert; "Night," Cyril Jenkins.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in the popular programs at the Philharmonic Auditorium by Dr. Hastings in the last month were: Prelude to "The Creation," Haydn; Chorale Prelude, "O Sacred Head," Bach; "Love Song," Henselt; Prelude to "King Manfred," Reinecke; Melody, Paderewski; Preludes, Numbers 6, 7 and 20, Chopin; Nocturne, No. 15, Chopin; Symphonic Poem, "Immortality," Hastings.

Abner W. Kelley, Lexington, Ky.—An organ recital by Dr. Kelley was a part of the baccalaureate program at the University of Kentucky on the afternoon of May 27 and the compositions played were these: Six Chorale Preludes, Bach; "Marche Funebre et Chant Seraphique," Guilmant; "Now Thank We All Our God," Karg-Elert.

[Programs for insertion in this department must be received not later than the 20th of the month in order to appear in the issue of the following month.]

Frank Q. T. Utz, Mus. B.



FRANK Q. T. UTZ'S twenty-fifth anniversary as organist of the Christian Church at Marshall, Mo., was celebrated at that church Sunday afternoon, May 20, when a congregation which nearly filled the large auditorium came out for a vesper service in which all the organ selections were compositions of Mr. Utz. Claude L. Fichthorn, dean of the Central Missouri chapter, A. G. O., represented Mr. Utz's fellow organists and voiced their greetings. Dr. Harvey Baker Smith, pastor of the church, made an address expressing appreciation of Mr. Utz's services, as did Dr. A. C. Putnam, chairman of the worship committee. The church presented the organist with a beautiful silver cream and sugar service with large tray to match.

Mr. Utz played these pieces composed by him: Festival March and Cradle Song, dedicated to Dean Fichthorn; "At Twilight," dedicated to his mother; "Meditation in a Cathedral," dedicated to Mrs. Utz; Toccata, dedicated to John Wick, and "Marche Heroique," while the choir sang his anthem, "We Own His Kingship," and there was a soprano solo, with violin obbligato, "All Hail the Power of Jesus' Name." Many visitors came from distant points to attend the service.

Mr. Utz almost had a very hot celebration on March 11, the actual anniversary of his coming to the Christian Church, for on the night before the service was to take place fire damaged the church edifice and made a postponement necessary.

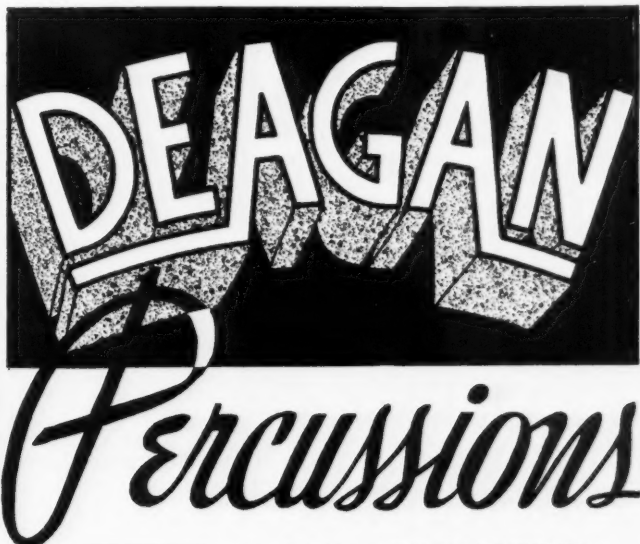
Frank Q. T. Utz, Mus. B., who lived as a boy on a farm north of Marshall, began studying music under local teachers and later under Professor Place at Missouri Valley, continuing under Dean Fichthorn. He was graduated in organ in 1916. The winter of 1925 he was in Kansas City studying under Hans C. Feil. He has held membership in the Central Missouri chapter of the American Guild of Organists for three years.

Mr. Utz has been guest organist at many dedications and recitals. In 1926 he took part in a program at the First Christian Church at Independence, Mo. That program was broadcast and the organist received 1,203 letters and telegrams on that occasion.

The specification of the three-manual Wicks organ Mr. Utz plays was published in THE DIAPASON in June, 1927. It has thirty speaking stops. The chimes are by Deagan, and were a gift of Mr. Utz in memory of his mother, who died in 1920.

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The Reuter Organ Company of Lawrence, Kan., announces the appointment of F. C. Wichlac of Chicago as a sales and service representative for Reuter organs in the Chicago territory. Mr. Wichlac is widely known in the territory. He will devote a portion of his time to sales work in collaboration with Irving Christian, who has been representing the Reuter firm in Chicago and vicinity.



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Minnesota Choirs Brought Together for Splendid Work

By STANLEY R. AVERY

Organist and Choirmaster St. Mark's
Episcopal Church, Minneapolis.

Bringing choirs together has become a popular practice in this part of the country and is producing increasingly fine results. While choirs here and there have been working together for some time, the combination idea has reached such proportions that some stunning results have been attained this past season.

For years St. Mark's Episcopal and Central Lutheran of Minneapolis have joined to present "The Messiah" at Christmas and Westminster Presbyterian and St. Mark's gave the first local presentation of Bach's "St. Matthew Passion." Christ and St. James' Episcopal of St. Paul recently gave an excellent program under the direction of Frank Owen and the first diocesan choral festival at the cathedral (Episcopal) at Faribault in October, 1932, has already been reported. This and others that followed in Mankato, Lake City and Minneapolis led to the formation last December of the Episcopal Choir Guild of the diocese of Minnesota. Bishop Frank A. McElwain and Bishop Coadjutor Stephen E. Keeler are the honorary presidents, Stanley R. Avery is president and George H. Fairclough and Frank Owen are the vice-presidents. There is a representative from each deanery in the diocese and one object of the guild is to hold a festival of combined choirs in the principal parish of each deanery. Willmar, Rochester and Northfield are still to have their festivals under the direction of the guild.

The largest recent gatherings of Episcopal choirs were in connection with the visit of Presiding Bishop Perry on Nov. 12. Morning service was not held in the churches of Minneapolis and the combined congregations and choirs met in the Municipal Auditorium instead. The city and out-of-town choirs present numbered over 400 voices, all vested, and they sang shortened morning prayer under the direction of J. Austin Williams and Stanley R. Avery. Ramona Gerhard and Hugo Goodwin were at the organ. In the evening a similar service was conducted in the St. Paul Auditorium with George H. Fairclough conducting and Frank Owen at the organ.

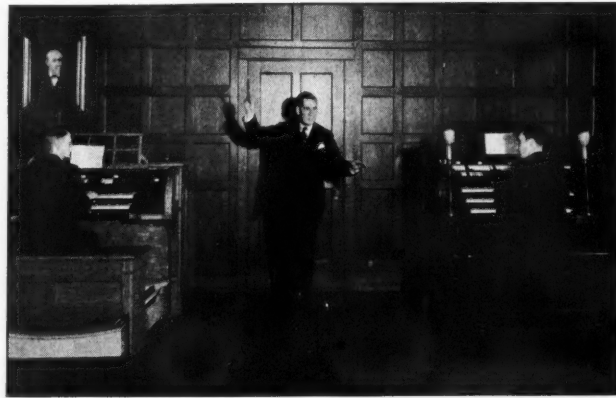
An outstanding combined choir event is the mid-May festival held every year at St. Olaf College, Northfield. Lutheran and a few other choir directors met at the college Saturday, May 12, for a conference on choir matters under the inspiring leadership of Dr. F. Melius Christiansen and the next day they brought their choirs, over 1000 voices, for a joint rehearsal and festival performance in the afternoon. Under Dr. Christiansen very artistic results are obtained, for the choirs are well trained at home and many alumni of the famous St. Olaf Choir return for this great event.

Another Lutheran organization of prominence is the Twin City Lutheran Choir of 250 voices, directed by the Rev. Boral Bjorn. Made up of choirs from St. Paul and Minneapolis, it presents excellent programs the early part of every year. There is also the Walter League Chorus of seventy picked choir singers under the leadership of George Hultgren. The Presbyterian Union sponsors every year a festival of Twin Cities Presbyterian choirs, numbering 350 voices, they give fine programs under the direction of Rupert Sircom of Westminster Church, Minneapolis.

Always leaders in mass singing, it is to be expected that the Methodists would favor the clanning of their choirs; and they do. At the call of the district superintendent twenty choirs, aggregating 500 voices, gather every May for a festival in Simpson Church. Each choir appears alone and at the close of the program they sing two numbers in massed formation under the direction of Archie N. Jones.

While the denominations are strong and quite individual hereabouts, there is a fine spirit of co-operation, as

Making Record of a Symphony at Kilgen Factory



RECORDING OF A SCORE written for a large symphony orchestra on the organ at the studios of the Kilgen organ factory at St. Louis is illustrated in this picture. Since it is impossible for one organist to play all the orchestral voices called for in the score, two consoles are attached to the same organ, and the complete instrumenta-

tion is carried out as called for by the composer. At the console on the left is C. Albert Scholin and at the console on the right George L. Scott, while the director is Dr. Charles M. Courboin, famous organ virtuoso and a member of the Kilgen staff. The score being recorded is the second movement of Schubert's Unfinished Symphony.

evidenced in the local Federation of Churches and numerous other inter-church activities. The choir activities enumerated would seem to indicate that all the massed events were held almost entirely within denominational lines. Whatever we have of this is marvelously offset by the truly remarkable accomplishments of the Twin Cities Choirmasters' Association. Formed only a year ago last fall, it already has to its credit some of the finest choral events the Twin Cities have ever had. To Archie N. Jones, founder and president of the association, should go all possible credit for the success of this organization. In his position as instructor in the music education department of the University of Minnesota and as choirmaster of Simpson Methodist Church Mr. Jones has come to know the value of group singing and the necessity of extending throughout a community the idea of higher and still higher standards of choir singing. Small choirs that join with big ones learn something, and so do the big ones. The very variety of conducting which they all experience is highly beneficial and all come in contact with some choir literature new to them.

The association has many objectives, but its greatest accomplishments so far have been in supplying choruses. The first was in connection with the biennial convention in Minneapolis last May of the National Federation of Music Clubs. A splendid chorus of 400 was provided for the opening meeting and sang under the direction of Daniel Protheroe and Eugene Ormondy. The work done, with a minimum of joint rehearsing, showed from the first the excellent training the choirs are receiving at the hands of their individual choirmasters.

Since then a similar chorus has co-operated with the Minneapolis Symphony Orchestra to present Verdi's "Requiem" and Beethoven's Ninth Symphony under the thrilling direction of Eugene Ormondy. These works were prepared over several months by Rupert Sircom as chorus master and their presentation reflected his careful work with the singers as well as their fine spirit of co-operation in giving so much of their time and energy.

The association's crowning event so far is the festival of combined choirs which it gave in the Minneapolis Auditorium on March 21. Six choral conductors led the chorus of 1,000 in six accompanied and four a cappella numbers and for this only two choruses and one full rehearsal were held. Most of the work was done in the choir rooms. The success of the festival was made possible by the generous co-operation of the Minneapolis Symphony Orchestra, which accompanied the chorus and played a group of orchestral numbers under the delightful leadership of Paul Lemay, assistant conductor of the orchestra.

The complete program was as follows: A Joyous Prelude for Orchestra, Stanley R. Avery (conducted by the composer); "Psalm 150," Cesar Franck (festival chorus and orchestra, Stanley R. Avery, conductor); "Go to Dark Gethsemane," T. Tertius Noble (festival chorus, R. Buchanan Morton, conductor); "Sanctus" ("Messe Solenne"), Gounod, and "Hallelujah" ("Mount of Olives"), Beethoven (festival chorus and orchestra, Archie N. Jones, conductor); Introduction to Act 3, "Lohengrin," Wagner; Overture to "A Midsummer Night's Dream," Mendelssohn, and "Finlandia," Sibelius (Paul Lemay, conductor); "O Bone Jesu," Palestrina, and "God, My King," Bach (festival chorus, Cecil Birder, conductor); "How Lovely Is Thy Dwelling-Place," Brahms, and "The Heavens Are Telling" ("Creation"), Haydn (Mildred Reed Sircom, Edmund Cronan and Berthold Busch, festival chorus and orchestra, Rupert Sircom, conductor); "Beautiful Saviour," Christiansen (contralto solo, Olive McDougall); "Hallelujah Chorus" ("Messiah"), Handel (festival chorus and orchestra, George Hultgren, conductor); organists, Rupert Sircom and George H. Fairclough.

In as few words as possible I have sought to present an interesting situation and have necessarily omitted many excellent similar events past and planned. What we are doing can be done over the country; and we of Minnesota will be pleased to hear reports from other sections. Church musicians have lofty ideals; working together crystallizes them.

FOR MRS. WILLEY'S CHURCH

Three-Manual Organ to Be Installed by M. P. Möller in the Fall.

The First M. E. Church of Red Bank, N. J., recently placed an order with M. P. Möller for a three-manual organ to be completed by Sept. 1. The console will be of the English drawknob style and will have twenty-five couplers. There will also be thirteen blank drawknobs provided to care for future additions to the organ. The organist and choir director of the church is Mrs. Theresa Grant Willey, who has a senior chorus choir and also a choral society of over forty voices.

Following is the specification of the organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Flauto Dolce, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 notes.
5. Octave, 4 ft., 73 pipes.
6. Harmonic Flute, 4 ft., 73 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Tromba, 8 ft., 61 pipes.
9. Harp, 8 ft., 49 notes.
10. Chimes, 20 notes.

SWELL ORGAN.

11. Lieblich Gedeckt, 16 ft., 12 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Gedeckt, 8 ft., 85 pipes.
14. Viole d'Orchestre, 8 ft., 73 pipes.
15. Viole Celeste, 8 ft., 61 pipes.
16. Flute d'Amour, 4 ft., 73 notes.
17. Flute Twelfth, 2 3/4 ft., 61 notes.
18. Flautina, 2 ft., 61 notes.
19. Trumpet, 8 ft., 73 pipes.
20. Oboe, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

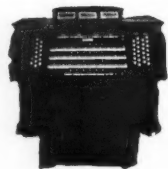
22. English Open Diapason, 8 ft., 73 pipes.
23. Flauto Dolce, 8 ft., 73 pipes.
24. Dulciana, 8 ft., 73 pipes.
25. Unda Maris, 8 ft., 61 pipes.
26. Harmonic Flute, 4 ft., 73 notes.
27. Piccolo, 2 ft., 61 pipes.
28. Gamba, 8 ft., 73 pipes.
29. Clarinet, 8 ft., 73 pipes.
30. Harp, 8 ft., 61 bars.
31. Celesta, 4 ft., 49 notes.
32. Chimes, 20 tubes.

PEDAL ORGAN.

33. Diapason, 16 ft., 32 pipes.
34. Bourdon, 16 ft., 32 pipes.
35. Sub-Bass (from Swell), 16 ft., 32 notes.
36. Bass Flute (from Swell), 8 ft., 32 notes.
37. Cello (from Choir), 8 ft., 32 notes.
38. Trombone (ext. Tromba), 16 ft., 12 pipes.
39. Tromba (from Great), 8 ft., 32 notes.

Death of Dr. Edward W. Naylor.

News comes from England that Dr. Edward Woodall Naylor died in a nursing home at Cambridge May 7, at the age of 67. He was born Feb. 9, 1867, and was the son of John Naylor, organist of York Minster, who superintended his early musical education. In 1884 he gained a choral scholarship at Emmanuel College, and after taking his B. A. degree he entered the Royal College of Music. In 1889 he was appointed organist of St. Michael's, Chester Square, and in 1896 organist of St. Mary's, Kilburn. In 1898 he returned to his old college as organist, and here he remained until his death. Since 1926 Dr. Naylor had been university lecturer, having been appointed lecturer on music at Emmanuel College in 1902. He improved the music at his chapel, and wrote many services and anthems, having a cantata, "Arthur the King," produced at Harrogate in 1902. In 1908 his opera, "The Angelus," won first prize in a competition promoted by G. Ricordi & Co., and this was performed at Covent Garden in 1909, and again in 1921. Dr. Naylor was also the author of several notable books—"Shakespeare and Music" (1896), "Analysis of the Fitzwilliam Virginal Book" (1905), and "The Poets and Music" (1928).



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M. P. Möller Installs Three-Manual in Baptist Church.

M. P. Möller has installed a three-manual organ in the Baptist Church at Williamsburg, Va., and its resources are shown by the following scheme:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Clara-bella, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Chimes, 20 bells.
Harp, 49 notes.
Tremolo.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Sallecional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 73 notes.
Salleciet, 4 ft., 73 notes.
Lieblich Flute, 4 ft., 73 notes.
Flute Twelfth, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gemshorn, 8 ft., 73 notes.
Dulciana, 8 ft., 85 pipes.
Clara-bella, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Dulciet, 4 ft., 73 notes.
Nazard, 2 1/2 ft., 61 notes.
Dulcietin, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bass, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Principal, 8 ft., 32 notes.

DR. M. S. LITTLEFIELD DEAD

Hymnologist Passes Away in Corona, N. Y., in Seventieth Year.

The Rev. Dr. Milton S. Littlefield, authority on hymnology and pastor emeritus of the Union Evangelical Church, Corona, L. I., N. Y., died June 11 at his home in Corona, in his seventieth year. He had been in ill health for the last two years, but his condition first became serious on May 27 when he was scheduled to deliver his farewell sermon to the congregation which he had served for fourteen years.

Dr. Littlefield was born in New York City in 1864. He attended Johns Hopkins University and later studied at Union Theological Seminary, graduating from the latter institution in 1892. He held four pastorates in New York City, notably the First Union Presby-

terian Church, Manhattan, and the Bay Ridge Presbyterian Church, Brooklyn.

Dr. Littlefield devoted much of his time to editing hymn-books and collecting old favorites and was the second president of the Hymn Society of America, an office he had held for two years. Dr. Littlefield also wrote a book of studies in familiar hymns which showed the historical development of hymns from early times. He was field secretary of the Congregational Education Society and represented the Congregational Church on a commission sent out by the Near East Relief for a report on conditions in Armenia.

As a member of a commission of the Hymn Society on the place of the hymn in the education and character training of young people, Dr. Littlefield in 1932 was outspoken in his condemnation of "hectic, sentimental effusions of medieval mystics — cheap jingles which disgust tastes trained to appreciate Tennyson and Keats."

Surviving him is his daughter, Mrs. Helen Fuller. His wife died in 1928.

George W. Grant's Choir in Concert.

George W. Grant's quartet and choir at the St. Peter's Lutheran Church in Brooklyn gave a concert at the auditorium of the Bedford branch Y. M. C. A. May 16 and all accounts agree in saying it was a very effective performance. Soloists on piano, violoncello, harp and chimes assisted. There was a large audience. The receipts were divided between the choir treasury and the church music fund. This enables Mr. Grant to engage instrumental soloists and other extras for whom no provision is made in the church's music appropriation.

Miss Isa McIlwraith conducted the fourth concert of the Philomelic Society of Ridgewood, N. J., at the Woman's Club auditorium May 28. A well-selected program of classical and popular numbers was presented. Harwood Simmons, clarinetist, and Homer Pearson, pianist, assisted the chorus and Mary Duncan was the accompanist.

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Glimpse of Venture in Choir Conducting; Task and Its Reward

By FRANCIS A. MACKAY, Mus. B.

[The following is the text of a paper presented by the organist and choir-master of St. Paul's Cathedral, Detroit, Mich., at the Toledo semi-annual convention of the Northern Ohio chapter, A. G. O.]

When a choir-master has discovered that music is the divinest of God's great gifts to the human race; that it can comfort, calm and refresh; that it can inspire, revive and create, and that this art of melody, of harmony, of symphonic beauty, is the voice of eternity loaned to mortal souls for a little while, then and then only is he ready to venture upon the business of choir training and imparting of the same idea to those whom it is to be his privilege to train.

If the training of a choir were but the simple matter of teaching tune and rhythm, the reading of music and producing of a tone, a choir-master would have a useful existence without adventure. It is the working with many types of personality, the use of subtle psychologies and the sacred task of developing characters which make the work of a choir-master as thrilling as it is.

There is only one way of being useful in the world and that is to leave it better than we find it; which really means to leave the people we meet better than when we found them. Most professional people have an opportunity to do this through the nature of their professions—the doctor to make people well; the clergyman to point out the best way of life; the lawyer to insist upon justice and fair dealing. But the artist, and particularly the musician, has an unusual opportunity to deal in spiritual matters because art is the universal language which needs no interpreter; and music is of all the arts the most expressive and generally appreciated. It makes an appeal to the emotions, not merely to the intelligence, and it is through the emotions that men are changed, for better or worse. Therefore it would seem to me that the choir-master, placed as he is in a position to work with old and young and to guide them in their search for beauty, is predestined to a life of service and should make every effort to understand and appreciate his opportunities.

A public announcement of your need for singers will bring various types to you. Many are looking for just such opportunity to express themselves musically. They show eagerness and, therefore, are quite likely to respond to the choir-master's ambitions in the matter of organizing a choir. It will furnish material and from that material the choir-master should pick out the most durable, as it is going to be a lifework, and poor material will not stand the test of years. Beginning with boys who will be brought to him by ambitious parents anxious that their sons may come into contact with the music furnished by the church and the environment and religious benefits to be gained thereby, the choir-master should sort his material and place it where it will serve the best purpose. Here and there difficulties will arise, so, like the doctor, we must seek the cause of the trouble. There may be misunderstanding at home in regard to the choir work. In that case a conference with the parents will give an entirely different viewpoint on the matter, which, when cleared up, will make the goal easier to reach. The boys are ready and willing to sing, but the choir-master must guide them. Another thing to be considered is the general behavior of a group of boys. It has been found that by picking out the "leaders" and making them captains or officers, giving them responsibilities and duties, the general conduct of the choir will be much easier for the choir-master to handle. This will also give the boys further interest in the actual work of the choir. Not only, then, is the choir-master developing the voice of the boy, but he is molding his character. The boys should constantly be reminded of their necessity as a part of the building up of a church choir and the part they themselves have in making the congrega-

tion feel the beauty of the music which they are to render. Thus the choir-master plays an important part in the future life of the boy and his social standing in the community.

In starting such a work we are venturing into the unknown, for who can tell what the years will bring forth; a small choir in later years has become a standard school for training choristers. For example, there is the Christ Church Cathedral School of Oxford, England, where choir boys are accepted according to their merits and those considered feel it an honor to sing there. A good choir here and there in a city is bound to have its influence and make that city one of the musical centers of the future.

The choir-master's work is devoted not only to the training of boys, but also to the building up of an adult choir of men and women, in which there is much risk. Older people with characters already formed may not be so easy to handle as a boy choir. Adult singers, especially those of "experience," are ever ready to discuss what should be done in the choir-room, according to what he or she has seen done in some other organization. The choir-master should take a personal interest in each member. He should be open to suggestions for the carrying on of his work. He listens and will probably agree to many of these suggestions and criticisms, but he should not allow himself to be influenced, keeping in mind always that the choir-master is captain of his own ship. He should be firm and use his own best judgment in removing the obstacles that block his passage. His crew will sail through with him, not realizing at the time that the choir-master is guiding them, but will thank him later. Dealing with the individual chorister, whether minor or adult, is surely an adventure.

The choir-master should be impartial and tactful in his arrangement of voices so that they will blend. He will find some voices more desirable than others, but should not allow this to be noticed. If his best voices are judiciously scattered throughout the ensemble only he needs to know his personal opinion of each one. In developing the group, then, he is also developing the individual; and the true choir-master hears beyond the voice itself, many times realizing the spirit of the singer and the effort which it is making to grow and become finer.

Why do we place so much emphasis upon the individual? Is not the choir the main consideration? My friends, the choir is the main consideration, but the individual supplies the nucleus and the only way in which to improve the work of the choir or any other organization composed of human beings is to improve the individuals of whom it is made up.

Albert Edward Wiggam in his remarkable book, "The Marks of an Educated Man," says: "What does it matter if you gain the whole world and other people do not like you? What do all the academic diplomas and degrees matter if you cannot get along happily with other people? * * * The ability to deal with others and a winning sensitiveness to the rights and feelings of your fellow mortals constitute the difference between learning and refinement, between information and culture, between knowledge and social power." Furthermore, a keen and real interest in others, when we are attempting to work with them, leads to a mutual understanding which irons out many difficulties.

Mr. Wiggam says further: "Many people resort to all sorts of oddities, eccentricities and egotisms, solely in order to get others interested in them. People only laugh at them for these antics, or are annoyed, or feel sorry for them; but if you want to be popular and have real friends, you must become genuine and sincere in your interest in other people's lives, the things they are interested in, their fortunes and misfortunes."

Music having the power to create and inspire, we overlook the mannerisms of some of our choristers, knowing that with patience and the power of music the voice will soon outshine anything that may appear crude. The choir-master, in order to retain the con-

fidence and respect of his choristers, should be constantly on guard against allowing things to annoy him. He is human and consequently subject to all the irritations of everyday life.

Perhaps one of the most irritating things to combat is irregular attendance at rehearsals. There are many attractions that draw choir members away, especially after many years of work together. Rehearsals must be made attractive. To ask a group of singers merely to come and sing religious music is not sufficient. The choir-master must ever instill into the minds of the members that each individual is an important asset to the choir and by making each one feel his own importance in the choir he will keep them together. If half the choir miss one rehearsal, two or three are absent from the next or some tardy member arrives when rehearsal is well under way, failure will result. How can regular attendance be best enforced?

(a) By creating officers.

(b) By appointing librarians for the care of music.

(c) Committees, who will care for vestments, voice trials, entertainment, sick and welfare.

(d) Inviting those with special talent to sing or give recitals at recess during rehearsal.

In a very short time the choir-master will find that the members are willing to make almost any sacrifice rather than miss an interesting rehearsal. A choir-master who has the personal interest of his choristers at heart can never find life dull. He will find himself in the capacity of volunteer organist at weddings and funerals, sponsor at baptisms, an employment agent and general adviser on all matters. A choir-master who has the control of large choirs of boys, girls, men and women should be not only a musician, but a good mixer, a sympathizer, a patient and tolerant man who is venturing into the lives of others, whose influence is bound to be felt throughout the community in which he lives.

The matter of discipline in a choir is not so severe as it sounds. Few of us realize that people get into mischief because of the lack of worthwhile occupation to keep them busy. It is like the story of the man who had a devil, but got rid of it; only he made the mistake of not having anything good to fill its place. So the devil returned with seven other devils who took up residence again. With true humor the story says: "And the last state of that man's life was worse than the first." Now the moral is that if we are good workmen and supply enough of interesting and worthwhile music and activity to occupy the attention of our singers all the time we will not have very many problems of discipline. Our music should be presented in a fascinating manner and then no member will wish to hinder the work of the choir by making trouble. Gossip should not be tolerated. We might find one person in the choir who takes a delight in being troublesome; it then becomes the duty of the choir-master to find out why that person is contrary and cannot work in harmony. Time for a personal interview should be taken to root out the cause, for it is the personal touch that counts in this work as well as in every other worthwhile achievement.

The crowning point of the work of the choir-master is to present all art and beauty to his choir as the most worthwhile thing in life. Mr. Wiggam, in the book which I have mentioned before, says: "I feel sorry for the man who has never gone without his dinner to buy a book of poems, a ticket to the concert, a little statuette or picture, or a pretty rug or chair for his home, or even a pretty hat for his wife. 'Give us the luxuries of life,' says John Lathrop Motley, 'and we will dispense with the necessities.' What he meant, I imagine, was not the vicious luxuries,


the ugly luxuries that satisfy not, the 'expense regardless of pleasure' that many people indulge in, but luxurious friendships, luxurious human relationships, the luxuries of pictures, books and music, and what, to the educated man, is one of the most luxurious things in life—tolerant, gentle, distinguished and beautiful manners."

The loveliest music is spoiled for all concerned when it is presented harshly; the most charming melody is ruined by indifference to it, the most sublime harmonies do not reach the heart when we are flippant, or arrogant, or disagreeable, in approaching them. Let the chief object of the choir-master, then, be the cultivation of himself, his own spirit and soul, in the knowledge and faith that only through attaining to his own best can he guide and uplift the personalities of those who come to seek his help. Let his chief joy be not only teaching them better to love and appreciate music, but to live and appreciate the finer, higher, more beautiful things of life. Let him never forget that, no matter how small a service he may render to one of his fellow men, even if it seems that he has made but little impression, that service has been rendered to God.

We live surrounded by goodness, beauty and truth, if we know where to look for them; and if we look for them in the people about us we are never disappointed. The life of a choir-master is one of adventure that sometimes leads him into strange paths in the work of making music known to people, but if he never wanders from his purpose of making life increasingly beautiful to others he will find it becoming increasingly beautiful to himself.

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Active Year Ended by the Chicago Club of Women Organists

By ORA PHILLIPS

Under the able leadership of its president, Ora Bogen, the Chicago Club of Women Organists has again enjoyed a very interesting and successful season. We have had six programs, three at the Kimball organ salon and three at churches. Sixteen members have participated in these programs and we have had a number of guest artists.

During the past year our membership has increased by seven.

The annual dinner on June 4 at the Cordon Club concluded activities for this year. At this meeting the following officers were elected: Edith Heller Karnes, president; Mabel Laird, treasurer; Helen Westbrook, Clara Gronau and Sylvia Holtsberg, members of the executive committee. Officers continuing in office are Sally Hadfield, vice-president; Ora Phillips, secretary; Marie Briel, Florence Boydston and Vivian Martin, members of the executive committee.

During the N. A. O. convention in August, 1933, our club was represented on a program in Kimball Hall by Alice R. Deal, Lily Moline Hallam and Gertrude Baily, with Stella Roberts, violinist, assisting. During the Century of Progress Exposition several of our members gave programs on the Möller organ in the Hall of Religion.

Our regular season opened with a get-together party at the home of Mrs. Hallam, at which Mrs. Bogen welcomed the members and announced program plans for the ensuing months. The November program was held at the University Church of Disciples of Christ, through the courtesy of Mr. Hallam, a member of the church, and Hazel Quinney, the organist, who played a group of numbers. Members also performing on this program were Margaret Smith and Marie Briel. This program was preceded by a dinner in the church parlors.

The December meeting was a program of Christmas music, arranged by Marie Briel, with Edith Heller Karnes, Irene Belden Zaring and Frances Anne Cook each playing a group. Grace Parmele, soprano, ably assisted in a group of songs.

On Jan. 7 the club went to the Saron Lutheran Church to hear a program under the direction of Sylvia E. Holtsberg, organist and director of the Saron choir. Members playing on this occasion were LaVera Nelson, Alice R. Deal and Clara Gronau. The choir sang several choruses and J. Edward Martin, baritone, was soloist. In February the club gave a card party at the Palmer House to raise money to build up its finances, and through the excellent work of Mabel Laird, Judith Storlie and Ethel Clutterham, the committee in charge of arrangements, we realized a sizable sum to help carry on our work. Mildred Fash Kritzmann, soprano, and Beatrice Epstein, pianist, performed for us during the evening. Mrs. Kritzmann was accompanied by Judith Storlie.

A program of spring music under the direction of Frances Anne Cook was given on March 5 at the Kimball Hall salon. Organists on this program were Ora Phillips, Mary Ruth Craven and Tina Mae Haines. The Madrigal Quartet, directed by Miss Haines, assisted with some interesting numbers. The April program was given at the Euclid Avenue Methodist Church, Oak Park, under the direction of Edith Heller Karnes. Members performing were Florence Boydston, Ora Phillips, Lily Moline Hallam and Mrs. Karnes. Guest artists were Edna Thompson, soprano; Carman Learn, baritone; John Heller, violinist, and James Burnett, pianist. At the University of Chicago April 29 our club was represented by Mary Ruth Craven on a program under the auspices of the Choir Directors' Guild.

May 14 a Chicago composers' program was given at the Kimball Hall salon under the direction of Florence Boydston. Marie Briel, Clara Gronau and Helen Westbrook played organ groups. Grace Parmele, soprano, sang some of Miss Briel's songs, and Miss Alberta Smith gave a group of musical readings with settings by our president, who accompanied her on the piano.

VOLKEL AT CHAUTAUQUA, N. Y.

To Give Sunday and Weekday Recitals —His Third Season There.

George W. Volkel of New York will be at Chautauqua, N. Y., in July and August, this being his third season as official organist of the Chautauqua Institution. Under a revised schedule he will play recitals on the first two Sundays in July and two Sundays in August, the orchestra giving the programs on the intervening Sundays. A new feature will be a recital every morning except Saturdays and Sundays at 10 o'clock for half an hour. For these weekday morning recitals Mr. Volkel has planned a wide range of composers, featuring Bach in particular, several programs being devoted entirely to Bach, with one composition of Bach on every program besides.

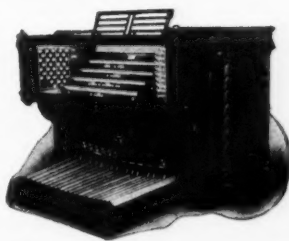
The recital programs for Sundays will be as follows:

July 1—Sonata No. 1, in C minor, Salome; "Ariel," Bonnet; Cantabile and "Chant de Mai," Jongen; "Puer Nobis Nascitur," Willan; Intermezzo, Callaerts; Largo (from "Xerxes"), Handel.

July 8 (American program)—Concert Overture, Maitland; Nocturne, Avery; Introduction, Chorale Variations and Fugue, Volkel; "Meditation a Ste. Clothilde," James; "Dedeece," Howe.
Aug. 19—"Grand Choeur Dialogue," Gigout; Larghetto (from "Cello Sonata"), Handel; Three Pieces in Free Style, Vierne; Prelude, Fugue and Variation, Franck; "Suite Gothique," Boellmann.
Aug. 26—Largo (from "Xerxes"), Handel; "Chanson," Candlyn; Scherzo in G minor, Bossi; "Evening Song," Bairstow; Symphony No. 5, Widor.

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**ORGANISTS OF TEXAS
IN TWO-DAY MEETING**

WICHITA FALLS IS THE HOST

**Courboin Guest Player at Annual
Convention of Guild Chapter—
Service and Progressive Re-
cital Other Features.**

Texas organists held their annual convention this year as the guests of their colleagues at Wichita Falls, and May 29 and May 30 were days of enjoyment and musical refreshment to seventy organists who registered for the convention and to many music-lovers of Wichita Falls who attended the convention events. A Guild service, a recital by Dr. Charles M. Courboin and a "progressive recital" in which a number of performers were heard at three churches were the chief convention features.

Dinner at the Wichita Club opened the meeting May 29. This was followed by the service, held at the First Methodist Church South, at which Martha Rhea Little, A. A. G. O., dean of the Texas chapter; Carl Wiesemann, Mrs. James H. Cassidy, A. A. G. O., and William J. Marsh were the organ soloists and Dr. C. M. Raby, pastor of the church, made an address. The choir, directed by Pearl Calhoun Davis, sang three anthems. Mrs. J. W. Akin, Jr., played the accompaniments, as well as the processional to which the choir entered the church.

Mrs. Cassidy's performance of Liszt's "Ad Nos," Mr. Marsh's own "Paschal Suite," and Mr. Wiesemann's performance of the Concert Overture by Hollins probably were the most deeply impressive numbers, although they were fully equalled in artistic perfection by Mrs. Little's interpretation of Spring Song, also by Hollins, and the Scherzo in G minor by Will C. Macfarlane.

Wednesday afternoon the program of the convention consisted of the progressive recital. At the First Presbyterian Church the assembled organists heard pleasing performances by Miss Lucille Crouch of Wichita Falls, youngest organist of the Texas chapter; George Bentley of Dallas and Beulah Beavers of Austin. Moving to the Sacred Heart Church, the convention heard two-number groups by Miss Helen Ewing of Fort Worth and Mrs. Walter Alexander of Dallas. At the First Baptist Church, where the recital reached its third station, a change in program brought an interesting performance by Cochran Penick, son of Dr. and Mrs. D. A. Penick of the University of Texas, who substituted for Robert Markham of Waco, who was prevented by illness from appearing. Mr. Penick is organist and choir director of a church in New York. He played "Chant de May," by Jongen, and a profoundly impressive number of his own creation, "Rejoice Greatly, O My Soul." Mrs. J. Francis Brown of Amarillo was the other performer at the Baptist Church, displaying excellent command of the organ and a pleasing interpretation.

After this recital the visitors were entertained at a reception at the home of Mr. and Mrs. W. B. Hamilton.

Dr. Courboin's recital in the evening on the large Reuter organ in the First Methodist Church was marked by the following program: "Grande Piece Symphonique," Franck; Aria ("Pur Dicesti"), Lotti (transcribed by C. M. Courboin); "Minuetto Antico," Carl Wiesemann; Prelude and Fugue in D major, Bach; "Echo" and "L'Organo Primitivo," Yon; Prelude and "Liebestod" from "Tristan and Isolde," Wagner.

An audience of 1,000 people gave Mr. Courboin, who has been heard previously in Wichita Falls, a rousing ovation. The critics said that "it would be difficult to conceive of a program more admirably constructed for the delight of both organist and the general public." Enthusiasm reached its height at the conclusion of the Bach fugue and the reaction of the audience is reflected by the critic in the statement that "it was a type of playing to arouse

Dr. William T. Timmings



WILLIAM T. TIMMINGS, F. A. G. O., the Philadelphia organist and composer, received the degree of doctor of music at the commencement of Muhlenberg College June 4. This was in recognition of the work being done by this young but highly talented musician, whose work is attracting much attention.

Mr. Timmings is organist of St. Paul's Church, Elkins Park, a prominent suburb of Philadelphia, in addition to holding a number of other posts, conducting choirs at Trinity Reformed Church, Philadelphia; St. Michael's Lutheran Church, Germantown; the Widener Memorial School and the Lutheran Orphanage, and he also conducts the Engineers' Glee Club of Philadelphia. He is the author of about fifty published compositions, prominent on the list being two cantatas—"The King Shall Come" and "The Lord's Anointed." An orchestral overture is still in manuscript and he is working on his first symphony for orchestra.

William T. Timmings was born July 4, 1895, at Kidderminster, England, and studied in his early youth under local teachers. At the age of 14 years he was appointed organist of St. Oswald's Church in his native town. In 1911 he moved to the United States.

While serving in France with the American forces in the world war Mr. Timmings met and married Mlle. Marthe Morin, daughter of the bandmaster of the town of Montmorillon.

even the most indifferent to enthusiasm."

Dr. Courboin was guest of honor at a buffet supper at the Woman's Forum following the recital, the supper being the final meeting of the convention group.



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**Philadelphia News;
Death of G. R. Combs;
Many Recitals Heard**

By DR. JOHN M'E. WARD

Philadelphia, Pa., June 20.—The death of Gilbert R. Combs June 14 removes a shining musical light from the list of notables in this city. He was organizer and proprietor of the Combs Conservatory of Music, founded in 1885. He was an organist and pianist of noteworthy achievements and the conservatory was known throughout the country as one of the most successful.

Co-workers in the West Philadelphia High School are Charles J. Dryfuse and Virginia Henderson, both members of the A. O. P. C. and successful teachers. At the commencement of the school June 21 a new setting of the Lord's Prayer by Dryfuse was to be conducted by Miss Henderson.

A recital of choral and organ music was given by the choir of St. Paul's Reformed Episcopal Church, with James E. Bryan, organist, June 14.

The annual recital by the choir of St. Clement's was given June 15 under the direction of Dr. H. S. Fry. The program included compositions by Bach, Palestrina and Casciolini and several organ numbers.

Forrest Newmeyer gave a concert with his boys' vocal ensemble at the Free Library in Frankford June 13. This group is from the high school in Frankford, where Mr. Newmeyer is professor of music as well as organist.

The oldest church in Philadelphia is Gloria Dei (Old Swedes), where Miss Jennie M. Carroll presides at the organ. June 3 was its 257th anniversary and a most ambitious musical program was rendered by a double quartet and guest violinist. Organ numbers by Hollins, Merkel, Bach and Guilman were played by Miss Carroll.

At St. Paul's Church, Overbrook, Dr. Henry G. Thunder gave a Wagner program May 23. The vocal contingent of thirty voices sang excerpts from "Parsifal," "Tannhäuser," "Lohengrin" and "Die Meistersinger," the latter to a text by Dr. Thunder. "Praise Ye the Lord."

On May 27 Dr. Rollo Maitland was guest organist at Valley Forge Chapel, in a group of Bach numbers. The choir sang several selections from the compositions of David D. Wood.

The Young Männerchor of 100 voices gave a concert in St. James' Church

May 23 under Guild auspices, with Ernest White as organist.

The final musicale of this season at St. Matthew's Episcopal Church was sung June 3. Selections from the "Creation" were given by the chorus choir under the direction of Miss Roma Angel, organist.

George G. Ashton played the recital in the Woodland Presbyterian Church for the baccalaureate of the Philadelphia School of Pharmacy June 3.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN

St. Louis, Mo., June 18.—Dr. Charles M. Courboin was heard May 24 in a recital at Bethel Evangelical Lutheran Church, on the Kilgen organ recently installed in that church. The recital was sponsored by the men's club of the church.

Edgar L. McFadden, organist of Centenary Methodist Church, is much in demand as a choral director. On May 25 he directed the Pinckneyville Woman's Chorus in its first club concert in the Community High School Auditorium, Pinckneyville, Ill.; June 5 he directed the Sparta Community Choral Club in a concert at the Presbyterian Church of Sparta, Ill., and June 11 he conducted the Murphysboro Choral Club in its first concert at the Methodist Church of that city.

The Aeolian-Skinner organ in the chapel of the College of Principia at Elsa, Ill. was used for the first time at the graduation exercises June 8.

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Los Angeles News; Mader and Heaps Play Works of Americans

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 10.—When I drive some 150 miles to hear an organ recital and come home feeling that the evening has been well spent you may rest assured that both recitalists and music were to my liking. This was the case when a few choice souls journeyed to Redlands and listened to Porter Heaps and Clarence Mader play music by Philip James and Leo Sowerby on the fine Casavant organ at the university. I have on many occasions spoken of the artistry of Mr. Mader and his playing of the first movement of the James Sonata again placed him as one of the leading organists here in the West. However, the surprise of the evening to me was the magnificent playing by Mr. Heaps of the complete Sowerby Organ Symphony. Looking back over the last two decades I cannot remember ever having such a thrill as he gave me in the middle movement of this remarkable composition. It was a real *tour de force* in every way and I wish every organist in the country could have heard it.

What a monumental work this symphony is! I have had it on my piano since it was published and have studied it intently, but only a performance such as Mr. Heaps gave it can make it live. It has that something that places it as a thing apart, just as has the Reubke Sonata, written some eighty years ago.

Too much credit cannot be given to John Smallman for his courage in arranging a two-day Bach festival here in Los Angeles. Four programs were given on May 25 and 26 in the First Congregational Church before enthusiastic audiences, which audiences I am sorry to say held a very small percentage of organists. Before each concert a trombone choir played a number of chorales and the whole festival was well planned and carried out in a business-like way. Among the many excellent things given those I personally enjoyed most were "Jesu, Priceless Treasure," which was well sung by the *a cappella* choir of the John Fremont school, and the Mass in B minor, sung by the Los Angeles Oratorio Society. The programs are too long to give here, but mention must be made of the Friday evening concert, which consisted of a performance of "The Art of Fugue" in an arrangement for two pianos by Richard Buhlig, played by him and Wesley Kuhnle. It was a tremendous undertaking and one of the high-lights of the festival. We shall all look forward to the festival which is promised for next season, nearly 100 persons having subscribed to underwrite the expense.

A delightful concert was given by the Riverside Musicians' Association and Redlands University at the Mission Inn in Riverside June 2. Among the more interesting items was the organ playing by Charles Ham, a pupil of Newell Parker, who for many years has been the organist of the Mission Inn. Mr. Ham gave a splendid performance of the Prelude and Fugue in A minor of Bach and the DeLamar "Carillon."

The Santa Barbara Choral Union, under the able direction of Harold Gregson, gave an outstanding performance of Liszt's "The Legend of St. Elizabeth" on June 5. I wonder why this fine work is so neglected by choral organizations, for it contains so much

splendid music that is singable and effective.

An organ recital by the pupils of Walter F. Skeele was given in the chapel of the First Congregational Church June 5. Especially worth while was the playing by Irene Robertson Pitts of the Bach Toccata and Adagio in C and the Vierne Finale. Alice Kaye McMichael played the only American work on the program, the Adagio and Allegro from the "Sonata Romantica" of Yon. The recitalists all did their teacher credit.

A sort of rally day was spent by the members of the Guild at Claremont College on June 4. To the officers and those who had given their time to make the day a success we offer our condolence. However, it goes to show the lack of interest there is in Guild doings, especially among the younger members. Something is wrong somewhere when less than twenty-five members are willing to back up the officers in an effort of this kind. Those who did attend had a good time and while only three were present when the day's proceedings were opened by your humble servant with a talk on "Chorale Preludes," by the time Clarence Mader gave his recital of new service music the hall was comfortably filled.

An orchid to Clarence Mader for the excellent performance of J. W. Clokey's opera "The Pied Piper of Hamelin," presented by the young people's choir of Immanuel Presbyterian Church on June 8 and 9. This work strikes me as being one of the best things that Mr. Clokey has given us and the performance was a distinct success in every way.

A local organist who is making a name as a composer is Richard Keys Biggs. His mass, "Veni Creator Spiritus," has just been published by Cary & Co. of London and a set of short numbers under the title "Laus Ecclesiae" has been published by McLaughlin & Reilly of Boston. All of the music is well written, churchly and singable, without being at all difficult. It is, of course, written for the Catholic service, but the little organ "Finale" in the "Laus Ecclesiae" can be played anywhere and is a jolly piece of writing.

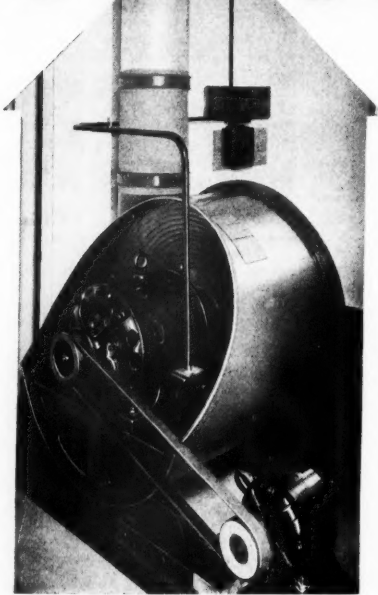
Choir Festival at Hingham, Mass.

Miss Edith Lang was instrumental in arranging an interchurch choir festival at Hingham, Mass., Sunday afternoon, May 6, which was the first recognition of music week in that community. It was also the first community music festival. A chorus of 250 voices was brought together for the program at the Sanborn Auditorium at the high school and eight churches took part. Frederick A. Taylor and Edward B. Gammons were guest conductors. The success of the festival and the interest it aroused assure it as an annual affair, it is indicated.

Death of Constantine Wurlitzer.

Constantine Wurlitzer, brother of the late Rudolph Wurlitzer, founder of the musical instrument company bearing his name, died June 5 at the home of his daughter, Mrs. L. E. Kerlin, in Greenville, Ohio. Born in Germany eighty-seven years ago, Mr. Wurlitzer came to Cincinnati when he was 18 years old. He was associated with his brother's company for fifty years. Besides his daughter he is survived by three sons, Oscar and Hugo Wurlitzer of Chicago and Arthur Wurlitzer of San Francisco, and another daughter, Mrs. Trekla Sandberg of Hollywood, Cal.

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San Francisco News; First Recital Heard at Grace Cathedral

By WILLIAM W. CARRUTH

San Francisco, Cal., June 17.—The first of a series of inaugural recitals was given on the four-manual Aeolian-Skinner Alexander memorial organ at Grace Cathedral Sunday afternoon, June 3, by Sidney Lewis, organist of the cathedral. His program included Preludes by Bach, Noble and Brahms; the Fantasic in D flat by Rheinberger; Bourree, by Handel; Prelude and Fugue in C, by Villiers Stanford; Allegretto in B minor, Guilman; Cantilene in A flat, Wolstenholme; "Fidelis," Whitlock, and Fugue on the Chorale "Vom Himmel hoch," by Bach.

I believe that this organ is generally conceded to be one of the finest examples of refined voicing to be found in this part of the country. While the full organ is immensely powerful, it is never harsh, shrill or blatan, but full-toned, sonorous and majestic. Every aid for convenient and effective registration is included in the beautiful console. Much of the credit for the ensemble must be given to G. Donald Harrison of the Aeolian-Skinner Company, who came West especially to superintend the final voicing. Nor should Ernest M. Skinner be forgotten. All of the solo stops and features which have made the name of Skinner famous are to be found in this organ.

Preceding Mr. Lewis' recital a goodly number of Guild members met at Charlotte's Tavern for luncheon. Mr. Harrison was guest of honor and spoke delightfully of his life in England as an organ builder.

A program which included a number of little-known but very interesting compositions was given by Miss Winifred Jolley on the four-manual Estey at Trinity M. E. in Berkeley Sunday afternoon, May 27. Miss Jolley is a pupil of Arthur W. Poister, the brilliant organist of Redlands University. A glimpse at the program and the reputation of her teacher are enough to indicate the fact of Miss Jolley's technical proficiency. Her program follows: March from "Dramma per Musica," Bach-Grace; Sonata on the Ninety-fourth Psalm, Reubke; Andante Cantabile, Tschaiakowsky; "Carillon" and "Comes Autumn Time," Sowerby; Reverie, Dickinson; Andante Cantabile, First Organ Sonata, Philip James; "The Squirrel," Weaver, and Finale from Widor's Seventh Symphony.

The first formal recital given by Richard Purvis since assuming the post of organist of Calvary Presbyterian Church was played May 29 before a large and appreciative audience. Although recently out of his teens, Mr. Purvis plays a difficult program exceedingly well, and if he continues to advance at the rate he has displayed the past few years, his many friends will have no reason to be disappointed. He played the following program: Concert Overture, Rogers; "Angelus du Soir," Bonnet; "Carillon Prelude on the Magnificat for All Souls' Day," Dallier; Pastorale, Recitative and Chorale, Karg-Elert; Prelude and Fugue in G minor, Dupre; Toccata from the Gothic Suite, Boellmann; "Meditation a Sainte Clotilde," James; "Scherzo Burlesca," Bossi; "Where Wild Judea Stretches Far," Stoughton, and Finale from Vierne's First Symphony.

Estelle Drummond Swift's period of service as dean of the Northern California chapter of the Guild was brought to a memorable "finale" on "Guild day," June 11. Members have many pleasant and worthwhile events to remember during Mrs. Swift's regime, but Guild day may linger longest in the memories of those who participated. Starting at 9 o'clock in the morning, visits were made to some of the most interesting organs in San Francisco. A group of thirty-five organists made the pilgrimage. The following churches were visited: St. Boniface, with Miss Cecilia Schoenstein as hostess; Trinity Episcopal, Benjamin Moore, host; First Church of Christ, Scientist, Wallace Sabin, host; Grace Cathedral, Sidney

Lewis, host; Calvary Presbyterian, Richard Purvis, host; St. Dominic's, Miss Frances Murphy, hostess, and Temple Emanuel, Wallace Sabin, again host. Sacred Heart Church, with Miss Mathilde Keller as hostess, was also visited. This church has a new three-manual Hook & Hastings.

At 6:30 members assembled at the Mark Hopkins Hotel for the annual banquet and election of officers. Walter B. Kennedy acted as toastmaster and Father Boyle was guest of honor, delivering an informal address on Gregorian chant. At the annual meeting the following officers were elected: Miss Frances Murphy, dean; Harold Mueller, F. A. G. O. sub-dean; Miss Harriet Fish, secretary; J. Sidney Lewis, treasurer; Miss Kathleen Luke, registrar; Walter B. Kennedy and Gordon Whitehead, auditors. Miss Virginie de Fremery, Richard Purvis and Raymond White were added to the executive committee.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., June 20.—The organ event of the month was the dedication of the new "Vox Organo" at the National Shrine of the Immaculate Conception, played June 7 by Firmin Swinnen. Mr. Swinnen has that gift of the gods that knows how to make a program to please equally the lay listener and the professional artist. Add to that his poetic reading and technical finesse and you have the evening of inspiring music that was presented to the audience of communicants, members of the various orders, university students, organists and other musicians who crowded the crypt to the door.

It seemed obvious to the initiated that the room was not originally planned to accommodate an organ. Half the organ was built some time ago, the other half is it now stands being the new Luberoff instrument. The two are in widely separated corners of the crypt and are connected. However, in the hands of a master like Swinnen, a brilliant performance served to bring out the rich tonal effects as well as a well-balanced ensemble. Following is the program: "Piece Heroique," Franck; Aria, G string, Bach; Sketch No. 4, Schumann; Symphony in B minor, first part, Schubert; "May Night," Palmgren; "Dreams," McAmis; Fifth Symphony, Allegro Vivace, Widor; Largo, "New World" Symphony, Dvorak; "Ave Maria," Schubert; Toccata and Fugue in D minor, Bach.

A Washington organization that is rapidly coming to the fore is the Takoma Park Presbyterian choir, Mrs. Dudley C. Jackson, organist, and Mrs. Albert W. Volkmer, director and contralto soloist. In the last of several musical services given during the season the choir presented a mixed program of nine sacred choruses on June

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10. Six of the nine were done a *cappella* and four of these were from memory. There is unusually good balance in this choir of thirty and their whole attitude and work bear the stamp of serious and capable direction. The program included outstanding works of Rossini, Mattheus, Brahms, Bach, Mendelssohn, Grieg, Christiansen and Tschai-kowsky.

The choir of Calvary M. E. Church gave its final musical program June 10. Three choruses were a *cappella* and five were accompanied, some of the latter being for men's voices and some for women's voices alone. Louis Potter, organist and director, introduced two new organ solos by Howard Thatcher of Baltimore, and also played "Carillon-Sortie," by Mulet.

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